

Hobbies

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AUTOMATIC CIGARETTE DELIVERY BOX

IN the sketch on this page we show a little model dog kennel complete with dog.

Now, this is really an automatic cigarette delivery box, and the way it functions can clearly be understood from the two sketches.

Briefly described the kennel consists of a hollow box with a central partition inside to support the cigarettes. They are fed into the case through the slot in the ridge. The cigarettes rest each side of a central thick partition which is made fast to a main base. The top edge of this central partition is hollowed slightly so as to hold a single cigarette.

One at a Time !

When a cigarette is required all that is necessary is to grip the little house each end, as the small sketch shows, and raise it until it automatically stops. Then lower the house again on to its base and, behold a cigarette awaits you in the groove at the ridge of the roof.

There is nothing difficult in the construction of the box or kennel, but accuracy will, of course, be necessary in the first marking out and the cutting of the various pieces which go to make it up.

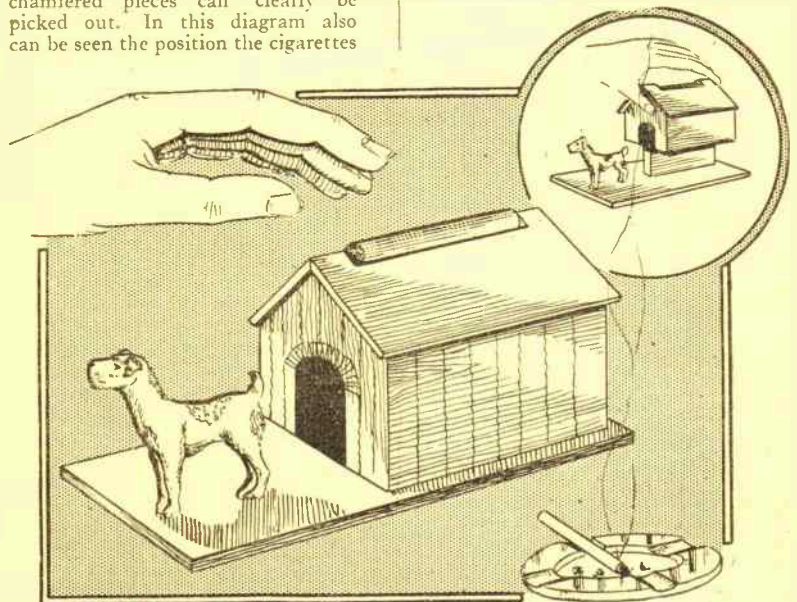
Wood $\frac{1}{4}$ in. or $\frac{3}{16}$ in. in thickness can be utilized, but of course measure-

ments must be taken carefully to suit whichever thickness is used. After cutting certain pieces with the fret-saw they will need to have their edges chamfered to fit on or against certain other pieces.

From the diagram, Fig. 1 (which is a section through the house) these chamfered pieces can clearly be picked out. In this diagram also can be seen the position the cigarettes

will take when put into the box and when the latter is at rest upon its base. A cigarette is shown in the groove at the top of the central partition also.

In Fig. 2 the general arrangement of the parts is shown, and from this the ends (C) can be set out from the



dimensions, and the cross rails (E) marked out and cut ready for gluing to the insides of ends (C).

The sloping floors (F), as will be seen in this diagram, rest upon parts (E) after having their edges chamfered to meet the central partition and the sides (D) of the box. The sides (D) measure $3\frac{1}{2}$ ins. long by $2\frac{1}{2}$ ins. wide., but these dimensions again will require checking according to the thickness of wood used for other parts.

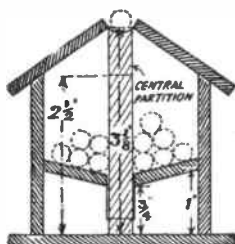


Fig. 1—Section through kennel

The top edges of the sides (D) must be chamfered where they meet the roof slopes (G). The completed roof is shown in Fig. 3, but this must not be attached to the box until after the latter has had the central partition slid up through the box and the partition then glued and screwed to the base.

This is quite an important point to bear in mind while gluing up, for it is obvious that the box cannot be got into its proper place after the partition is glued in.

The rails (E), it will be noted, work up and down in the slots formed in the partition as shown in the cut-away view of the interior at Fig. 4.

It should be mentioned that the rails (E) might be cut from $\frac{1}{2}$ in. wood, this thickness being quite adequate for supporting the sloping floors, and the slots, too, at the ends of the partitions need not be too wide.

