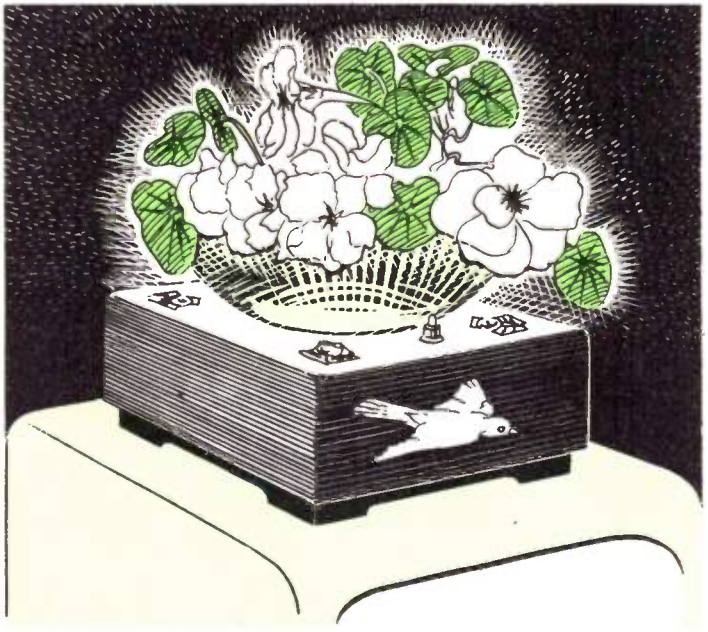
HOBBIES WEEKLY

AUGUST 14th 1957 VOL. 124 NUMBER 3224

IN THIS ISSUE

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



FREE DESIGN

TV LIGHT

MOST owners of television find that a small light placed on or near the set tends to take away some of the eye strain caused by concentrated viewing. This lamp is designed so that the illumination comes through a bowl of flowers — a very soothing and restful scene and an application which adds much to the beauty of the flowers.

The lamp, of course, is not necessarily confined for use with television, and would look equally well on a sideboard or table. It is simple to construct and can quite confidently be undertaken by the handyman.

There is a raised base and a hole in the bottom (piece 2) which allows for sufficient ventilation, and the warm air escapes through decorative frets in the top. Incidentally, it is recommended that a 25V bulb is quite sufficient.

Making up The TV LIGHT

Before cutting the circular light hole in the top of the lamp, workers should first determine its size according to the type of bowl to be used for holding the flowers. Some bowls will rest in the hole — not so far as to foul the bulb — while other bowls with a broad base will merely stand on the top, over the hole In any case, do not cut too large a hole so as to weaken the top. Similarly, when it comes to the positioning of the on/off switch, this may also depend on the size of bowl used and it is a simple matter to position this in the most convenient place.

Trace and transfer

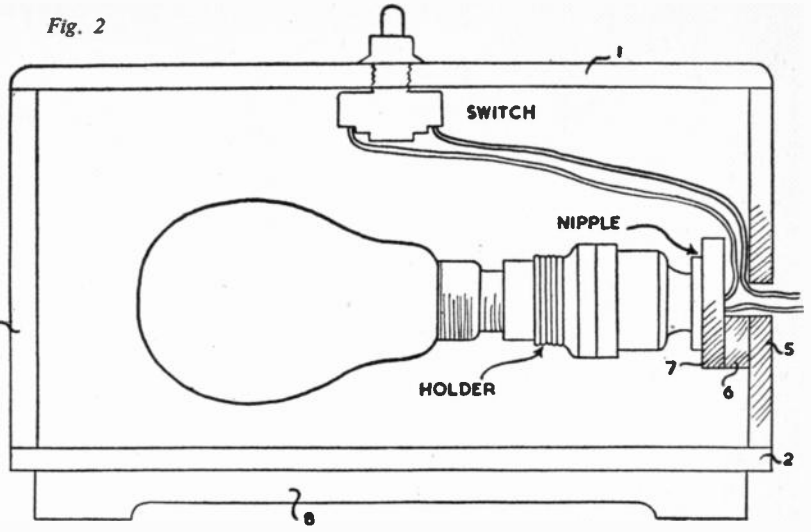
Trace the parts shown full size on the design sheet, and transfer them to the appropriate thicknesses of wood indicated, adding the parts for which measurements are given. Cut out all the parts with a fretsaw and clean up thoroughly with glasspaper. It will be noted that instructions have been given on the design sheet to cut two of the bird overlays, but these could, of course, be increased to four — one for each side.

