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A GARDEN PROJECT FOR THE HANDYMAN

ONE of the joys of a garden is that there is something interesting to do all the year round. Spring and summer are taken up with sowing, planting and cultivation, whilst autumn is the time for harvesting the crops. In winter, however, we find time for constructional work, both utilitarian and decorative.

The trellis screen illustrated here demands no special skill in woodwork and is within the scope of any handyman. The overall sizes will depend largely upon your own requirements but it will not be necessary to alter the construction materially. Simply duplicate the design as many times as needful until the length is sufficient.



TRELLIS SCREEN

Most of the measurements are shown in Fig. 1. To make a strong structure the uprights (B) and (E), also the cross pieces (A), should be of 3ins. square oak. To save expense these pieces could well be rough sawn timber and would not detract from the appearance of the finished work. Pieces (B) are cut 8 ft. 4½ ins. long and the long uprights (E)

7ft. 9ins. long. They are all let into the ground to a depth of 2ft. 6ins.

The best way to work is to make the trellis in two sections, fix these in the ground and lastly nail the pieces (F) and (G) in position. Both sections are similar so it will only be necessary to describe the construction of one. Note first of all that the cross pieces (A) are

tenoned into the uprights as shown in Fig. 2. The tenons are cut scant and then secured by wedges as indicated in Fig. 3. The wedges are driven in as far as possible and are then cut off flush. An alternative method of fixing is to drive a dowel or nail through from the side to secure the tenon. Remember to shape a 1½in. square stub tenon on the

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Hobbies

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

**For Modellers, Fretworkers
and Home Craftsmen**

top of each post. The length of the tenon should be about $\frac{1}{2}$ in.

Having satisfactorily assembled the main pieces (A), (B) and (E) you can now commence to nail in position the narrow strips of wood to give the decorative effect. These strips (C) and (D) should be about $\frac{1}{8}$ in. thick and of suitable width, say about 1in. to $1\frac{1}{2}$ in. for (C) and 2ins. for pieces (D). It will be obvious from Fig. 1 how these are nailed to pieces (A).

If the length of the trellis is to be extended, then the tenons on pieces (A) should be cut down by half so that the next rail can be secured.

The work thus far completed should now be well coated with creosote. Pay particular attention to the ends that go in the ground. These should be stood in creosote for as long as possible.

Having dug the holes a little deeper than required, put a little loose rubble in the bottom. Put in a dab of cement

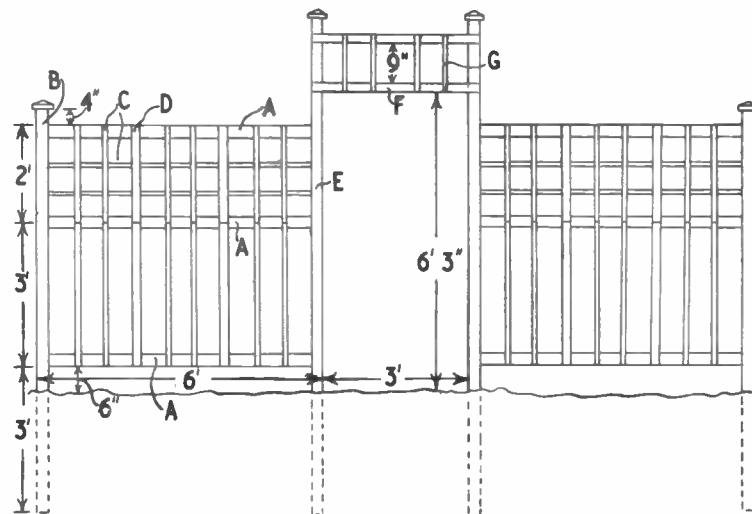


Fig. 1

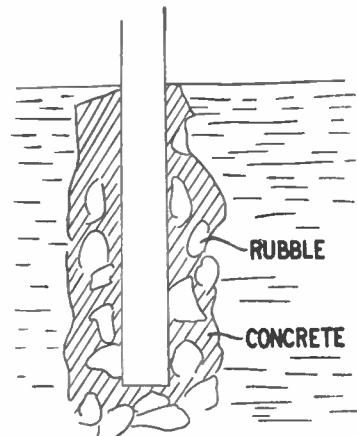


Fig. 4

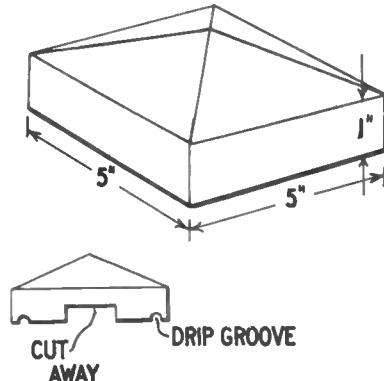
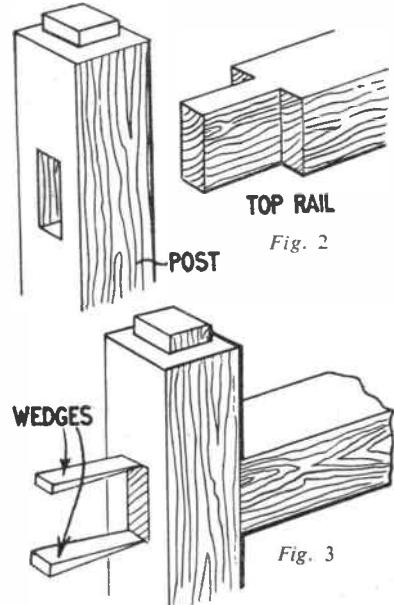


Fig. 5



and sand mixture, 1 to 5 proportion, and then set the posts in position. Prop them up with odd boards and ensure that they are upright and in line. Make sure that the supporting props cannot move and then fill in the holes with rubble and cement mixture and level off at the top as in Fig. 4. Leave the props in position for a few days until the cement has hardened.

The pieces (F) and (G) are now assembled and nailed across the top of the uprights (E). Coat them with creosote before nailing in position. Finally shape the caps from 2ins. thick blocks as shown in Fig. 5. A mortise should be cut in the underside to fit the tenon on the top of the posts. Do not forget the drip grooves on the underside of the caps.
(M.h.)