Note carefully also that the slots

cut at each end of the partition are not more than $2\frac{1}{2}$ ins. long. This then will hold the box at its correct level for the cigarette to fall into the groove in the top edge of the partition.

The size of the base for the model is given in Fig. 4, and it will be noted that there is a mortise $1\frac{1}{2}$ ins. long at a distance of $\frac{3}{4}$ in. from one end. This is to take the tenon which connects up the feet of the dog pictured in Fig. 5.

In placing the kennel on the base,

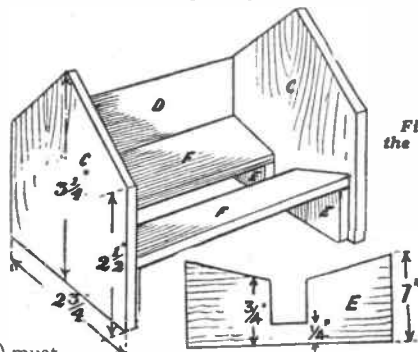


Fig. 2—The box compartment and end guide



Fig. 5—Squared outline of dog

first stand it in the position required and mark round it in pencil. Then take up the kennel and its central partition and brush some glue on the lower edge of the latter. Next, replace the kennel, etc., and gently press the partition down to get good contact with the base.

When the glue has hardened a couple of screws may be run into the

partition from below to make a strong job.

On a piece of fretwood about $\frac{3}{8}$ in. thick draw in in pencil the $\frac{1}{2}$ in. squares as shown in Fig. 5. Through these copy in the lines neatly and accurately, following the diagram carefully to make a correct enlargement of the dog. Then with the fretsaw first saw out the piece of wood between the legs and afterwards saw round the outline—keeping strictly to the line all the while.

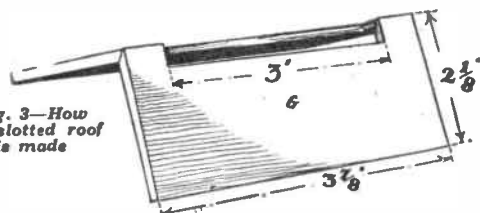


Fig. 3—How the slotted roof is made

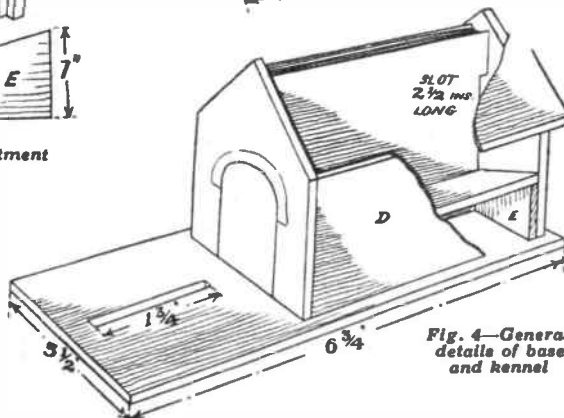


Fig. 4—General details of base and kennel

Clean up the edges and the surface with glasspaper, and finally paint in the dog with enamels or poster paint.

After the top surface of the base has been coloured and finished off the dog may be glued in place.

Finally the kennel should be painted or enamelled and any additional markings put in with a fine brush or pen.

How to paint or draw on Xylonite

READERS frequently make small name panels for their models from a piece of the black polished xylonite supplied by Hobbies Ltd., but are at a loss how to print or write the necessary wording upon it.

The composition of this material is very similar to celluloid, so the details which follow will do equally well for that type of composition also. The printing of the name and details of a model ship or other article can be carried out in this way.

As the material has a celluloid or cellulose base any good cellulose finish—or any white pigment mixed with acetone as a solvent works perfectly satisfactorily.

The acetone "bites" into the material and makes a good key, but has to be prevented from "running"—by the addition of a filler such as zinc white—or other pigment—or with some celluloid—or both.

The latter dries very quickly and only enough should be mixed at a time to enable the job on hand to be done straight away.

Probably a cellulose finish—e.g., Jap-lac or Robbialac would be most convenient.

Another suggestion is to use celluloid varnish, also coloured with chinese white and thinned down with Amyl acetate.

Apart from writing on the panels another method is printing with a

rubber stamp outfit or crude engraving. For the former the following ink would be suitable.

Finely shred celluloid and dissolve in Amyl acetate. Filter through cotton wool, colour with chinese white and thin down as required with a very little methylated spirit.

For crude engraving draw the design or lettering on gummed paper and stick down to the xylonite. Then trace the design with a series of dots made by light blows on a sharp instrument (a nail, filed to a point for instance).

