

Hobbies

WEEKLY

**Large Gift
Design Chart
for this
CLOCK**



Also articles on
Model Aeroplanes
Photography
Cycling, etc.
and a novel
X-Word Puzzle

August 13th. 1938

2^D

Vol. 86. No. 2234

**THE FRETWORKER'S AND
HOME CRAFTSMAN'S JOURNAL**

Read what Users say about it....

Here is a fretmachine at a price within the reach of all. It is suitable for all kinds of woodwork, is easy to treadle and use, and provides a factory for you at home. Imagine the small toys, puzzles, calendars, etc. you can turn out on a mass production scale. Why, it will pay for itself before you know where you are. The only machine of its kind in the world at the price.

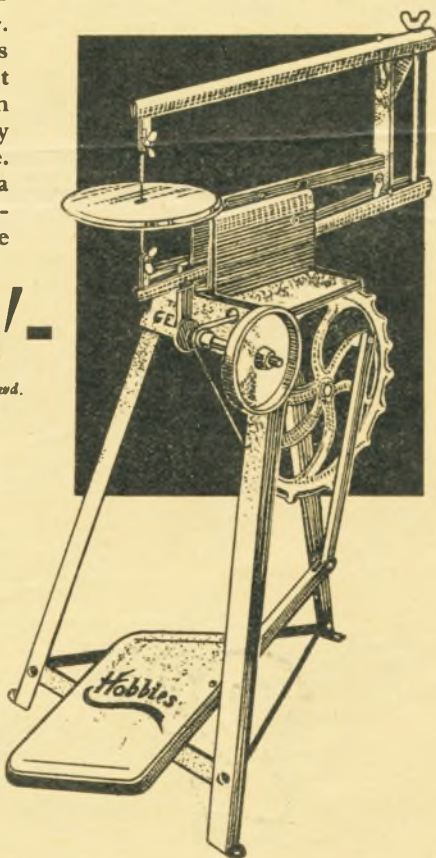
How do we do it for the money? That's the question everybody is asking. Frankly, it is an ambitious plan on our part to make it possible for every worker in wood—every man and boy—to own a fretmachine. Our reward lies in the extra thousands of satisfied customers we shall make. The "Gem" is a thoroughly sound, practical machine. With it, work is easier—output is bigger. It cuts wood up to $\frac{3}{4}$ in. thick almost without effort. NOW... you can buy it at a price no higher than you would have to pay for an ordinary set of tools!

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Don't deny yourself a day longer. Go to your nearest Hobbies Branch or order direct from Hobbies Ltd. Dereham, Norfolk. Easy payment terms:— $\frac{4}{6}$ down and 17 weekly payments of 2/-.



MARVELLOUS MACHINE!

"I have received the Gem Machine and have the greatest pleasure in writing to let you know that I am perfectly satisfied with same as it is a marvellous little machine for the money."

W.E.P. Burton-on-Trent.

MORE THAN PLEASED!

"Please find enclosed P.O. for 2/- being instalment for Gem Fretmachine I received from you. It arrived quite safely and I am more than pleased with it. I did not think that such a machine could be made at the price. I already have an order for the Fort, which design was given in Hobbies Catalogue."

P.M. Warrington.

REMARKABLE HOW WE DO IT!

"I enclose P.O. for 2/- as the second instalment for the Gem fretmachine which has arrived safely. I am very pleased with it, and it is indeed remarkable how you can produce so fine a machine for so small a price."

T.J.S. Maldon.

WONDERFUL MACHINE!

"I am very pleased with the Gem machine and think that for such a low cost it is a wonderful tool. Hoping in the near future to be able to give you another order."

S.M. Dudley.

SPLENDID!

"Very many thanks for a splendid reliable machine and to your goodness in trusting me to pay for same on your very easy payment plan."

T.L.F. Epsom

GEM MACHINE



Hobbies

WEEKLY



August 13th. 1938

Vol. 86. No. 2234

I HAVE received word of some keen workers in the Hammersmith District of London who are in peculiar circumstances—I do not mean hard up or anything of that sort—who would like to know and receive help from other readers in the same district. I want some good fellows just to have a cheery word with them, to give them a hint or two and a word of encouragement in their work. There must be some, I know, who will do this for me and I know it will be very greatly appreciated. It will not cost anything beyond your time, and you will certainly be doing a good turn. I do not want to make the address public at the moment, but shall be pleased to send it on to anyone interested. The locality in question is a few minutes from Shepherds Bush, and I look forward to hearing from some of you christian spirits so I can tell you more about it.

NOW another suggestion from a very keen League Member, Harry Wheeler, of Melksham, Wilts. He wants us to run a Hobbies League Cycling Club with special badges and so on. How many more would support the idea, I wonder? There may be something in it, if enough responses come through. Then, when you are cycle touring you could look up other League Members. Or, if you wanted to get through a strange town, a League Cyclist could help you with a "short cut." Then, too, Cycling Members could form Clubs in their own districts for local runs, or overhaulage nights, or repair nights or even hold a miniature "Concours d'Elegance" after the style of the famous motor rallies.

ANYHOW, what do you think of it? I shall be glad to hear the opinion of other Members of the League on the matter and whether they would join. It is a little late in the season now, but if the suggestions find favour, we could certainly go forward with it for another year.

I RECEIVE a large number of letters asking me for "full "

details of some of the model galleons which we have published. Workers very naturally want to know the date and place of launching, and so on. Now this is always a very difficult matter, because records of details are so scarce, and even when available are not always absolutely reliable.

IT is really unnecessary to mention actual dates in describing ship models—for instance—"Elizabeth Jonas" can be mentioned as c.1600. The letter C, by the way, stands for the Latin "circa" or "round about." Our drawings of that ship, too, were as reliable as they could be because they were taken from those made by the master-shipwright, Matthew Baker, about 1586. They are the only known plans of 16th century ships.

IN this connection, too, it is interesting to note that markings on the sails had died out by this time. You know how fashions change, don't you—well apparently it is the same with ships, because a little earlier the sails were usually most elaborately emblazoned. Strange that this should be so, because the Elizabethan ship builders were very fond of bright coloured hulls—red, yellow, green and blue often being arranged in diamonds.

ANOTHER note has just turned up from a League Member who also raises an interesting point. When joining or writing to other Members through the Correspondence Club it is a

little difficult to know whether the recipient is Mr., Master, Miss or Mrs. or even Sir. So it will be much more helpful to state in your correspondence. If you are one of our younger Members—say under 16—then a good plan is to state your age. The point was raised by a League Member in Singapore, to whom no doubt the English Language possesses enough trouble without knowing how to address people.

The Editor

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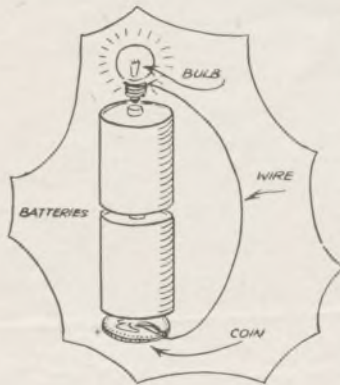
HINTS & TIPS

WORTH KNOWING

For original Tips published the sender will receive 2 dozen Hobbies Fretsaw Blades. We cannot acknowledge all those received or guarantee to print them. Send to The Editor, Hobbies Weekly, Dereham, Norfolk. Keep them short and add rough pencil sketches if possible.

To Test Batteries

HERE is a novel way of testing batteries. All you need is a flash-light bulb, a coin with a hole punched in the centre, and a piece of wire about 6ins. long. First tie one end of the wire to the coin



then with the other end twist it around the bulb. It is now ready for use to test whether there is any light produced from batteries. How it is used is shown in the drawing.—(S. G. Tan, Singapore, S.S.)

Sea Shell Decoration

THE outside surfaces of the Plant Tub, in your issue of May 21st, may be easily and attractively decorated with sea shells. Just coat the surfaces with Hobbies Glue, and lay on the shells according to size and taste. The same could apply to the 'Window Boxes' of an earlier issue. Ordinary shells, picked up on visits to the seaside, thus serve a useful and artistic purpose.—(M. J. Walsh, Co. Galway).

Trick Photography

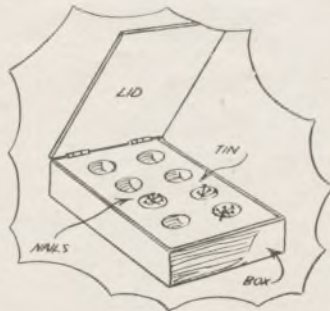
ENLARGE a picture of a fruit, e.g. Banana, cherry, apple, etc. Then take a picture of yourself but not enlarged. Then carefully cut out banana picture and paste next to the picture of yourself. Then take another photograph of it, and you will look smaller than a banana.—(L. Schamroth, Doornfontein, S. Africa).

Aquarium Cement

A GOOD cement for setting the glass sides in an aquarium is made of equal parts of finely powdered resin and litharge, worked into a smooth paste with boiled linseed oil. The grooves in the frame should be partly filled with the cement and when the glass has been inserted, a few small hardwood wedges should be pushed between the panes and the sides of the grooves in order to prevent movement of the glass when the tank is filled or emptied.—(V. Ruthensamy, Durban, S. Africa).

A Nail Box

THE flat tins with several compartments in them, which are sold in the shops for making mince-pies, etc., are excellent for keeping nails and screws



in. Having a rounded bottom is easy to slide a nail or screw out. The tin may be fitted in a shallow box and a lid fitted.—(B. Starling, Rogerstone).

Mudguard Badges

MEMBERS of the Hobbies League who cycle, will find this tip very useful. If you still have the booklet on how to join the "H.L." cut out the diamond badge on front and stick it on your back mudguard. Then varnish it over thinly. Do NOT let any water get on the varnish until it is quite dry or else it will go all lumpy. When finished, it looks very attractive.—(E. W. Kingston, Hull).

