

# HOBBIES WEEKLY

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JANUARY 4th 1956

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## Add colour to your home with NOVEL 'BIRD' VASE HOLDERS

FOR our first design in the new year we have chosen these novel vase holders which can easily be made up and serve their delightful purpose on sideboard or window ledge. They are also small enough to be accommodated on a mantelpiece. Nicely finished in bright colours, and with the vases containing flowers, a pair of these would make a charming addition to any room in the house.

It will be noted from the design sheet that the vases are cut as a matching pair—one design being the reverse of the other. All the parts are cut from the same thickness of wood ( $\frac{1}{4}$ in.). Trace the various pieces from the design sheet on to the wood, and cut them out with a fretsaw. Details are given for the making up of one vase holder, and the assembly for the other will, of course, follow the same pattern.

### Ensure Good Fit

Take piece 9 and glue it behind piece 7 for the first stage in the assembly, and then glue piece 8 to piece 10. Pieces 5 and 6, which will hold the vase, can now be glued to the back of piece 7, but before this is done, make sure that the vase is a

good fit in the two holes cut in pieces 5 and 6. Ensure particularly that the vase seats comfortably and that there is no side play.

To complete the construction, the bird assembly comprising pieces 5, 6, 7

### TWO FOR 7/1

Two vases are included in kit No. 3140 which also contains all wood necessary for making a pair of these delightful vase holders. Obtainable from branches or post free from Hobbies Ltd., Dereham, Norfolk, price 7/1.

and 8 can be glued to the base and all parts should now receive a thorough cleaning up preparatory to painting.

The finish will form an important part of the work, as on this a great deal of the effect will depend. The wild duck is a delightfully coloured bird, and workers may wish to obtain a colour picture and follow this decoration on their vase holders. This will give a realistic effect.

●Continued on page 194



Make a pair  
from FREE  
Design inside

All correspondence should be addressed to The Editor, Hobbies Weekly, Dereham, Norfolk

For Modellers, Fretworkers  
and Home Craftsmen

World Radio History

4<sup>D</sup>

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# A NEW-FORM BOOKCASE

**T**HIS bookcase has an interesting addition, making it suitable as a bedside table, or, again, as a simple writing table. The draw-out slide is seen in Fig. 1 and shows its usefulness.

The ideal wood to use would be oak, with spanish chestnut as a good second, all  $\frac{1}{4}$  in. thick. A fully dimensioned front

## CUTTING LIST

Sides.	(A). (2). 2ft. 5ins. by 11ins. by $\frac{1}{4}$ in.
Back rail.	(B). (1). 1ft. by 2ins. by $\frac{1}{4}$ in.
Front rail.	(C). (1). 1ft. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.
Shelves.	(D). (2). 1ft. by 11ins. by $\frac{1}{4}$ in.
Rail.	(E). (1). 1ft. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.
Rails.	(F). (6). 5ins. by $1\frac{1}{2}$ ins. by $\frac{1}{4}$ in.
Runners.	(G). (2). 8ins. by $\frac{1}{2}$ in. by $\frac{1}{4}$ in.
Top.	(1). 1ft. 4ins. by 13ins. by $\frac{1}{4}$ in.
Back.	(1). 1ft. 3ins. by 12ins. by $\frac{1}{4}$ in. (ply).
Slide.	(1). 11ins. by 11ins. by $\frac{1}{4}$ in.
Finger mould.	(1). 11ins. by 1in. by $\frac{1}{4}$ in.

view and a sectional diagram are given in Figs. 2 and 3.

First prepare the sides (A), cutting the bottom to some simple shape as shown in Fig. 3. At a distance of  $\frac{1}{4}$  in. down from the top edge of each side, set out the small mortises to take the front rail (C) and a small recess on the back edge to take the end of rail (B). Next set

each upright edge. Make sure of a good fit to all mortise and tenon joints, as strength and rigidity of the article depends so much on this.

Glue up all the parts and allow the glue to harden before putting in any screws. Cut the lower back rail (E), recessing the ends in a similar manner to rail (B) at the top. Now cut six simple shaped pieces (F), and glue and screw them later on in positions shown in Fig. 2.

A plain back is fitted to the lower compartment and fixed with round-head screws to the back edges of the sides and to the back of the shelves. The main top of the fitment is glued and countersunk screwed to rail (E), and to the sides. Glue and screw on each pair of the shaped bracket pieces (F) under the top, and add a pair under the front of the lower shelf, as seen in Figs. 2 and 3.

It only remains now to make the sliding shelf to go under the top. First, however, glue and screw in the two runners (G) seen in detail in Fig. 4. A sectional diagram of the sliding shelf is shown in Fig. 5, and note here where the back fillet is added, and also how it stops off where it slides between the fillets (G).

Along the front of the slide there is a simple small rail or beading which is used as a finger hold when pulling out.

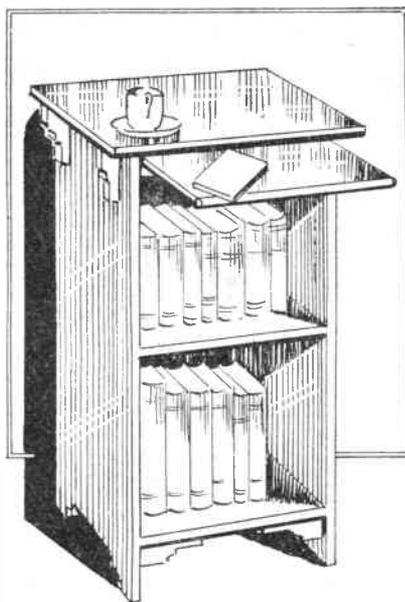


Fig. 1

Note the back fillet comes up against the front rail (C), which keeps the slide from being wholly withdrawn.

As a suggestion, the lower book compartment could well be used as a cupboard by adding a pair of folding doors. The finished job should receive a thorough glasspapering and a coat of suitable stain followed with wax polish or french polish. (S.W.C.)

Continued from page 193

## Vase Holders

If no such print is available, the following colourings are suggested. The dark patch on the head, bright blue; the dark portion of the tail, green; and the dark patches on the body, bright red. The shaded portions can be brown and the light portions white; the eye will be black. The background pieces 2 and 8 can be green to represent rushes, and by colouring the base blue it will indicate water.

Incidentally, before painting, those who are handy with a knife or some such tool, can do a bit of carving on the figure to give a more realistic effect. For instance, the bird's eye, beak, etc., can be emphasised and the whole outline nicely rounded off.

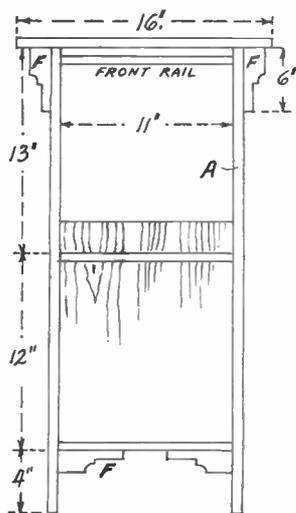


Fig. 2

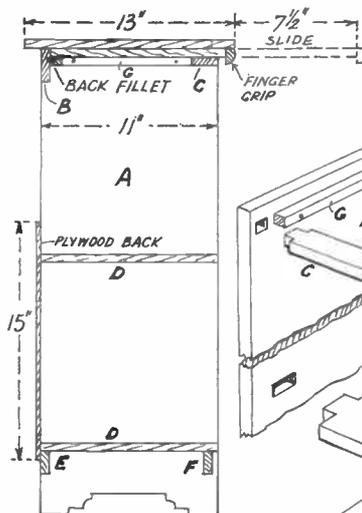


Fig. 3

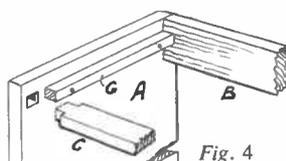


Fig. 4

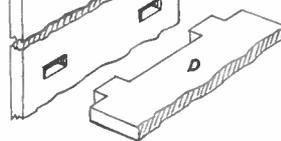


Fig. 5

out and cut two pairs of mortises to take the end tenons of the two shelves (D). The mortises may be about  $1\frac{1}{2}$  ins. long by  $\frac{1}{4}$  in. wide, and  $1\frac{1}{2}$  ins. in from

# An Elevated Clothes Airer

SINCE the English climate is rarely all that could be desired, and many homes lack adequate facilities for the drying and airing of clothes, this simple device should prove a boon to the average housewife—especially as it can be lowered for easier loading and afterwards hoisted out of everyone's way. The materials requirement for an elevated clothes airer are a couple of lengths of prepared timber, six or more dowelling rods, two ceiling pulleys, a

good average size the airer illustrated has been given five carrying rods (Fig. 2).

First, prepare the end pieces. For

By C. L. Marriner

these two pieces of wood 30ins. long by 9ins. wide by 1½ins. thick are needed. At the two bottom corners inscribe an arc with 3ins. radius; an arc with 6ins.

matting to the shape at Fig. 3.

Now take the dowelling rods of your choice—which may vary in thickness from ¼in. diameter to the lin. diameter of ordinary broom-handles and be of whatever length is required—and insert them, one by one, into the holes provided in the end pieces, allowing 1in. or so to protrude at each end. Secure each firmly in position with a little glue.