Remove the paper and rub over the surface a paste of white lead and linseed oil. Wipe off and leave to dry and the design will show clearly.

With a fretsaw and some glasspaper you can easily make TRINKETS FROM TOOTHBRUSHES

MAKING use of old toothbrush handles is a novelty to most workers and as a number of them in a variety of colours can be collected from one's friends, neither scarcity nor cost need be a deterrent. Here, then, are some ideas for useful items.

Cuff-Links

The diagram at Fig. 1 gives details of designs for cuff-links. The blocks are cut off a little longer than the finished size, using a fretsaw. A smooth file is employed to remove any printed matter and to square up the edges. The shape is set out with a sharp pencil, and the block filed to shape.

The next job is to mark out and file the bevel very carefully. If the work is gripped between two pieces of cardboard in the vice there will be

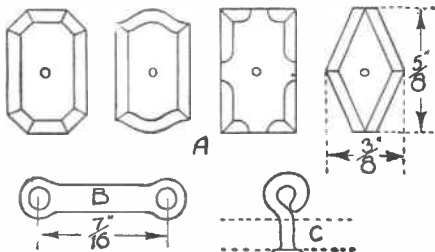


Fig. 1—Showing cuff-link block shapes (a) with a connecting link (b) and a suitable eye (c).

Fig. 2 (right)—Some brooch designs and details of the mount.

no risk of damaging the material. The small block is merely filed true and the corners rounded. A small hole is drilled in the centre of each of the blocks to take the eyes.

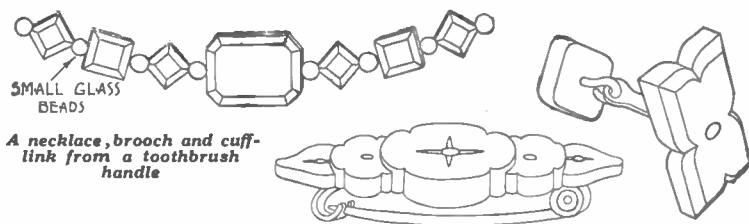
For finishing, glasspaper ranging from No. 1 to No. 00 or "Flour" grade is used. A strip of each is glued to a strip of wood and used as a file. A start is made with No. 1, followed by finer grades. The final polish is obtained with soft leather, on a strip of wood, fed with whiting moistened.

The eyes are made from long brass fretwork nails pushed through the holes and bent to shape with round-nosed pliers. Before closing the eye, the connecting link is put on.

Brooches

Brooches are a little more advanced and if carefully made are very effective. Good fits can be ensured by drawing the design full size, and trying the pieces on the drawing at frequent intervals. The first example shown in Fig. 2 is a fairly easy one with which to begin.

For the centre piece, the material



A necklace, brooch and cuff-link from a toothbrush handle

is left as thick as possible and the oblong marked out and filed. The next smaller pieces are made in turn. They are thinner than the centre piece, and are bevelled on three sides only.

The small end pieces are thinner still and have only three bevels. A hole is drilled in the centre to take a stout sewing pin.

The metal mount consists of a piece of thin sheet metal cut out a little less than the brooch with a tie-pin soldered to it. A hole is drilled in the

dead centre of the mount and the large oblong mounted with a sewing pin.

Mounting

The latter is cut off short and a dab of solder applied quickly to the back. The next two pieces are placed on the mount and the positions of the pins marked out and the holes drilled. These are fixed in the same way, as are also the end pieces.

The three-piece flower brooch is another simple job, being made in the same way. The leaves are filed thinner than the flower. The veins and stamens are cut with the corner of a wood chisel. The other flower brooch, being more elaborate, calls for extreme care in the making.

Making a Necklace

There is very little need to be said about this item. The blocks or units may be of various shapes. Each has a hole drilled lengthwise for threading. A proper gut necklace thread complete with clip can be bought very cheaply at a fancy shop or the large stores.

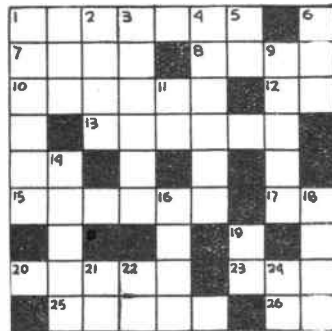
SIMPLE CROSSWORD PUZZLE

CLUES ACROSS

- Many light metal ones are used in aeroplane construction.
- What Hitler is—and always will be!
- A strong front one is needed on heavy army lorries.
- To create.
- Latter half of "tree."
- In spite of rationing, we are still doing this heartily.
- Was there this behind Hess's flight to England?
- London Town (initials).
- A tough battle was fought on this small island.
- We've got used to that of camouflage colouring on vehicles.
- Those adrift have been guided by these.
- Straits Settlements (abbr.)