Marking Steel Tools

TAKE the tool which you require your name on, and the position you want your name. Place some melted beeswax, and, before it dries, write your name with a sharp piece of wood, so the name touches the metal. Then take some spirits of salts, pour it carefully so it runs in the place where the name was written on the wax. Then leave it for two hours, when you can remove the wax and your name is burnt on the tool.—(R. Monchoray, Bulawayo).

Stamp Tip

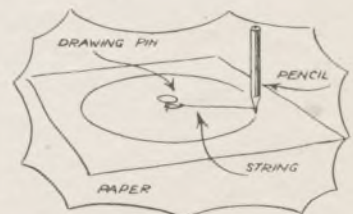
BEFORE putting mint stamps into an album, rub the back of them with french chalk. This will prevent them from sticking to the album page, and they can be removed when required.—(S. Curran, Co. Antrim).

Cutting Thin Plywood

WHEN working with 1/16in. plywood or any other thin wood I found that by filing the teeth of the sawblade to a mere ridgy cutting surface, I was able to reduce greatly the dangers of splitting or even breaking the thin sheets.—(P. Dyck, Winkler).

A Useful Compass

FIRST take a drawing pin, pencil and a length of string. Tie the string to the pencil about 1in. away from the point of the pencil. If the radius of your circle is an inch, measure an inch



along the string and dig the drawing pin into the middle. Pin to paper or wood, then draw round to full length of string as shown in the drawing.—(C. Harlock, Alfreton).

Our gift design is for this MODERN CLOCK



WE have this week a design for making a clock of very unusual type, and one which will appeal both for that reason and for its everyday usefulness. It is made in fretwood by means of a few fretwork tools, and utilising the design patterns printed full size on the actual sheet with this issue.

The completed clock stands $7\frac{3}{4}$ ins. high, whilst its base is only $2\frac{1}{2}$ ins. wide so it will stand on the most modern abbreviated mantel shelf if desired.

Simple Construction

Its construction is simple, particularly as it is built in three parts, then put together with glue and a few screws. It is in general, a two-part base on which is built a hollow fretted framework.

In one part of this framework comes a rectangle, and this in turn holds a complete box frame containing the clock movement itself. The actual parts are cut out in the usual way with the fretsaw, and none of them requires a great deal of detailed instruction.

The patterns of the fretted pieces can be pasted to the wood, but where plain rectangles only are concerned, it is just as easy to mark off the dimensions on to the actual board. This saves not only the pasting down, but the cleaning off with glass-paper afterwards. Then, too, you can save some of the cutting by utilising the straight edge of the board as one of the edges of the square parts concerned.

General Instructions

Note to get the grain in its proper direction in order to provide the greatest strength and reduce the likelihood of damage. The parts are cut and afterwards cleaned up with glasspaper so that no pattern remains on them. The back should also be given a light rubbing, and if necessary glasspaper drawn along sharp corners to take off any slight saw burr.

The actual fretwork is confined to the fancy

front of the lower case, and the thin overlay which is placed round the clock face itself. There are one or two openings in the back of the clock as well as the circle for the clock movement, but none of these are very laborious.

Points in Cutting

In cutting the fretted design itself be careful to keep the patterns balanced. That is, the leaves should appear symmetrical from the centre branch, and even the links which hold them to the scroll work should be of a standard length and not be carried so far that they are apt to weaken adjoining parts.

Before cleaning off the pattern, take notice of the various dotted lines printed thereon, because these are helpful in showing you the position of adjoining pieces.

Actually, these positions will have been cleaned away when you have rubbed the paper off, but if you have got a grasp of the construction of the work, then that is sufficient. Or, you can mark on the back of the wood lightly in pencil, the positions indicated.

Position of Parts

It must be remembered in this connection, that certain parts overlap others and some project. For instance, the two bases are level with each other on the back edge, but the lower one projects on three sides at the front and ends.

The same applies to the clock case itself, which is the box stood in the right angle of the lower case. This clock carcass is glued to the framework with

MATERIALS SUPPLIED

Fretwood.—For making this Clock we supply a parcel of selected whitewood, 1/5 (post free 1/10).
Fittings.—Clock movement (No. 5502) 5/3, or a cheaper movement (No. 5506) 3/9. Sufficient linen cloth for backing 2d. Postage 3d.
Postage on wood and clock when sent together, 6d.

the back edge flush, and it will be found then that the front projects in an attractive manner over the fretted front itself.

Now let us go ahead with the actual construction. This can be undertaken as one proceeds so you can cut out the whole of the parts then put them all together at once.

Better, however, to do it a little at a time, as this will allow the glue to set whilst you are preparing and cleaning up the other parts.

The base, as has been mentioned, consists of two parts glued together, but before doing this it is as well to erect the fretted casing upon the upper base. Get out the fretted front and the more

solid back of the lower case, then fit and glue between them the sloping side A, the top B, and the spacing piece C. The drawing at Fig. 1 shows the position of these quite clearly.

Back the Fretwork

Note that two edges of the top (B) will have to be chamfered to allow them to be in line with the right angle open side and the sloping outer side A. Get a nice fit here, and glue these parts between to make a rigid framework.

The fretting in this part should be backed up now with linen cloth or some fancy material to

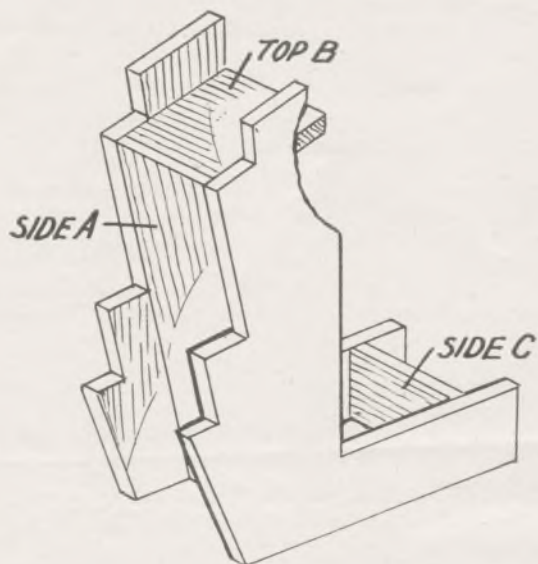


Fig. 1—A cutaway view of construction with frets omitted

prevent dust accumulating inside. Then the whole carcass can be glued to the upper base standing centrally between the ends and $3/16$ in. inwards from the back.

You can, if you wish, strengthen with screws from underneath, but they must, of course, be sunk well into the wood to allow the lower base to be glued on flat.

The Clock Holder

Next pass to the construction of the clock case itself. This is a plain box formation consisting of two sides G, between which go the top and bottom E and F. All are glued behind the front, a rubbing of glasspaper over the edges hiding the joint as much as possible. It is essential to get perfectly straight edges on all these parts or they will not bed together flat and strong when glued.

Have the back (H) cut ready when you are gluing up the front and sides, because this can be put in place at the same time and will serve to make the whole thing more rigid. Notice that

this back is actually a little smaller than the front because it fits inside the framework.

Its actual position is shown by the dotted lines on the pattern of the side. The back is glued $1/8$ in. inwards from the outer edge, and must be placed in this position to allow the clock movement to fit in snugly and accurately.

Stiffening the Back

Get this back upright, and cut it so it beds nicely between the four sides. If it is at all inclined to be loose, then a good plan is to put blocking pieces round the inside of the case itself and allow the back to be glued upon them also.

A detail showing the position of the back and these blocking pieces is given at Fig. 2. It is not advisable to add screws as they will be obvious on the outside of the case.

On the front of the case itself is the overlay in $1/8$ in. wood and the large circular opening in this is of the same diameter as that in the front itself. Test this out before cutting, and also prove that the clock movement will pass through the circle comfortably but not too loosely. The overlay is glued in place on the front.

Fitting Together

The completed clock case is now ready for gluing in position in the right angle of the main framework, and we have said before that it is glued on flush at the back and projecting at the front.

If you deem it necessary you can add a little strip as a floor between the two upright pieces of the lower case. This will provide a greater surface for the glue when the case is fixed in position.

The clock is suitable to be built in any fretwood, and we are supplying a parcel which contains whitewood with nicely grained and planed surface of the necessary dimensions for all parts required.

In addition, too, a suitable clock movement is obtainable quite cheaply and this fits into the design well.

If cut in whitewood there is no need to apply any further finish, but if fancy boards of mahogany or oak or satin walnut are used, then a coat of stain and polish can be applied.

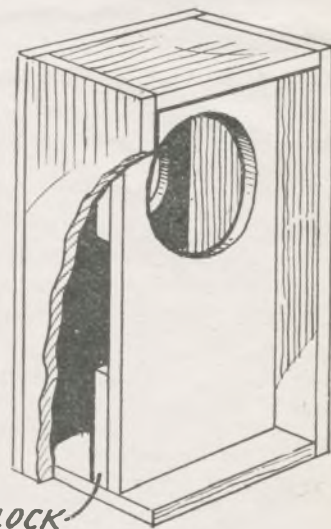


Fig. 2—The clock case and partition

**Special Glasgow Empire Exhibition
Souvenir design with next week's issue**

Particulars and patterns for another MINIATURE MODEL PLANE

IT was in the Schneider Trophy contests that streamlining was perhaps seriously taken into account by designers. Anyhow the machines were cleaner in appearance than most at that time. A model of the Supermarine S 6B will be the subject of this article and a small replica can be built from these instructions and the drawings full size on page 479.