- Books to Read**
- W**E have had the opportunity of studying some of the publications issued by Educational Productions Ltd. and found these of particular interest to readers of *Hobbies Weekly*.
- ANGLING.** This is an excellent example of the well-known 'Know the Game' Series and provides a clear and concise explanation of all aspects of this peaceful sport. Well illustrated in line and colour and many rare issues are depicted. Price 2/6.
- CAMPING.** Here is another member of the 'Know the Game' Series. Everything under the subject of camping in the broadest sense is covered in this well illustrated booklet, from Camp Site to Equipment, Cooking, Camp Hygiene and country manners. Price 2/6.
- ALL ABOUT STAMPS.** This is a volume in the 'Do You Know' Series and contains information on the history of stamps up to the present day. It is profusely illustrated in line and colour and many rare issues are depicted. Price 2/6d.
- MODELS AND MODEL MAKING.** Another member of the 'Do You Know' Series, this booklet provides a comprehensive introduction to the fascinating hobby of model making. It is well illustrated in line and colour and should prove of great interest to all hobbyists. Price 2/6.
- All the above publications can be obtained through any good bookseller.

A charming effect

CONTEMPORARY WALL DISPLAY

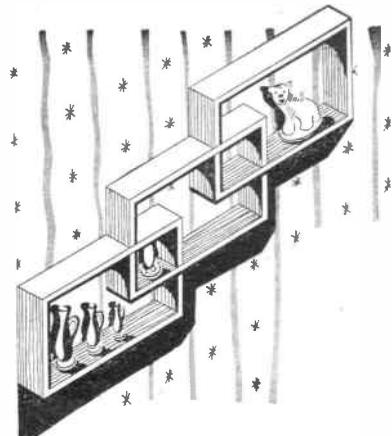
If you can make an open housing joint and a halving joint (see Figs. 1 and 2) there is no reason why you should not make this attractive, modern fitment to display special pieces of china, small ornaments or potted plants.

You will need six pieces of planed softwood 16ins. by 3½ins. by ½in. and six pieces 9½ins. by 3½ins. by ½in., together with three hanging plates for securing the finished display to the wall. This fitment will look well anywhere in the house, be it kitchen, dining room, lounge, bedroom or hall. It will be admired by all, yet the total cost,

smoothing-plane, removing all sharp corners and edges with glasspaper.

The three boxes are now joined together by means of halving joints as in Fig. 2. If these joints are accurately made, there is no need to glue them. The illustration shows the position of these joints. Each overlapping section should measure 5ins. by 4ins. internally.

Three hanging plates are screwed into the back of the top rail of each section by means of six countersunk screws. Three round-headed screws secure the display to the wall, which should be plugged in the appropriate places.



existing colour scheme or one's own particular taste. Painting is best done after fixing to the wall, slipping a piece of paper behind the rack to protect the wall. Rub down the undercoat when

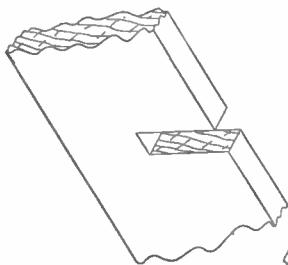


Fig. 2

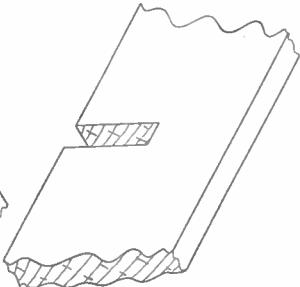


Fig. 3

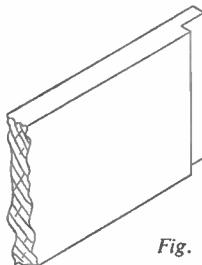


Fig. 1

excluding paint, should not exceed four shillings.

Three separate identical boxes are made up as in Fig. 3, using the open housing joint as shown in Fig. 1. Note the ½in. projections of the long sides to allow for cleaning up.

Before gluing and nailing, glasspaper the insides of each box. Once assembled, the corners are difficult to clean up satisfactorily for painting, so do not forget this important point. The nail heads should be punched in and when the glue has set, any surplus should be carefully removed with a sharp chisel. Fill in the nail holes with wax or other filler and clean up each box with a

The display should have at least two coats of paint in accordance with the

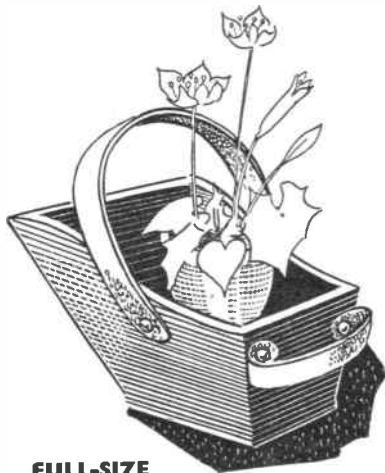
dry with fine glasspaper and when smooth give the final coat. (K.J.)

'Coal Scuttle' Vase Holder

MAKE up this vase holder in the shape of a coal scuttle. The patterns of the sides, base, etc., are shown full size on page 351 and should be traced and transferred to ¾in. wood. There is a certain amount of chamfering required in order to fit the pieces together, but this will easily be accomplished with a fretworker's plane or with coarse glasspaper.

Glue the pieces together and clean up with fine grade glasspaper. Give two or three coats of paint and when dry fix the handles. These can be cut from odd pieces of crinolene or leather. Fix them with small brass-headed drawing pins.

A small glass container should be purchased for the flowers. It should not be too big or it will detract from the holder. Fill the vase with dainty flowers, using colours to contrast with the holder. (M.p.)



FULL-SIZE
PATTERNS ON PAGE 351

Concluded from last week

COMPLETING THE VICTORY

TH E assembly of the masts is shown in Fig. 6. Use $\frac{1}{8}$ in. round rod for the lower portion and $\frac{1}{4}$ in. diameter for the rest, tapering off all sections. Assemble the masts and glue them in their positions on the deck.

Standing rigging can now be added as seen in Fig. 7. The spars will not have been added as yet, but have been included on this diagram to indicate their final positions. Note that standing rigging will be slightly heavier than running rigging.

Template for shrouds

The shrouds are made up by cutting a card template and winding cord over and over. The ratlines are wound round at right angles with thinner cord and touched with balsa cement. The detailed method of making these shrouds is shown in a leaflet included in Hobbies kit. For those working without a kit, the leaflet can be obtained free from the Editor on request. (Please enclose 2½d. stamp.)