CLUES DOWN

- The landing of paratroops by this is no new idea.
- Old Adolf is apt to do this often.
- Napoleon had his ones, too, of invading England. Alas, for him!
- Jam and fried bread helps the butter one.
- Remove "e" from "sex."
- These sort of men can usually do big things.
- Anything recognized or sanctioned by the law.
- New Translation (abbr.)
- In our fight for freedom, we were promised blood, sweat and this.
- We will thank God when the war is this.
- To be on the alert, we are on these.
- We often say it when we sigh.
- "Bet" beheaded.
- Tantalum (abbr.)
- You and me.



Solution Next Week

Beginner and expert can learn something here about FIXING FRETWORK DESIGNS

MOST readers of these pages are also users of fretwork designs in one way or another, and it behoves them to know the best method of pasting the patterns down to the wood. By careful planning a good deal of waste can be cut out, and a large board made sufficient for two or three jobs.

Pasting the patterns down at first sight seems to be perfectly straightforward and one of the easiest jobs to be undertaken. It can, at the same time, be made the most messy and the most extravagant so far as paste and wood are concerned.

When the patterns are planned they have to be laid out to fit a certain size design sheet, but that does not mean that this is the same

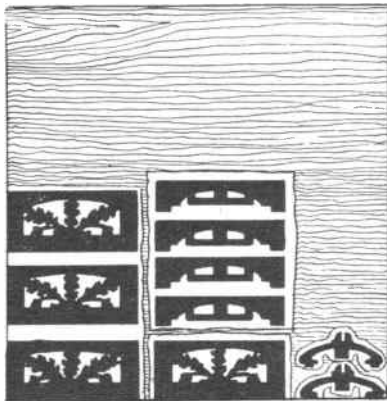


Fig. 1—How to place patterns economically

position as they must occupy when pasted down to a piece of wood.

Obviously, there is often a good deal of waste space on a design sheet which cannot be afforded on a piece of fretwood. The first job, therefore, is to cut the patterns out with a pair of scissors, close to the cutting line or outer edge of the design. Then notice the direction of the arrow which indicates the way in which the grain of the wood must run.

Sorting Patterns

This is very important, because very often if a piece of wood is cut in the opposite direction, the narrowness of the wood will tend to make it delicate, and so the part gets broken before it is finished, or even after it is put together.

Next, notice which patterns have to go on to a certain thickness of wood, and which on to others. Of course, all pieces are not cut from the same thickness, and therefore it is obviously necessary to sort them out before pasting them down.

Having sorted them out for their proper boards, lay the various patterns down roughly in place as close as possible, and with as little waste as can be, between the parts.

Saving Space

The illustration at Fig. 1 indicates very clearly how patterns can be pasted to a board close together and so save a great deal of wood.

The paste, it should be noted, is applied to the wood itself. If it is put on the paper, that material is apt to stretch and so throw the pattern out of its true shape.

Before putting the paste on wood, however, mark out lightly in pencil the rough outline of the paper pattern, so that the paste need not be spread over the board more than necessary.



Fig. 2—Take care to lay the pattern flat



Fig. 3—A large pattern can be rolled on

Moreover, have a thin clear paste, and apply evenly.

If the paste is too thick, it is apt to get lumpy, and in any case, entails considerable amount of labour in glass-paperying the pattern off.

Pat the pattern down lightly with a clean duster, and do not attempt to rub

it down hard, or the damp paper may pull away or stretch. Put a piece of blotting or clean paper over the whole lot, and smooth out to take away any air bubbles. Then leave until dry before commencing the operation of cutting. The smaller patterns should be laid on from one end as seen in Fig. 2.

Rolling a Pattern

Another method of ensuring a flat surface when handling a large sheet is to turn the paper round a stick or rod, or even a rolling pin. Then by rolling it along the pasted wood (see Fig. 3) you transfer the sheet evenly and easily in its proper place.

Of course you must have the roller square with the wood or the pattern will roll off over the sides, or go down on the wood crooked.

A good deal of saving in cutting can also be effected where the patterns consist mainly of straight lines. Take the case of the design parts shown in Fig. 4. Here are several pieces with straight edges, which would be shown on the design sheet fairly close together.