Before assembling the 'box', pieces 6 and 7 should be glued and pinned to piece 5 and the nipple of the bulb holder screwed to piece 7 as in Fig. 1. Now the sides (3) can be glued and pinned between pieces 4 and 5 and the base (piece 2) added. Dismantle the bulb holder and make the necessary flex connections. It will be noticed that one wire goes to the switch (Fig. 2) and as already stated, the positioning of this will depend on the needs of the worker, and the flex should therefore be cut accordingly. The switch is fixed by cutting a hole to take the threaded barrel which is then inserted through the hole and the cap screwed in position in order to hold the fixture tightly.

All that remains is to fix the top (piece 1) in position, add the mitred pieces (8) to finish off the base and glue on the bird overlays.

The finish will be at the discretion of the worker. Some may prefer to stain and polish to tone with the finish of the TV set or other article of furniture, while others may wish to apply paint.

Fig. 2



KIT FOR 15/-

Kit No. 3224 for making this charming light contains panels of wood, lamp holder and switch fittings etc. Obtainable from branches or Hobbies Ltd, Dereham, Norfolk, price 15/- post free.

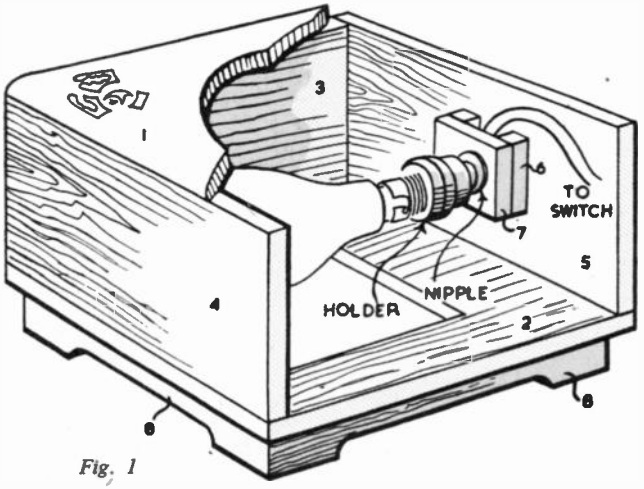


Fig. 1

REPAIRING A CREPE SOLE

OCCASIONALLY a crêpe sole becomes detached at the toe. When this happens, do not try to stick the loose portion but cut off the loose part, leaving a bevelled edge at least ¾in. from the point where the sole is loose. After the insole or welt has been exposed through cutting the crêpe sole away, carefully clean and roughen it up and then evenly apply two coats of latex.

Where the shoe has a single sole, cut a new piece of crêpe rubber with one side bevelled so that it will fit the bevel on the existing sole. Then solution the new piece and attach in the ordinary way.

Where, however, the shoe is the welted type, this job is best done by a proper shoe repairer as a layer of crêpe, not too thin to the welt, will have to be attached, using a solution and stitching process, before the outer sole can be cut with one side bevelled and attached as for the single soled shoe. (E.M.B.)

Out in the Open

Around the Camp Fire

THE fire is always an important feature of camp, but one that must be understood. Handling a fire well shows the true camper — inexpertness, generally the tenderfoot, though some people seem to have a natural gift in the matter from the start, while others never acquire any real proficiency.

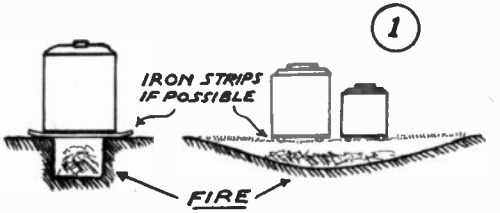
A common mistake is to have a fire, whether for cooking or sitting round, much too big. It is the degree of 'body' that counts, not the size.