A piece of straight-grained wood $4\frac{1}{4}$ ins. by $\frac{1}{2}$ in. by $\frac{3}{8}$ in. will be needed for the fuselage. Square up this if necessary and then trace or prick off the plan on to it. With a sharp chisel remove the waste wood. Lay out the side elevation, on both sides, taking care to keep everything square.

Fuselage Shape

When laying out the side elevation it will be found most convenient to ignore the head rest, fin and the fairing in front of the windshield; the fuselage will then have the appearance of a normal machine.

Shape the block to the outline and round off the corners until the fuselage assumes a cigar shape. The recesses for the wing and tailplane can now be cut out, that for the wing is $1\frac{1}{4}$ ins. from the nose and is $\frac{1}{2}$ in. wide and $\frac{1}{8}$ in. deep while that for the tailplane is cut down a bare $\frac{1}{2}$ in. at the front and is cut so that it is level with the circular nose.

Engine Blocks

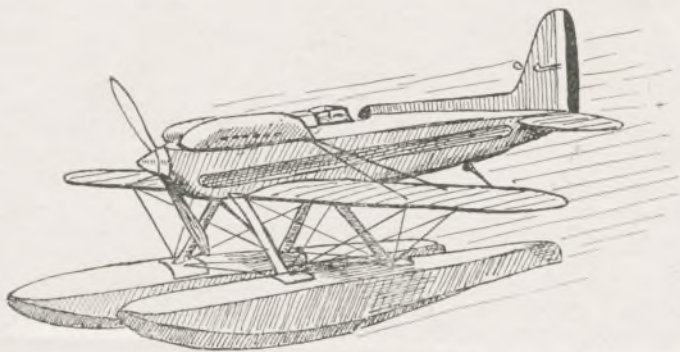
Blocks for the engines can be cut $1\frac{3}{8}$ ins. long and $\frac{3}{8}$ in. square. These are fitted to the shape of the nose, after which they can be cut to shape. The shape is not quite semi-circular, but very nearly so. When finally shaped they can be glued in place.

For the head rest and tail fin a piece of fine grained wood is required $2\frac{1}{4}$ ins. long, $1\frac{1}{2}$ ins. deep and $\frac{1}{2}$ in. thick. The thickness at the cockpit can be marked at one end and the thickness of the

rudder marked at the other and the whole trimmed down to the wedge shape.

It will be found easier to trim the wedge shape before shaping the rudder, as there will be less likelihood of the rudder splitting off. When the rudder is cut out to shape, the bottom edge can be shaped to fit the fuselage, taking care the top edge of the head rest does not tilt towards the tail.

The tail plane is cut to shape from a piece of thin fretwood and is cambered top and bottom.



Model of the Supermarine S 6B

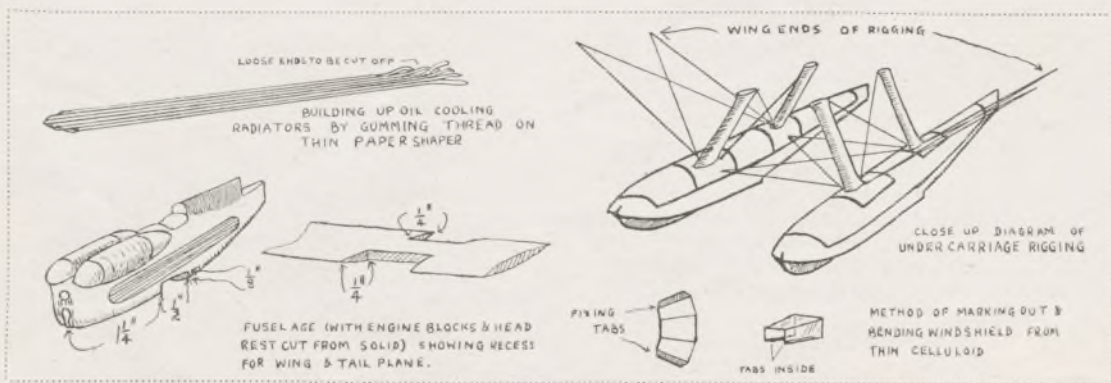
The elevators are marked with a fine knife edged file or with an awl. When this is finished both the tailplane and the rudder can be fitted in place.

The Floats

The floats are cut from a piece of wood $\frac{1}{2}$ ins. long and $\frac{1}{2}$ in. square. These are marked out and shaped in the same way as the fuselage. The main thing is to get both floats identical. A round file will be found very useful for the underside of these owing to the concave surfaces.

When the floats and fuselage are completed to the satisfaction of the builder the undercarriage struts can be filed from a piece of hardwood.

Filing is the best way to produce satisfactory struts as there is less fairing to do with plastic wood



than would be the case if the struts were shaped straight off with a knife or chisel.

It might be worth noting here that the writer has seen a model of this machine in which the struts were filed from fine oval nails. Short stubs were filed for sticking in the floats and the fuselage.

Wings and Ailerons

The wing is cut from a piece of thin fretwood and is cambered on the top and the underside. In any case of doubt as to the correct thickness of wings of these models it will always be safest to make them thinner, rather than thicker. Over-scale parts are more noticeable than undersize ones.

The ailerons are scribed on the wings as were the elevators on the tailplane. The wing at the centre is cut out to a depth of $\frac{1}{4}$ in. at the leading and trailing edges so that it will fit in the recess cut for it. The wing can be glued in place and any gaps filled with plastic wood.

The Engine Parts

Before fitting the floats and their rigging it will be best to fix the oil ducts and radiators on the fuselage. These can be marked out on thin paper and then lengths of thread are glued along the length, care being taken to keep them parallel to the edge of the paper.

When the gum is dry the loose ends are cut off at the end of the paper. The oil duct is then glued along the underside of the fuselage and the radiators along the sides.

Short lengths of pins are pushed into the end of the struts if they are of wood and the projecting end is pushed into holes made in the floats and fuselage.

Assembly

It will be most convenient to assemble the parts relying on these pins alone then adjust everything correctly. Dismantle and glue the ends of the struts and re-assemble, then leave the whole to dry.

While this is happening, the wind shield can be cut from thin celluloid in the manner shown in the sketch. On the actual machine there is a

framework and on the model this is simulated by a framework of paint.

A couple of coats of paint will give it the appearance of quite a solid framework.

The windshield is stuck onto the fuselage just in front of the cockpit. The open forward end of this shield is streamlined by a cowling which is shaped to fit tight against it and to drop between the engine cowlings.

The Prop

The propeller is cut from a piece of hardwood or shaped from a piece of thick sheet lead. It does not matter which of these materials is used; either will look attractive when painted aluminium.

The fuselage and lower parts of the floats are finished in a dull royal blue. The top of the fuselage is white, which starts at the nose, covers the engines and finishes at the tail in a point. The top of the floats and the struts are finished white. The wings are silver, the only splash of colour being the patch of red on the tail.

In painting this model care must be taken to use the finest paint obtainable as it will not be possible to rub any of it down. Hobbies enamel in tins at 2 $\frac{1}{2}$ d. each is quite suitable.

When the painting is finished and dry, the bob-weights for balancing the ailerons and the rudder surfaces can be made of small pins pushed into the various surfaces.

Rigging

The rigging is undertaken last of all and is done with fine thread. It will be best to make fine holes at the various points where rigging is fixed and thread the various threads right through in as long lengths as possible.

For example, one thread could go from one engine block through the wing, on through the floats and up through the wing to finish at the other engine block. In this manner there will be less ends to stick and thus less chance of spoiling the paint work in doing so.

When finished this model will make an attractive ornament.

A Complete Doll's House from our Design

We always like to have photographs of work which incorporates useful suggestions for other readers. Here is one. Notice how complete and finished is this model, made by Mr. Akester of Cottingham, Nr. Hull. It is our ever-popular 186 Special Doll's House, and it was, he tells us, cut out entirely with *one* sawblade. Of course, it was Hobbies! But notice how the details have been added—curtains, flowers, shrubs and even a little canopy table and figures sunning themselves on the garage roof! We wonder how they were supposed to get there?



Give the birds a treat in this simple BIRD BATH

If you have a fancy for a really imposing Bird Bath for your garden, here is one you can make for a few shillings. The only materials needed are $\frac{1}{2}$ cwt. of Portland Cement, about 2 bushels of fine washed sand, a little grease (some cheap margarine will do) and a $\frac{1}{4}$ in. brass screw.

You also need enough cheap $\frac{1}{2}$ in. timber to make four boxes to the following measurements: (1) 15 ins. by 15 ins. by $4\frac{1}{2}$ ins.; (2) 13 ins. by 13 ins. by $2\frac{1}{2}$ ins.; (3) 6 ins. by 6 ins. by 17 ins.; (4) 18 ins. by 18 ins. by 3 ins. These are the measurements of the insides of the frames, which should have neither top nor bottom.

Grease them lightly and lay them out on a flat surface which has also been lightly greased—an old piece of lino is the ideal thing.

Cement Mixing

Then mix your cement and sand to the proportions of three parts of sand to one part of cement. Mix the two well together before adding any water, and be sure that it is thoroughly mixed with the water when you add it. Fill all the boxes to overflowing and press the material well down.

Level off the tops by drawing a straight-edged piece of wood across them, using the edges of the boxes as the level. If there are any holes or bad places left after this, fill them up and repeat the process until you have a level surface.

It will help if you purchase or make yourself a float. This is simply a piece of wood 6 ins. by 3 ins. by $\frac{1}{2}$ in., with another piece screwed on to form a handle (Fig. 1). When the material has set a little you can work up a nice surface by rubbing the float over it with a light circular motion.

The Upright Piping

Next find the centre of Block 1 and press the gas barrel in 3 ins., making sure it is upright. Then make a hole right through Block 2 large enough to



A simple and inexpensive piece of cement work to make

allow the gas barrel to pass through. And in the centre of one end of Block 3 make a hole of the same diameter and not less than 17 ins. deep.