Deadeyes and pulleys are too small to be manufactured commercially according to scale. It is therefore suggested that blobs of

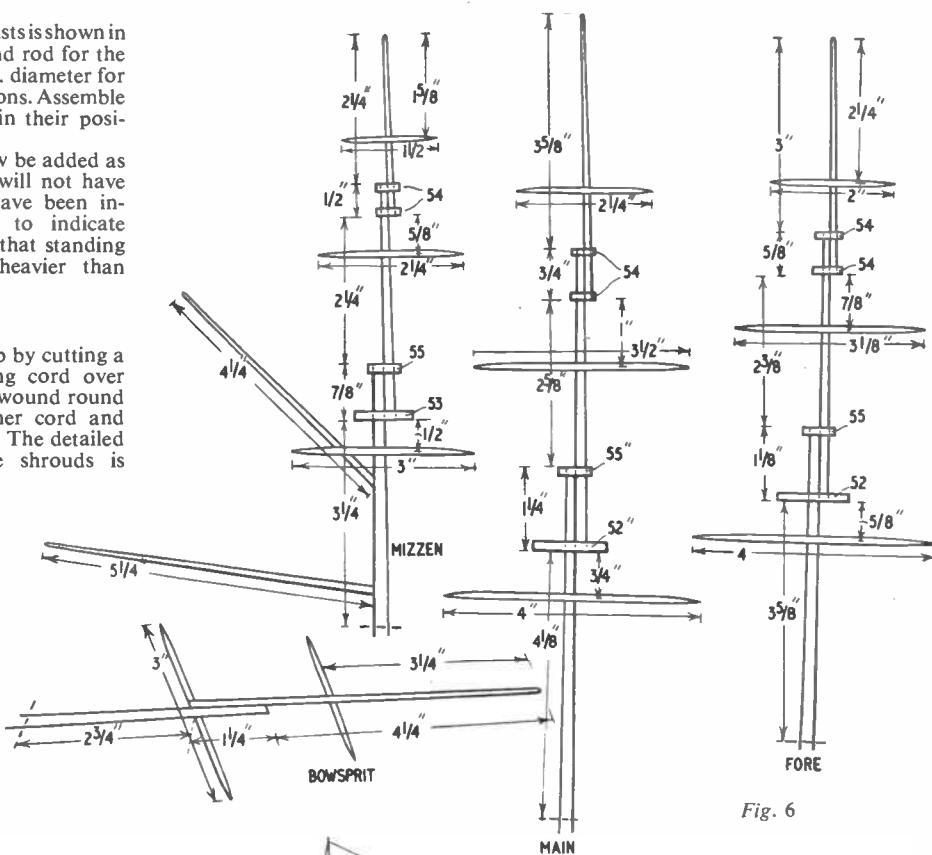


Fig. 6

● Continued on page 341



Fig. 9

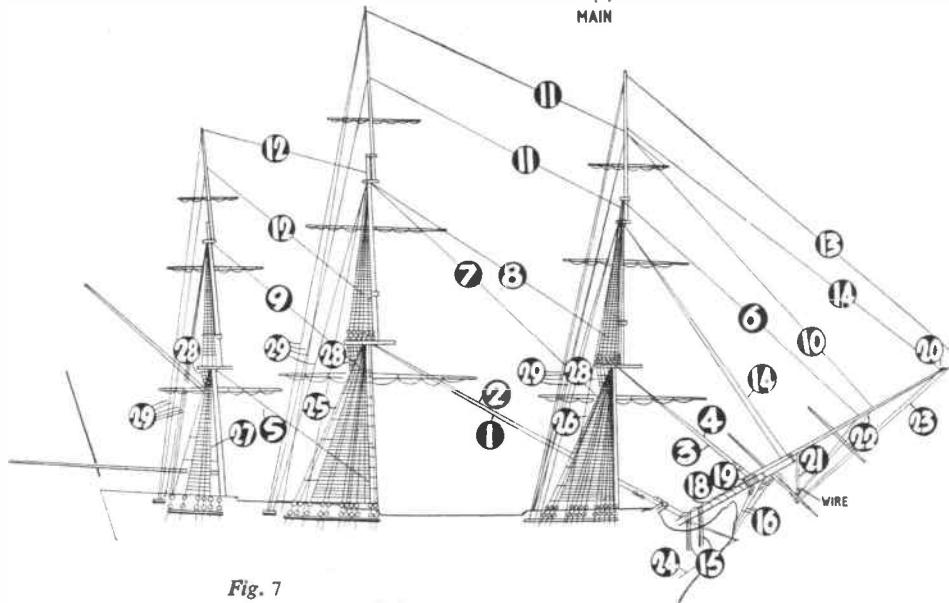


Fig. 7

glue, Plasticine or barbola paste can be added to represent these. Tiny beads would be equally effective. All the rigging when made up is fixed in position by tying and dabbing with balsa cement. The names of the various parts of the rigging are indicated by numbers and letters in Figs. 7 and 8 and the keys are appended.

A KIT FOR 30/-

Kit No. 3198, containing all wood, materials and fittings for making the 'Victory', costs 30/-. Obtainable from branches or Hobbies Ltd., Dereham, Norfolk (post free).

Spars are now laced with cord and lashed to the masts in their appropriate positions shown in Figs. 7 and 8. Next add the running rigging (Fig. 8) and here again pulleys will have to be represented as previously mentioned.

The stand for the model consists of a piece of wood 11ins. by 5ins. x $\frac{1}{2}$ in., suitably chamfered and finished. Cradles (59) are shown on the design sheet, but their shape may have to be adjusted to suit individual shaping of the hull. Screw and glue the cradles to the base from the underneath. The nameplate is pinned to a length of $\frac{1}{2}$ in. triangular fillet and likewise fixed to the base.

For finish, masts, spars, crows' nests etc. should be plain varnished. The sides of the hull painted black and yellow, and below the gunports painted copper. The ornamentation on the

DETAILS OF THE RIGGING

(see figs. 7 & 8)

(STANDING)

1. MAINSTAY.
 2. MAIN PREVENTER STAY.
 3. FORE STAY.
 4. FORE PREVENTER STAY.
 5. Mizzen stay.
 6. Fore topmast stay.
 7. Main topmast stay.
 8. Main topmast Preventer stay.
 9. Mizzen topmast stay.
 10. Fore topgallant stay.
 11. Main topgallant stays.
 12. Mizzen topgallant stays.
 13. Royal or flagstaff stay.
 14. Flying jib stay.
 15. Gammoning.
 16. Bob-stays.
 18. Bowsprit horses.
 19. Heel lashing.
 20. Horses.
 21. Martingales.*
 22. Guys.*
 23. Flying jibboon guy.
 24. Boomkin stays.*
 25. Main shrouds.*
 26. Fore shrouds.*
 27. Mizzen shrouds.*
 28. Futtock shrouds.*
 29. Backstays.*

(RUNNING)

- A. LIFTS.*
 - B. BRACES.*
 - C. LIFTS.*
 - D. BRACES.*
 - E. FOREYARD LIFTS.*
 - F. FOREYARD BRACES.*
 - G. FORE TOPSAIL YARD LIFTS.*
 - H. FORE TOPSAIL YARD BRACES.*
 - I. FORE TOPGALLANT LIFTS.*
 - J. FORE TOPGALLANT BRACES.*
 - K. MAINYARD LIFTS.*
 - L. MAINYARD BRACES.*
 - M. MAIN TOPSAIL YARD LIFTS.*
 - N. MAIN TOPSAIL YARD BRACES.*
 - O. MAIN TOPGALLANT YARD LIFTS.*
 - P. MAIN TOPGALLANT YARD
BRACES.*
 - Q. Mizzen YARD LIFTS.*
 - R. Mizzen YARD BRACES.*
 - S. Mizzen TOPSAIL YARD LIFTS.*
 - T. Mizzen TOPSAIL YARD BRACES.*
 - U. Mizzen TOPGALLANT LIFTS.*
 - V. Mizzen TOPGALLANT BRACES.*
 - W. PEAK HALLIARD.
 - X. TOPPING LIFTS.
 - Y. PEAK BRAILS.
 - Z. DRIVER SHEET.

