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

A CONTEMPORARY TABLE

THIS charming low table in contemporary style is so simple in construction that it can confidently be undertaken by anyone, including the most inexperienced worker. Even a youngster can make a success of this design, as there are no awkward joints to go wrong, and the little cutting involved is merely to size.

It makes an ideal table for the lounge, standing 15ins. high with a top measuring 24ins. long by 18ins. wide. In addition there is a shelf on which to keep books and papers, etc. This shelf is

suspended from underneath the top of the table by four lengths of dowel, and a 4in. deep space is thereby provided.

The splaying of the legs is automatically governed by the use of Hobbies' No. 581 contemporary legs which are threaded for screwing into correctly angled blocks. These blocks in turn are attached to the underside of the table by two screws (see design sheet). Incidentally, workers who are using their own wood for the top and shelf can obtain a set of these special legs separately from branches or by post from Hobbies Ltd., Dereham, Norfolk.

In an article of this kind, finish is all-important to the final appearance, and it is suggested that this be applied before the table is put together. The plywood faces and finished legs would take wax polish nicely, while others who are experienced, could finish by french polishing. Painting is another alternative, but in all cases woodfiller should first be applied to the edges of the plywood.

Cut out the top from ½in. plywood to the measurements given on the design sheet. It will be noted that shaping has

● Continued on page 98



★ **FREE** design inside

97

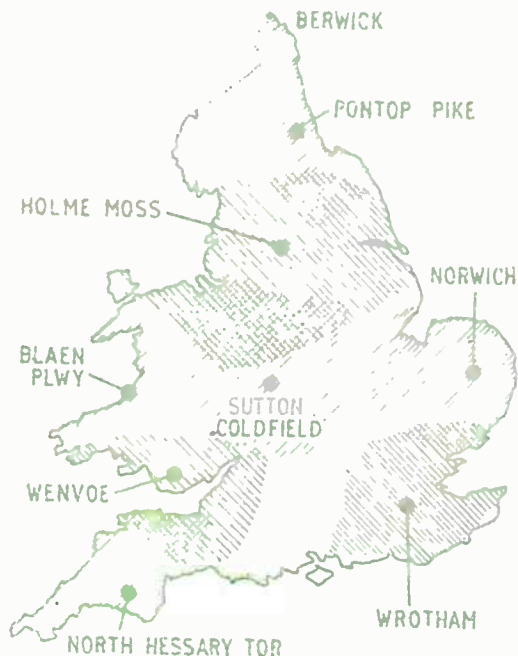
FOR ALL HOME CRAFTSMEN
Over 60 years of 'Do-it-Yourself'

4 1/2" D

World Radio History

RADIO REVIEW

V.H.F. RECEPTION



V.H.F., without interference with each other.

For local reception (say, up to 50 or 100 miles) there is the further advantage that V.H.F. signals do not travel long distances, as do medium and long waves. The whistles and other forms of interference from overseas stations, troublesome on M.W., cannot arise, in consequence.

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With V.H.F. transmissions, Frequency Modulation (F.M.) is used. Here, the programme, or sound, is

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Programmes thus have a quiet, interference-free background. Furthermore, the wide 'ether space' on the V.H.F. band allows higher musical frequencies to be transmitted, without interference with other stations. This gives great realism.

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The normal B.B.C. programmes are radiated, and the use of a V.H.F. receiver is particularly helpful in areas where the usual B.B.C. M.W. or L.W. stations are not received very well, or where shipping or other interference is very troublesome.

Though a V.H.F. adapter may be built, to allow V.H.F. reception with an ordinary M.W./L.W. receiver, best results are not obtained in this way, as the old receiver may not be able to give really good quality reproduction, especially of musical items. (F.G.R.)

● Continued from page 97

Contemporary Table

been indicated on two of the edges and this could, of course, be varied to taste, or the edges left square.

The shelf is next cut to size from $\frac{1}{2}$ in. plywood. Where indicated, drill $\frac{1}{8}$ in. holes in the shelf for taking the round rod and drill corresponding holes in the blocks which take the legs. Now screw the leg blocks underneath the top of the table in their positions indicated by the dotted lines on the design sheet. Glue the dowels into these blocks, and at the other end of the dowel, cut across with

the saw, so that when glued in position in the shelf a wedge can be inserted, so as to ensure a tight fit.

Obtain a Kit

Kit No. 3212 for making the Contemporary Table contains a special parcel of wood, set of legs and fittings. Price 29/6 from branches or Hobbies Ltd., Dereham, Norfolk (post free).

Expert advice

PHOTOGRAPHIC GLAZING

I HAVE often noticed that when passing round snaps which have been printed at home the one thing which seems to impress people most of all is a good glaze. No matter how fine you may think the printing or composition, the one thing which will produce the most favourable comments is a beautiful glossy surface; and yet of all the stages in the production of prints at home, glazing seems to cause the most trouble. What a maddening thing it is to find that all the time and patience given during development and printing are wasted by prints which won't glaze or worse still, ones which won't come off the glazing surface. But you know, glazing can be a very simple process, indeed, once you have got the knack of it.

The actual theory of glazing is very simple. The face of the print while still wet is brought into close contact with a very highly polished surface, and then is

left to dry when it will strip off with a surface the exact replica of the one it has been in contact with. So you will see that the things necessary for a good glaze are these — first of all the surface for glazing must be very highly polished and very clean; then the print must be wet and the surface gelatine soft.

Now for the items necessary for glazing prints — first of all the surface. Plate-glass can be used, but it has a few disadvantages. Its surface must be quite free from scratches, it is very prone to breakage, and you cannot use it with an electric dryer which is a great disadvantage if the prints are needed quickly. On the other hand, however, you are able to look through the reverse side and see if any air bubbles are trapped between the print and the glass. The best surface is, without doubt, the metal glazing plates which are sold by the photographic shops especially for

the job, and the few shillings invested in one will be amply repaid during its lifetime. The only other things needed are a good squeegee, a large photographic dish, a bottle of lighter fuel or benzene for cleaning grease off the plate, and if you have one, an electric dryer.

By W. J. Akester

When printing the photographs always fix the prints in ordinary acid fixing bath — do not use one with a hardener in it because it will prevent the gelatine becoming soft enough to take the glaze of the plate. Fix and wash them in the usual manner, and then place them out on dry blotting paper. For some reason unknown to me I find that I get a better glaze on prints which have been allowed to dry naturally first. I usually leave the prints overnight and then the following day I place them in a bowl of tepid water and leave them to soak for half an hour. While this is going on I take the glazing plate and give it a good wash in warm soapy water, followed by a swab down with benzene or lighter fuel — then polish well.

I take the photographic dish and fill it with clean cold water and then hold the glazing plate under the cold tap to wash all particles of dust from it. Then I carefully slide the glazing plate face upwards under the surface of the water in the dish, making sure that no air bubbles form on it. After this I take the print which has been soaking and give it a thorough wash under the running tap to get rid of dust and dirt, then I place it face downwards in the dish, and while still under the water, squeegee it firmly on to the glazing plate. Next I remove the plate and print and place them between two pieces of blotting paper and again squeegee firmly. Then the plate and print are placed in the dryer or else placed on one side until dry, when the print will strip off the plate with a perfectly glazed surface. The plate should now be cleaned again and all is ready for the next print. Of course, what has been said above will apply equally well to one large print which covers the glazing plate, or a number of small prints which can be squeegeed down together.