Now leave all the blocks to set a little. They should be about as firm as fresh cheese before you touch them again. When they are, turn Block 3 over gently and bury the brass screw in the centre of the other end so it projects $1\frac{1}{2}$ ins.

Fix Well

Soften the material round this by adding a little water and working up with the point of a trowel. Then put a little pile of cement and sand right over the screw. Be sure that this little pile of material is well stuck to the main block where you

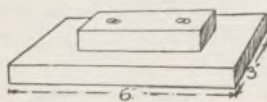
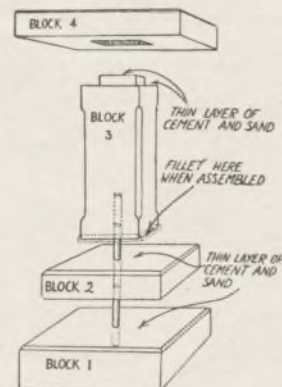
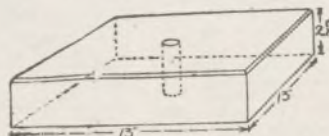
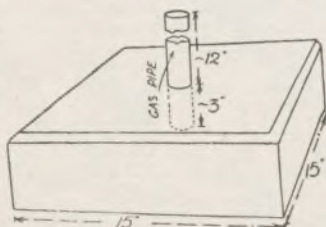
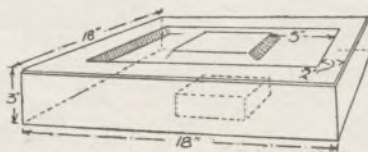


Fig. 1—A Home-made float



Details of the various blocks and their assembly into the complete bath

have softened it. When it sets, cut it with a trowel to measure 2½ ins. by 2½ ins. by 2 ins. Now in the centre of Block 4 cut a hole in to which this projection just fits.

Turn Block 4 over gently and mark a square 2 ins. from the outside edge, and another 5 ins. inside of that. Between these two squares scrape a trough about 1 in. deep. Level the trough with a straight-edge, and smooth it with a trowel. This trough has to hold water and you must get as glassy a surface as possible.



The upright pedestal block

Shaped Edges

Then leave all four blocks to set yet a little harder, but still not completely hard. When the blocks are firm enough, prize off the boxes gently. Then chamfer the edges of the blocks as indicated by the diagrams. The best way to do this is to

scrape the edges with a trowel, and smooth with a float.

If, when the boxes are off, you are not satisfied with the surface of the blocks, you can fill in any bad places that are left and work up a good stone-like appearance by splashing the blocks with water and giving them a good rub with the float, keeping to the circular motion as much as possible. Now you can leave the job to set really hard.

Assembling

When assembling, cut a square hole in the lawn and lay Block 1 in. Add Blocks 2, 3 and 4 as indicated, by fixing with a small quantity of very wet cement and sand between the blocks. Also, a small fillet round the base of Block 3 will serve to strengthen the job.

It is advisable to give the whole thing a thorough soaking with water every day for about a week, as this adds to the durability of the cement and sand.

When the job is complete you will find that you have a garden ornament superior to anything you could buy for much more than this one will cost you.

“Dive” into this easy SWIMMING CROSSWORD SQUARE!



IF your heart is “sinking” over some affair, let the solving of this X-word “buoy” it up again. None of the clues should make your head “swim” or give you the jitters.

Do you know much about Swimming? Even if you don't, there is no reason why you shouldn't attempt the puzzle. Everyday words are incorporated. For example, Clue No. 9 Down is: “This board aids one in diving.” There is only one sort of board to enable one to dive and doubtless the correct answer is in your mind already.

So “wade into” the puzzle and check up on the solution next week. No prizes are given—the square is for your own amusement and interest.

CLUES DOWN

1. Swimmers should be careful of this when it is receding.
2. It's nice bathing in one in the country.
3. Swimmers do it rythmically with certain strokes.
4. What we gasp for when in difficulties.
5. First and last letters of “toss.”
6. It's hard for a learner to keep his one above the water.
7. We like to see expert swimmers make a high one.
9. This board aids one in diving.
11. The copulative which joins words and sentences.
13. A nautical way of saying “yes.”
14. One of the southern constellations.
15. Many lives are by good swimmers.
17. The water at Margate sometimes feels like this ocean.
18. To exist.
19. “Transept” doubly curtailed.
20. In shark-infested waters, some swimmers do this from death by a thin margin.
22. It is this to go swimming on a full stomach.

23. You can do this on the water on your back.
25. You'll find one in a church.
27. Remove first and last letters from “lunar.”
28. A break in a mountain ridge.
32. Home Rule (abbr.)

25. It is a good one not to swim long distances alone.
26. A style of swimming.
29. South America (abbr.)
30. “Zion” beheaded.
31. To lie on a level with the water.
33. An attack of this in the water is sometimes fatal.
34. Coast-guards are this with toolhardy swimmers.

CLUES ACROSS

1. This part of the big toe is sometimes used as a thermometer.
3. Swimmers like to go for one at the sea-side.
8. The palms extended upwards will cause one to do this under water.
9. Spanish for “yes.”
10. This always lurks when far out from the shore.
12. The conclusion of a perfect day.
13. Many enthusiasts feel this way about swimming.
15. It doesn't take one to do this too long in the water.
16. First two letters of “ring.”
18. An ejaculation of contempt or rage.
19. The point of an antler.
21. The female of the ruff.
23. These amphibious little creatures taught man how to swim.
24. “Cry” curtailed.



Solution Next Week. Another “hobby” Crossword shortly

Improve your model railway with DUMMY FRONTAGES

LACK of space is generally the main trouble in laying out a Gauge O model railway in an ordinary-sized room. The *apparent* size of a system can be improved, however, by the careful use of several small illusions. One of the most interesting is that of dummy frontages.

Thus, for example, a terminal station in which the tracks finish dead against a wall, can be made to look like a through station by, instead of having buffers at the ends of the lines covering each with a dummy tunnel mouth. The impression given is then that the track which can be seen is but part of a greater system which extends away beyond the tunnels.

A Good Illusion

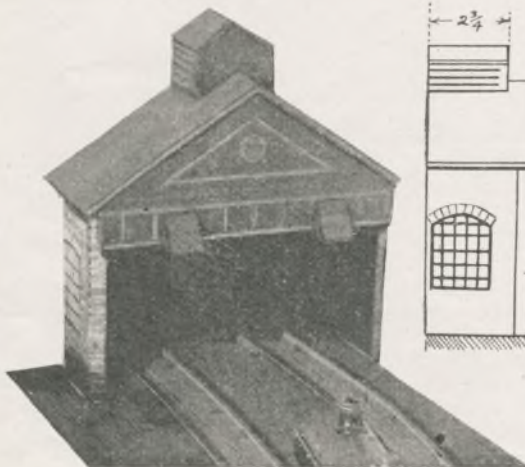
A dummy mouth need only be a few inches deep to give a good illusion of an actual tunnel, but it can always be made long enough to hold an engine with advantage. It is then of use in actual running or when demonstrating the track to visitors. A locomotive can be made to disappear into, or appear from the "tunnel" as desired.

If it is on engine roads, which generally come against a wall, that the dummy frontage can perhaps be used to the best and most effective advantage. In this case the dummy front is a locomotive shed to cover one, two (or more tracks).

The photograph shows such a front filled in the writer's line.

Close to the Wall

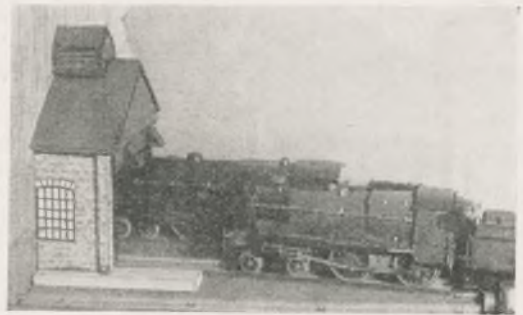
The tracks (leading from a turntable are covered and the "part-shed" is $3\frac{1}{2}$ ins. deep. It tones and fits to the wall rather better than the photograph suggests and gives the perfect illusion that the tracks continue on into the wall.



A front view of the completed frontage

This is a practice, which incidentally, is carried out in several real engine sheds where the engines have perforce to finish against sheer rock faces. Engines standing with their "noses" in the shed have a very natural "part in, part out" appearance, which looks very well.

The model shed shown is made up of two side walls of $\frac{3}{16}$ in. wood, $3\frac{1}{2}$ ins. wide by $5\frac{1}{2}$ ins. high fastened by sprigs to a shape of card cut to the

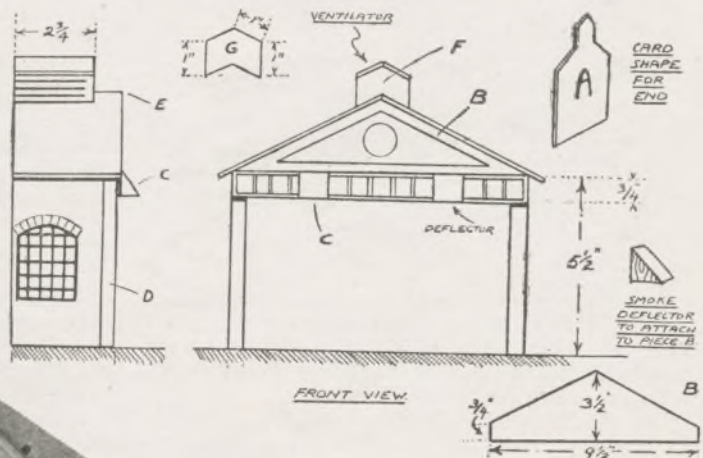


A side view of a realistic dummy

full cross-section of the shed as (A). Two strips of wood (D) $\frac{1}{4}$ in. by $\frac{1}{2}$ in. are secured down the outer front edges to look like buttresses.