*Denotes ropes that must appear on both sides of model.

Details of actual belay points on forecastle rail are omitted. In a model of this scale belay to convenient points on the bulwarks. Bowsprit lifts belay to forecastle bulwark. Braces belay to forecastle bulwark. Yard lifts and braces are led down and belayed to bitts at the foot of each mast, if the modeller wants to show full run of each line.

stern and side galleries can be picked out in gold and red on a blue ground, and the windows should be painted black and lined with white.

The figurehead may be carved to

approximately resemble the enlarged diagram in Fig. 9 and picked out in gold and red. Deck fittings should be light brown lined with black and the finish of the base can be stain and varnish.

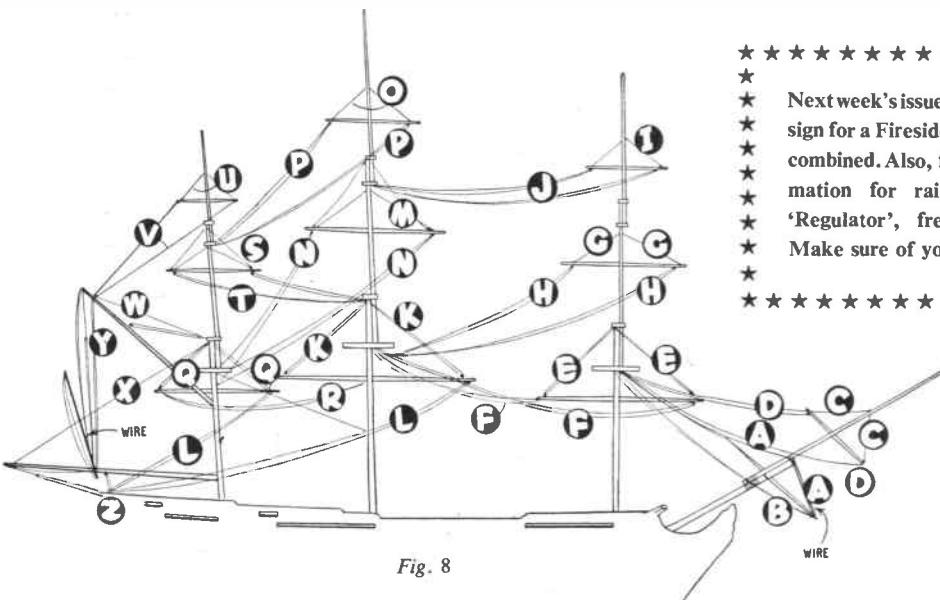


Fig. 8

Strike a popular note

MAKE THESE DOOR CHIMES

THE average handyman thinks twice before he contemplates the purchase of a household fixture he can quite easily make for himself, apart from the additional satisfaction of having made something useful for the home.

The increasingly popular door chime with its discreet 'ding-dong' is gradually ousting the old fashioned bell, and, no doubt, there are many readers of this journal who would welcome the opportunity to try their hands in the not too

First of two articles by

R. Mapplebeck

difficult task of building a set of such chimes for themselves.

The only items that may need to be purchased are the brass tubes for the gongs, 1½ ozs. of 26 S.W.G. enamelled copper wire, some twin flex for connecting up, a button switch and two 4½ volts dry batteries or a bell transformer.

How They Work

Briefly, the chimes operate as follows — on pressing the button switch (Fig. 1) current flows from the batteries through the solenoid, causing an internal plunger

or striker to be attracted. Owing to its inertia, it overshoots, striking the shorter gong tube and rebounding slightly. On releasing the button switch, the striker returns to its original position by the action of a return spring, again slightly overshooting and striking the longer gong tube, finally coming to rest ready for another operation.

The Solenoid

Cut out two brass discs 1½ ins. diameter from 1/32in. sheet brass as shown at Fig. 2, and drill a hole ¼ in. in diameter in the centre of each. Polish the inner edge of the holes with fine emery paper. These are the cheeks of the coil former.

To make the barrel of the former roll some thin sheet brass about 1/64in. thick by 2ins. wide round the end shank of a ⅛ in. drill and solder in position. Smooth the lapped-over portion with a fine file and with the ends of the tube thus formed held concentric with the holes in the cheeks, solder into position.

Bend up two pieces of 1/64in. sheet brass ¾ in. by ½ in. to form a right-angle bracket ¾ in. by ¼ in.; drill an ⅛ in. hole in each ¼ in. side, chamfer the corners of the longer side and solder to the coil former cheeks. These are the mounting brackets.



Fig. 2—Solenoid former and mounting bracket

Fig. 4—Spring anchoring washer

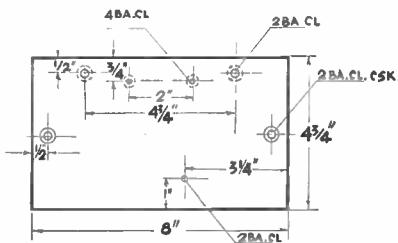


Fig. 7—Baseboard layout showing positions for mounting the component parts

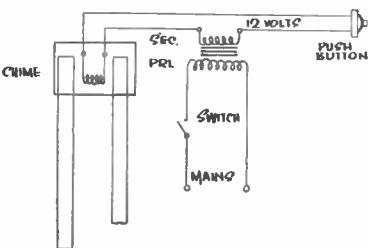
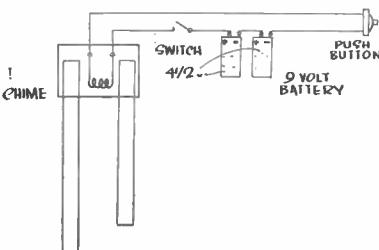
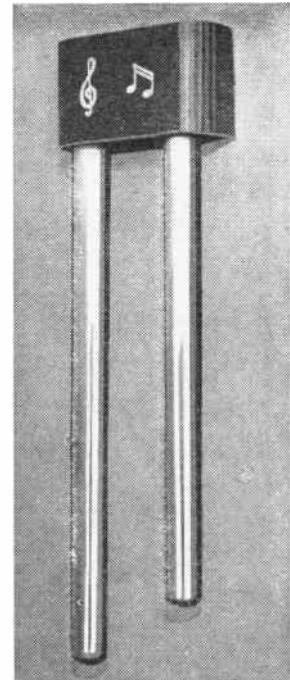


Fig. 1—Schematic wiring diagram showing alternative circuits



Wrap up two layers of paper round the former and stick with a dab of shellac varnish. Then cut out two discs of paper with holes to fit the former and stick them on to the inner surface of the end cheeks also with a little shellac. The coil former is now ready for winding.