Next fit the ceiling pulleys spaced so as to coincide with the position of the two end pieces of the completed framework. The pulley nearest to the wall must be a double pulley, as it has to take two ropes. The use of Rawlplugs, if not always strictly necessary, is a wise precaution. The resultant job will be neater, stronger, and infinitely more satisfying. Your local dealer will gladly demonstrate their easy use.

Use plugs to secure the wall bracket, too.

Tie one end of the rope to the airer frame by passing it through the hole provided in one of the end pieces and knotting it on the opposite side. Pass the other end through the two ceiling pulleys, starting with the one farthest from the wall bracket, down around the bracket itself and back up through the nearest pulley. Attach it to the frame in the same manner (Fig. 1). By this means the rope is kept in one piece, looped under the wall bracket, and, therefore, much easier, and more convenient to manipulate than separate ropes.

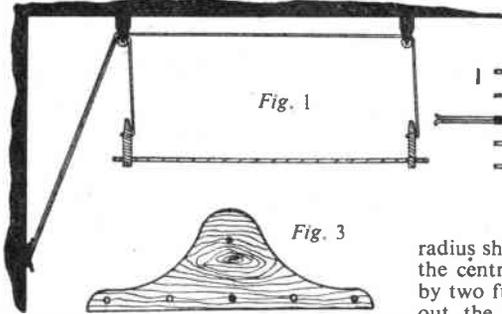


Fig. 1

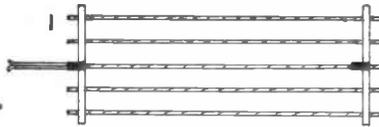


Fig. 2



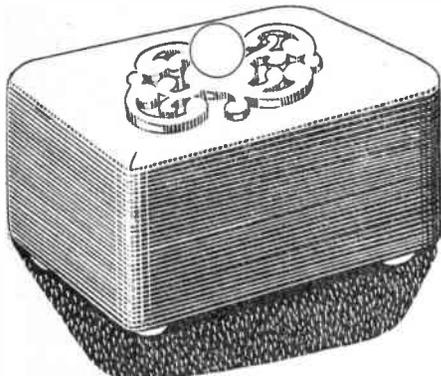
Fig. 3

wall bracket, and a suitable length of stout cord. The only tools needed are a brace and bits, pocket knife, screw-driver, glasspaper, and glue.

The size and capacity of individual airers is a matter of personal requirement. The length, strength, and the number of rods being governed by the weight of the weekly wash, but as a

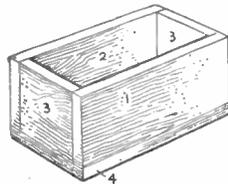
radius should then be inscribed at top in the centre, and the three connected up by two further arcs of 9ins. radius. Cut out the shape obtained to make the two ends. Chamfer the undulating top edge of each, and drill a hole for the rope at the centre of the top arc. Five more holes—equally spaced approximately 1½ins. from the bottom for the carrying rods—should also be drilled along the length of the bottom edge. Clean up the parts, and the result should be two end pieces each approxi-

# Make this Jewellery Box



THIS useful jewellery box is made from ¼in. fretwood. The parts are all shown full size on the pattern page, and it is a simple matter to transfer them to the wood by means of carbon paper.

Cut out the pieces with a fretsaw and then clean up with glasspaper ready for assembling. First glue the sides 1 and 2 to the base 4. The ends 3 are then



glued between the sides. Small fretpins can be added through the base into the sides and ends if desired. The diagram in Fig. 1 shows the sides, ends and base glued together.

The lid may be hinged in place or may be fitted loose with corner pieces 6 glued in place underneath. They should be fitted so as to allow the lid only the minimum of play when in position.

The overlay is cut from ¼in. or ⅛in. wood and is glued to the top. The hole in the centre is to take the No. 15, ¼in. diameter wood knob.

Clean up all the parts with fine-grade glasspaper and give two or three coats of plastic enamel. Allow each coat to

Patterns are  
on page 207

dry thoroughly before applying the next. An alternative finish is to stain lightly and give five or six applications of wax polish.

The inside of the box can be painted green and covered with velvet spray. Give two coats of green enamel or paint, allowing the first to dry and applying the 'Velvet Spray' on the second coat while still wet. (M.p.)

# BRISTOL F.2B FIGHTER

By D. G. Norton

OF all the aircraft produced in World War I, the Bristol Fighter had the longest and most distinguished career.

Designed by Frank Barnwell of the Bristol Aeroplane Company, in 1916, the Bristol Fighter was destined to replace obsolete two-seater aircraft then operating on the Western Front, to become a fighter aeroplane in its own right and to carry out every conceivable duty that was required of aircraft at that time. To name but a few: fighting, bombing, ground-strafting, artillery observation, escort duties and training. It was capable of attacking and defeating the best single-seater fighters that the Germans could produce. Its official

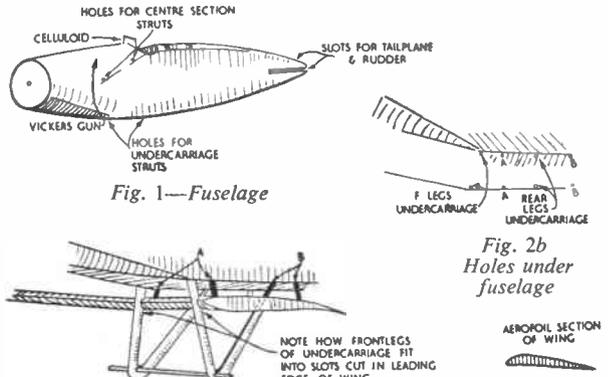
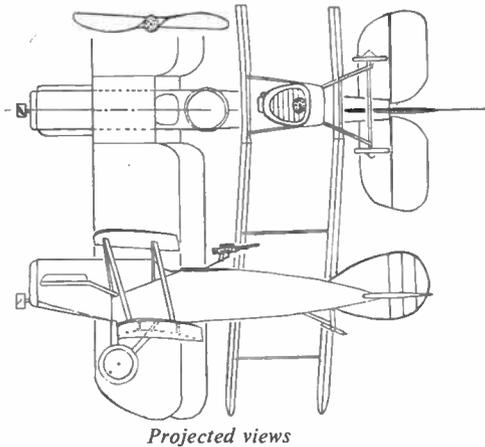
the Spitfire in the 1939-45 war. Armament consisted of a Vickers gun firing forward through the propeller for the pilot and one or two Lewis guns for the observer. Major Andrew McKeever, a Canadian, became the greatest two-seater fighter pilot, scoring 30 victories from the front cockpit of a Bristol.

After World War I, the Bristol continued to be used in active squadrons of the R.A.F. Finally, in 1922, after a reign of 15 years, the Bristols in No. 6 (Bomber) Squadron, the last unit of the R.A.F. to use these famous machines, were replaced with more up-to-date equipment.

the pilot's cockpit are round. Otherwise the sides, top and bottom of the fuselage are flat. The engine was contained in the fuselage, the engine cowling being part of the fuselage which covered it. Having completed the fuselage, the next job is to fit the bottom wing and undercarriage struts.

## The Bottom Wing

The bottom wing was not joined to the fuselage, but was suspended below it (Fig. 2), and this requires care. First make four small holes in the bottom of the fuselage. The first pair (A) are made 1½ ins. from the nose of the fuselage and the width of the fuselage apart. The second pair (B) are made 1½ ins. from the



## HOW TO BUILD THE SCALE MODEL

### Materials

A block of balsa 3¼ ins. by ¼ in. by ¾ in. for the fuselage; a sheet of balsa 6½ ins. by 2 ins. by 3/32 in. for the wings; for the tail units a sheet of balsa 3 ins. by 2½ ins. by 1/32 in.; for the struts (interplane, centre-section and undercarriage) thin sheet metal. About 8 ins. of 20-gauge brass wire (or failing this, the same amount of 20-gauge galvanised wire) for the short struts suspending the wing below the fuselage, for the tail skid, axle, and Lewis gun mounting.

(Note that the accompanying illustrations are to half the original scale which was of 1/72nd or 6ft. to the inch.)

### Construction

Read the instructions carefully. Refer to number one of this series for the general methods of preparing the fuselage (Fig. 1). The engine cowling and the top of the fuselage as far as it

nose of the fuselage and the width of the fuselage apart. The angles of the holes should be made at the same angle as the undercarriage struts (see front view of three-view drawing). Cut short lengths of the 20-gauge wire, sufficient so that the wire for the first pair (A) projects ⅜ in. from the fuselage and for the second pair (B) it projects 7/32 in. from the fuselage. This difference in projection measurements is to allow for the aerofoil section of the wing (Fig. 2). When you are satisfied that the projections are correct, withdraw the pieces of wire, add a touch of balsa cement and replace them, again checking the measurements and allow to dry.

Now prepare the bottom wing, shaping it to the aerofoil section shown in Fig. 2. Give it its correct dihedral. Note that the dihedral does not start in the centre of the wing, but at the edges of the centre-section (Fig. 3).

Next cut two shallow slots in the leading edge of the wing, into which fit the front legs of the undercarriage (Fig. 3). The width of the slots should be

trials were so successful that two squadrons were ordered to be equipped in time for the spring offensive of 1917.