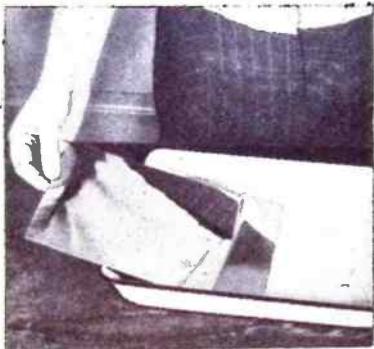
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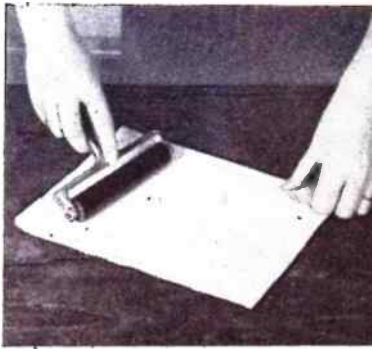
No. 1—Preparing the glazing sheet



No. 3—Squeegeeing the print down under water



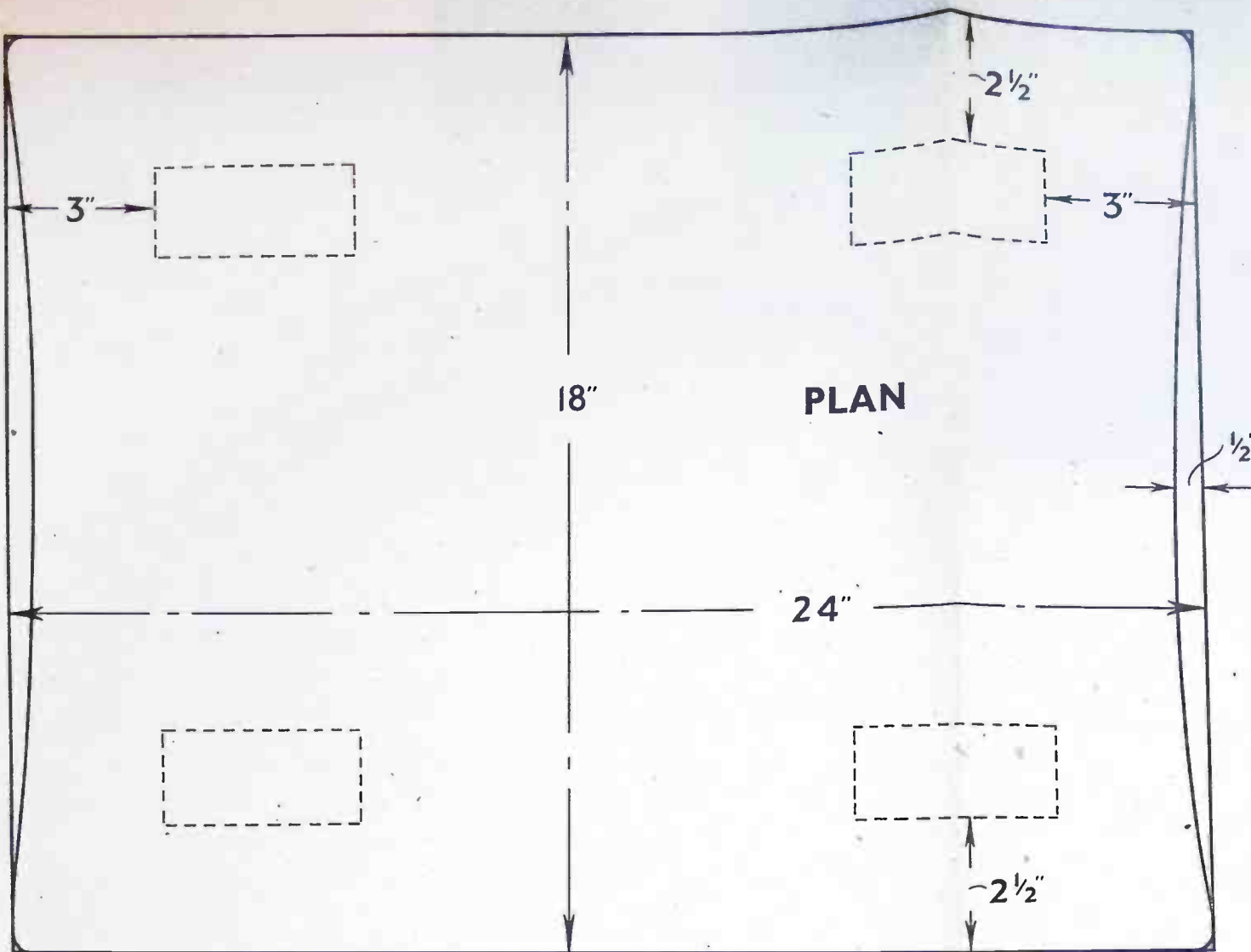
No. 2—Sliding the glazing plate under water



No. 4—Squeegeeing plate and print between blotting paper

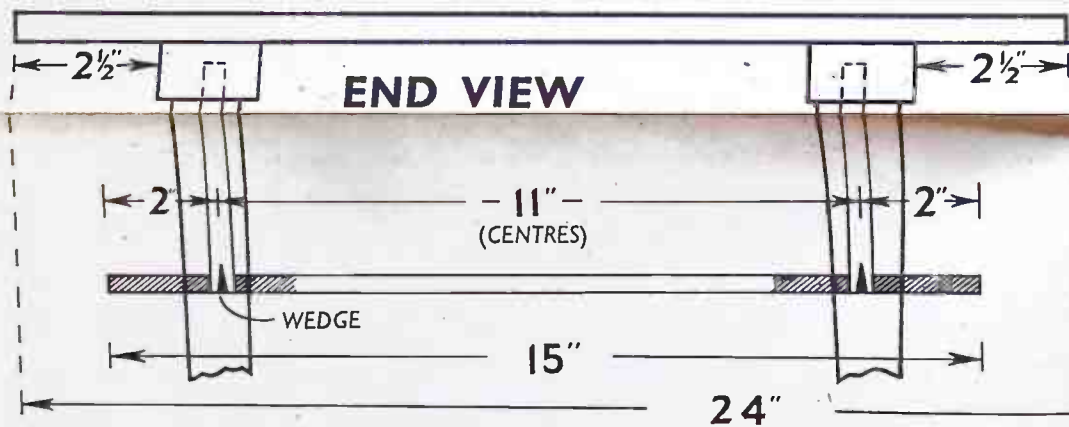
CONTEMPORARY TABLE

(WITH SHELF FOR MAGAZINES)



SIZE:—
24 ins. LONG
18 ins. WIDE
15 ins. HIGH

A KIT OF MATERIALS FOR MAKING THIS DESIGN IS SUPPLIED BY HOBBIES LIMITED DEREHAM, NORFOLK. PRICE ON APPLICATION.



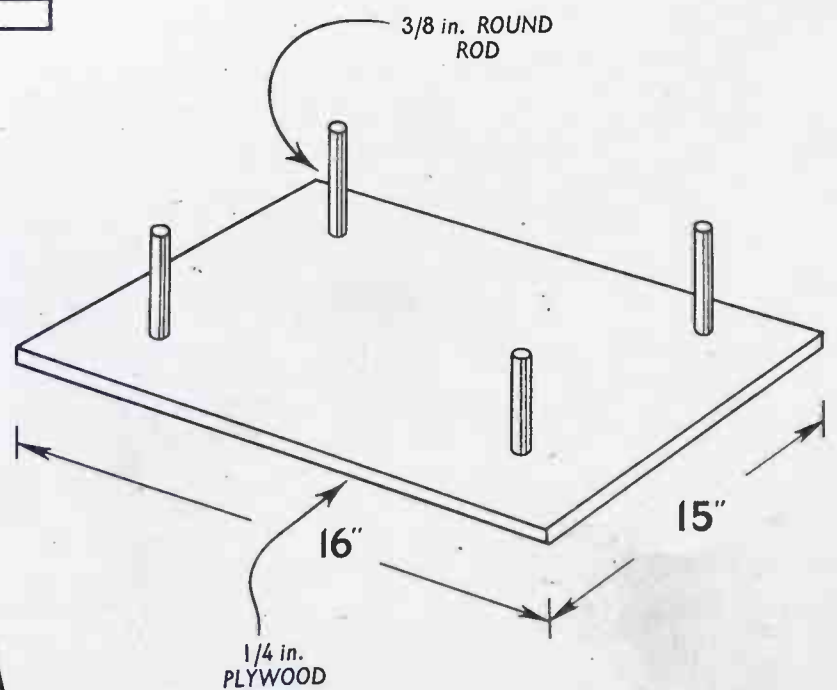
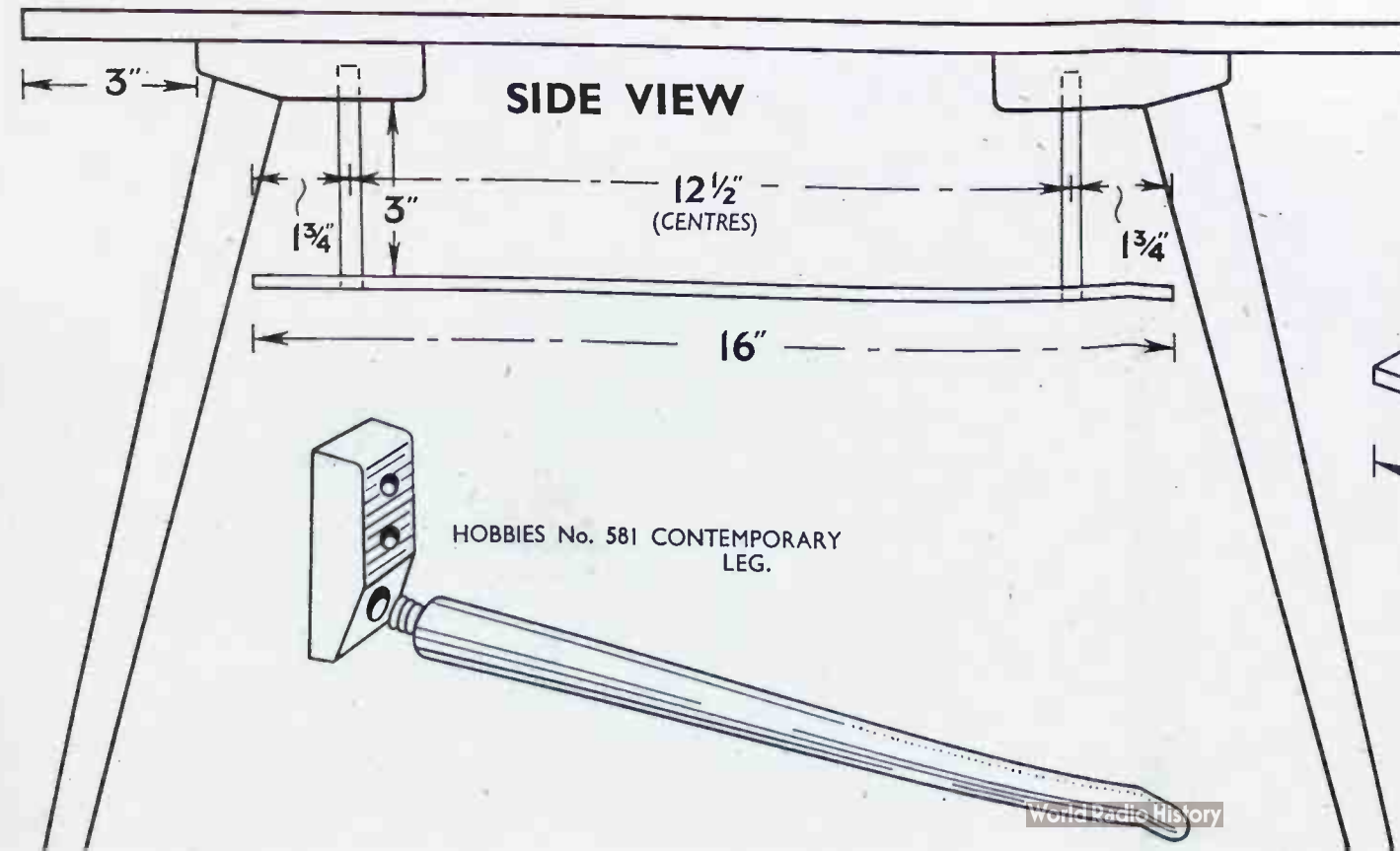
MAKE IT FOR YOUR HOME