The method of pasting down in Fig. 4, however, is by no means economical. In the first place, it is quite easy to save the work of cleaning off by not pasting the patterns down at all. Lay them in place on the wood, and with a pricker, awl or sharp pin, make a hole through each of the corners of the patterns.

Take away the paper and link up the pin holes with a pencil, using a square and ruler to measure up and test the lines and angles. A better plan still is to

(Continued on page 203)

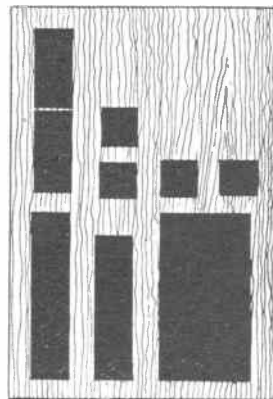


Fig. 4—How to waste wood

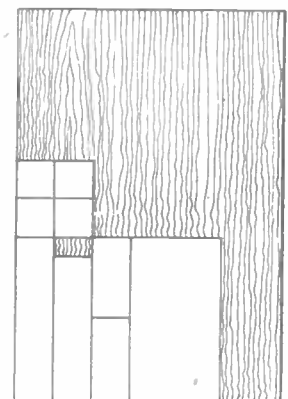


Fig. 5—Double cuts save work

THE WAR IN THE FAR EAST

WE have already mentioned that when any fresh events take place in the world philatelists look through their collections with a view to filling-up spaces that there may be in the area concerned. This week we are going to discuss some of the stamps that have been issued from the Far East.

We all have some stamps from the Straits Settlements, from the Federated Malay States, namely Pahang, Negri Sembilan, Perak, Selangor, and Sungei Ujong, and from the Non-Federated States Johore, Kedah, Kelantan, and Trengganu.

One of the rather curious points about the Federated States is that these issued stamps up to the year 1900, but then there was a gap until 1935. During this period they used the general issues of the Federated Malay States but in 1935 they started their own issues again, specimens of which most readers will have or will have seen. Trengganu, Kelantan, and Kedah were ancient dependencies of Siam and were transferred to Britain in 1909. They started their own stamps in 1910, 1911, and 1912 respectively; up to that date they had been using Siamese stamps.

Pictures of animals are frequently seen on stamps, but there is a curious sight to be seen on the stamps of the Federated Malay States. That is a tiger shown in practically all colours of the rainbow. Again, on the higher value stamps of the same set we have the unusual sight of four elephants on one stamp.

One article in "Hobbies Weekly" quite a long time ago discussed the various examples of stamps on which portraits of British people appeared. The state of Johore adds one more to that collection, because in 1935 the Sultan of Johore Sir Ibrahim married a Scottish lady and on the 15th May, 1935, a special 8 cent stamp appeared showing a portrait of the Sultan and the Sultana.

Advanced collectors of stamps not only require actual stamps such as are used to denote that a certain postage fee has been paid, but they also collect specimens, essays, die-proofs and so on.

The Straits Settlements have provided an interesting item for these philatelists. Stamp-collecting Journals always like to be able to illustrate stamps which are due to appear, and governments make provision for this in that they supply a die-proof for this purpose.

The fact that the die-proof is not

in the colours that the final stamp will be does not matter, because the illustrating of stamps in colour is not allowed.

In this case a die-proof of the 12 cent stamp was issued as a typical specimen of what the general issue of the Crown Colonies for the Silver Jubilee would be like. These should all have been returned to the authorities, but some were not returned and these are in quite good demand and fetch a considerable price. Far more than the proper stamp does, anyway.

One of the best maps of this war area appears on the 8 cent stamp of the 1939 set of North Borneo, for on this we see The Malay Peninsular, Siam, Sumatra, Java, Borneo, The Celebes, and the Philippine Islands.

You may say that there is a better map of the Philippine Islands on the 1937 issue of that United States Dependency, but that is only very local, whereas the former is general.

The East Indies consists, of course, very largely of the Dutch Islands, one of which we share—the island of Borneo. The greater part is Dutch, but in the North we have that independent state which is under the protection of the Empire—Sarawak. This is ruled by an Englishman who exercises sovereign rights, but it has never shown on its stamps the portrait of a British Monarch. One of its values to us is that it produces the finest pepper and sago.

Adjacent to Sarawak and on its

North Borneo, Sarawak, and Labuan.