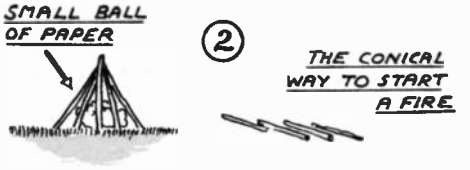
For solo cooking, the fire should be quite small, more of the preparing being done on hot ash rather than flame. The old hand usually works to a routine. A compact fire is made with short pieces of wood, and while this actually flames the billy is boiled.

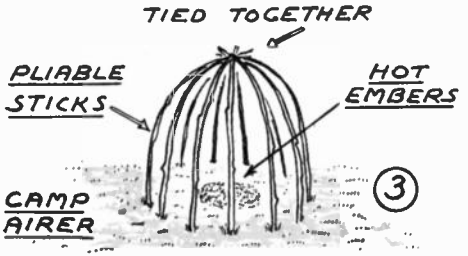
The tea is then made and put on one side to brew. From being a blaze the fire has now settled down to hot embers and on these the bacon (if it is breakfast) is frizzled, the absence of smoke making it possible to sit quite close and turn the rashers without smarting eyes. Hot ash also makes the most excellent toast.

Dinner may take more preparation, but even then the law of keeping the fire as small and compact as possible still holds good.

If there are a number to cook for and large dixies required, it is a good idea to sink the fire in a narrow trench and set the utensils across as shown, (Fig. 1), strips of iron being used if possible to give firmness. The trench, too, is useful if the weather is very windy.







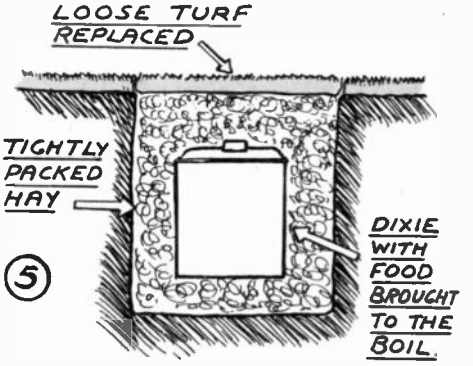
A turf or two should always be cut away before making a fire. These are put on one side and replaced when breaking camp. This is another reason why fires should not become too wide and scattered — so that the patch can be readily tidied up later.

On wet mornings getting a fire going can be something of a problem. It can always be done, however, by making what one might call a miniature fire first and building up from this.

This miniature is made by cutting some dry shavings, not much bigger than match sticks, and propping them up round a morsel of crumpled paper in the shape of a cone (Fig. 2). Have ready other strips of dry wood in graduated sizes.

A match will start the cone and it is amazing how sturdily such a tiny fire will burn. Now add slightly larger and larger pieces till the fire is going well, continuing still the conical shape of building. Shavings of dry wood can always be obtained from *inside* the wettest pieces.

Should there be a really bad downpour, a miniature fire like this can actually be started on an old tin plate in some sheltered spot, the fire then being carried to the usual spot and built up, the plate being retrieved later.

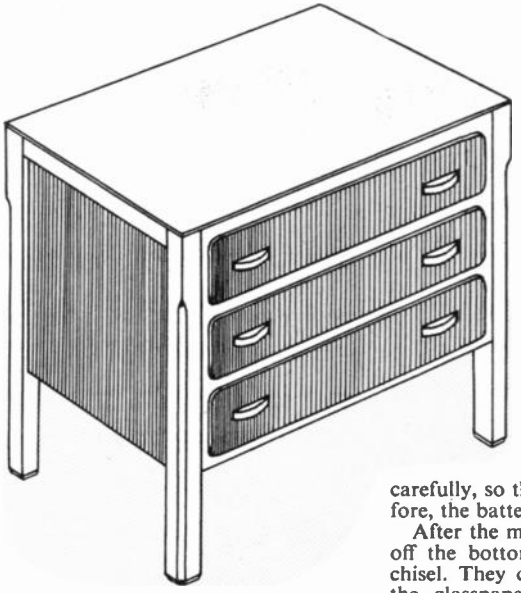


The biggest fires are usually required for a 'sit round' and sing-song, but in active camps they are generally not used for much more than cooking purposes.