Wind on the wire wrapping a layer of paper every two layers of wire to keep the winding even. When the former is nearly full, secure the ends, leaving about 8ins. for connecting to the terminals, and paint on some shellac varnish.



Fig. 3—Dimensions of striker rod

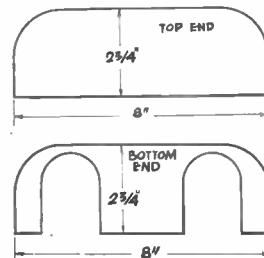


Fig. 6—Dimensions of cover top and bottom plates

Put on one side to dry, preferably in a warm place. The solenoid may then be finished off by wrapping on a few layers of paper. Alternatively, rexine or one of the embossed paper tapes obtainable at most stationery shops gives it a professional finish.

The striker should be made from $\frac{1}{4}$ in. diameter mild steel rod to the dimensions given in Fig. 3. An iron bolt will do just as well if the shank is at least 2ins. long.

Altering the tone

Square off the ends and tin one end with solder. The other end is then drilled $\frac{1}{4}$ in. deep with a No. 44 drill. Tap the hole 6 B.A. To the tinned end solder a 1in. length of $\frac{1}{4}$ in. brass, making certain that the two pieces of rod are exactly in line. If a lathe is not at hand for trimming up, the rod may be placed in the chuck of a wheelbrace clamped in the vice and trimmed up with a fine file. Round off the brass end and burnish all over with fine emery paper, finishing off with metal polish.

If the constructor likes a softer and more mellow tone, it is a fairly simple operation to fit small bakelite end-pieces to this rod, always bearing in mind that the length must remain at 3ins. overall.

The return spring is made by winding about 8ins. of 24 S.W.G. piano wire round a $\frac{1}{16}$ in. former. On release, it will spring out to about 1in. diameter. One end is soldered to the outside of the left-hand coil bobbin cheek and the other will eventually be fastened to the special washer by bending over the two tags. Fig. 4.

The Baseboard

Cut, plane and smooth a nice grained piece of wood to the dimensions given in Fig. 7. Drill two 4 B.A. clearance holes for the terminals, two 2 B.A. clearance holes for both the gong supports and wall fixing screws. The first two pairs of holes are counter-bored at the rear to clear the 4 B.A. and 2 B.A. nuts and washers respectively, but the wall-mounting screw holes are countersunk on the front.

Slightly chamfer the corners of the baseboard to leave room for the solder on the edges of the cover, then drill the hole for the solenoid connections and cut the groove on the upper edge for the connecting wires to the terminals.

Placing the baseboard face down on the workbench, cut two grooves about $\frac{1}{8}$ in. wide and the same depth from the solenoid connection hole to each terminal hole, using sharp chisels.

The Gongs

The brass tubes forming the gongs are, undoubtedly, a somewhat expensive item and constitute the bulk of the cost. They are made from two lengths of 1 $\frac{1}{2}$ ins. diameter seamless brass tubing measuring 22 $\frac{1}{2}$ ins. and 25 $\frac{1}{2}$ ins.

The individual may find means of obtaining such material without much difficulty, but for those not so fortunate, Messrs. Bonds, 357 Euston Rd., London, N.W.1 usually carry a stock.

Having cut the tubes to the required length, they may be tuned up. To do this, drill two $\frac{1}{8}$ in. holes diametrically oppo-

site each other at one end of each tube and thread through a short length of 18 S.W.G. tinned copper wire. With the ends twisted together, the tubes may now be hung on a peg of wood or dowel rod held in the vice jaws, taking care to see

paper and finally polished with metal polish. Two or three coats of a good quality lacquer will give a permanent finish, but it must be remembered thoroughly to degrease the tubes before applying the lacquer.

The Cover

Cut out the top, bottom and centre-piece from good, flat tinplate to the dimensions in Fig. 6. The centre-piece measures 4 $\frac{1}{2}$ ins. by 12ins.

That portion towards the outer ends of the centre-piece must be coaxed into a curve to match the radii of the top and bottom front edges by bending round a cylindrical object of slightly smaller radius, so that when released, it will spring back to the radius required. These three pieces must be about 1/64in. larger than the baseboard over which the cover is to fit, otherwise it may prove necessary

to plane down the edges of the baseboard when fitting the cover at a later stage.

Solder the three pieces together at their edges and cover with coloured rexine to taste using Bostik cement as an adhesive. Trim round the edges with a razor blade. Alternatively, the cover may be enamelled.

Cutting the Motifs

Cut out the motifs from 24 S.W.G. aluminium sheet with a metal-cutting fretsaw and stick them on the cover over the rexine with Bostik. Full size patterns are given at Fig. 5, which may be cut out and pasted on the aluminium sheet as a guide.

Great delicacy of touch must be exercised in order to avoid damaging the motifs whilst cutting, as parts of them are thin and the metal very soft.

(Assembly of the parts will be described next week).

● Continued from page 348

Recipes for Cosmetics

liquid paraffin (NOT paraffin oil) until the stearic acid has dissolved in the paraffin. Next heat together to 80 degrees Centigrade (175 degrees Fahrenheit) 60 c.c. soft water, 2 grams of triethanolamine, 6 grams of diethyleneglycol and 4 grams of diethyleneglycol ethyl ether, stirring thoroughly. Pour this last mixture in a thin stream and with rapid stirring into the stearic acid-paraffin mixture. A white emulsion forms. Remove the vessel from the water-bath and continue stirring until hand warm.

Sufficient perfume oil may be stirred in at this stage, the stirring being continued until the emulsion is tepid, when

it may be bottled. An alternative method of perfuming it, if you do not wish to go to the expense of buying a perfume oil, is to add ordinary scent to the melted mixture of stearic acid and paraffin. The heat will drive off the alcohol which is used as a solvent in scents and leave a small quantity of neat perfume oil in the mixture.