This last is an island north of Borneo, which has been in the news. It was ceded to Great Britain in 1846, and first issued stamps in 1879. In 1894 these were replaced by North Borneo stamps overprinted Labuan, but in 1906 Labuan was attached to the Straits Settlements and used those stamps. Thus Labuan is one of the stamp-issuing areas which has ceased to provide us with additions.

One of the world's largest islands, New Guinea, is part of the Malay archipelago. This includes (a) the Territory of New Guinea which is administered by Australia under mandate; (b) the Territory of Papua or British New Guinea and (c) Dutch New Guinea.

During the World War of 1914-1918 Australian Naval forces captured what was German New Guinea and at the Treaty of Versailles it was assigned to Australia under mandate.

In 1915 Australian stamps were overprinted N.W. Pacific Islands as is shown in the third illustration. In 1931 (August 2nd), a set of stamps, 13 in number, was issued showing a bird of paradise with the dates 1921-1931 on either side of the value tablet. These dates indicate that it was in 1921 that Australia commenced her administration.

In 1935 two very high value stamps came out. They were a £2 and a £5. At the time it was considered that such stamps were quite unnecessary



Four Elephants from Malaya

A Splendid Map

N.W. Pacific Islands

east we have British North Borneo, which has given us a great number of interesting stamps and many of which have been illustrated in these pages. Another of these appears today.

Between these last two stamp-issuing areas we have Brunei, a state which first issued stamps in 1906 when the native sultan agreed under treaty to place the administration of his State under a British resident. The Governor of the Straits Settlements is the High Commissioner for the British Malay States, Brunei,

with such a small population, for generally speaking a £1 stamp is considered quite high enough for postal purposes.

What then was the explanation? Gold is found in New Guinea and the best way of sending it abroad was by air mail. This naturally is at a high rate, hence the need for such stamps.

The year 1934 was the fiftieth anniversary of the declaration of the British Protectorate over Papua, and four stamps appeared with two designs.

Facts about the part played by WOOD IN WAR

WOOD still plays an important part in the armament industry even if this is a war of steel and other metals. We may not build our navy of oak as in the days of Nelson, but our steel battleships have their armour-plating backed with teak. Spruce, Mahogany and other woods are used in the building of our aircraft, and wood is required for gunstock for cannon wheels, for the stern tubes of our merchant ships, and for making charcoal in gasmask filters, air raid shelter air filters, and explosives.

The Use of Teak

Teak is used for backing the armour-plating of warships because, in addition to its great strength and toughness, it has no corrosive effect upon metals like oak. British Honduras Mahogany is one of the best woods for aeroplane propellers, although most of the propellers are nowadays made of metal.

Other woods that have proved suitable for airscrews include West African Sapele Mahogany and Indian White Chuglum or Silver Greywood.

Gun Carriage Wheels

In the making of gun carriage wheels, two Indian woods have proved very suitable and will no doubt be playing their part in the Malayan battles. They are Indian Rosewood and Andaman Padouk.

Indian Rosewood (or Bombay Blackwood) was often used for pianos in Britain as it is a very hard wood of high strength value, capable of withstanding much wear and tear.

It is also very durable when exposed to water or insect pests. Its durability under field conditions was demonstrated when it was used for gun carriage wheels during the Afghan and Egyptian campaigns.

Padouk wood, coming from the Andaman Islands in the Indian Ocean, is another very strong and durable wood which is elastic.

Walnut for Gunstocks

Although walnut is the traditional wood for gunstocks, it is not the only wood so used, for Tasmanian Myrtle has proved itself to be suitable for such duties. This wood resembles ordinary Beech but it is stronger and very tough and it is very durable. It has similar working properties to beech.

During the war with Napoleon most of the woods of walnut in the English countryside were felled to make gunstocks, and from that period to modern times, gunstocks

and furniture were the chief manufactures using this wood. Its value for gunstocks is that it is lighter in proportion to its strength and elasticity than is any other wood.

A Valuable Tree

No other wood has shown much sign of displacing walnut for gunstocks. France alone used to use 12,000 trees a year and as much as £600 has been paid for a single large tree in England. In more recent times American walnut has been employed to a large extent by the rifle makers.

While it is true that the aircraft industry is using far more metal and less wood than in the last war, there is, nevertheless, an important part being played by the specially suitable woods used. British Columbia Sitka or Tideland Spruce is being used more than any other wood. It is chiefly for spars, longerons, bulkheads, struts, ribs and fuselage bracing members.

American Black Walnut and British Honduras Mahogany are used for the propellers and the packing blocks. Ash is the only English wood used to any great extent—for packing blocks and parts that take bearing loads, owing to its hardness and lightness. When steam bent it may form curved wing tip forms.