Another use of the fire is for airing damp things and here again hot embers are better than flames. A good scheme for airing is to cut a number of pliable sticks. These are 'planted' round the fire and their tops brought over and tied (Fig. 3). This forms a quite rigid cage upon which articles can be laid. The fire inside must *not* be more than hot ash, flames may cause burning.

Smoke can be a nuisance from a fire. This is caused by poor combustion and is countered by using drier fuel and by

● **Continued on page 293**



CHEST OF DRAWERS

Construction described by

A. Fraser

DRAWERS, like cupboards, are indispensable to every household, and, however many we may possess, there is always a need for more of them. Drawers, especially, are always welcome in the household, and the reader can be sure of making something really useful should he decide to make the ones described here.

No great skill is needed, nor any expensive wood panels, the structure being of plywood and battens. Hardboard could be used instead of plywood, making the financial outlay somewhat less. In this case, the drawers would have to be painted, whereas plywood would allow a stained and polished finish, if this be preferred.

In making the drawers, start with the four corner posts or legs. These should be of 2ins. by 2ins. stuff. (When bought ready planed, they will probably be about $1\frac{7}{8}$ins. by $1\frac{7}{8}$ins.). Any good soft wood will do — there is no need to buy expensive hard wood.

Each leg will measure 31ins. long and should have each end drawn off with a square and sawn accurately to the guide lines. This applies especially to the top end which must be true and flat for the top of the drawers to lie on properly.

Mortices must next be drawn, then chiselled out of the four posts. Fig. 1 shows the positions of these. Two will be treated as in (a), and two as in (b). The mortices are $\frac{1}{4}$in. or so wide, and as deep as the tenons of the battens which engage into them — that is $\frac{7}{8}$in. to 1in., according to the wood you have.

The depth of the mortices need only be about $\frac{1}{2}$in. to $\frac{5}{8}$in. Chisel the mortices carefully, so that the tenons (and, therefore, the battens) will sit in levelly.

After the mortices are made, chamfer off the bottoms of the posts with the chisel. They can also be rounded with the glasspaper block, as well, if this method is preferred.

In addition, the corner angle of each post should be chamfered off with the plane to produce a $\frac{1}{2}$in. wide flat. This chamfer should start about 3ins. from the top. Be sure to choose the correct corner (on the corner opposite to the mortices).

Next, prepare the cross battens which both hold the posts together at the sides and act as rails for the drawers to run on inside. (See A, B, C, Fig. 2). These are 1ft. 2ins., including tenons. The tenons are $\frac{1}{2}$in. by $\frac{1}{4}$in. long, so cut out the shoulder at each end of the battens to produce these. Fig. 2(a) shows the rail tenon about to be inserted into the mortice in the post.

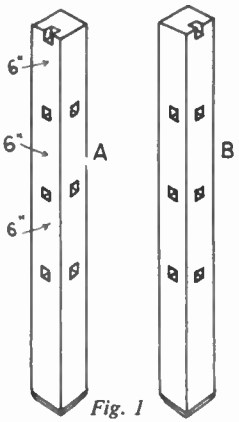


Fig. 1

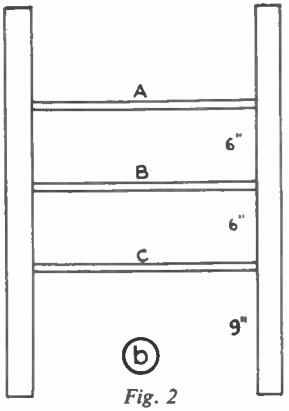
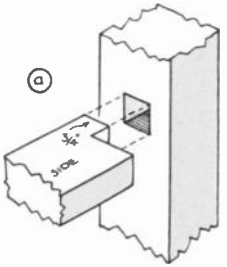