Naturally, in making cosmetics only pure materials should be employed. To ensure this, always ask for 'B.P.' or 'B.P.C.' quality, and where these are not manufactured, for 'pure laboratory grade'.

(L.A.F)

Hobbies

MARQUETRY DESIGN

HOBBIES PANELS REQUIRED TWO H3 ONE G3

PH

RB

G

PH

G

O

PH

G

PH

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G

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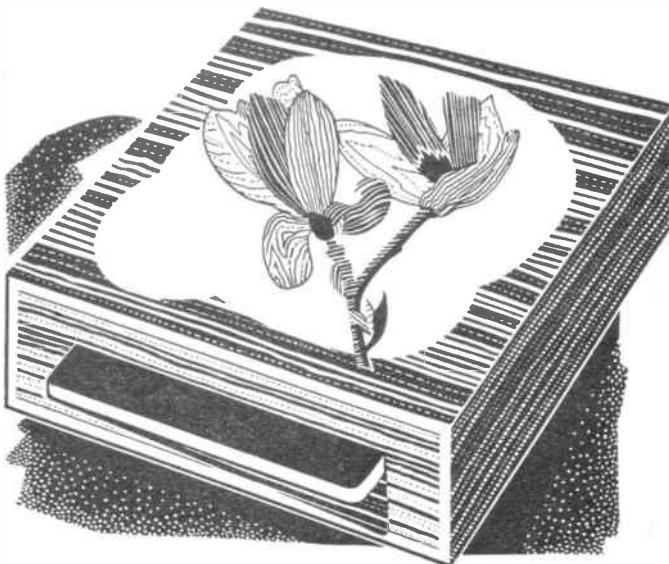
RB

E

G

HANDKERCHIEF BOX

3/16IN. WOOD USED THROUGHOUT

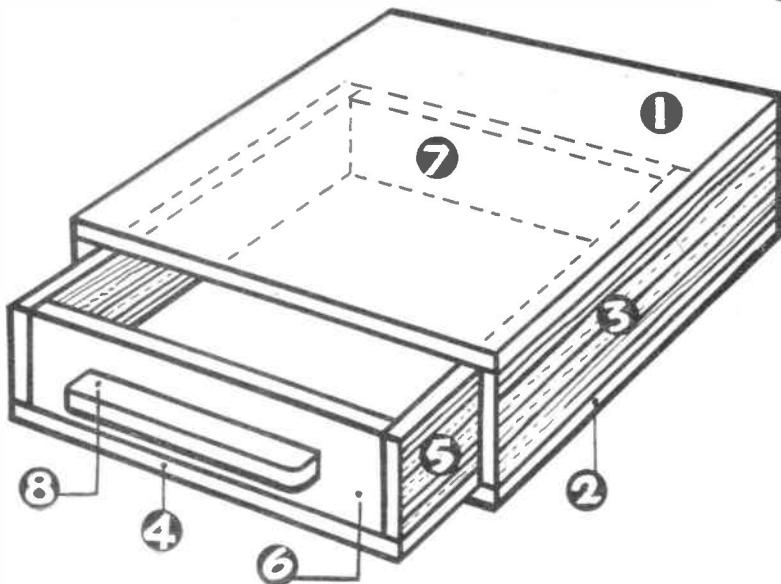


VENEERS

- P.H. PURPLE HEART
- R.B. RED BIRCH
- G. GREYWOOD
- O. OBECHI
- B.L. BLACKWOOD
- E. EBONY
- H. HOLLY



PIECE 8. CUT ONE



- ① ONE PIECE 6 $\frac{1}{2}$ in. SQUARE
- ② ONE PIECE 6 $\frac{1}{2}$ in. SQUARE
- ③ TWO PIECES 6 $\frac{1}{2}$ in. \times 2in.
- ④ ONE PIECE 6 $\frac{1}{2}$ in. \times 6 $\frac{1}{2}$ in.
- ⑤ TWO PIECES 6 $\frac{1}{2}$ in. \times 1 $\frac{13}{16}$ in.
- ⑥ ONE PIECE 5 $\frac{3}{4}$ in. \times 1 $\frac{13}{16}$ in.
- ⑦ ONE PIECE 5 $\frac{3}{4}$ in. \times 1 $\frac{13}{16}$ in.

CONTEMPORARY FOOTSTOOL

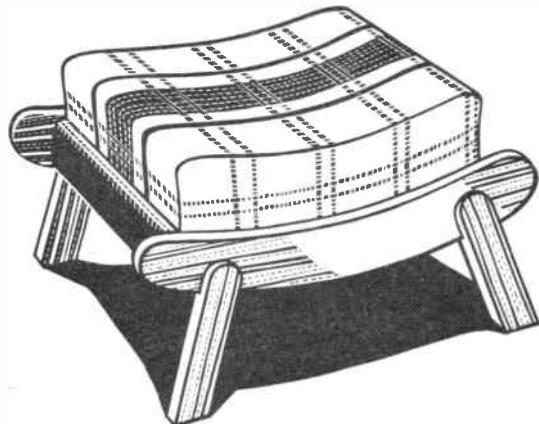
THIS neat design of a footstool will please the handyman who likes making things for his home. The shape is modern enough to fit into the contemporary home, yet not too fanciful to be out of place in an orthodox setting.

The construction is so simple and it makes an ideal subject for a wedding or birthday gift. No long hours of difficult carpentry; it can be constructed and practically finished in a couple of evenings.

The cover is not permanently fixed; it can easily be removed for washing or dry-cleaning. This is quite an advantage where a footstool is concerned. It is advisable to make two covers so that one is available while the other is being cleaned.

The stool is made up in two separate sections, the top and the legs. The top is covered and can therefore be con-

*Make it
for the
home in
a few
hours*



structed from any kind of timber at hand, but the legs should be cut from the best quality timber available. Close grained woods like beech or Spanish chestnut will be found to work well and give a pleasing appearance.