Balsa wood from tropical America is used to stiffen or stabilise walls of stress-bearing three-plywood, for it is very light, as most model makers know, as well as strong. Birch ply is employed where strength in structure is required.

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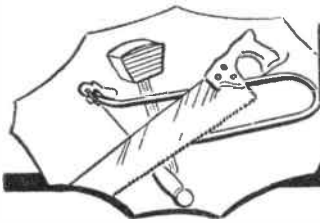
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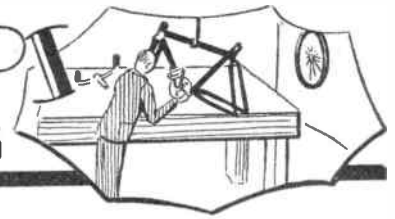
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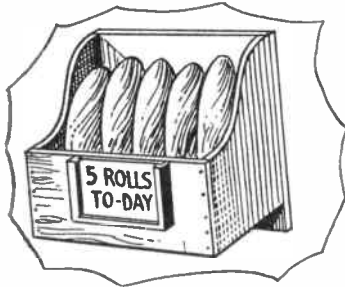


Strip Cutter

WHEN making the matchstick house described in Hobbies Weekly a short time ago I found a home-made cutter was very useful for cutting matches to the right length. A razor blade is screwed at each end of a wooden block $1\frac{1}{2}$ ins. by $1\frac{1}{2}$ ins. by $\frac{1}{2}$ ins., with about $\frac{1}{4}$ in. of the blades below the wood. A suitable knob is glued to the top for easy holding.—(J. J. Brown, North Tawton).

Bread Roll Holder

I THINK a better idea for the Milk Bottle Bracket Box in Hobbies of Aug. 30th would be to use it for morning rolls. As in some districts



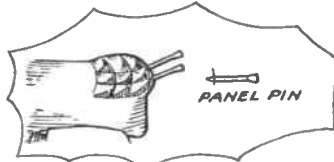
they are being delivered without paper bags. The indicator panel can be changed easily to suit your own requirements as in the sketch.—(N. Gordon, St. Andrews.)

Gun Turrets

HERE is a tip for completing the front and rear gun turrets of a model Hobbies plane. When the fuselage has been cut, shaped, and finally glasspapered, mark out front and back position for painting of the two gun turrets. When this has been done cut away the surplus wood, and rub with fine glasspaper. Next get some thin cellophane paper and bend it to the required shape and glue to fuselage. When this has dried, mark off very carefully in indian ink the lines indicating the metal frames.—(L. S. Greenwood, West Didsbury).

Turret Guns

HERE is a tip I find most useful when making machine-guns on miniature model fighters or in the gun turrets of bombers. Use small



panel pins with the pointed end cut off and glue these into the turret. The end of the panel pin resembles the expanding muzzle of a machine-gun and looks very effective in the tail of the bomber.—(K. Eyre, Leeds).

Tyre Levers

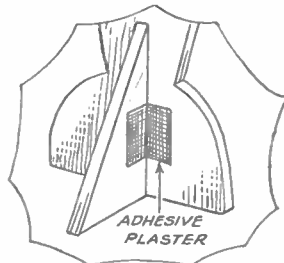
AN old fork cut off at a certain place and inserted in a wooden handle, makes an ideal tool for removing a bicycle tyre.—(O. Jones Leicester).

Tip for Tanks

I FIND that corrugated paper cut into strips and painted make fine tracks for tanks.—J. A. Harriott, Chingford).

Hinged Statuettes

HERE is a hint of an easy method of improving Statuette Figures, such as in recent Hobbies. Put a



piece of adhesive plaster on the back to act as a hinge as shown in the sketch. A piece of tape glued on will serve the same purpose.—(N. Clark, Nth. Kilsey).

Funnel Caging

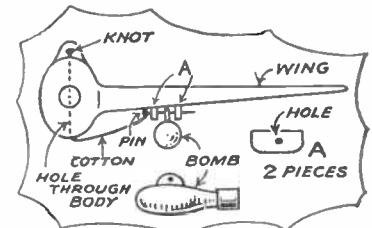
WHEN making caging for tops of funnels, etc., use plastic wood and paint using a piece of wire instead of a brush.—(W. Paterson, Macduff).