Across the top of the outer edge of walls the piece (B) is secured, its dimensions being $9\frac{1}{2}$ ins. wide, $\frac{3}{4}$ in. deep at the sides and $3\frac{1}{2}$ ins. to the highest point. This gives a width sufficient for two sets of rails and a nice slope to the roof.

At a space of $1\frac{3}{4}$ ins. from either side triangular pieces of wood (C) $\frac{3}{4}$ in. by $\frac{3}{4}$ in. and $\frac{3}{4}$ in. wide are secured, to look like the smoke deflectors found on actual shed fronts.



When (B) is in position, the top of the walls and buttresses are sloped to agree with the upper edges of (B), and the roof is put on. This is two rectangles of $\frac{3}{16}$ in. plywood, $5\frac{1}{2}$ ins. by $3\frac{1}{2}$ ins. bevelled at their top edges (E) to join nicely.

They are fastened down by small sprigs going through to the top of the walls and to the upper edges of (B), also with more sprigs coming through horizontally from the back card (A). When secured in position they make the whole structure very solid and rigid and overhang the wall slightly thus giving a neat appearance.

Ventilator Extension

When all this is done the ventilation extension (F) is fitted. This is made throughout of $\frac{3}{16}$ in. material and is built up of a front as (E) 1 in. high and 1 in. sloping sides. Get the exact angle from the roof already made, making a card template first which can be cut down by degrees till the exact fit is obtained. The wood front can then be made accurately from this.

The ventilator does not come right to the front edge of the shed, being only $2\frac{1}{2}$ ins. back to front; thus the walls are 2 ins. by 1 in. and the two rectangles that go to make the roof are 2 ins. by $1\frac{1}{4}$ ins. Again bevel the top edge so that they meet accurately.

Fixing with Sprigs

This extra structure is held to the main building by sprigs up from the inside of the roof and with a sprig or two again horizontally in from the back

card (A), the top of which agrees with the ventilator's shape.

The structure is now complete from the wood-worker's point of view and we come to the "finish."

Round each wall and buttress glue carefully standard model brick-paper (obtainable at Hobbies, Ltd.), and then draw on two rectangles of card the windows as shown, $1\frac{1}{2}$ ins. wide and $2\frac{1}{2}$ ins. high. The tops are curbed and show supporting arch bricks.

Colouring the Model

These loco shed windows are usually made up of a considerable number of panes, but the exact number does not really matter.

Mark the windows in indian ink and glue the finished cards well down to the brick paper; the bottoms of the card windows should come $1\frac{1}{2}$ ins. from the ground.

The front of the shed (B) is finished in brown, the design as indicated in the front elevation being put on with yellow or lighter brown paint.

The sides of the ventilator are finished in the brown and horizontal lines are drawn along the sides in the yellow to represent the usual sloping slats.

Black is used for the roof of this shed and also the top of the ventilator; also the inside of the back card (A) is finished in black.

There is no reason why a dummy front should not be made to cover more than two tracks, but if too wide the effect is rather lost as the back of the shed is too easily seen.



See full size parts on centre pages

A SIMPLE FRETWORK "GOOD-LUCK" FRAME

correct size. The dotted lines round this opening in the frame indicate the position of the parts forming the overlay rim.

These four pieces are cut with their ends at an angle of 45 degrees so when put together they make a perfect rectangle. On the two upper corners of each are to be added the little embossed metal ornaments (No. 5235) supplied by Hobbies.

Fitting the Glass

The glass, of course, is placed behind the glued overlay strips with the picture behind that. Then a piece of thin wood or folded brown paper is added to fill up the recess and a larger piece of brown paper glued to the back to hold all in place.

The little "Good Luck" hanger is also cut from a piece of $\frac{3}{16}$ in. wood and is then backed up by a piece of tinsel paper, fancy material or even another piece of wood.

It is afterwards hung through the small corners in the ends by means of narrow ribbon or fancy string of some kind. The two holes at the top of the frame provide suitable apertures for a nail for hanging.

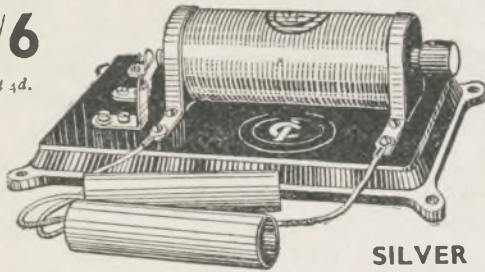
THE patterns for the "Good Luck" frame shown on the centre pages of this issue make up into quite an attractive piece of work. They are executed from half a dozen pieces of board, the main parts of which are $\frac{3}{16}$ in. thick with $\frac{1}{8}$ in. wood for the overlays.

Cut out the patterns and paste them down to the wood, then cut out carefully the various frets and outlines shown. Leave the opening for the glass until last, and lay it in place to ensure the

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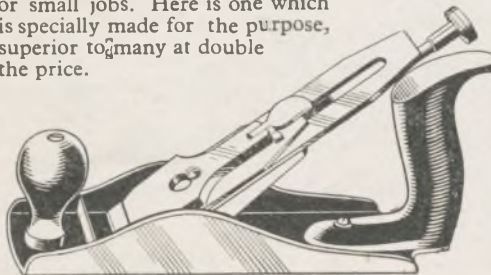
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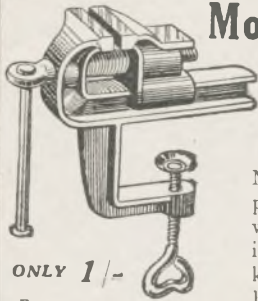
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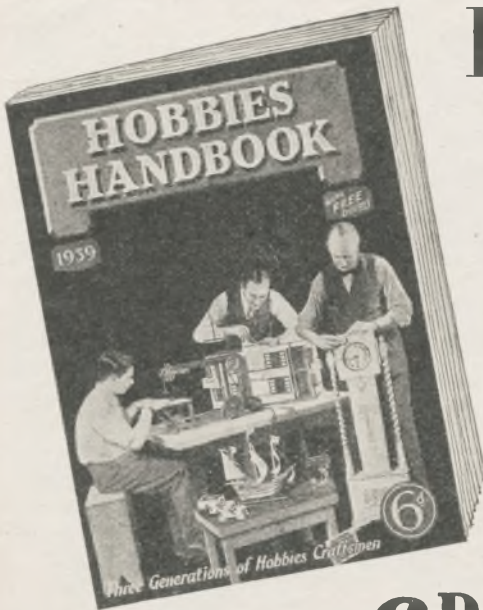
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HANDBOOK

Learn how you can get better HOLIDAY SNAPS

IT should be the aim of each one of us to endeavour to take and make better pictures each time we take the camera out. We should learn something each time we expose a spool of film and see the results.

Those who have followed these photographic articles as they have appeared have doubtless recognised that their aim has been to encourage you to do, not necessarily more work, but better work, knowing that if we can help you to improve it, you will become keener and more enthusiastic in the hobby. It is to this end we are going to say something about holiday photography in this issue.

Look for Pictures

Instead of snapping everything as it comes along—beach scenes, landscapes, boats, farms, etc.—make up your mind to go in for a certain type of subject. It can be anything for which you really have a fancy. For instance, Trees, Horses, Street Scenes, Fishermen or Natives, Seascapes or Landscapes any of these offer splendid opportunities for really good work.

They are just as reminiscent of your holidays as a whole collection of snaps taken one after the other without order or much thought being given to them.

There are two very good reasons why we advocate this concentration. First, we are convinced that it will lead you to do



Two really picturesque snaps worth studying

better photography because you will have a definite purpose in making the exposure. If the result does not come up to your expectation, you will very closely study it to see why and where you have faulted.

So you will accumulate knowledge that is going to be of value to you in the future. Further, you will be taking scenes which have a special

attraction for you, otherwise you would not have selected that subject for your specialising.

The second reason is that most competitions and exhibitions are divided into groups of subjects to give those competitors who are specialists the chance to display their abilities, and to encourage beginners to be selective in their work.

Quaint Spot

Many may be going to spend holidays in one or other of the quaint little places around our coast, spots like St. Ives, Cromer or Whitby. Almost every street is an 'old fashioned street' full of picturesque corners and houses.

If you are staying a few days in such a place, make a point of studying the lighting in each of the streets. Maybe it is more picturesque when the morning sun is on it, than when the afternoon sun is shining.

It must be remembered that for such subjects the lighting is everything. If the street is narrow, then midday lighting will probably be the best, because the shadows will not be too dominating.

Have a Fixed Camera

It is, however, advisable to have a tripod for this work, because you may have to wait for people to move out of the picture before you can take it. If they see your camera fixed up and waiting, they will often pass on quicker than if they see you just holding a camera in your hand.

It is also useful, because of the heavy shadows if you have to give a time exposure. Exposure is not easy to calculate for these subjects. Those of you who have a meter will soon realise what an advantage it is. But if you have to guess, then you must always remember that the rule is to expose for the shadows, and the highlights will look after themselves.

Note on Street Scenes

Street scenes are, in the majority of instances, upright views and should be treated as such. Avoid figures in them if you can, unless they are particularly interesting ones and are part of the scene. By this is meant if they are "natives" and look like them.

When developing these snaps be careful not to over develop. Aim for correct timing, for it is most important where there are such heavy contrasts in the actual picture.

Figure Studies form a very interesting and specialised work, although not so easy as it sounds. If you are out for real 'natives' then you have got to be patient and 'wait for it.' Find out

beforehand where these folk frequent for their day's gossip or work and be on the spot.