Use Croid POLYSTIK

IT'S DESIGNED FOR THE JOB

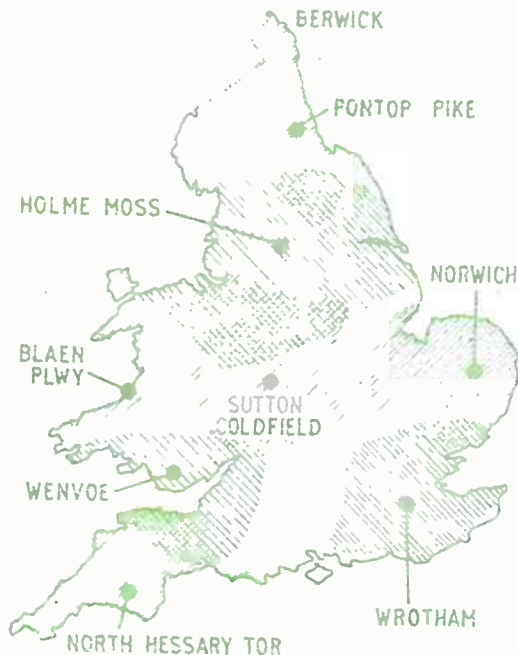
Construction of Models is made easier by using Croid Polystik, the P.V.A. glue which combines speed with permanency and great strength of joint. Ready for use, it is sold in polythene bottles with novel spreader cap, 2/6.

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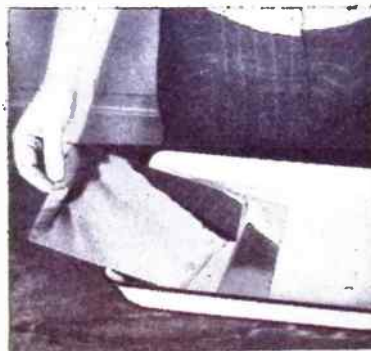
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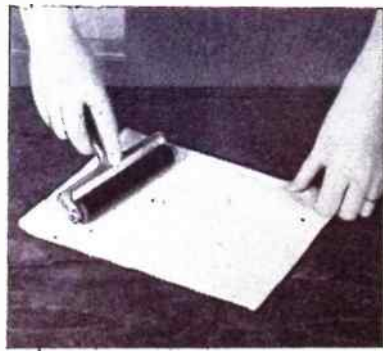
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CHEMISTRY IN THE HOME

EXPERIMENTS WITH DIMETHYLANILINE Part 1

Make them for the home

SIMPLE PROJECTS

If you have ever passed through the neighbourhood of a dye manufactory you may have noted a peculiar smell — rather like moth balls, yet with a subtle difference. What you smelt was almost certainly dimethylaniline, for it is the parent substance of many dyes. An important dye derived from dimethylaniline is methyl violet. Familiar to everyone in indelible pencils, violet ink and in stamp pad ink, it is also easy to prepare.

Dissolve 1.5 grams of copper nitrate and 1 gram of sodium chloride (table salt) in 10 c.c. of water and mix the solution thoroughly with a further 50 grams of sodium chloride. A green mass results. To this add 5 c.c. of dimethylaniline. The colour changes to a very dark green. Mix thoroughly and then stir in 0.5 c.c. of 25 per cent acetic acid. The mass lightens somewhat in colour.

This mixture now has to be exposed to air at a temperature of roughly 40 to 50 degrees centigrade for twenty-four hours and the best place to do it is in the domestic oven. If the damper is closed, the oven will usually maintain this temperature as near as matters. Choose a time when food is not placed in the oven, for the smell of the dimethylaniline may taint it.

To help the action of the air, the mass must be moulded into thin cakes. A short cardboard cylinder or a pill box whose bottom has been removed will serve for a mould. As shown sectionally in the diagram, place the mould on a plate, put in some of the mass to a depth of roughly $\frac{1}{4}$ in. and press well down with a flat-topped glass stopper. Then slide off the cylinder. Make similar cakes with the rest of the mass and then set the plate in the oven.

The cakes rapidly take on a bronzy look and after twenty-four hours have a yellow-green metallic lustre. Stir the cakes in a beaker with 150 c.c. of water for a few minutes, let the residue settle and then pour the upper liquid through a filter. Stir the residue in the beaker with another 200 c.c. of water and pour the whole through the filter, so that the residue is filtered off. When the liquid has drained through, wash the green metallic-looking residue out of the filter into a beaker with your wash bottle and add enough water to make a rough volume of 200 c.c.

Set the beaker in the open air and bubble hydrogen sulphide gas through until the liquid smells strongly of the gas. Leave it aside for an hour. The green metallic-looking residue disappears and a red-violet solution is formed. This solution contains methyl violet.

To separate it from the water and other substances in the solution we must 'salt out' the dye. Salting out is a common process in dye manufactories. Salt when added to dye solutions precipitates the dye, which may then be filtered off.

To the solution add 400 c.c. of water, stir thoroughly and then stir in 120 grams of table salt. The dye quickly rises to the surface as a green metallic-looking tar and may be removed with a

of hot water in a test tube — just enough to give a full violet solution. Put the wool into it and stir it around for a few minutes. Lift out the wool and you will find that the solution is almost colourless and that the wool is dyed a brilliant violet. Stir the wool in a beaker of cold water. Note that the dye is not washed out of the wool. Methyl violet has a strong affinity for wool.

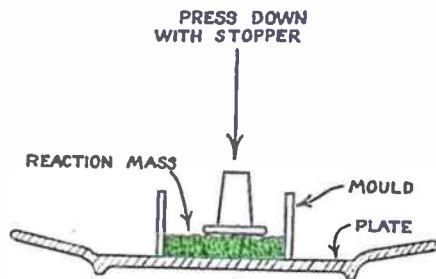
On cotton the case is different. This material needs to be mordanted, that is, impregnated with a substance or substances which will combine with the dye and prevent its being washed out.