Great things were expected of it, but on its very first patrol, in March 1917, four out of six aircraft were shot down, chiefly because its excellent capabilities were not fully understood. However, despite initial setbacks, Bristols were then operated as if they were single-seater fighters, the pilot using his gun as the chief attack and the observer his to cover the rear of the aircraft. This met with immediate success and the Germans had a healthy respect for it.

### Speed of 125 m.p.h.

Usually powered with a 250 h.p. Rolls-Royce engine, the Bristol had a top speed of 125 m.p.h. Of immensely strong construction and very manoeuvrable, it was responsible, with the Sopwith Camel and S.E.5a, for giving the Royal Flying Corps the mastery of the air and gained for itself a reputation similar to that of

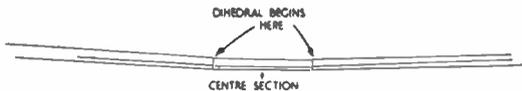


Fig. 3a—Wing dihedral

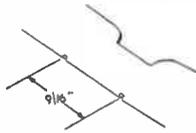
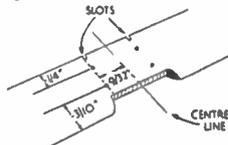


Fig. 3b—Shallow slots into leading edge of bottom wing, made at same angle as undercarriage legs



Holes for wire projections from fuselage

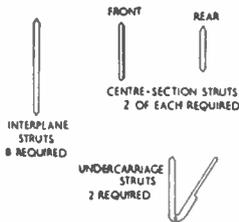


Fig. 3c—Struts



Fig. 3d Tailskid



Nose details. Radiator black or grey, exhausts black

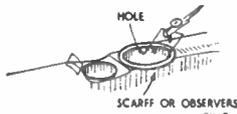
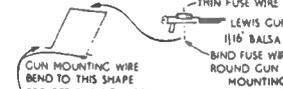


Fig. 4—Observer's cockpit



the same as the thickness of the sheet metal you are using. On the top surface of the bottom wing draw a centre-line running from the leading- to the trailing-edge. Four holes must now be bored, into which fit the wire supports projecting from the fuselage. (For measurements see Fig. 3.)

Next bore two holes on the underside of

the wing,  $\frac{3}{10}$ in. from the leading edge, and  $\frac{1}{2}$ in. apart and at the same angles as the rear legs of the undercarriage. (See side and front elevation, three-view drawing.)

Now fix the bottom wing on to the wire projections of the fuselage. Having made sure that everything is correctly aligned, there should be a space of

$\frac{1}{10}$ in. between fuselage and wing; take the wing off, add touches of glue to the wires and reassemble. The undercarriage should now be made (Fig. 3) and assembled. Appropriate holes will have to be made in the fuselage, to take the legs of the undercarriage. For the rear legs it is best to push the boring instrument through the holes in the wing to touch the fuselage, thus indicating the spot, and with a needle it will be found easy to make holes sufficiently deep to take the undercarriage legs.

Having assembled the bottom wing and undercarriage, the remainder of the construction of the model is straightforward. For exhaust pipes, short lengths of thick wire will suffice. Cockpits can be hollowed out, or the area may be painted black. If the observer's cockpit is to be hollowed out, see Fig. 4 for gun mounting arrangement. Horizontal and vertical slots must be made for the tailplane and rudder, and for tailskid details see Fig. 3. The track on the undercarriage is  $\frac{8}{10}$ in., and the top wing rests above the fuselage  $\frac{7}{32}$ in.

### Painting

The Bristol Fighter was painted dark green on all upper surfaces and cream on the under surfaces. The engine cowling was usually painted grey. (For details of the engine cowling and radiator see Fig. 3.) Interplane and centre-section struts were varnished. Yellow ochre with a touch of glue does very well for this, or orange dope. Undercarriage struts were black or green. Wheel discs were green or silver or can be any colour. The usual red, white and blue markings were used on the rudder and the usual cockades were employed on the wings and sides of the fuselage. The tail skid was black and the propeller was sometimes grey or mahogany colour.

## Eke out the Coal with Green Wood

**M**OST dyed-in-the-wool countrymen will raise their eyebrows at the idea of burning green wood. Yet burn it does. The secret is knowing the wood and how to use it.

Those who have access to standing timber often tend, owing to pressure of other jobs, to put off cutting it until it is too late for it to be thoroughly seasoned by the time the cold months arrive, or else run out of dry wood at a critical time. The chance remark of a less conservative countryman that hawthorn would burn green, set the writer on the trail. Experiments showed that many other woods will burn unseasoned. It is no exaggeration to say that you can in the evening sit by a warm fire of wood cut the same afternoon. The writer has proved it.

You need a reasonably good coal fire to start with. Logs from about lin. to 2½ins. thick should be placed *flat* on the embers. In about ten minutes they will have dried out enough to ignite. No further coal is then needed, for when the fire begins to die down, more logs are added. They will dry out for ten minutes or so and then blaze up as before. You can keep a fire going all day thus.

### Acts as Reflector

Larger logs should be used at the back of the grate, on a coal fire, the space between the front of the log and the bars being filled with small coal. That space need be only 3ins. wide, yet you will soon have an intensely hot fire, because the log acts as a reflector as its surface burns away. An 8ins. or 9ins. diameter

log will burn for several hours and make a big saving in bought fuel, since you need only add enough coal to keep the front space fairly full.

### Great Heat

The best of the woods tried were privet and ash. These catch fire quickly and give out great heat. Hawthorn has already been mentioned, and is an excellent burner. Other good woods are birch, pear, holly, plum, oak and lilac. Elder and sycamore burn well, too, but sizzle a good deal; so long as you do not object to that, they are as good as the others.

Doubtless this does not exhaust the list. Maybe you have other woods you can cut. Why not try them, too?

(L.A.F.)

Learn the code with this

# Morse Practice Oscillator

**A** KNOWLEDGE of the Morse code is useful in various boys' group activities or for signalling with friends. It may also be studied in order to pass the G.P.O. transmitting licence examination, or for interest only, in reading amateur, shipping, and other code signals. A buzzer is often used for Morse practice, but has the disadvantage that the note does not resemble that of radio signals. This can be overcome by using a valve oscillator, with headphones, and Fig. 1 shows a very simple circuit which is perfectly satisfactory.

Very few components are required. Any small switch is suitable for switching the Low Tension supply. The transformer is of the ordinary intervalve coupling type, and can have a ratio of anything from about 1:2 to 1:7. If a number of old transformers are to hand, each can be tried, as some provide a more satisfactory note than others.

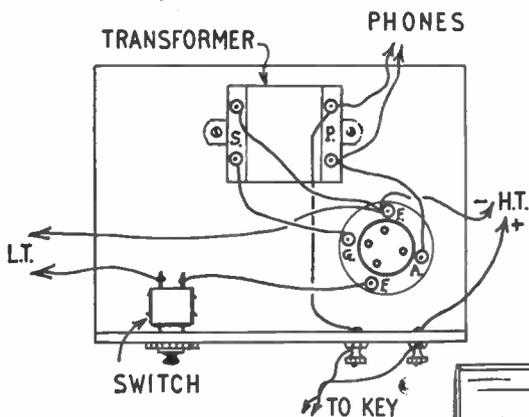


Fig. 1—Wiring plan

Almost any type of valve may be used. The wiring shown is for a triode with English 4-pin base, and these are obtainable for a few shillings from ex-service stores. If to hand, a pentode or screen-grid valve can be used, anode and screen-grid being wired together. The valve can be of detector, L.F., or Power type. It is also possible to use one of the small 'all-dry' type valves, if available.

## Wiring Up

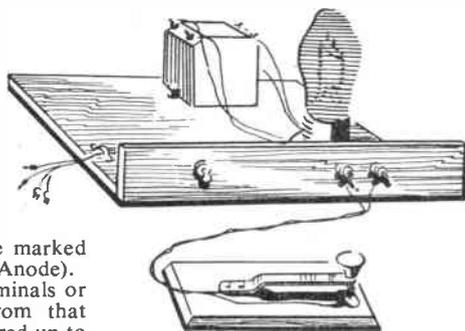
This is very simple, but one or two points must be watched. If a different type of valve is used, a suitable holder is necessary, correctly wired. If the valve-holder does not have the sockets marked, the anode socket of the English 4-pin type can be identified because it stands farthest from the remaining three

Says  
*F. G. Rayer*

sockets. Other holders may be marked 'P' (Plate) here, instead of 'A' (Anode).

Some transformers have terminals or tags in different positions from that shown. If so, they should be wired up to suit. The switch and key terminals are mounted on a strip of insulating material.

The beginner can check wiring to see that it is as follows:—One L.T. lead to valve filament, transformer secondary, and H.T. negative. Second L.T. lead to



## Using the Oscillator

The 'all-dry' type of valve will have a 1.4 V or 2.8 V filament. For this, use a single dry cell (for 1.4 V) or two cells in series (for 2.8 V). The 4-pin type of valve may be operated from a 2 V accumulator, or a single dry cell may be used instead.

Only a small H.T. voltage is required—a 9 V grid bias battery will usually be sufficient, or two such batteries wired in series. The H.T. must be connected in the polarity shown, but the L.T. polarity is not important.