The exploded diagram in Fig. 1 shows the entire construction. Note that the side (A) is broken away to show the dowels in the end rails (B). These should be let into side (A) to a

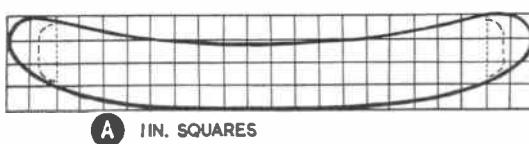
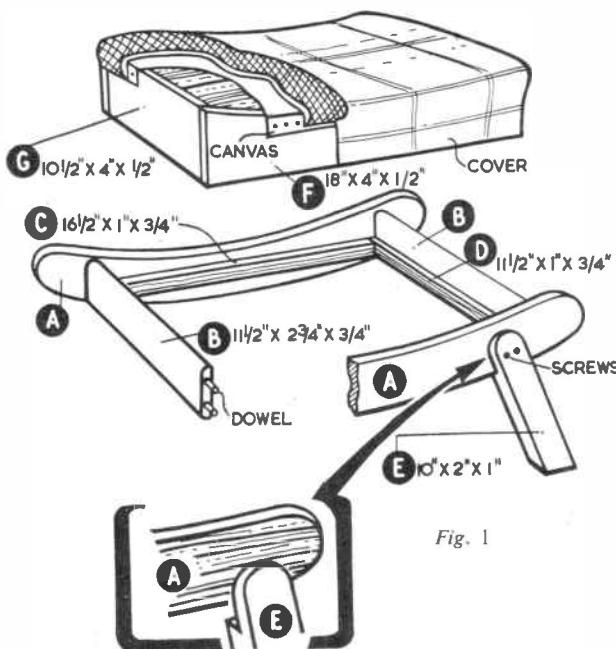


Fig. 2

depth of $\frac{1}{8}$ in. to $\frac{1}{4}$ in. Take care when boring that the bit does not come right through the side.

The sides and end rails are cut from $\frac{1}{2}$ in. thick timber, the lengths being given in Fig. 1. The exact shape of the sides is shown in Fig. 2. Enlarge the squares to 1 in. and draw in the shape carefully. It will save time if you draw half in, trace, and transfer the other half.

After shaping the dowels, the sides and end rails are glued together and cramped up until dry. Meanwhile cut the supporting strips (C) and (D) and drill them ready for screwing to the inside of pieces (d) and (B) as shown in Fig. 1.

The legs (E) are cut from 1 in. thick wood and are halved at the top as indicated in the inset diagram. The legs will splay outwards and the cut-away portion must conform to the curve of pieces (A).

The top is made up in the form of an open box which is shaped as shown in Fig. 1. It can be nailed and glued together. It is then covered with stout canvas over which is placed foam rubber or flock padding. This in turn is covered by a piece of material and finally the covering material proper. The latter will be tacked underneath using a minimum of tacks so that it can easily be removed for cleaning. Finish off by coating exposed parts with clear lacquer or wax polish.

(M.h.)

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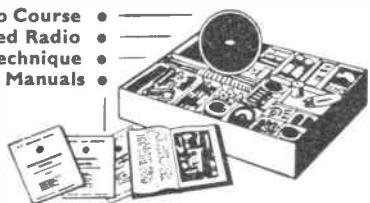
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RECIPES FOR COSMETICS

UNUSUAL nail varnishes are now often seen, especially for evening use for matching dresses or accessories, or even just for striking contrast. In a former article instructions were given for making clear, pink and scarlet varnishes. With a few extra materials a wide range of effects can be obtained and these are simply arrived at.

The principle is to add the substances for producing the desired effect to a clear nail varnish base. The base is made by thinning down cellulose cement with about an equal volume of amyl acetate,

bleak are best, but any silvery fish will serve. Scrape off the scales and place them in a bottle with a mixture of clear household ammonia and water in equal volumes. Stopper the bottle and shake occasionally during the next few days until the scales are exhausted. The pearly nacre will be seen swimming among the scales when the bottle is agitated. Strain off the scales through a fine sieve and let the nacre settle. Decant the upper liquid and reject it. Pour out the nacre sludge into a saucer and let it dry in a warm room. It is then ready for use.

enough lavender oil to give the intensity you want while the soap is still fluid in the water-bath.

SOLID BRILLIANTINE

Solid brilliantines are especially convenient when camping or travelling, since they cannot spill. If you like the clear type, melt in a water-bath $\frac{1}{4}$ ounce of white petroleum jelly and $\frac{1}{4}$ ounce of white wax (bleached beeswax). Sufficient perfume oil, such as lavender, can now be stirred in. This will give a colourless brilliantine. Should you prefer it coloured, you will need to add to the melted brilliantine base in the water-bath a little oil-soluble dye. It should be stirred in a few specks at a time and allowing it to dissolve before adding more. Green is a popular colour, of course. These oil soluble dyes may be had from the larger laboratory furnishers, and many dispensing chemists will order them for you.

Many prefer crystal brilliantine. You can make this type by melting in a water-bath 4 fluid ounces of olive oil and 1 ounce of spermaceti, perfuming and colouring as before. Both of these products should be poured into the tins or jars while still fluid.

ASTRINGENT LOTION

Turning back to the ladies, a good astringent lotion is often a favourite. For a really good one, dissolve in 175 c.c. of iso-propyl alcohol, 0.06 gram gram of borax, 2 grams of zinc phenol-sulphonate, 1 c.c. of perfume oil, 0.25 gram of camphor and 15 c.c. of glycerine. They can all be put into a bottle together and shaken to dissolve. Enough distilled water to bring the volume up to 500 c.c. must now be added and the whole well mixed.

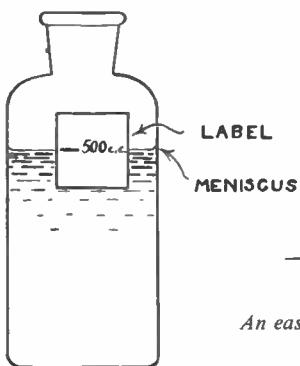
If you lack a large measuring cylinder, the 500 c.c. volume can easily be attained by pouring a final total of 500 c.c. of water into a bottle by means of several fills of a small measuring cylinder. Stick a small label on the bottle, crossing the meniscus of the water, and pencil on the meniscus level, as shown in the diagram. Empty out the water, pour in the iso-propyl alcohol solution and bring up the volume to the 500 c.c. mark with distilled water.

SKIN CREAMS

Skin milks and creams are popular with the ladies for removing lipstick and rouge and for a general clean up. The following recipe also serves as a good powder base.

First heat up in a water-bath 6 grams of stearic acid and 35 grams of medicinal

• **Continued on page 343**



An easy way of adjusting a large volume of liquid

in order to give it nail varnish consistency.

Just as pink and scarlet varnishes are produced by stirring in a few specks of appropriate dyes, so can other colours be made. Green, for instance, calls for the dye Malachite Green; blue for Methylene Blue; violet for Methyl Violet. Yellow, orange and brown shades are not likely to be in demand, but if you want to make them, use the dyes Auramine, Chrysoidine and Bismarck Brown respectively. Some of these dyes are sold in the form of small crystals and must be powdered before adding them to the base. Their tinctorial effect is powerful, and as a crystal takes longer to dissolve than the same quantity in powder, you may overshoot the mark. This can be rectified by adding more base, but this means making more varnish than you intended. The safe procedure is to add just a few specks of the dye and stir until it is thoroughly dissolved and to test on your nail before adding more.