Tannic acid in conjunction with potassium antimonyl artrate is the most widely used cotton mordant. If you have any potassium antimonyl tartrate (tartar emetic), proceed with the mordanting as follows, but bearing in mind that tartar emetic is poisonous and that the hands should be well washed before eating anything.

Dissolve 0.5 gram of tannic acid in 300 c.c. of hot water in a beaker, place the vessel in a boiling water-bath and put 10 grams of cotton yarn into the solution. Turn out the flame under the water bath and with a glass rod, turn the yarn about in the cooling tannic acid solution for an hour. Let the whole stand overnight, then turn the yarn

for a further quarter of an hour. Lift out the yarn and squeeze it well and evenly. Dissolve 0.25 gram of tartar emetic in a few c.c. of hot water and add the solution to 300 c.c. of cold water. Enter the yarn into this solution, turn it for twenty minutes, lift it out, wash it thoroughly in cold water and let it dry. You can keep this stock of mordanted cotton in a bottle to be drawn upon for small scale dyeing experiments.

Once again make a few c.c. of methyl violet solution as you did for wool dyeing. Pour half of the solution into another test tube. In one tube warm a few strands of unmordanted cotton, and mordanted cotton in the other. On taking these out and rinsing them in water you will find that nearly all the dye washes out of the unmordanted cotton, while the mordanted cotton retains a full violet colour. (L.A.F.)



Moulding the cakes for the methyl violet preparation

glass rod, on which it will quickly accumulate when you move the rod about in it. Dry the methyl violet in the oven — below 100 degrees centigrade. It dries out to a brittle mass with a beautiful green metallic sheen.

To make some violet ink with the methyl violet you have prepared, dissolve 0.1 gram of it in 30 c.c. of water. You will find this gives a fine violet ink.

Methyl violet is a complex organic chemical. Its chemical name, in fact, is pentamethylpararosaniline hydrochloride!

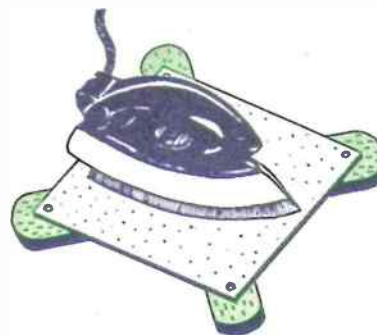
You will, naturally, wish to carry out a little dyeing experiment with the methyl violet you have prepared. Drop a few short threads of white wool into boiling water to wet it thoroughly. Remove the wool and when it has cooled, squeeze out surplus water. Dissolve a few specks of methyl violet in a few c.c.



TEAPOT STAND

To make the teapot stand you will require a 4in. tile and a length of hardwood planed to 19ins. by 1 $\frac{1}{2}$ ins. by $\frac{1}{2}$ in. When the wood has been cut to the given size and shape, plough a groove to a depth of $\frac{1}{4}$ in. and wide enough to fit the tile (which will probably be around $\frac{1}{4}$ in. in depth). The groove should also be $\frac{1}{4}$ in. from the edge of the wood. Next saw the wood into four equal parts. Carefully set out the mitres for the corners and saw each end accurately. Now place the tile in position and fit the frame together, making sure that the joints fit neatly. A dab of glue and panel pins to each corner will keep the whole job firm.

Glasspaper all the edges to obtain a fine smoothness. The teapot stand may be finished to match the iron stand, so as to make a pair suitable as a gift at any time. (J.M.)



IRON STAND

For the iron stand you will require a length of batten about 24ins. by 1 $\frac{1}{2}$ ins. by $\frac{1}{2}$ in. Begin by cutting the batten into equal parts. With a pair of compasses describe arcs of equal diameter on each

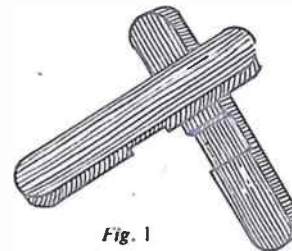


Fig. 1

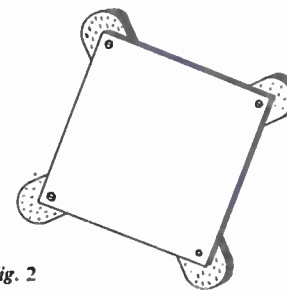


Fig. 2

... and a 'Betsy' for the door

WHEN Mother is busy preparing a meal and several hurried journeys have to be made from the kitchen into the dining room, maybe with both hands engaged holding a tray, it is a great help to have the dining-room door held open for her without the risk of its closing in her face as she tries to enter the room. And who can do this more silently and patiently than our old friend the 'Door Betsy'? Here is quite a simple method of constructing this invaluable domestic aid.

Fill a pint bottle with sand or earth, cork tightly. Cut a hole in a tennis ball to fit the neck tightly and force it on to the bottle (Fig. 1).

Cover with a circular piece of material (in diameter about two and a half times the height of the bottle) and tie tightly round the neck with tape or ribbon. (Fig. 2).



Bind an old stocking round the centre of the bottle (under the material) and secure with a further binding of ribbon. Trim material to ground level (Fig. 3) and add arms from an old doll.

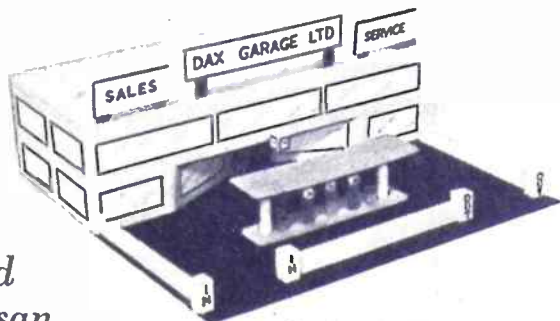
Sew on a doll's face and wig, add a doll's coat or frock and the result is a 'Door Betsy' who will stand on a corner of the carpet ever ready to hold the door open (Fig. 4). (S.A.R.)

Of sturdy construction

MODEL GARAGE

By Arnold Bensusan

THIS ideal gift for a boy is easily constructed with the minimum of tools and expense, yet it is far stronger than many commercially produced toys of a similar nature. The



of hardboard 1 1/2 ins. by 3 ins., while the sides (3) are 5 ins. by 3 ins. in size. The angled entrance (4 and 5) is made from two further pieces of hardboard, each measuring 2 1/2 ins. by 1 1/2 ins., and the roof is 1 1/2 ins. by 4 1/2 ins. Fig. 1 gives the dimensions of all windows, which may

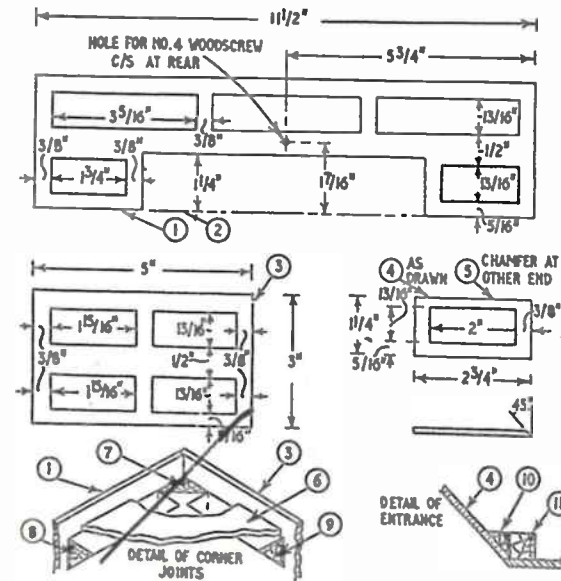


Fig. 1 (above) - Construction of the building

dimensions given on the diagrams are to roughly the same scale as the popular Matchbox series of cars, etc., but for Dinky Toys the sizes should be increased by about one-half.

The greater part of the model is constructed from 1/4 in. thick hardboard, and the baseboard is a rectangle of this material 1 1/2 ins. by 11 ins. The front and rear of the building (1 and 2) are made

either be cut out with a fretsaw or lined in with black paint. Part 1 differs from part 2 in one important respect, since the former item only has the large cut-out for the entrance.

Having marked or cut out the windows, and removed all rough edges from the hardboard with flourpaper, the sides and roof may be assembled as shown, using a strong glue and small panel pins. At the vertical joints, strips of triangular-sectioned fillet (7), with 1/4 in. sides and 2 1/2 ins. long, are used to take the glue and pins. The roof is secured with other lengths of fillet, two being 1 1/2 ins. long (8) and two 4 1/2 ins. long (9). The entrance is assembled as shown, using two 1/4 in. square pieces of wood 1 1/2 ins. long (11) and two triangular pieces of the same length (10).