On switching on and shorting the two key terminals, a continuous oscillation should be heard in the phones. If not, the two leads going to the secondary of the transformer should be reversed.

## Key

Though a proper Morse key is desirable for much work, the simple key shown in Fig. 2 will be satisfactory for practice. The baseboard is about 2½ ins. by 4 ins. When the knob is pressed down the circuit is completed.

The tone of the note heard in the phones can be modified, if desired. Changing the valve, or H.T. voltage, will change the note. So will wiring the phones in series with the transformer primary, instead of in parallel, as shown. Again, if the note is too high-pitched, it can be lowered by wiring a condenser in parallel with primary or secondary. Values from .0005 to .005 can be used—the larger the capacity, the lower the note. If necessary, the note can be increased in pitch by wiring a resistor of about 10,000 to 100,000 ohms between transformer secondary and valve grid.

After initial practice to learn the code letters, one person should send while the other writes down the message. A dash should be the length of three dots, and each letter should be clear and separate.

*Symbols for  
the  
International  
Morse Code  
are given  
on page 199*

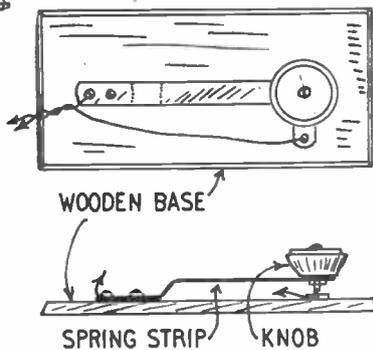


Fig. 2—An easily made Morse key

switch. Second switch tag or terminal to remaining filament terminal. Grid valve-holder terminal to transformer secondary. Valve anode to transformer primary. Second primary terminal to key circuit. Key circuit returned to H.T. positive.

# MAKE THIS CLOCK FOR THE NURSERY

Of course, it is not a real clock—it has the hands and face, but no works. It is intended primarily to teach children to tell the time. The bricks, too, have their educational value. They can be used to help children to count and also to teach them the first stages in addition and subtraction.

The whole article can be made in a few hours with the use of a fretsaw. Fig. 1 shows the main construction and

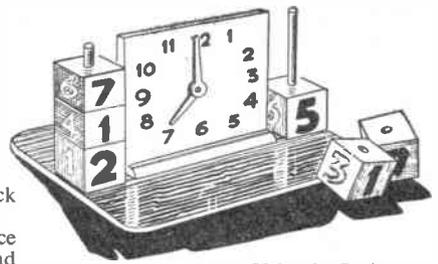
wood should be glued behind the clock as shown in Fig. 3.

Paint the whole of the clock face white, giving two or three coats, and when dry, paint the figures in black or red. The base can also be painted black or red to match.

The bricks are cut from 1in. square stripwood, using a tenon saw and a mitre cutting block. Paint the bricks in bright colours—red, blue, yellow and

green. The numerals should be painted black. The bricks are shown in Figs. 4 and 5.

The bricks are held in place by uprights of  $\frac{1}{4}$ in. round rod let into the base of the clock. The bricks should be bored to slip on to the uprights. Glass-paper the uprights so that the bricks slip on easily. Fig. 6 shows full-size figures which can be used for the clock or the bricks. (M.h.)



FOR HELPING A CHILD TO COUNT



Fig. 6—Numbers full size

gives some useful measurements. The base is cut from  $\frac{1}{4}$ in. plywood and the face of the clock is held upright by means of a piece of No. 48B moulding, which is glued to the base. The thickness of the clock face is  $\frac{3}{8}$ in.

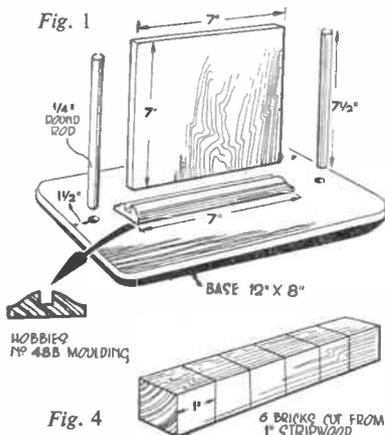


Fig. 4

The hands are cut from  $\frac{1}{8}$ in. wood to the measurements shown in Fig. 2. They are secured to the clock face by means of a roundhead screw, but do not fix them until after painting. To provide sufficient thickness for screwing, an extra piece of

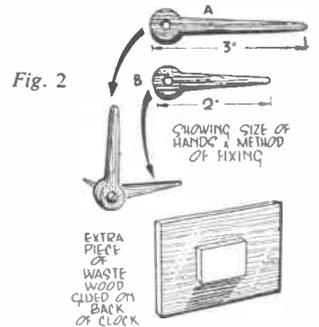


Fig. 2

Fig. 3



Fig. 5

## INTERNATIONAL MORSE CODE (See page 198)

A	· —	B	— · · ·	C	— · — ·
D	— · · ·	E	·	F	· · · ·
G	— · — ·	H	· · · ·	I	· ·
J	· — — —	K	— · —	L	· — · ·
M	— —	N	— ·	O	— — —
P	· — · ·	Q	— · — ·	R	· — ·
S	· · ·	T	—	U	· · —
V	· · · ·	W	· — —	X	— · — ·
Y	· — · —	Z	— · · ·		
1	· — — —	6	— · · · ·		
2	· · — — —	7	— · · · · ·		
3	· · · — —	8	— · — · · ·		
4	· · · · —	9	— · — · — ·		
5	· · · · ·	0	— — — —		

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practise together

Make it yourself

# WOODWORK GUILLOTINE

**T**O be able to chisel accurately is a job calling for a certain amount of skill, and the handyman or craftsman is certain to welcome any gadget which will help to lighten this task.

The guillotine described in this article will be found a most useful addition to the workshop equipment. It is a very powerful instrument, which can be employed for a large number of different jobs, and where accuracy is required, it has much to recommend it.

Great care is necessary when paring the edges of a board at right angles, but with the aid of this guillotine, the task is made easy.

without any play (which does not mean that it must be tight).

Two pieces of wood may be used to make the hinge, but it is better when cut from one solid block, even if it is more trouble to make. From a piece 6ins. long and 3ins. square, cut out the centre slot, so that the arm is an exact fit in it— $3\frac{1}{2}$ ins. will be deep enough to allow the arm to be pushed down to its fullest. It does not matter if the top of the block is rounded as in the diagram, or if it is left square.

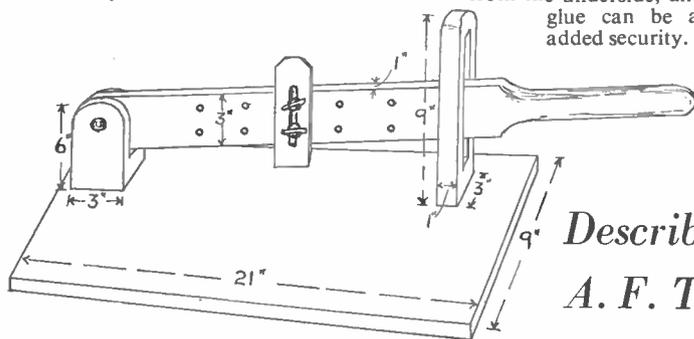
The block is fastened to the baseboard with four 2ins. countersunk screws fixed from the underside, and a spot of glue can be applied for added security.

will form the pivot of the arm. This is a point which will have to withstand a considerable amount of force and should, therefore, be quite strong. A  $\frac{3}{4}$ in. bolt, or better still, a  $\frac{1}{2}$ in. one, will be suitable, and should be an exact fit in all the holes.

The guide block to keep the arm rigid is next made, and fitted to the baseboard. It must be perfectly upright and fastened to the base with two screws in a similar manner to the hinge block. Cut this guide from a piece of wood about 9ins. long, 3ins. wide and 1in. thick, and make the slot 7ins. long and 1in. wide.

The cutter shown is a plane iron and on account of the adjustment that can be made quite easily, it is, undoubtedly, the best type to use. If anything narrower is wanted, a chisel could be bolted on to the arm, but a special type of bracket will be needed to hold it tight. It will be noted that two bolts are used, and also that additional holes have been drilled in the arm to which the cutter may be moved. These provide for varying degrees of pressure; those nearest to the hinge being the most powerful.

When using the instrument, it is a good idea to place a 'cutting board' under the work, otherwise the baseboard will very soon be marked and cut away. This can be any flat piece of board, preferably hardwood, which can be replaced when it becomes worn.



Described by  
A. F. Taylor

The instrument consists of a cutter which can be either a plane iron or a chisel securely bolted on to a long arm to form a powerful lever. The position of the cutter can be altered according to the amount of power required.

The instrument can be made in various sizes depending on the class of work for which it is required, but for most general purposes, the sizes quoted will be found suitable.

Oak is probably the best wood to use for all the parts, but any other similar type of hardwood is suitable. The baseboard is 21ins. long, 9ins. wide and 1in. thick. It should be free from knots and quite flat.

The guillotine arm or lever is 3ins. wide, 1in. thick and about 24ins. long, which may be increased to 30ins. or a little over if more power is required. A longer arm means that more pressure can be applied, but this idea should not be carried too far, or the gadget will become unwieldy and out of all proportion.