They must not know that you are taking them for anything like a pose spoils the effect you are trying to get. Groups or single figures can only be got at odd moments.

Lighting makes a Difference

Here again watch the lighting and, if you are able to do so, focus the camera so the background is slightly out of focus. This will mean that the figure or figures are outstanding and that there is no second point of interest.

Another very good subject is Trees. There are so many varieties and their surroundings vary so much that it is quite easy to make a collection of snaps many of which can be first class pictorially. Shape, light, shade and shadows fill a very

important part and again care must be given to see that, as nearly as is possible, correct exposure is calculated.

Other Subjects

Other subjects of a pictorial nature are Churches and their Porches, Old Thatched Cottages. Remember in the latter to include a piece of the front garden for it does make such a difference if you do.

If you are hiking or cycling and come to a farm, do not hurry by it for there are usually one or two of the hands at work and many a good picture has been made in this way.

Old Country Inns are 'bits of old England' some of them make charming snaps, especially if there happens to be one or two local figures in front.



MANY of you, no doubt, keep rabbits, guinea pigs or fancy mice, which are nice pets, but how many of you keep bantams?

Bantams make very little noise, for the bantam hen seldom cackles after laying an egg. Also a bantam can lay as many eggs as a large fowl, and the average weight of an egg is $1\frac{1}{2}$ ounces. Roughly speaking, three bantam eggs equal two hen eggs.

They eat about a third of the food consumed by large fowls, and can lay as many eggs. They take up very little room, and can be kept to advantage in either a small garden or a back yard.

You can buy a small house at a reasonable price, or you can easily make one yourself, out of a bacon box, or several sugar boxes, felted over.

Run and Shed

A wire run should be made for them if kept in a garden; a scratching shed if you keep them in a back yard. The latter should be roofed over, and three sides boarded up. A shutter, which can be raised in bad weather, is made for the open wire netting front.

The floor should be of boards, and plenty of litter such as chaff or peat moss, provided for the birds to scratch in. Always scatter corn in the litter to keep the birds occupied and exercised.

Sawdust is a good litter for the floor of the house, being sanitary and cheap.

Suitable Food

For food, give your birds, a little mash once a day, made up of house scraps if available, dried off with sharps (officially known as "weatings.") A simple alternative mash can be made up with sharps, broad bran, and a little maize meal.

Biscuit meal, scalded, and dried off with sharps, is a welcome change to mash, because like ourselves bantams tire of the same food always.

Green food should be given for the mid-day meal, with sound wheat for the other meal of the day. A little cracked maize may be added in Winter, it being a warming food.

Plenty of clean water, grit and oyster shell are essential to your birds. Scald and scour your water pots weekly.

Different Breeds

The number of breeds of bantams is almost as many as in large fowls. These breeds are divided into two classes—game bantams (which are hard feathered) and variety bantams (which are soft feathered).

The latter class includes such breeds as gold and silver Sebrights, Polands, Rosecombs, Pekins and utility breeds such as Wyandottes, Rhode Island Reds, Leghorns and Minorcas, these utility breeds being bantamised editions of the well known breed of poultry.

It is with one of these utility breeds you should start. They are hardy, and lay well, and you will gain experience in proper management.

Later, you can go in for either game bantams, or a variety breed such as Sebrights or Rosecombs.

Hens Only

If there is an objection to you keeping a bantam cock, because of its crowing—just keep the hens which make practically no noise at all. You need only keep a cock if you intend to breed; the hens will lay as well without one.

Bantams are intelligent, and fascinating little birds, which become very tame. Unlike large fowls, many of which are rather stupid, they seem to possess concentrated intelligence.

One more point. If you live in a town, choose a dark coloured breed, as they do not show the dirt, and need not be washed for shows.

A real piece of fretwork

ORIENTAL STAND



SO popular was our design for an Oriental Occasional Table published some few weeks ago, that we venture to put forward another design similar in style.

This time it is for the low flower stand shown in the sketch on this page, and we believe, by its attractiveness, that it will be very popular with our fret cutters.

The article consists of a low oblong shaped table about 17ins. long by 13ins. and 8½ins. high, on the top of which is built another smaller oblong table supported by shaped ends and a front all in the popular Oriental style of decoration.

The whole would make a charming stand for a bowl of roses and a vase or two of long-stemmed flowers or leaves.

Easy Cornering

At Fig. 1 is shewn a side view and an end view of the stand, and it will be noted that the fretted panels which go to make it up, are all held in square grooved corner moulding making for simplicity of construction and solidity of appearance.

This moulding is Hobbies No. 38, and it can be got in either oak or mahogany, and as it is suggested that the whole thing be painted, it matters not which variety is used in conjunction with the mahogany or white wood used for the sides and ends.

The sides A and the ends B should first be plotted and drawn out either on paper or direct on to the wood.

Sides and Ends

In Fig. 2, half of each of these parts are given with squares representing 1in. drawn over so that the decoration can be easily enlarged to full size. When the half has been copied and the lines thickened up sufficiently, a tracing should be made of

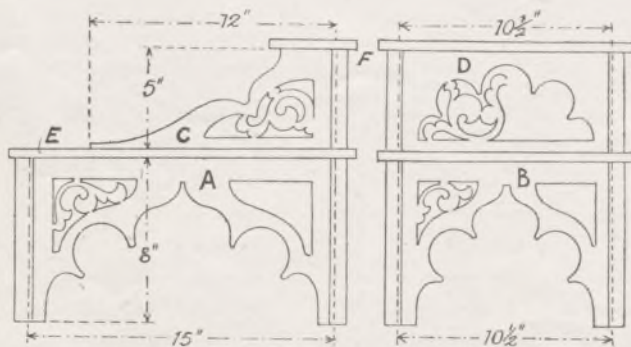


Fig. 1—Front and side view with lettered parts

this and the lines then redrawn over to get the second half of the designs.

Work carefully on the wood panels which should have been previously cut to proper size to fit the grooved moulding.

The side panels will be 15ins. by 8ins., and the end panels 10½ins. by 8ins., and all ¾in. thick. When the design has been transferred to the wood, the job of fret-cutting must be done, all the interior frets being cut, of course, before the outline is cut round.

Four pieces of the corner moulding should be cut 8½ins. long, and the sides and ends glued with them, care being taken that the whole of the groove is filled and that the sides are squared up one with the other before they are left for the glue to harden.

The Plain Top

The top (E) is a plain square 17ins. by 12½ins., ¾in. thick, with the edges just taken off. When this is being secured to the panelling care should be taken to see an even margin is left all round. Pieces of angle fillet about ½in. or ¾in. in section may be glued round inside the framing for additional strength as shown in Fig. 4.

The top sides (C) are each 12ins. by 5ins. and again are ¾in. thick. The side (D) of which there is only one required is 10½ins. by 5ins., both outlines are contained within the 1in. squares shown in Fig. 3 ready for enlargement.

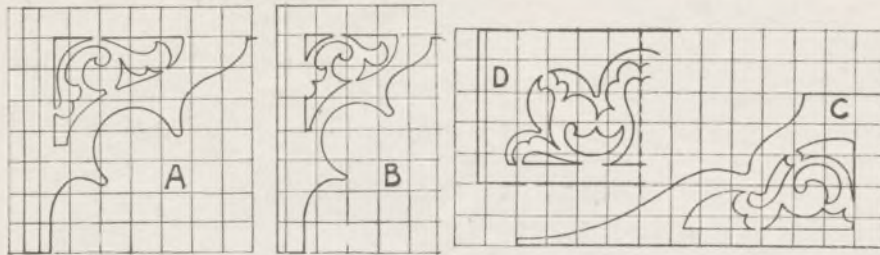
Trace them off as before, completing

CUTTING LIST

- A—2 pieces 15ins. by 8ins. by ¾in.
- B—2 pieces 10ins. by 8ins. by ¾in.
- C—2 pieces 12ins. by 5ins. by ¾in.
- D—1 piece 10½ins. by 5ins. by ¾in.
- E—1 piece 17ins. by 12½ins. by ¾in.
- F—1 piece 12½ins. by 4ins. by ¾in.
- 4 pieces of Hobbies No. 38 Grooved Moulding, 8½ins. long.
- 2 pieces of Hobbies No. 38 Grooved Moulding, 5½ins. long.
- 1 piece of ½in. Angle Fillet, 2ft.

end D over the centre line shown dotted. The two sections C can be traced off on to a piece of wood measuring 15ins. by 5ins. and afterwards cut through to make it more convenient to handle while fretcutting.

When the work on the three pieces is complete,



Figs. 2 and 3—Drawings of the sides and ends for drawing out on the wood

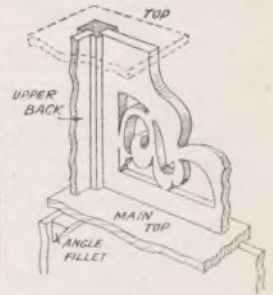


Fig. 4—Detail of corner

the two pieces of grooved moulding must be cut and the whole glued up as Fig. 4 shows.

The top and bottom ends of the moulding should be cleaned off with coarse glasspaper, the lower table section pieces also being treated similarly.

For the top shelf F, a piece of $\frac{3}{4}$ in. wood is required 12 $\frac{1}{2}$ ins. by 4 $\frac{1}{4}$ ins., this is screwed on to the

side sections and a piece of angle fillet glued under in the angle.

All the woodwork should be cleaned up with fine glasspaper before the paint or enamel is applied.

Hobbies matt enamels sold in small 3d. tins are ideal for the purpose, and if the stand is done over white the borders of the frets might be finished red or gold to get the true Oriental appearance.

Other schemes of colouring will doubtless suggest themselves to the worker, the article dealing with the occasional table would be useful in this respect.