The clock is made from a 1/4 in. length of 1/4 in. diameter dowel (12), joined to a 1/4 in. cube (13) as illustrated. The entire building should be painted before assembly to the baseboard and, if it is not proposed to cut out the windows, they should be painted white and lightly haired with black paint. Paint the baseboard a contrasting colour before fitting the other parts. Use a few triangular or square fillets to secure the building to the baseboard.

The 1/4 in. high boundary walls are cut from hardboard, and two should be 5 1/2 ins. long (16) while the third is 6 1/2 ins. long (15). The pillars at the ends of the walls (14) are 1/4 in. square wood, 1/2 in. long, slotted to take the walls. Secure

Continued on page 103

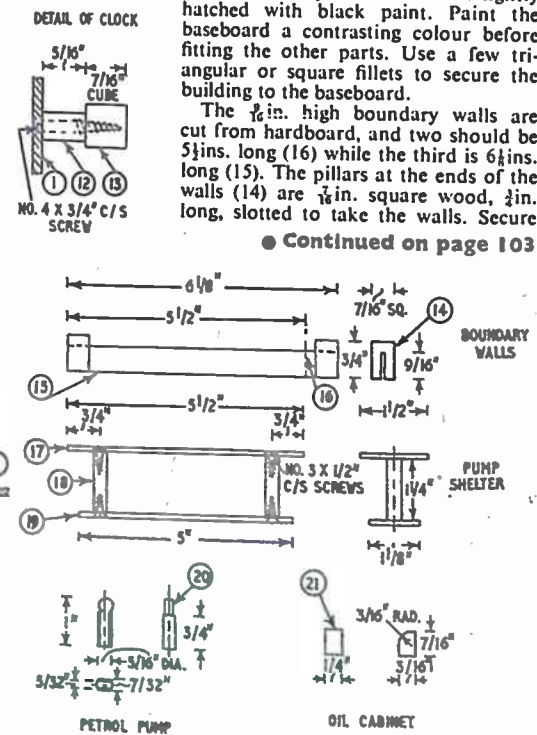


Fig. 2 (right) - Construction of accessories

BUTTON COLLECTING

DURING the past twenty years the button collecting hobby has become increasingly popular, and no wonder, for the fascinating variety of buttons seems endless and the collector is forever coming across the most curious specimens.

Many of the older ones made in gold, silver, pewter, porcelain, glass and other materials are valuable. Those depicting works of art, history, literature, the opera, nursery characters and other interesting subjects, are often found in antique shops. It pays sometimes to take a look through those '5/- boxes of junk'.

Starting a collection

At home, the best place to look for old buttons is, of course, Grandma's old sewing box, embroidery satchel or clothes chest. But do not overlook your own button box. It is almost sure to contain specimens interesting enough to start a collection.

A few dealers specialise in the sale of old buttons and suitable mounting cards on which to display them.

American enthusiasts have their own club where monthly discussions take place. Buttons are always on show at the 'Just Buttons' Museum in the Sally Lewis House in Southington, and a very valuable collection at the 'Cooper Union Museum' in New York.

The button hobby involves no set rules. Pen friends can be very helpful, also a knowledge of fashions, past and present is very useful. The following facts should be kept handy for reference.

In 14th-century paintings buttons frequently appear on the garments of both sexes, but as the majority are drawn without button holes, they were obviously made more for ornament than use.

Towards the close of the 16th century button-making was commercialised. At first it was a tedious and expensive process. The button consisted of one solid piece of metal, the ornaments on the face of it were the work of an engraver.

To save production costs, the press, stamp, and engine for turning the moulds were introduced. This improvement led the way to others, both with regard to the materials from which buttons were afterwards made and also the process of manufacture.

The plain gilt buttons extensively used during Queen Victoria's reign were made from an alloy called plating metal, which contained a larger proportion of copper and less zinc than ordinary brass.

At a factory some years ago I saw common metal buttons being made from

scraps of tin. The hand presses, worked by women, cut out the blanks, made a simple impression on the outside, and at the same time turned up the edges all round. The blanks were then passed on to another press, where pieces of cardboard were inserted and the edges turned over to keep them firm. Next the holes were pierced and a finish given by a blow from a stamp.

Buttons for military tunics are made of two discs of metal, the impression on the outer one being produced by a sharp blow in a stamp, the under one having two holes pierced in it for the shanks, which are put through and bent flat on the inside. They are next passed through another press which firmly fastens the two discs together and holds the shank so securely as to obviate the necessity of soldering.

Covered buttons

Covered buttons are made in a variety of textiles. The clever mechanism of the tools by which the various discs of cloth, metal, millboard and so on, are cut out, and the methods used in uniting them to form a complete button are marvels of skill and industry.

The earliest covered buttons were made by Mr. B. Sanders of Birmingham in 1802. In 1841, Mr. John Astor made the first three-fold linen button; that is, a button formed of a linen covering and a ring of metal so arranged that both sides and centre were completely covered with separate pieces of linen, the finished article being quite flat.

Continued from page 102

Model Garage

the parts with glue and, if they are to be fixtures, use more glue and pin from the underside of the baseboard.

The pump shelter shown in Fig. 2 is made from a piece of hardboard 3 1/2 ins. by 1 1/2 ins. (17), another strip 5 ins. by 1 1/2 ins. (19), and two 1 1/2 ins. lengths of 1/4 in. diameter dowel (18). Glue and screw these together and paint the entire unit. If the posts are to be a different colour from the remainder, it would be advisable to paint the parts individually and assemble them later.

The petrol pumps (20) are carved from 1 in. lengths of 1/4 in. diameter dowel, and painted in bright colours with white domes, before fixing in place with glue on the shelter base. Similarly, the oil cabinets (21) are cut and filed, or carved, and painted before assembly.

Porcelain buttons were invented by Mr. R. Prosser of Birmingham who, in conjunction with the celebrated firm of Minter and Co., produced them in large quantities in the potteries about 1840. They were, however, soon driven from the market by French manufacturers, who sold a great gross; that is, twelve gross, each of twelve dozen, for the ridiculously small sum of 11d.

Making glass buttons

Glass buttons are made by heating canes of glass and pinching them from the end with pliers which at the same time act as a die. Mother of pearl buttons are made out of pearl shells imported from the coasts of Macassar, Manila, Bombay, the Pacific archipelago, the Bay of Panama and other places.

During the 19th century, the best white buttons were those made from Macassar shells, and the best black kinds from shells of the Pacific archipelago. The black ones cost more because black shells were not so plentiful as those of lighter shade. At one time the mother of pearl shells used in Birmingham amounted to nearly 1,000 tons annually.

From South Africa comes the news that hand-carved wooden buttons with elephant heads on them and many other animal designs are being made by the natives. Such specimens may not become valuable, but they will make a novel addition to any foreign collection. (R.L.C.)

Next week we shall give details for making a garden lounge. Also fretwork pattern, making a table tennis set, etc.

SPATTERWORK PICTURES

HAVE you ever tried your skill at spatterwork? It is a fascinating method of making original pictures, patterns or colourful paper for bookbinding, requiring only a minimum of equipment and some paints and coloured inks.

Spatterwork is really a method of spraying colour on to paper in conjunction with masks, stencils or odds and ends, but instead of using an expensive machine, an old toothbrush does the trick. When the brush is worn at the tip, or is tufted, trim the bristles level with a pair of scissors.

angle as shown in Fig. 2, noting that in the latter instance the pattern has been varied by alternating the positions of the cut-out parts.

Stencils are made by cutting out apertures from a full-sized piece of

By S. H. Longbottom

paper or card, so that the spray covers the area of the aperture. This is shown in Fig. 3. You may buy all kinds of stencils, but it is more fun preparing

Odds and ends can also help in forming some very original and fascinating patterns on the paper. You may use pins, nails, coins, buttons, leaves and string, fashioned into any kind of shape to make a border round the objects (Fig. 4). There is no limit to the many combinations of different objects you can find. When graded combinations of colours are also used, the effects are extremely fascinating.

Having described the various masks and stencils we may now proceed to the actual craft of spatterwork. You have the choice of two methods and it depends on which one you find the better. A small nail brush can be used instead of a toothbrush. A nail is drawn over the springy bristles towards the user, causing the bristles to discharge a light spray of colour. Alternatively a brush may be drawn over a finely meshed metal gauge, such as a paint strainer, but in this case the brush is moved towards the user.