Between 4ins. to 6ins. of one end of the arm is reduced to form a handle, and this should be rounded and glass-papered quite smooth.

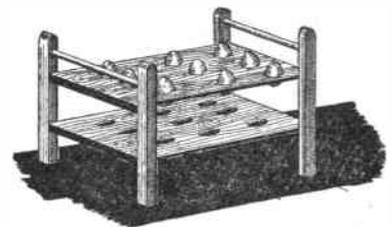
The hinge block must be substantial, accurately made and firmly fixed to the base. It should have a slot accurately cut and the arm made a good fit into it

In the end of the arm opposite to the handle, drill a hole and a similar one in the two sides of the hinge block, which

## A Larder Egg Rack

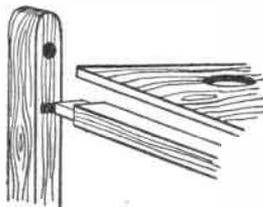
**M**OST housewives would appreciate this simply constructed egg rack. The measurements being reasonable, it will fit easily into most larder compartments. The reader may suit himself as to what manner of finish he applies. The plain wood can be varnished or a suitable two-colour decoration used. Colour suggestions would be white and light blue, or pale yellow and white.

The egg rack is designed to hold a dozen and a half eggs, but further tiers could be added to the original two if a bigger rack is required.



Plywood or hardboard make excellent centre pieces for holding the eggs. The sheets are planned and measured to hold nine eggs each. Holes  $1\frac{1}{4}$ ins. in diameter are drawn with a compass. These are spaced evenly over the boards, and the circles cut out with a fretsaw. The four 'legs' are  $1\frac{1}{2}$ ins. square and 12ins. high. Four supporting arms are fitted to the frame.  $\frac{3}{4}$ in. diameter rods are also needed as lifting handles. These are glued and fitted into holes in the main supports.

(J.M.)



Four supporting arms are needed

# Snap Baby in the Pram



Fig. 1—Fast shutter speed will take care of eel-like movements, and raised pram-hood can be used as a natural frame, and a shade to soften lighting

**S**NAPPING baby in the christening gown, or when in the walking, romping, stage is well catered for by advice in photographic books and magazines. The photographer is warned against too glaring a sun for outdoor snaps; to watch exposure, so that details in the white christening gown are not burnt out and almost impossible to enlarge without tricky shading-in; he is



Fig. 2—The sort of print that is enhanced by unusual trimming. Note how folded-down hood of pram forms a firm-toned base

reminded that children at play can, and do, twist and move like eels, and that trying to follow them to focus correctly is like trying to find a needle in the viewfinder, so he is advised to use a pre-focus setting.

But there is one stage of baby's existence which is often neglected photographically—the pram stage. And yet this stage holds many advantages for the photographer.

First of all, some general rules. These follow the usual ones mentioned above. Avoid too harsh a sunlight causing hard shadows and screwed-up eyes, and use the fastest shutter speed possible, consistent with the necessary exposure and lens aperture in use. Even in the confined space of a pram, baby can twist and move like an eel—so it is always wise to use the fastest shutter speed you can.

Now, the special advantages of this type of baby-snapping:

(1) You can choose the spot in the garden or park which is most suitably lit, so that, however baby wriggles, the lighting does not throw deep harsh shadows. Once chosen, that position need not be altered.

(2) Ease of focusing. Baby is confined to the depth and width of that pram, even leaning-out is controlled by shoulder straps. But remember that although a pram allows you to park your subject, and get close-to focus so that it fills your negative, features and limbs show a distortion in size and perspective if photographed with a lens of normal focal length from too close a distance. 6ft. is generally accepted as a safe distance. If you note, or mark out for safety, a circle of just over 6ft.

radius from the pram centre, you will not be troubled with this difficulty—and you can walk around while letting baby jump and enjoy himself, knowing that your pre-focused depth of field will cover all movements within the pram.

(3) Background. The hood of the pram can often be used, wholly or partly raised, to blot out distracting background. It can be used as a natural framing for baby, and, incidentally, it is also useful as a shade to soften the lighting on white pillows, sheeting and clothes.

By E. G. Gaze

(4) Foreground. Again the pram hood can be turned to good use: folded down it affords a good firm-toned base to a snap with baby kneeling or standing, and looking over the back.

A final tip: do not be afraid, once in a while, to trim your finished print in an unusual way. Such trimming can add to the effectiveness of suitable prints, and makes a welcome break in your album among standard-shaped prints.

Children of this age are not generally camera-conscious, and full-face snaps do not have that strained look that adults so often wear before the camera. So, if you walk around your 6ft. radius circle with camera focused and shutter set, all you need do is to leave the rest to baby!



Fig. 3—Pram-age children are seldom shy or camera-conscious!



## A THEMATIC COLLECTION

By L. P. V. Veale

**T**HE collection of stamps illustrating certain themes is now a very favourite pastime. Sometimes it is just a sideline to the main collection, and sometimes it receives priority, even to the extent of the collector getting rid of all stamps other than those which illustrate the desired topic.

In this article we want to suggest a type of collection of stamps which should give an interesting insight into the modern method of transport, i.e., air stamps.

Such a collection would start with a few to illustrate the early history of flight. Austria gives on her newspaper stamps a picture of Mercury—in classical mythology the Roman equivalent of the Greek Hermes—the messenger of the gods. He can be recognised by the wings on his feet, a cap with wings, a special kind of sword and a staff entwined with serpents, and can be seen on many of the early Greek stamps. Then Hungary had a picture of Icarus on her 1924-25 air stamps. Now Icarus, with his father Daedalus, escaped from Crete by making wings of feathers and wax, but Icarus flew too near to the sun, with the result that the heat melted the wax which bound the feathers to the wings, and he fell into the Aegean Sea.

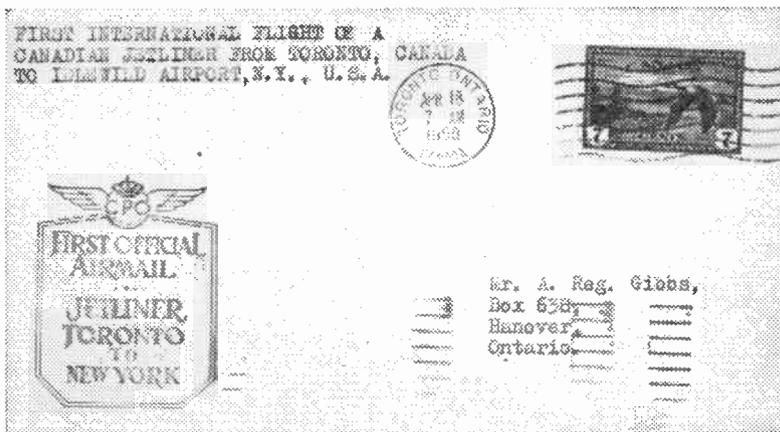
To come nearer to our own times and nearer our own inventions, we turn to the Italian stamps of 1932 which commemorate Leonardo da Vinci. Now da

of the effort that the airman would have to make to fly.

There is a gap of approximately 300 years between Leonardo and his flying machine and the hot-air balloon of Pilatre de Rozier. At one time most fire-work displays had fire balloons going up—large paper balloons held open at

was not sufficiently powerful to direct the dirigible against the wind. The Brazilian stamp issued in 1929 shows a picture of his balloon and the Eiffel Tower

Experiments in flying continued apace and on the 17th December, 1903, the Wright Brothers first made a heavier-than-air machine fly, for it stayed up for



the base by cross wires to which was attached a wad of cotton wool. This was saturated with methylated spirit and ignited. The air thus heated rose, entered the balloon and took it away. France honours this man on her stamps

12 seconds, and later on the same day it covered no less than half a mile. But it was not for 25 years that the U.S.A. issued a stamp to commemorate that event. Then they gave two, one of which shows the aeroplane that flew. In 1908



Italy 1932. Leonardo da Vinci's aeroplane

France 1936. Pilatre de Rozier and hot-air balloon

U.S.A. 1928. Wright Brothers' first flight - 12 seconds

Vinci was a clever man who studied the theory of flying and, moreover, constructed an aeroplane which, although he did not fly it himself, one of his compatriots did, and for his pains he received a broken leg. But after all, that was not a very big price to pay for the honour of being a pioneer of flying. The Italian stamp gives us quite a good idea

of 1936 issued to commemorate the 150th anniversary of his death.

The hot-air balloon led up to the true balloon and that in turn to the dirigible and Santos Dumont, the Brazilian, secured a very valuable prize in 1901 when he managed to be the first man to fly round the Eiffel Tower. His motor was only a small one and frequently it

the machine was kept in the air for 1½ hours and on that occasion it flew 45 miles.