Fig. 2

Fig. 2a



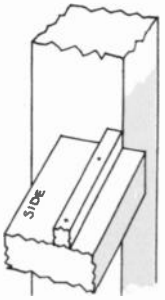


Fig. 3

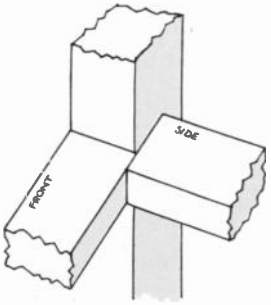


Fig. 4

Fig. 5a

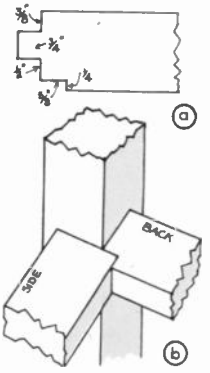


Fig. 5

After the rails have been prepared and fitted experimentally, and found satisfactory, then the mortices, tenons and other joining surfaces can be glued up and the parts fixed together. It is advisable to use a T-square to make sure the rails are at right angles to the posts.

The other opposite side of the drawers can be made next, exactly the same, only of course, with the rails reversed in direction.

While the glue is setting, ¾in. by ¾in. stripwood is cut up to fit exactly between the inner sides of the posts. Six of these are needed, and they are fixed with glue and pins on to the cross rails between the posts as shown in Fig. 3. They act as side runners, or curbs, to each drawer as it is pulled out or pushed in.

Next, prepare the plywood or hardboard which covers the sides of the drawers. This should be ⅛in. or 5/32in. thick and measure the distance between the posts (which should be 1ft. 1in.) in width, while the length should be from the top of the post to the bottom edge of the lowest cross rail. This should be 1ft. 10ins., but it is best to measure it off from the frame as made, to get it accurately.

Along the top of the panel is glued and pinned a length of ¼in. by 1¼ins. strip. The panel is then glued and pinned into place between the posts, the pins being driven into the rails. Do not forget to put glue on the side edges of the panel.

The other drawer side is treated similarly.

The front rails, holding the two sides together and also acting as rests for each drawer, should now be made. These are of the same batten as the side rails. (Nominally 2ins. by 1in., but probably less than this due to planing). Their length should be 2ft. 2ins. including tenons. These latter should be ¾in. by ¼in. long, so saw out the two shoulders at each end to produce them. Four will be needed. Fig. 4 shows how the batten is joined to the post and side rail.

After making the front rails, lay them aside and prepare those for the back. These are of the same stuff and the same length, but the tenons are slightly different. There are three shoulders to be cut out at each end as shown in Fig. 5(a). Fig. 5(b) shows how it fits into position in conjunction with the post and side rail.

Three of these back rails will be needed. For the top back rail, omit the third shoulder of the tenon.

Try the front and back rails in position, and if satisfied, glue up.

Now, saw out the back panel of the drawers. This should be of plywood or hardboard ⅛in. or 5/32in. thick. Length should be 2ft. 1in., depth 1ft. 10ins., but take accurate measurement from the structure as made.

Glue and pin the panel in place.

Next, make the top. The exact dimensions should be taken from the actual structure, but should be about 2ft. 5ins. by about 1ft. 5ins. It should be 5/32in. thick, or thicker if possible.

It will be advantageous to strengthen the top by laying a cross batten across the middle of the top frame. This is best done by making two saw-cuts across each top rail and chiselling out a trench for the batten to rest in. (See Fig. 6). With thick plywood for the top this will not be necessary.

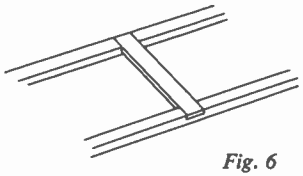


Fig. 6

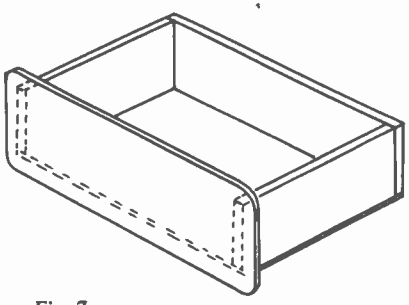


Fig. 7

Glue and pin the top into place, punching the pins well in and filling the holes with plastic wood. Then round off the top edges of the plywood with file and glasspaper block.