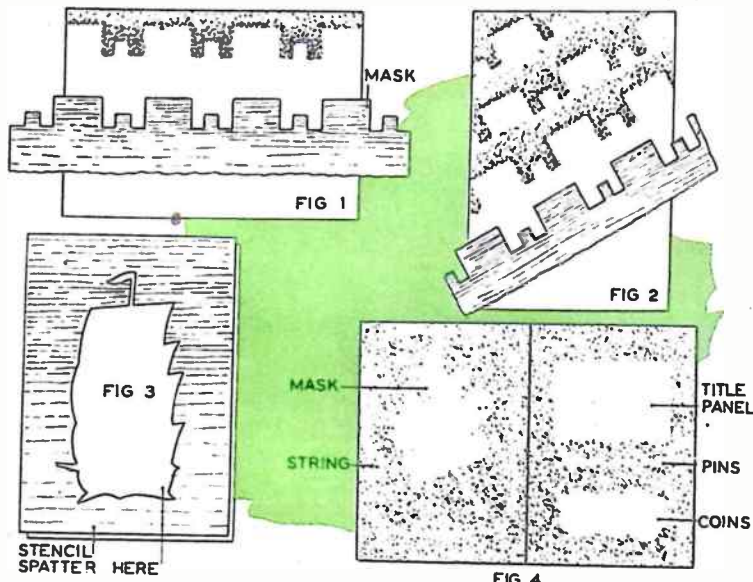
Colour is applied to a piece of felt or flannel placed in a small tin or saucer. The brush takes up the colour by dabbing it on the pad, but before applying to the actual work, the surplus must be shaken off on to an old piece of newspaper. When the brush is in such a condition that only a fine spray is discharged you may commence working on the pattern. It will be obvious that only a small amount of colour should be taken up and that a few trials on scrap paper is desirable.

Lay some sheets of newspaper all over the table before starting to spatter, with the clean sheet of paper in position on top. Have colours and brush handy, with some scrap paper for priming the brush into a working condition as stated.

A mask or stencil is laid on the paper, using small weights or pins to keep both in position, then proceed with the application of colour. Since the spray is very fine, it does not take long to dry, so it is wise to leave the mask in position to avoid any smearing. It may be mentioned that several designs may be in progress at the same time, using one colour for them all. While these are drying, the brush can be washed and another colour prepared for the next stage.

If you do not wish the colours or patterns to overlap each other at subsequent applications, cover the parts previously treated with scraps of paper. There are occasions when some colours will blend to good effect, as for example

Continued on page 105



Your designs are made from masks and stencils.

Masks are cut out shapes as shown in Fig. 1. They may be composed of straight lines, curves made with the aid of coins, wavy lines or whatever you prefer. The outline of the mask is drawn on a piece of thin card wide enough to cover the width of the paper, and long enough to protect that part of the paper you wish to keep clear. If you are to spatter a piece of paper measuring 8ins. by 10ins., it is best to have your card of the same size but with the design prepared on the longer side. Measure the patterns quite carefully to give accurate repeats, then cut out with the aid of a sharp knife and scissors.

Such a mask may be used horizontally as shown in Fig. 1, or at an

Neat and tidy

IN many homes, particularly those with confined kitchen and airing space, there is always the problem of where to dry washing on a wet day. This easy to construct clothes airer is designed to do away with washing lines in the kitchen, which are always an eyesore and a nuisance to the housewife.

The washing can be put on the airer at

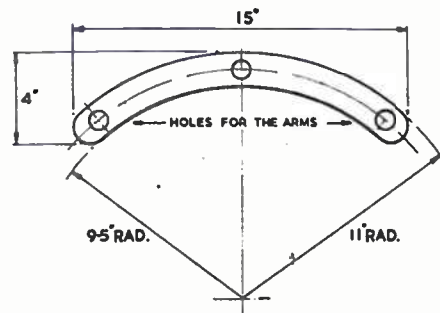


FIGURE 1.

normal height, and then by means of pulleys and a sash cord can be pulled up to the ceiling, and secured to a cleat without causing any obstruction.

The end pieces of the airer are cut from 3/4in. thick softwood and the clothes rods can be made from broom handles or dowel rod, approximately 1in. in diameter. The pulleys, sash cord and cleat can be obtained from any ironmonger.

To commence construction, mark out the end pieces as shown in Fig. 1. The easiest method is to make a pattern on tracing paper and then transfer the shape to the piece of selected timber. Also, mark the centre points of the holes which are to take the rods. Cut the end pieces to shape and thoroughly smooth the edges.

Now drill the holes to take the rods to a depth of approximately 3/4in. only. This will give a smart finish and will prevent any splitting of the wood. The size of drill to be used will of course, depend upon the diameter of the rods, but make sure that the size selected is just below the diameter of the rod to give a tight fit. Square the ends of the rods and remove a few shavings with a chisel or modelling knife to reduce the diameter until the rod can be tightly inserted in the hole.

The airer is now ready for assembly. Glue the rods into the holes and countersink one No. 6 by 1in. screw through the end pieces into each rod to add strength to the airer. When the glue is

CLOTHES AIRER

set, fix a screweye into each end piece, positioned on the centre line as shown in Fig. 2. Cover the countersunk screws with wood stopping and clean down, finishing with a fine glasspaper. If the airer is to be painted, this must be carried out now. Give the whole assembly two coats of undercoating and finish with a gloss or matt-finish paint

To fix the pulleys to the ceiling, find the position of the joists, mark each one on the ceiling, and then decide which is the best position in which to secure the three pulleys, as in Fig. 2. Drill holes at the positions selected, and then screw the pulleys home, taking care not to shear off the screw where it joins the pulley assembly.

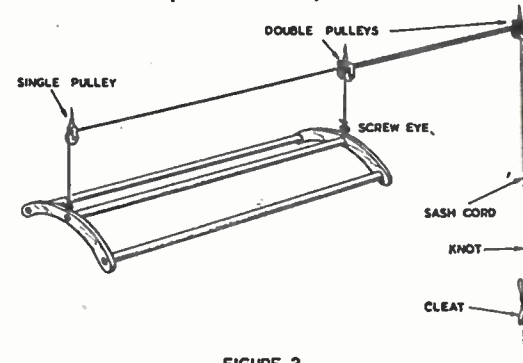


FIGURE 2.

according to personal requirements.

The pulley system can now be rigged. The distance between the pulleys is, of course, governed by the length of the airer, which in turn is governed by the ceiling space available in the kitchen. The pulley system is as laid out in Fig. 2, consisting of three pulleys (two double, one single), a cleat and a length of sash cord.

Attach one end of the sash cord to one of the screweyes, and run it over the single pulley, and over the two double pulleys. Then attach the other end of the second screweye, running it over the remaining wheels of the two double pulleys. Tie a knot at the loose double end of the sash cord at the required height, and lash it around the cleat, which has been fixed previously. (J.E.A.P.)

Continued from page 104

Spatterwork Pictures

red and yellow, which will produce orange tones where they mingle together. It is here where you score full marks for originality. Moreover, in such examples as Fig. 2, the different strips may be in different colours or two colours used for both. Again, the strips can be in one pronounced colour, then an overall effect added in different colours.

Strong water-colour paints are ideal for spatterwork, although you may also use different coloured inks. The chief disadvantage of the latter is that the fingers often become stained.

If you want to permanently fix the water-colour paint, give the dry paper a final coating of crystal paper varnish.

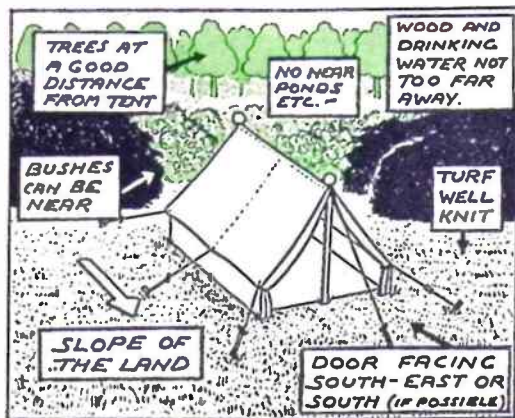
Pictures may be framed, attached to boxes, or you may make attractive book covers by leaving an oblong space for the title.

A PRETTY LEAF BOX

PAINA box of cedar wood, plain white-wood, or carton, any good grounding colour. On the top and sides of the box gum rich coloured leaves as a wreath, as a centre group, or as a border. Autumn leaves, ivy leaves, or the leaves of wild geranium are best. As soon as it is dry, cover with a coating of varnish. Tulip leaves on white wood have a very pretty effect. (R.L.C.)

Hints for Campers

SELECTING SITES



CHOOSING a place to set up a tent is a matter that needs care, for there are more things that ought to be looked for — and avoided — than one might think. If the land-owner or farmer has given permission for you to select your own spot, have a good scout round before coming to a decision.