The next year one of the milestones in aviation was passed. The 'Daily Mail' had offered a prize of £1,000 to anyone who would fly across the English Channel. Louis Bleriot crossed the

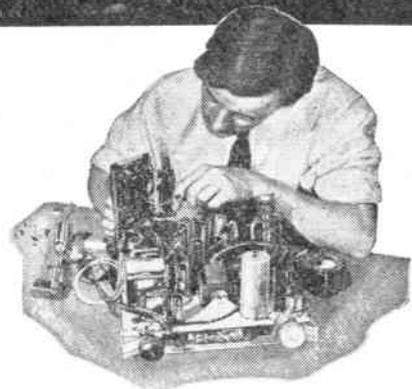
●Continued on page 204

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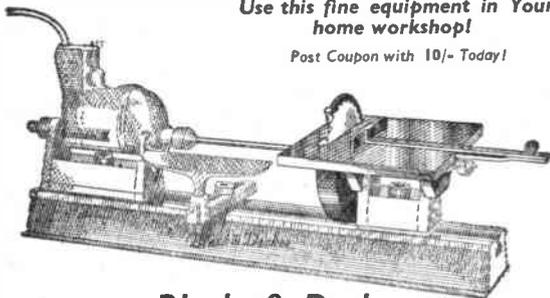
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# Replies to Readers

## Is this YOUR Problem?

### Woodworm in Floorboards

*IN a room which is not used often, I have found the floorboards badly riddled with woodworm under a bay window. The rest of the room is not quite so bad, but on removing a few boards I find evidence of worm in most of the joists. Please advise best course to take to prevent trouble spreading to rest of the bungalow floors. Is it necessary to replace every board and joist, or can they be treated so as to kill the worm inside? (R.W.—Bristol).*

IF the wood is not too badly affected by woodworm, a good method of treatment is to force into the holes a mixture of creosote and paraffin, or a proprietary brand of woodworm killer. The former treatment stains the wood, but for hidden work like joints, that is not important. The best time to operate

is March and April, and the treatment should be repeated about a month later. A glass fountain pen filler is a useful tool for injecting the fluid, as it must penetrate deeply — a mere surface application being of little use. If the wood is badly affected—and gentle probing with a bradawl will decide this—nothing will be of use but replacing the affected timber with new creosoted stuff.

### Removing Tar

*THE wings and sides of my car are spattered with tar; is there a way of removing this without damaging the paint work? (V.L.—Wolverhampton).*

SPONGING with either kerosene (burning paraffin) or methylated spirit will remove the tar from your car, provided this has not dried out too hard.

● Continued from page 202

## Thematic Stamp Collection

Channel on 25th July, 1909, and so won the prize. He is honoured on the special stamp which France issued 25 years later.

So far as the stamp album is concerned there is not very much available to tell the story of the years from Bleriot's triumph to the beginning of the Great War of 1914. One item must stand out, and that is the first official United Kingdom Aerial Post. Postcards were issued in various colours and flown from London to Windsor and Windsor to London. Covers were also issued for these journeys. There was the space for the address and also on the same side a picture of an aeroplane over Windsor Castle.

Then came World War 1, and at the commencement the zeppelin was the object of terror, and this appears on many stamps—German, of course, and also many others, including Egypt. After the war greater attention was paid to civil flying and as the 'Daily Mail' had offered £10,000 to anyone who flew the Atlantic this, of course, was a great incentive. In 1919 Hawker tried, but landed in the ocean. A little later the same year Alcock and Brown (later they were both knighted) succeeded and won the prize. Newfoundland in 1931 issued a 1 dollar stamp showing a map of the Atlantic and on it were marked the historic routes of the various early flights across the ocean.

Commercial flights across the Atlantic, including regular air mail, did

not start until Imperial Airways opened the service on 3rd August, 1939. Imperial Airways issued a special cover for this flight.

Naturally, such a long flight across the Atlantic without any chance of an emergency landing would not begin until practically all other routes had been in operation for some time, so it is quite easy to understand that the air mail service from Great Britain to South Africa and to India should start years in advance of the American flight. The first regular London to Cape Town service took place on 9th December, 1931. It reached Cape Town on 21st December.

Modern flight is represented by the cover from Canada conveyed by jetliner from Toronto to Idlewild Airport, New York. In this case the part of the post mark that is interesting is the time, for instead of just having the date of dispatch on the front and the date of arrival on the back, we note that the actual time is shown. It left Toronto at 7 a.m. as shown, while on the back there is the mark New York, April 18th, 4.30 p.m. Who can say what developments will follow?

Anyway the person who makes such an exhibit as here detailed is certain to be able to interest others as well as himself, and it is not by any means necessary to get all the specimens mentioned. The great thing is to write it up by way of explanation, try it and see what you can make.

## ☆☆ WORTH KNOWING ☆☆

**Painting on Lead**  
LEAD-COVERED electric wires which are to be painted should first of all be wiped over with warm soda water to remove any possible trace of grease. When dry, apply a coat of aluminium paint. This can be left as it is, if the colour is not too glaring, but if not satisfied, any good quality enamel paint should adhere well to it. This makes a good undercoat for most brands of glossy paint or enamel.

☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆☆

They are highly efficient with fresh or fairly fresh tar. We recommend the use of these first. If the tar has become very hard and resistant, rub with creosote (by means of a rag tied to a stick, for contact with the hands will produce blisters).

\* \* \*

### Enclosing a Bath

*I WANT to box in the sides of a bath with hardboard, but at the curved end I want to keep to the curve. Can you advise me how to do this and what to use, as the hardboard will not bend to this extent? I want the bend to be a half circle 29ins. across the ends. (W.H.—Scarborough).*

HARDBOARD does not lend itself to easy bending, and plywood can be difficult as well. It will make your job much easier if you employ sheet metal for the curved ends. Aluminium 22 S.W.G. or thereabouts would suit, and if carefully bent to the curve, and fastened to the wood shapes at top and bottom with small round-headed screws, proves quite satisfactory. Painted the same colour as the rest, it would be inconspicuous. An enamel finish, suitable for metal, would be the best paint to use.

\* \* \*

### 'Fluff' on Veneer

*I STUCK some felt on the bottom of a pedestal table lamp and apparently before the glue had dried, the lamp was deposited on top of a radiogram. The result is a very obvious circle of 'fluff' on the veneer, the glue having soaked through the felt. How can this mark be removed without damaging the veneer? (L.C.—Cambridge).*

WITH care, a light rubbing with acetone on a soft fluffless rag may remove the felt on your radiogram. It is a tricky job, as any glue solvent is liable to remove the polish as well. If this does happen, remove the whole of the polish on the top of the radiogram, let well dry, and apply brush-on clear cellulose or white hard spirit varnish.

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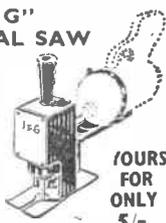