HOBBIES LEAGUE CORRESPONDENCE CLUB

These Members of Hobbies League would like to get in touch with other readers and so form pen friendships which will undoubtedly prove interesting to all. In this way, one has a wide circle of friends and increased knowledge in people and places, not only in one's own country, but all over the world. Members should write direct to the addresses given, stating their full address and age, adding any hobbies in which they are interested. Hundreds of members have already taken advantage of this Correspondence Club in this way and others who wish to do so should notify the Registrar with the necessary particulars

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Study your comfort in SUMMER CYCLING

FOR a happy, care-free, interesting holiday this summer try cycle touring. There is no cheaper or better way of enjoying the "open road" and the delights of the countryside. A tour awheel can be so organised that it admits you to some of the most beautiful and attractive scenery in Britain—and that at a cheap rate.

There are various methods of touring awheel. You can work from a centre, for instance, or indulge in what is termed "point-to-point touring," with a different place, fifty or sixty miles apart, to sleep in each night of your tour.

Advantage of Headquarters

When working from a central headquarters, of course, you return to the same place each evening. It is obvious that the cyclist who adopts the latter will best discover all that is to be found worth noting in a certain region.

He will also have the advantage of leaving his luggage behind, returning to his lodgings at night with the surety of finding a meal and a bed waiting.

One drawback when touring from a central "H.Q." is that you are frequently obliged to cover much of the same roads, twice.

In "point-to-point" touring you get a wider and more general knowledge of a more extensive part of the countryside, though in less detail. For a week-end or a week's holiday "point-to-point" appeals to the writer more than the working from a centre.

Cycle Camping

There is still another method—cycle-camping. With the lightweight tents and accessories now procurable one can enjoy touring in a novel manner. You are independent of inns, hotels, and boarding-houses, which is an advantage in the height of the summer holiday season when most places are over-crowded.

Against this you have the trouble of preparing certain meals, the seeking of a camp-site and the labour of fixing up the camp and the clearing up again before you leave, all of which takes time, so you cannot do the same amount of mileage per day as in touring without a tent. Yet cycle-camping is very attractive, and affords much fun.

We have a further alternative in the Youth Hostels. By becoming a member of the Y.H.A., you are privileged to stay each night at different hostels, where accommodation is clean and comfortable, and where you meet with other cyclists in friendly comradeship.

To enjoy your summer tour in comfort, plan carefully and start out early. See that your machine and kit are "just right" and that you carry no surplus kit.

You should have with you, packed, if possible, in an expanding touring-bag or in rear panniers,

your night "togs," toilet requisites, towel, and a thin pair of light shoes or slippers. If you intend to be away for a week-end only that is about all you will actually want, except for a light mackintosh and leggings—just in case it should rain.

If touring the Youth Hostels you will also require mug, plate, knife, fork and spoon.

For a week's trip, in addition to the above, you need a spare shirt and spare undergarments. For long runs a pair of thin flannel trousers, which can be slipped on in the evenings when taking "your ease at your inn," will be found refreshing.

You can send on these spare clothings by parcel post, to some P.O. on the route, to be called for, and also return any dirty things home by post—this will keep the weight of your luggage down.

Take everything on the machine with you, if you can. To the above add a little box containing sticking plaster and ointment to heal small cuts and bruises.

Ride in Comfort

Before starting out run an eye over your machine and convince yourself that it is in really good running order, and nothing likely to cause trouble. Do not be satisfied until everything is "O.K."

If the weather is very hot, cut down the daily mileage, and do not ride fast. Take things easy, and walk the hills. Dress suitably for the occasion. Avoid heavy plus-fours and thick sports jackets.

Instead, wear shorts, an open-necked shirt, of cotton and silk and an undervest of similar material stockings, and proper cycling shoes. Girls may wear something similar. A light-coloured and lightweight cycling jacket completes personal equipment.

In the bag or pannier you will, of course, carry mackintosh or cape, and spats or leggings.

Do not omit to take with you in the tool-bag a complete set of spanners and a tyre repair outfit—you may need them.

Also see that your oil-can is filled with good lubricant. Give hub bearings a "drink" occasionally, especially in dusty weather; but do not oil too prodigally, as it will only clog with the dust.

Do not start off without your money wallet, a map of the district to be explored (O.S. maps One Inch to One Mile are the best), or your watch. Make your plans early, and see that the time-table is "elastic" to allow of detours—if necessary—and halts here and there.

Do not hurry—ride at an easy pace. If you are a new rider exercise what we may call "first tour discretion." That is, do not attempt too much—keep your daily mileage well within limits and the whole distance to be covered one that is well within your physical abilities.

Let's continue our lessons in MODEL AIRCRAFT BUILDING

We have already explained the elementary principles of model making. Now we can deal with cutting out according to blue prints

FOR simplicity of construction the rectangular section fuselage is by far the best and for this reason should be chosen by the beginner. Generally speaking this type of fuselage is constructed of square section balsa ranging from 1/16 sq. in. to 3/16 sq. in. according to the size and weight of the machine.

By using $\frac{1}{8}$ square balsa for any size from 24-36 inch wing span you are assured of a model that will withstand a terrific amount of heavy knocks without that very disheartening "concertina" effect when the nose block and "prop" are driven down the fuselage.

Choose Balsa Carefully

Having agreed upon the size of balsa to be used this should be carefully chosen at your dealer's and hard balsa with a good straight grain obtained.

This is essential, because although hard balsa is heavier than soft, the smaller amount used in the construction offsets the added weight required by using more soft balsa.

At the same time purchase a good quality fast-drying cement. Ordinary kinds of glue or gum tend to dry brittle and will not stand shock.

Now to the actual building of the fuselage.

It is essential to have a perfectly flat board on which to pin down the blue print. This should be about 36ins. by 24ins., although for the small 'plane 30ins. by 24ins. or 18ins. is large enough.

A draughtsman's drawing board is ideal but if you are making the board make the larger size, as this will do for the biggest rubber-driven model you are likely to make.

Whichever you make, be sure it is flat, otherwise all your models will be uneven and impossible to fly.

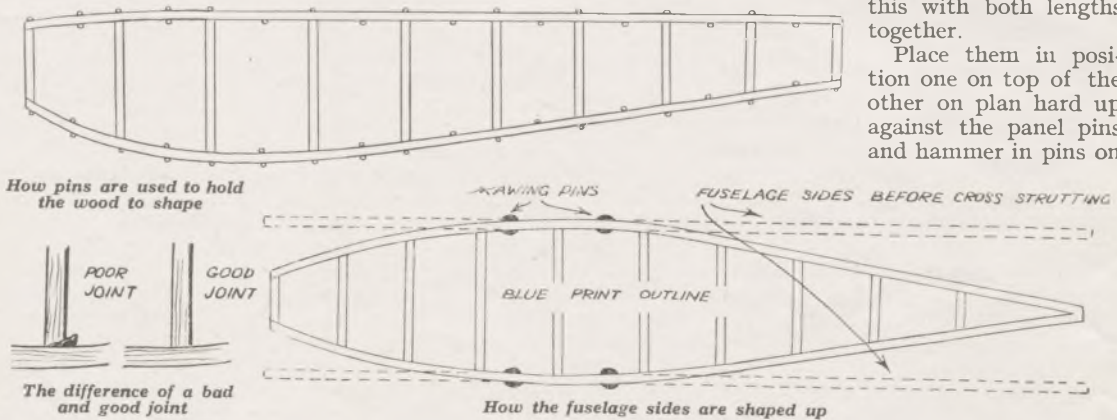
Work on the Blue Print

Now place your blue print on the board and cover with an equal size of tracing paper ordinary household grease-proof paper and pin both down to the board perfectly flat. The covering of tracing paper will prevent you damaging your blue print more than necessary with blobs of cement, etc.

Next outline the side elevation of the fuselage with panel pins, making a point of putting a pin exactly opposite a strut (see Fig. 1). Also be certain all the pins are definitely upright.

For simplicity and uniformity we are going to build the two sides simultaneously. Cut two lengths of balsa about 2ins. longer than the top longerons and steam (kettle spout) until you can bend them to the shape on the print. You do this with both lengths together.

Place them in position one on top of the other on plan hard up against the panel pins and hammer in pins on



A good cement as sold by Hobbies will "give" on impact without the joint coming apart.

Also with these special cements there is very little waiting between fixing one joint and being able to carry on with the next. This attribute takes away all the unnecessary tediousness from the job.

You will also require two or threepennyworth of $\frac{3}{16}$ in. panel pins and should you not already have any drawing pins, buy a dozen of the large flat headed type.

the inside corresponding with those on the outside. But not opposite those by the struts as this would prevent the struts being inserted later.

Simple Shaping

Proceed to do the same with the bottom longerons and leave awhile to dry.

The beauty of this method is that should your bending be not quite correct, you may be perfectly satisfied that they will be pulled into their correct shape by the pins and when dry, will remain true.

When dry, trim off the excess balsa at either

end and you are ready to put in the down struts.

When cutting the down struts, cut them in their respective pairs, as this ensures them being of equal length. Carefully note each pair of struts for the angle formed where they join the longerons. Particularly the bottom longerons, as these being more "bellied" than the top will make more acute angles to be cut.

Get Good Joints

This correct cutting is very important, and will make or mar the soundness of the finished job. These joints must be wood to wood and not wood to a blob of cement to wood. The detail at Fig. 2 shows the difference.

To ensure a good sound joint, smear the end of the strut and its corresponding place on the longeron with cement and allow to dry. Then, with just a dab of cement on the end of the strut, place it in position.

This process should be carried out faithfully with all joints and is well worth the little extra time and care.

Having cut and cemented in all the down struts, leave the whole structure for about fifteen minutes to dry and properly set.