Bronze, silver and gold effects are easily attained with bronze powder and imitation silver and gold powders. For pearl varnish, stir in enough of the so-called pearl powder. If you have difficulty in buying the latter, you can make it yourself from fish scales. Those of the

There is no need to stop at a plain pearl effect. By adding to the pearl varnish rather less of the dyes than is needed to produce ordinary coloured varnishes, striking and delicately coloured pearl finishes can be attained.

SHAVING SOAP

Passing to male interests, perhaps you would like to make yourself a luxury shaving soap. If your beard is tough, or getting tougher with the passage of the years, here is a recipe which will certainly make shaving comfortable. It is a rather soft product and is used in a dish. Opal glass dishes, such as are now used for meat pastes, are excellent receptacles. To use it, the wetted shaving brush is rubbed on the soap and lathering proceeded with in the usual way.

You will need 1 once of spermaceti, 1 fluid ounce of almond oil, $1\frac{1}{2}$ ounces of Castile soap and 3 fluid ounces of water. Heat up the water in a water-bath, dissolve the Castile soap in it then add the spermaceti and almond oil and leave it awhile. When the spermaceti has melted stir the whole thoroughly, so as to mix in the spermaceti and oil. You can now pour it into the warmed dishes, or allow it to cool and then press it into the dishes with a spatula or clean knife. If you want a perfumed soap, stir in



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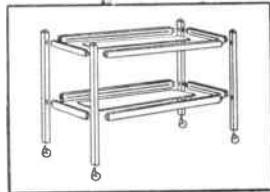
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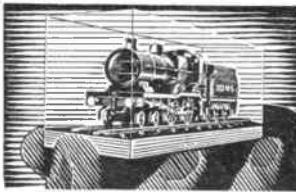
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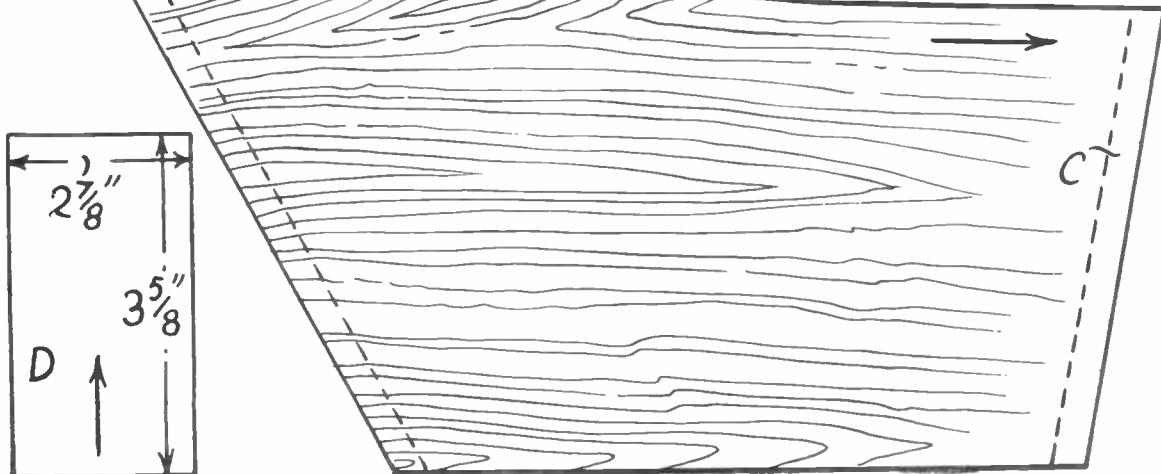
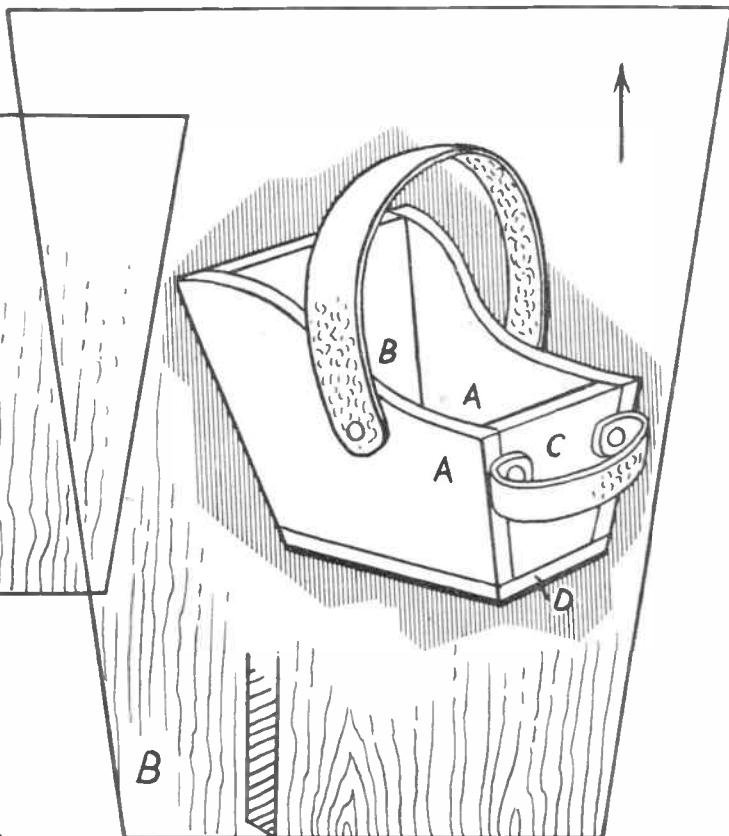
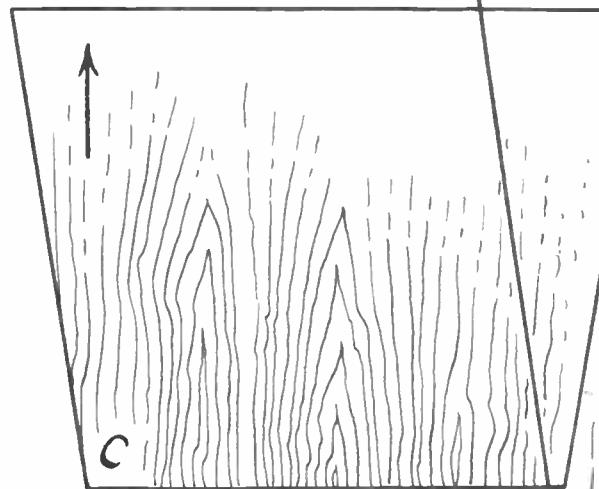
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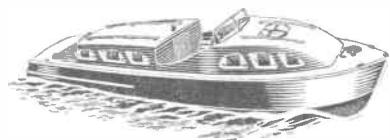


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