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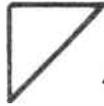
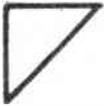
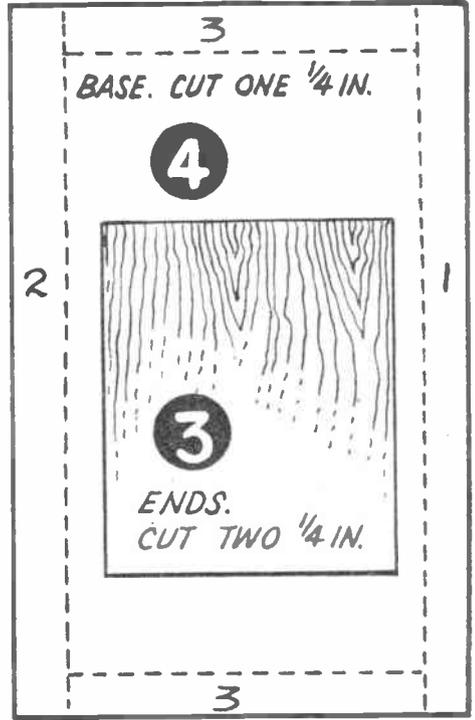
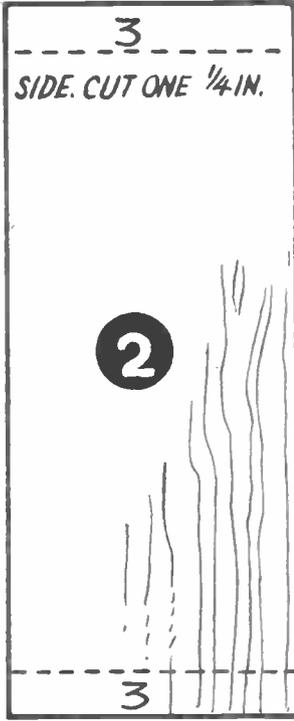
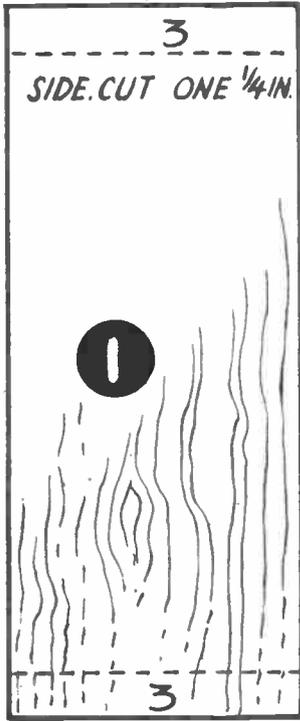
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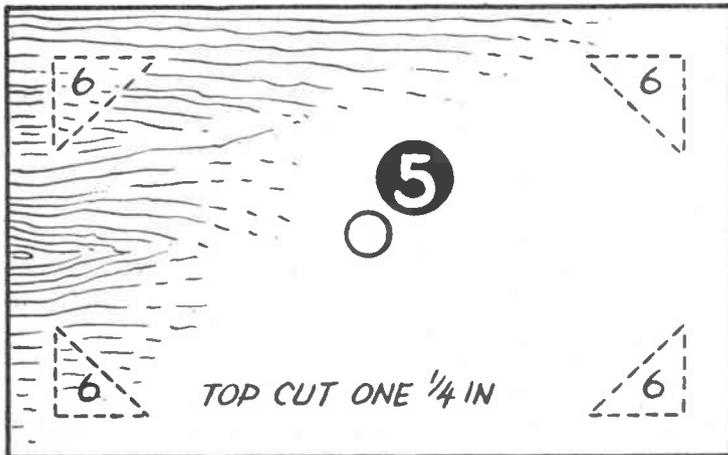
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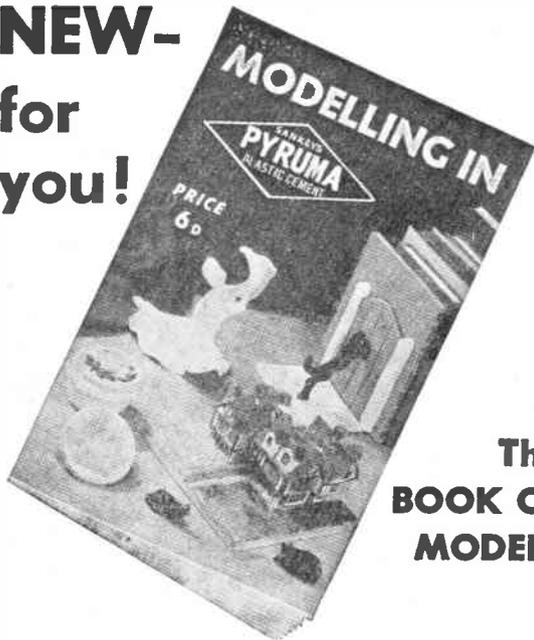
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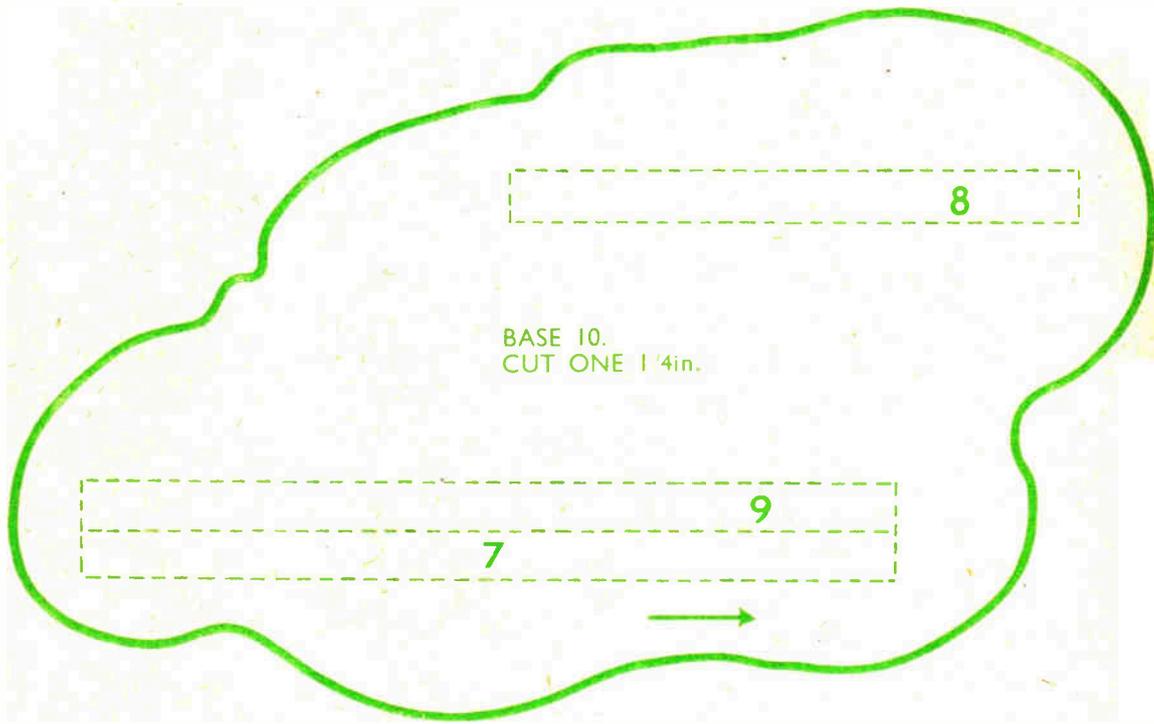


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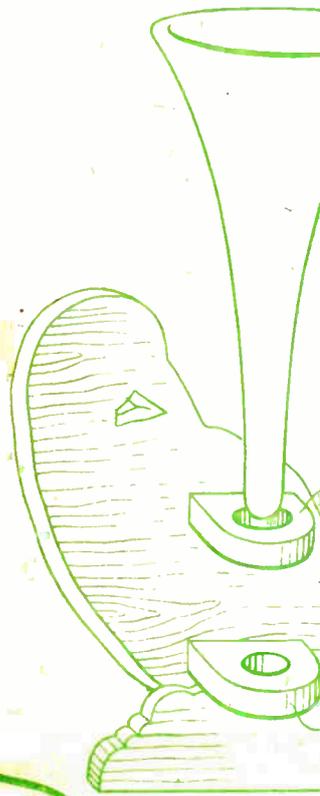
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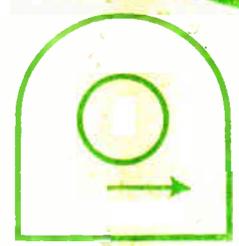
BACKING PIECE 3.  
CUT ONE 1/4in.



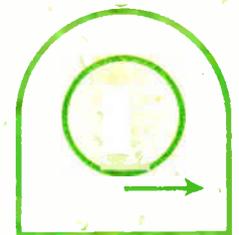
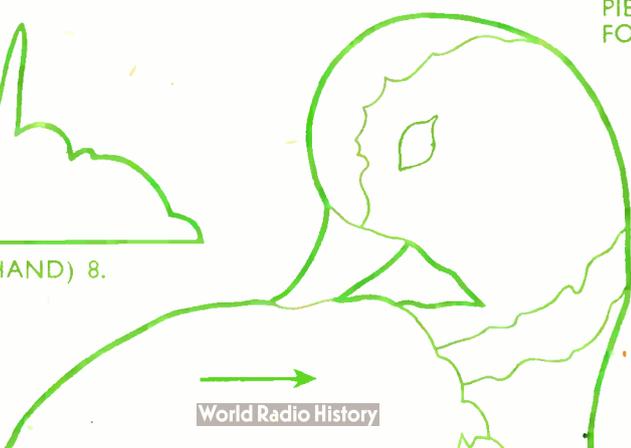
BASE 4. (RIGHT-HAND).  
CUT ONE 1/4in.



BACKGROUND (LEFT-HAND) 8.  
CUT ONE 1/4in.