Separating

You may now remove the panel pins, but you will find that the structure has stuck to the tracing paper, wherever the struts are situated. These may be released by carefully drawing a safety razor blade between the longerons and the paper.

You can now see the useful purpose of using tracing paper over the blue-print. You will also find that the struts are cemented together where they engage the longerons and these may be separated in the same manner.

Use the razor blade very carefully in order not to cut the struts or longerons. Special razor blade knives are obtainable for a few pence if you desire.

The Fuselage Plan

We now move to the plan of the fuselage. It will be noticed that the top of the fuselage as shown in the elevation has a fairly long length of straight longerons.

So to build up the cross struts we place the two sides upside down on the plan and using two drawing pins per side, pin down the longerons in their correct position (see Fig. 3).

Start with the Widest

Starting with the two widest cross-struts, which are usually situated one third the way back from the nose, cut together as for the down struts and cement in place as before. Take the next pair to the rear and cement.

Next bring together the last pair of down struts (stern-post). These will have to be sanded slightly wedge-shape in order to get a surface to cement and also to keep the fuselage conforming to shape.

Cement them together and hold with a small paper clip. The remaining rear struts can now be cemented in position.

Finishing Parts

Now cut and cement in place the two struts to the fore of the original pair. The two nose cross struts should next be cemented in position and a nose-former (see sketch) of either balsa sheet (hard) or m/m plywood cemented in front. The remaining struts can now be placed in position and the whole job allowed to stand overnight to thoroughly set.

(To be continued).



The August Hobbies PHOTOGRAPHIC COMPETITION

A Holiday Scene

Everyone who has a camera, stands a chance to win a cash prize in our Monthly Competitions. Two sections—Open and Junior. The available subjects under the above heading are widespread and give everyone a chance to enter at least one print. There is no entrance fee, but good prizes are offered.

**Closing Date :
August 31st**

RULES AND PRIZES

In the Open Section a 1st Prize of a Guinea Swan Fountain Pen and a 2nd Prize of 10/- . In the Junior Section (those under 16) the 1st Prize is a Fountain Pen value 10/- and the 2nd Prize 7/6. Each print must bear the competitor's full name and address, and his age, if under 16 years. Entries should be addressed: Amateur Photographic Competition,

Hobbies Weekly, Dereham, Norfolk, and must arrive not later than August 31st. The Editor reserves the right to publish any entries he wishes in Hobbies Weekly. No competitor to take more than one prize during the season. If a stamped addressed envelope is sent with the entries every endeavour will be made to return them, except the prize-winning ones.

MISCELLANEOUS ADVERTISEMENTS

The advertisements are inserted at the rate of 2d. per word prepaid. Name and address are counted, but initials or groups, such as E.P.S. or £1/11/6 are accepted as one word. Postal Order and Stamps must accompany the order. They will be inserted in the earliest issue. To sell anything except fretwork goods or those shown in Hobbies Handbook. Orders can be sent either to Hobbies Weekly, Advertisement Dept. 30/32 Ludgate Hill, London, E.C.4, or Dereham, Norfolk.

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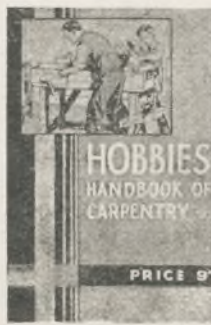
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The ART OF FRETWORK

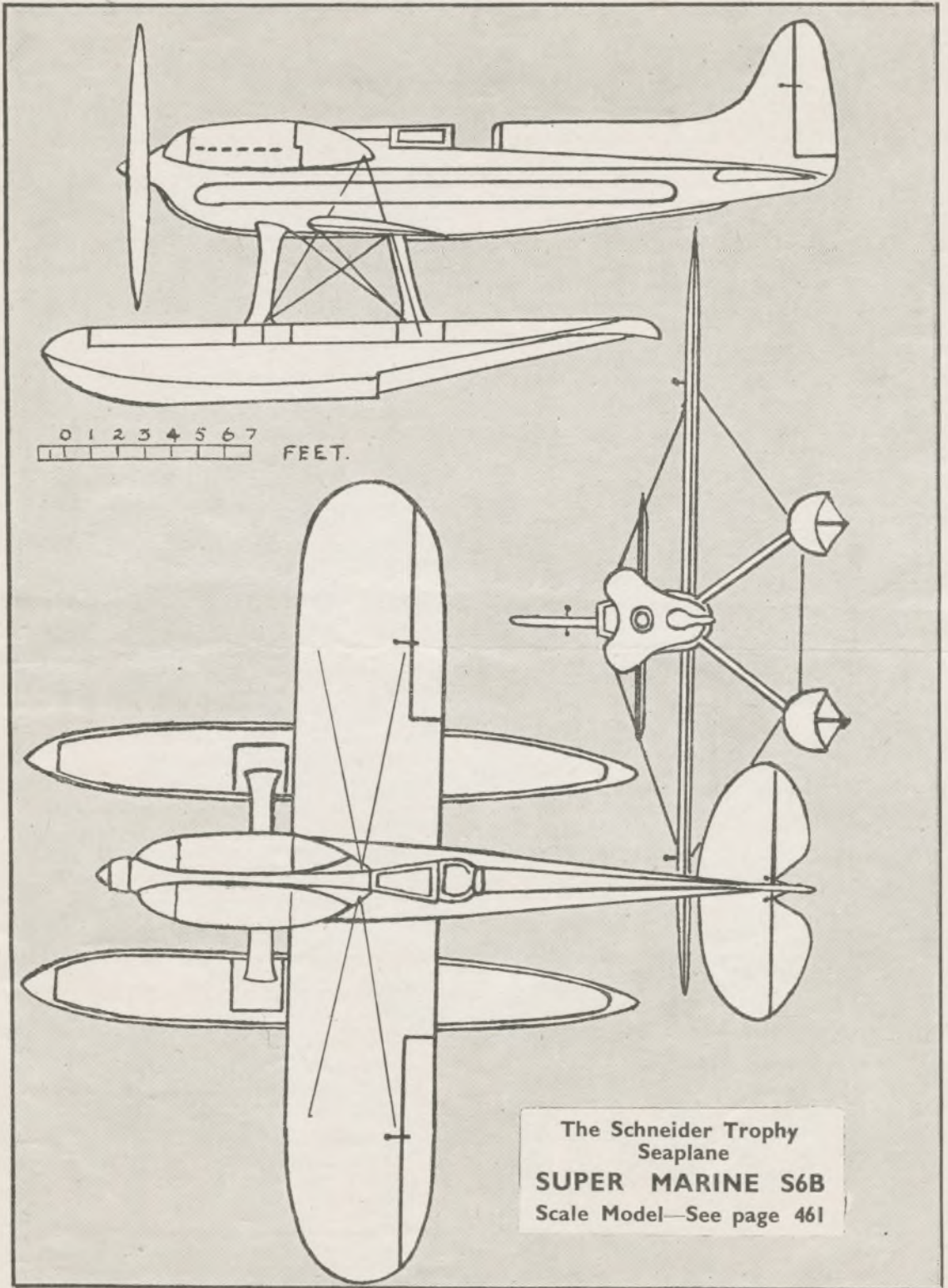
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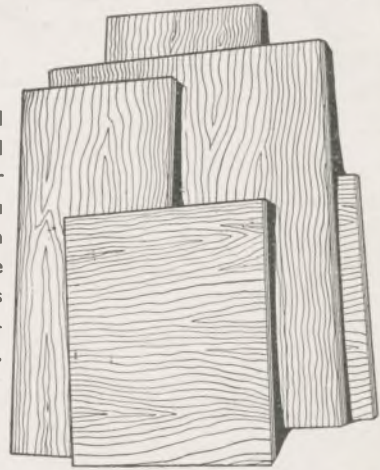
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	30 in. x 24 in. (5 sq. ft.)	...	"	1/9
	30 in. x 12 in. (2 1/2 sq. ft.)	...	"	11d.

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3/16 in.	60 in. x 48 in. (20 sq. ft.)	...	Price	8/-
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	30 in. x 48 in. (10 sq. ft.)	...	"	5/6
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	24 in. x 24 in. (4 sq. ft.)	...	"	3/-
	18 in. x 18 in. (2 1/2 sq. ft.)	...	"	1/9
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Special sizes at 9 1/2d. per sq. ft.

POSTAGE 18 in. x 18 in. and 24 in. x 12 in. panels—1
for 7d.; 2 for 10d.; 4 for 1/-; Larger panels carriage
forward.

1/2 in.	60 in. x 48 in. (20 sq. ft.)	...	Price	17/6
	30 in. x 24 in. (5 sq. ft.)	...	"	4/6
	24 in. x 24 in. (4 sq. ft.)	...	"	3/8
	18 in. x 18 in. (2 1/2 sq. ft.)	...	"	2/1
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HOBBIES

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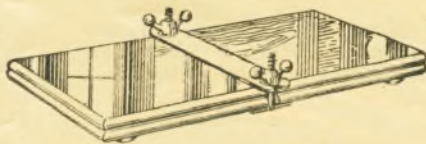
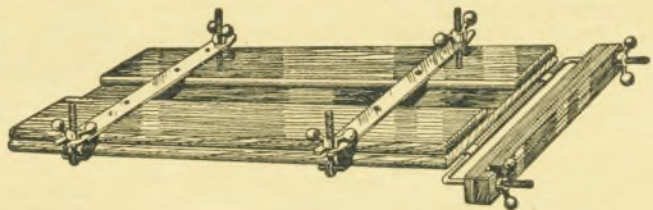
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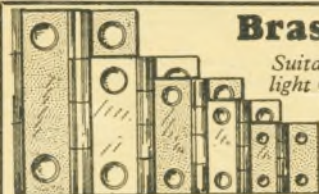
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