Woodfiller

IF plastic wood or putty is unobtainable beeswax is a good substitute. When it has been melted in the lid of a tin it can be put in on the tip of a knife.—(G. Forrest, Cowes)

Real Bomb Dropping

WHEN making a model of a plane I found it good fun to fit it with Bomb Racks that would really release the bombs and this is how I did it. First I shaped two pieces of wood to shape A, then I stuck them to the wings about $\frac{1}{4}$ in. apart. Next I attached a piece of



wood to the bomb as in the diagram. When this is done a pin can be pushed through the holes provided and a piece of cotton fastened to the pin head. After this the cotton is threaded through a hole drilled in the fuselage and secured by a knob at the top. When this knob is pulled it drags out the pin and releases the bomb as shown in the drawing.—(W. Heron, West Hartlepool).

A Leaky Bucket

IF a bucket has a leak in the bottom it can easily be repaired. Cut a piece of rag the same size as the bucket-bottom. Glue this rag on the outside of the bucket-bottom, and paint it, giving it three coats. The bucket can be repaired in same way many times.—(Ronald Evans, Bebbington).

Fretwork Designs—(Continued from page 200)

make one sawcut do the work of two by putting the edges of two pieces together and letting the saw go between them (see Fig. 5).

Use, too, the straight edge of the fretwood as one of the sides, and then

mark off carefully the patterns close to each other, allowing just the thickness of the cutting line for each. This can often be made to save quite a large amount of work. The illustration at Fig. 5 is of the same

patterns as in Fig. 4 laid down or drawn out on to a similar piece of wood, but by the method just mentioned. In patterns such as this the part can be marked on the wood in pencil, with adjoining lines.

FROM ODDS AND ENDS



A Simple Novel Toasting Fork



HAVE you ever to make your own tea? And have you ever decided that a few slices of toasted bread, with margarine and the ration of cheese, would meet the case? Hot toast and melted cheese on top of the "marge" to drown the saltiness of the latter, is generally appreciated, but unfortunately, you never get hot toast when you have to make all the other tea arrangements yourself—at least, toast not hot enough to melt the cheese.

With Peg Holder

You need somebody to do the toasting. So, what about the novel toasting fork shown herewith. It consists of a stand, upon the post of which a fork is suspended by means of a spring clothes-peg. Every part of this adjustable toasting fork is made from odds and ends of wood.

First, make the base. You need three discs of $\frac{1}{2}$ in. wood cut to the diameters of 5 ins., 4 ins. and 2 ins. respectively. A 3 in. dia. hole is cut in the centre of the largest disc. Two $\frac{1}{2}$ in. holes are bored in the centre of the

other discs. You now need a $\frac{1}{2}$ in. dowel post 12 ins. long.

Glue the 2 in. and 3 in. disc to the bottom of the post, then add the ring of wood. A small flathead screw is driven into the bottom end of the exposed dowel post.

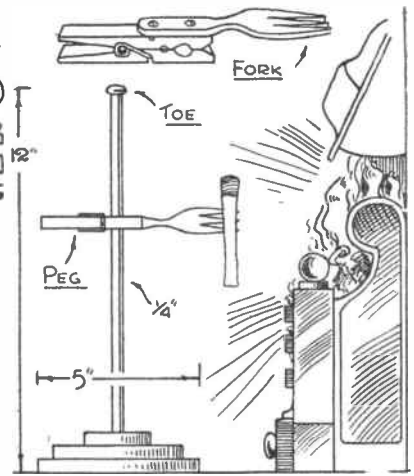
The head of the screw must be left to project about $\frac{3}{8}$ in. Old lead piping is melted and poured into the "well" of the base until almost level with the surface. Owing to the projecting screw, there is no chance of the lead weight falling away.

The lead weight is necessary to prevent the holder from falling over when slices of bread are stuck on the fork.

With Adjustable Fork

The adjustable fork is made from a strong, or new, spring clothes-peg. The fork itself is cut to shape from a piece of $\frac{1}{2}$ in. plywood, then screwed to one side of the peg as shown.

If you have a bone fork, possibly a broken one, use it rather than make a wooden one. In fact, aluminium forks can be used up, cutting the handle end off and boring holes for the screws in the remaining part of



A side view with detail of fork holder

the stem which, if too narrow, could be flattened out by hammering, but the bone, picnic forks are more suitable to use, should you possess an old one.

When made, clip the fork to the peg. A $\frac{1}{2}$ in. wooden toe could be affixed to the top end of the post. Do not bother to finish the work in any way; it is best left in its natural state.

Incidentally, if desired, there is no need to make the stand shown. The metal stand of a companion set could be used. It is only necessary to remove the tongs, poker, brush and shovel—and there you are!

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