By H. A. Robinson

Avoid a 'pitch', no matter how attractive, that is beside water. Making camp in such a place may seem picturesque, but mists form over water after a hot day and it is quite a common occurrence on a summer's evening for every pond and river to have its own small fog, though the surrounding land is perfectly clear. Camping beside the water, you will be right in the miasma and get all its clamminess.

Water (except during the heat of the day) always gives rise to a certain dampness, while, if stagnant, it is the breeding ground of mosquitoes and a host of midges that can be very irritating.

The piece of land on which the tent will stand should slope slightly; if possible towards the south or south-east. With the door set in this direction maximum benefit is obtained from the morning and mid-day sun. Often one has to compromise, but the slight slope can always be found and is essential both for comfortable sleeping and drainage.

At once vote against any field in

which there are animals. They may look far enough away, but herds move forward as they graze and all beasts, whether horses, cows or sheep, are extremely curious, so sooner or later will cluster round to have a look at the tent. Then it is a simple matter for gylines to be kicked, even if the animals themselves, are not unfriendly.

The writer has seen a light-weight tent completely ruined by curious sheep, and once, neglecting the 'animal' precaution, had the alarming experience of waking up early one morning to find the head of the farmer's bull pushed in through the door flaps. Yelled at, the huge fellow decided to sheer off backwards. Had he advanced, anything might have happened.

Should you be forced by circumstances any time to spend a night in an animal-occupied field, try and rope the tent off, say, by taking a line across a corner. A small thing will deflect animals in their forward grazing. It is not so easy to move them, though, if they are definitely curious.

Keep away from trees

Do not select a pitch close under trees. Trees may seem safe enough, and if you are a beginner, it may be imagined that they will give protection. But this is not the case.

During wind the best can drop a branch. Elms are bad offenders, for they will drop branches at the most unexpected times. In rain, trees appear to give shelter to begin with, but after a time they start to drip and the heavy drops that then come down are worse than the rain itself. Under trees, too, is

the most dangerous spot during a thunderstorm.

A belt of high timber can, however, if some little distance back, act as a wind-break, if it comes between the tent and the prevailing wind, the direction of which can often be spotted by a bias in the growth of shrubs and bushes, the main growth being away from the principal wind source.

Woods, in general, encourage flies during hot weather and on this score alone they are best kept at a reasonable distance.

Now for favourable characteristics to look for when selecting a pitch.

A certain amount of privacy is always desirable, and this is a point that should be borne in mind, especially if camping over a Bank Holiday. A field that may seem secluded on the Saturday before can become swarming with picnickers by noon on the day itself. So make a few enquiries and also look for signs of day trippers.

There is no reason why bushes should not be fairly near a tent and these can generally be made to give all the privacy necessary.

Drinking water supply

Give a thought to the drinking water supply. This must not be very distant. Having to carry water too far can quite spoil a camp. Cottages are generally very helpful in this matter. Never be tempted to drink unvouched for stream water.

A fairly near source of wood is also important, but in most country areas wood is not hard to come by, particularly if small cooking fires only are wanted.

Look, too, for a piece of ground where the turf is thick and well knit. This is the most comfortable to sleep on and holds pegs firmly. Soil-cum-gravel mixtures are bad, while too sandy pitches give no hold for the pegs, and in dry spells the grains get everywhere.

If the land is undulating choose a spot near the top of a roll. The depressions tend to be damp even in the best weather, and in a sudden deluge there is a real chance of being flooded out.

And a last tip. When a location has been fixed, examine the ground itself in some detail. It is amazing what a foot this way or that will do for comfort. Coming in the wrong place a bump can mean a restless night. A lump, too, might be the home of ants and when disturbed these small people swarm over everything — and nip.

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ODDMENT ODDITIES

EACH Wednesday *Hobbies Weekly* gives much information on many subjects. As well as detailing new, novel and useful things to make, your magazine also shows just how to obtain the best results. But, to be really good, a hobbyist must also use initiative.

A fine opportunity to use this initiative is to create an article from workshop oddments. These oddments always accumulate in any workroom, perhaps without them it is not a workroom. Since a workroom should be kept tidy though, and the oddments collect so quickly, before throwing them out,

 ★ Last day for receiving entries in ★
 ★ our April competition is May 31st. ★

spend a few minutes seeing if they could possibly be used.

Quite often it will be found that the pieces of wood can be made into attractive table mats. Any kind of wood can be used to make these, and the wood can be of almost any thickness. Should varying thicknesses of wood be used

though, remember that the finished top of the mat must be level.

Table mats are always most acceptable gifts, especially if made differently for each member of a family. This could be achieved by working in the initials of the recipient, or perhaps a pattern to represent his hobby. Most children have a pride in possession so a table mat made especially for them, featuring, perhaps, an animal, would be bound to please.

So, just sort out the oddments and with a little ingenuity the problem of another present is solved.



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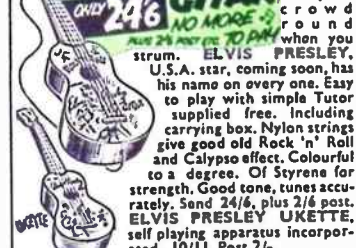
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CATCH A CRAB

CRABS can be caught on our English coasts throughout the year, but the best time for observing them is in early summer. The mother crab carries its eggs under its tail, which is folded closely under the body. They are hatched in May or June.

The young crab is shaped at first like a dome, with a peak at the top, two portentiously large goggle eyes in front and a long flat tail behind.

It swims away on its own directly it is hatched. After going through various transformations it takes on its final form. For the rest of its life it moults in the early part of each summer. Its cast-off shell is wonderfully perfect, eyes and even small hairs, being found on it quite intact.

Would-be collectors will find the shells of British Molluscs an interesting field to begin upon, and less common than many others. Land molluscs are more numerous in the south and south-east of England than in other parts. There are only a few varieties peculiar to the British Isles; but strangers sometimes find their way here, and become naturalised.

A net is necessary for collecting freshwater molluscs. The easiest way to extract the occupant from the shell is to drop it into boiling water, which kills it instantly.

Enthusiasts living near the sea can collect an almost endless variety of salt water molluscs. Some very beautiful and some very minute forms are found among the fine dry sand above high-water mark on a sandy beach, and others, still living, on the clumps of wet seaweed. (R.L.C.)

Sort them out and—

WIN A WATCH!

Ball-point pens will be awarded for the next best efforts

THE competition this month is to assume that the following are workroom oddments and you have to make a table mat from them. The maximum size of entries must be 6ins. square. Remember that a table mat combines the purposes of pleasing the eye and more important, of protecting the polished table surface from hot plates, plant pots, etc. All the items mentioned need not be used, but work from this list:

- 1 piece of hardboard or plywood 5ins. square.
- 2 pieces of hardboard or plywood each 3ins. square.
- Lengths of dowel not exceeding in total more than 2ft.
- Lengths of stripwood, any width, not exceeding in total more than 2ft.
- Cork pieces cut from cork stoppers.
- Screws, nails, glue, transfers or pictures, paint and stains may be used as required.

Prizes of wrist watches are again offered to winners of the Senior (16 and over) and Junior (15 and under) sections. Ball-point pens will be awarded for the next best efforts in each section.

RULES

1. Entries must be received by the Competition Editor, *Hobbies Weekly*, Dereham, Norfolk, by June 29th and cannot be returned.
2. Winners will be notified and prizes despatched by July 12th. Details will

be published in a subsequent issue of *Hobbies Weekly*.

3. The name, full address and age of the competitor must accompany the entry.

4. An entry must be the unaided effort of the competitor. All entries for the Junior Section *must* be accompanied by the certificate below, or a similar declaration on plain paper, signed by a parent, otherwise the work cannot be considered.

5. Because of Customs regulations and the necessity to adhere to a definite closing date, entries are confined to those from Great Britain and Northern Ireland.

6. The judges' decision is final and no correspondence can be entered into.

CERTIFICATE (for Juniors)

The entry is the unaided work of _____ aged _____

Signed _____

Relationship _____

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THE bicycle is a popular means of transport throughout the world, and many stamps have been issued on this two-wheeled theme.

Racing cyclists appear on a 20 filler Hungarian sports stamp of 1953 (cat. 4d. mint); and a Postwoman with Cycle, Delivering Letters, on commemoratives of the same year (set 2. 6/- mint).



The 'Hobby Horse' — the forerunner of the present-day bicycle — was first seen in Paris in 1816. It had no pedals. The rider sat astride the thick wooden cross-bar and pushed it forward with alternate feet. It became the rage in France and was introduced into England in 1818 by Denis Johnson, a coachmaker of Long Acre, London.