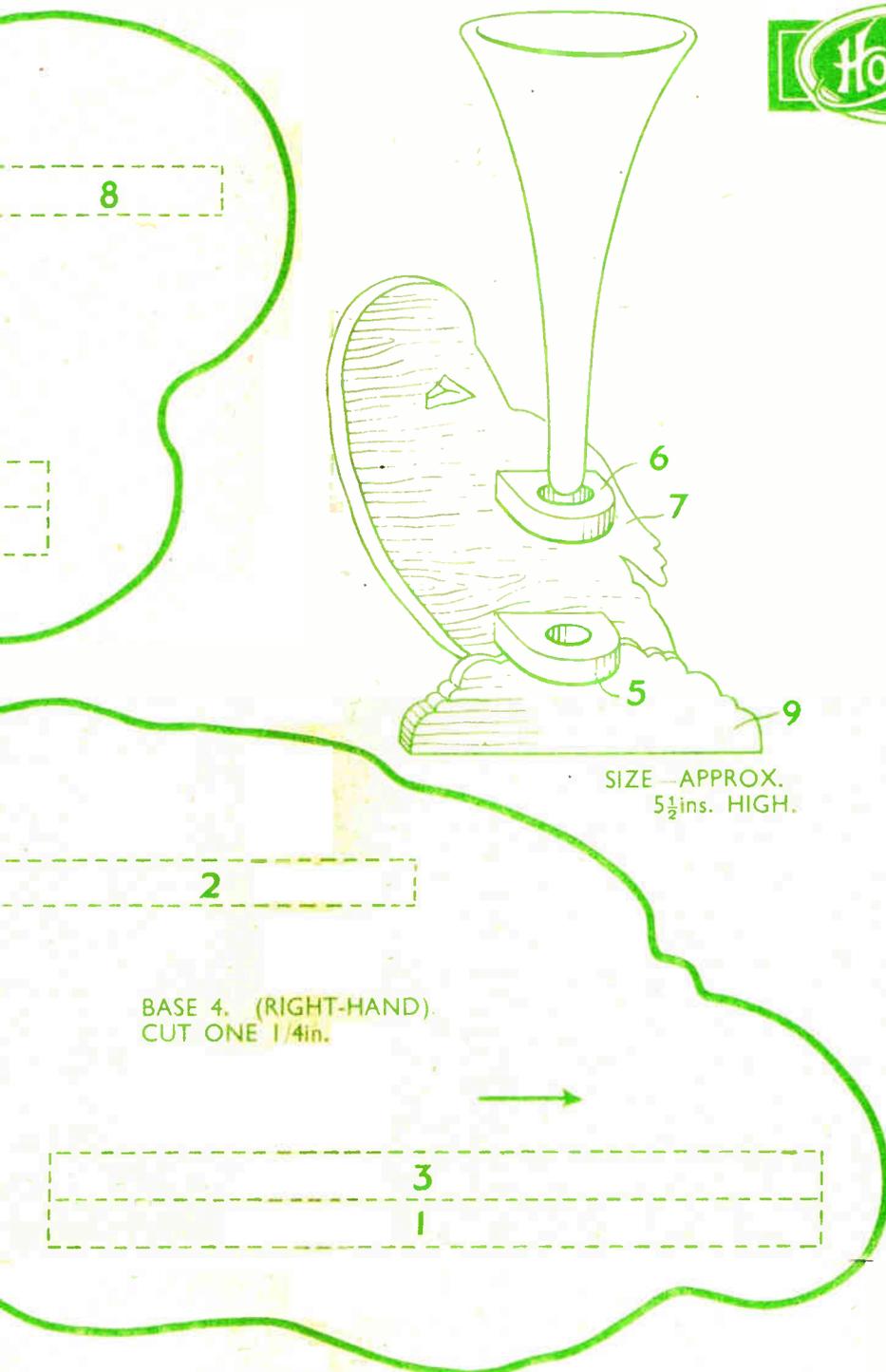


PIECE 5. CUT ONE 1/4in.  
FOR EACH HOLDER.



PIECE 6. CUT ONE 1/4in.  
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**NOVEL VASE HOLDERS**



SIZE—APPROX.  
5½ ins. HIGH.

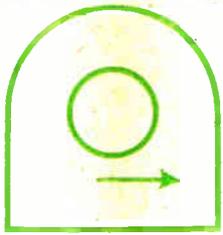
BASE 4. (RIGHT-HAND).  
CUT ONE ¼ in.



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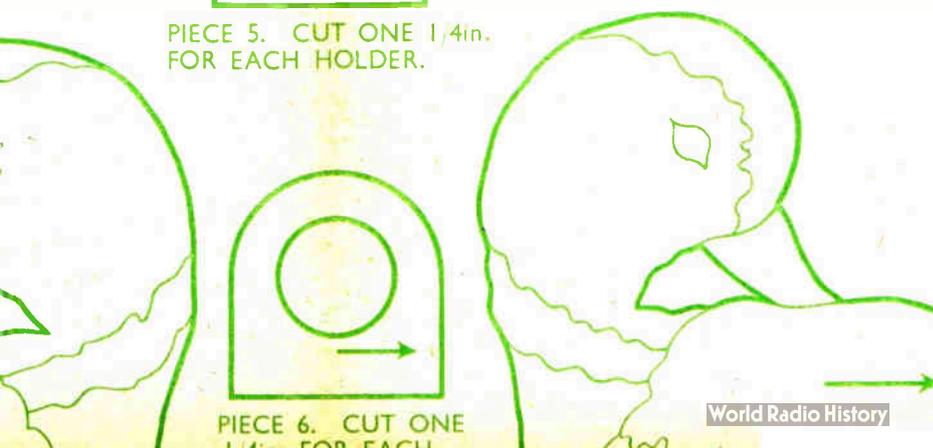
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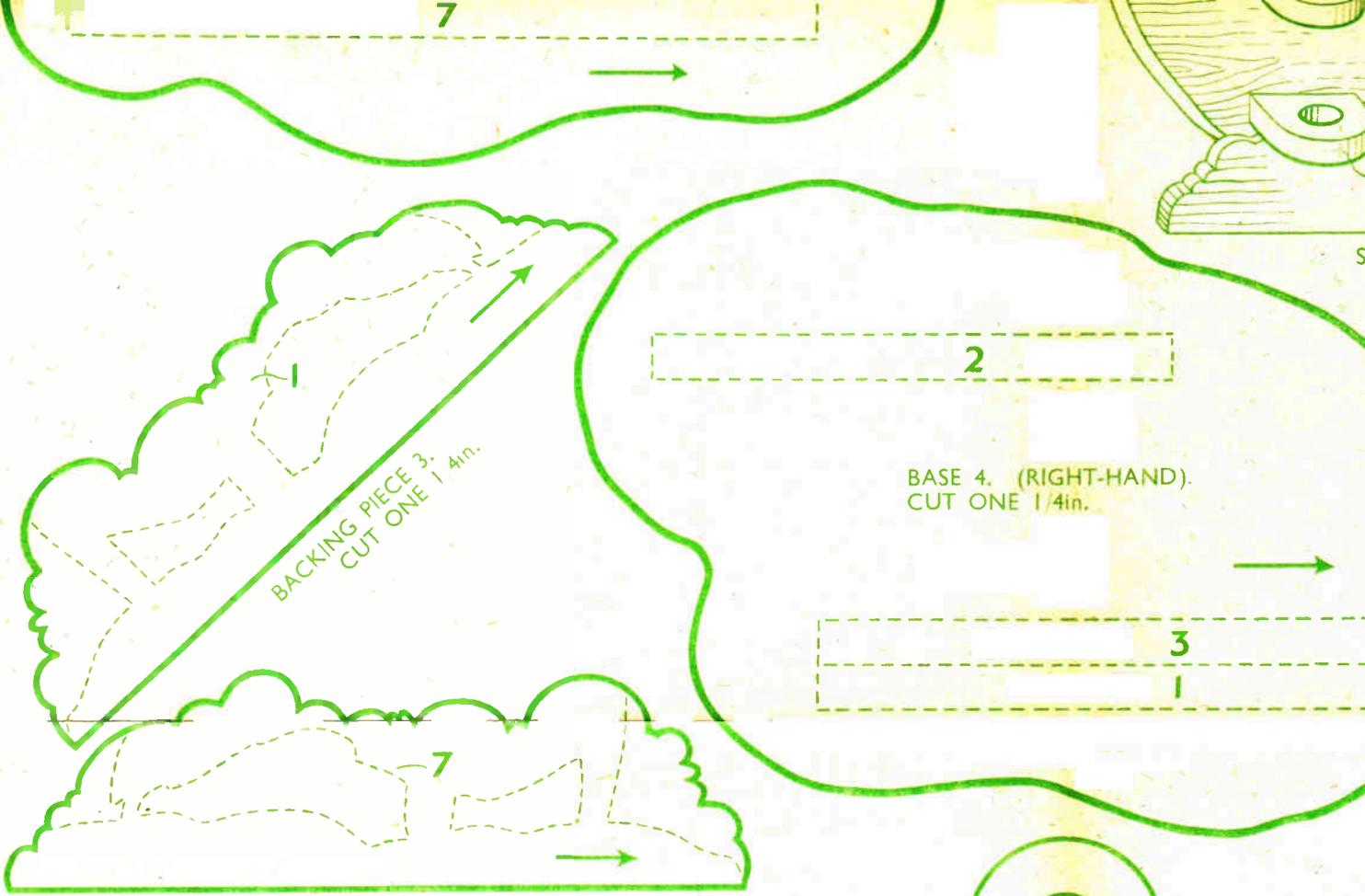
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OF WOOD.

CUT OUT BIRD 1  
(RIGHT-HAND)



BACKING PIECE 3.  
CUT ONE 1/4in.

BASE 4. (RIGHT-HAND).  
CUT ONE 1/4in.

BACKING PIECE 9.  
CUT ONE 1/4in.

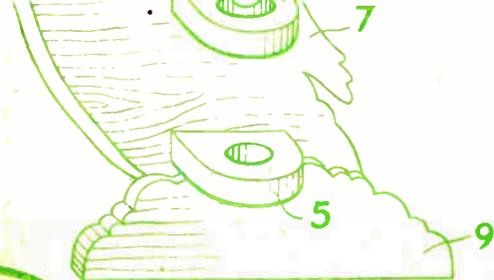
PIECE 5. CUT ONE 1/4in.  
FOR EACH HOLDER.

BACKGROUND (LEFT-HAND) 8.  
CUT ONE 1/4in.

PIECE 6. CUT ONE  
1/4in. FOR EACH  
HOLDER.

CUT OUT BIRD 7  
(LEFT-HAND).  
CUT ONE 1/4in.

BACKGROUND (RIGHT-HAND) 2.  
CUT ONE 1/4in.



SIZE—APPROX.  
5 1/2 ins. HIGH.



2

BASE 4. (RIGHT-HAND).  
CUT ONE 1/4 in.



3  
1

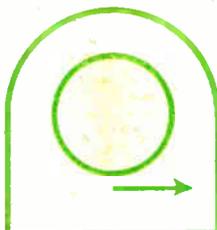
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OF WOOD.

CUT OUT BIRD 1  
(RIGHT-HAND).  
CUT ONE 1/4 in.

6

5

BACKGROUND (RIGHT-HAND) 2.  
CUT ONE 1/4 in.