The first lady's Hobby-Horse was introduced in England in 1819, probably by a Mr. Johnson, who exhibited it at his riding school. The machine, which weighed about 66 lbs., had a wooden dropped frame somewhat resembling that of the lady's bicycle of today.

Kirkpatrick Macmillan, a Scotsman, the first maker of a bicycle with drive mechanism, was also the first cyclist to be convicted for a road offence when, in 1842, he knocked down a child.

The cycling era dates from 1865.

Since then there has been an endless variety of designs including bone-shakers, ordinarys, tricycles, bicyclettes, tandems, etc., from which the modern stream-lined bicycle has emerged.

Some important dates in cycling history which could easily receive postal commemoration include:

1865: Cranks and pedals were first fitted to the front wheel of the Hobby-Horse by Pierre Michaux of France.
1867: Michaux Velocipedes were shown at the Paris Exhibition.

DUTCH LABELS

A SHORTAGE of particular designs sometimes prevents certain aspects of a country's history from being 'stampevised', a difficulty which can often be overcome by combining appropriate match or cheese covers with the stamps. Themes thus illustrated should, of course, be albumed separately to form a thematic sideline to a collection of stamps or labels.

An absorbing story of the Netherlands may be depicted in this way. Let us begin with a recent cover showing a windmill and issued by *Molen Lucifers* (Windmill Matches).

Windmills appear very often on the landscape in Holland where they are still used for grinding corn, sawing timber, making paper, etc., and as the greater part of this country lies below sea level, its safety depends upon the dykes by which the encroachment of the sea is prevented. Sometimes the sea does, however, break through, when thousands of people are rendered homeless and their properties destroyed. Charities exist to provide for such emergencies — '1956 K.W.F. Lucifers; National Flood Relief Label, 3d. mint'.



CYCLING THEMES

By R. L. Cantwell

1876: The Coventry Rotary Tricycle was patented by James Starley.

1877: James Starley invented the 'Salvo' Quadricycle.

1879: Lawson's 'Bicyclette' patented.

1881: Queen Victoria bought two 'Salvo' tricycles.

A short check-list of sports issues featuring cyclists:

'Bolivia 1951. 4 b. blue — 8d. mint.
Bulgaria 1950. 9 l. brown — 5d. mint.
Czechoslovakia 1952. 3 k. brown — 4d. used. Germany 1952. 12 pf. blue — 4d. mint. Guatemala 1953. 65 c. green and blue — 7/6 used. Italy 1951. 25 l. grey — 4d. used. Poland 1948. Set of 3 — 1/4 used. Roumania 1951. 11 l. brown — 6d. used.

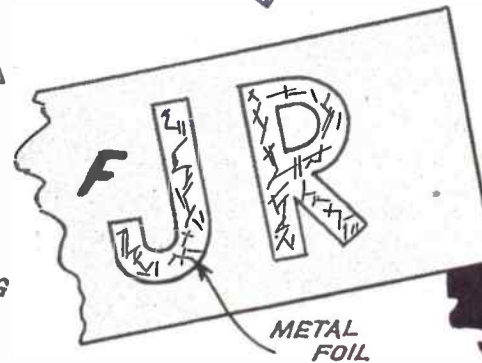
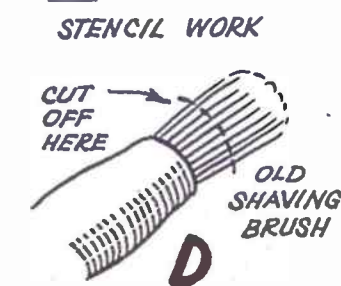
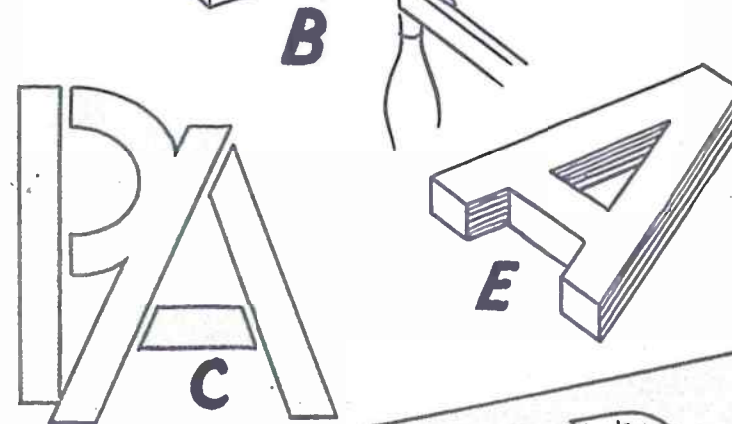
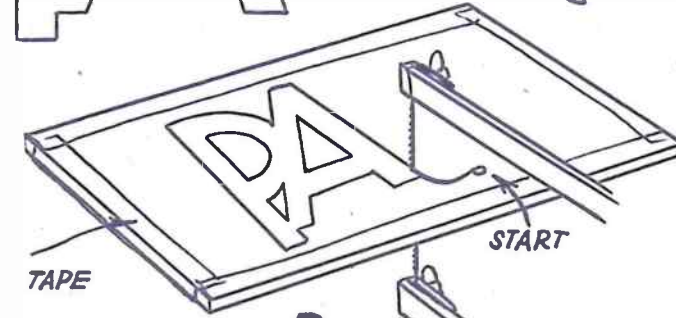
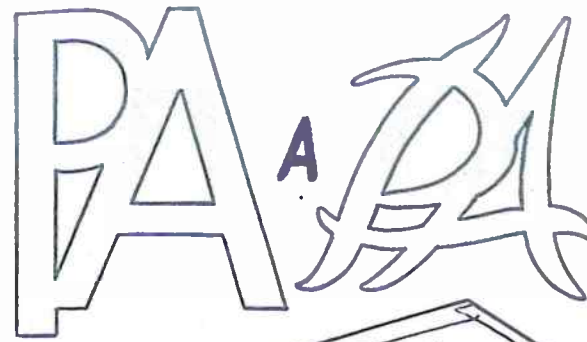
The picturesque National costumes have been retained in Holland more than in most countries and are beautifully portrayed on Royal Dutch cheese labels of 1955. You will find several Dutch towns, canals and country scenes on the 'Gouda' cheese labels of 1955-56.

The bells of the Dutch church towers, or other public buildings, chime every quarter of an hour with a few bars of some popular or operatic air. Noted buildings appear on Cultural Relief stamps of 1948, set of four, 1/6 used.

Many famous Dutchmen have received philatelic honour. Although the best portraits of Queen Wilhelmina are found on the larger cheese labels, Dutch stamps and match labels depicting her are very praiseworthy.

Dutch national colours are red, white and blue, placed in horizontal lines, with the motto, 'Je maintiendrai'.

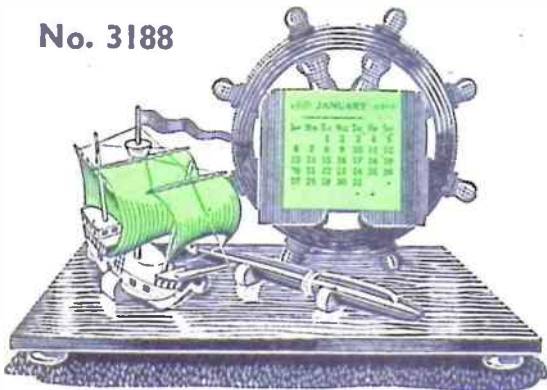
This is only one of the many interesting stories made possible by a clever combination of stamps and labels. Start exploring now and make your encyclopedia; there is plenty of material, the result is up to you and it may become valuable. (R.L.C.)



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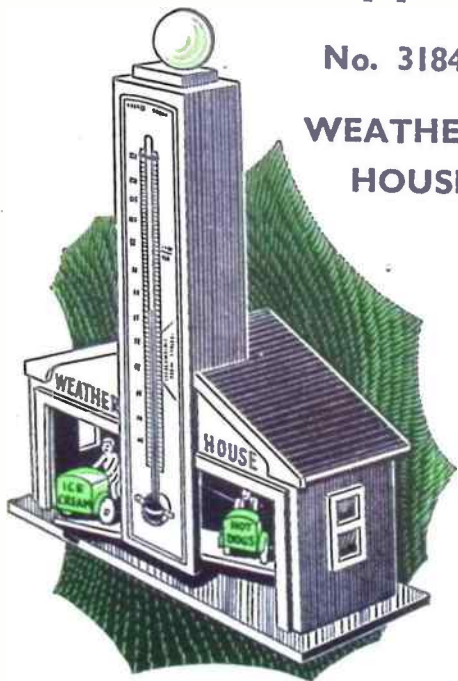
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