The drawers should be made next. Ordinary board, or plywood, can be used, or a combination of both. Fig. 7 shows the idea. The side pieces should be about ½in. thick, 5¾ins. deep and 1ft. 3ins. long. The back piece should be 2ft. ¾in. wide, 5⅜ins. deep and about ½in. thick. The bottom, 1ft. 3ins. by 2ft. ¾in. can be of 5/32in. plywood.

The front of the drawer can be 5/32in. plywood, measuring 2ft. 3ins. by 6¾ins. The corners and outer edges of the plywood front should be rounded. Use glue and pins to fix the parts of the drawer. Three drawers will be needed.

When all this is done, clean up the whole work and glasspaper all of it well. Stain and polish, or paint, as desired. Finally, attach the handles, two to each drawer. There is a variety of handles to be had, so the choice is left to the individual, only avoid those which have projecting ends which are liable to catch and tear one's clothes as one is passing.

● **Continued from page 291**

Around the Camp Fire

ever pointing wood upwards, thus keeping a good draught going. An experienced camper's fire is seldom smoky.

Fires primarily, as suggested, are to cook by and one way of holding a utensil has been given. Fig. 4, however, shows other methods by which things can be suspended over the burning material.

And finally here is a novel way of camp food preparation which only partially uses the fire.

Have you never wished that after being away from camp for some hours you could come back and find a hot meal ready? Well, this is possible by employing the fire and hole-in-the-ground method, which is an application to outdoor life of 'hay-box' cooking.

To work the idea a dixie with a tight-fitting lid is needed and a quantity of hay; also something with which to dig a neat, straight-edged hole about 1½ft. deep and wider than the utensil by 4ins. all round.

The food is first brought to boil over the fire in the usual way. While this is being done the hole, already dug, is lined on the bottom with tight-packed hay. The dixie with the lid well pressed down is then lowered in, and hay quickly rammed round the sides, finishing with a goodly layer on top. The top turf (which should have been carefully removed) is then put back in place (Fig. 5).

The theory of the 'hay box' is, that so bedded in, the dixie and its contents only lose heat very slowly and cooking continues over an extremely long period of time.

You can, therefore, be away all day and find the food done to a turn and hot on your return. (H.A.R.)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

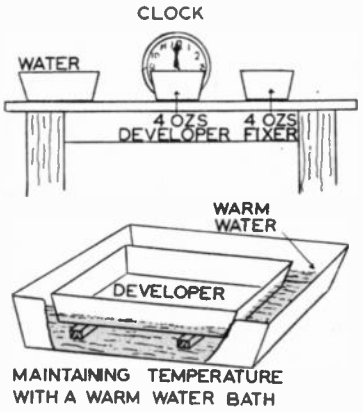
Next week's issue will contain details for a box to hold all your angling gear; marquetry pattern; toy tractor make-up; modelling, radio, chemistry and other regular feature articles.

The 'see-saw' method

Developing Roll Films

By S. H. Longbottom

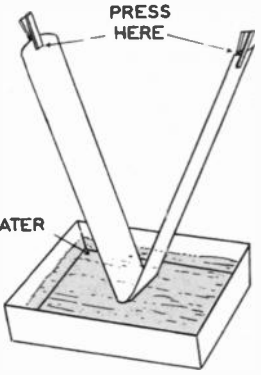
NO expensive apparatus is required for developing your own films, although you may have seen many types of tanks in the shops. From a practical point of view, you can almost develop a film in the same time as it takes to load a tank, and the latter will need just twice as much solution. This is quite apart from the fact that one often hears of uneven development, often due to lack of agitation. No doubt you will be interested to learn that the writer, having tried both methods, long ago discarded the tank in favour of the original, if old fashioned, see-saw method to be described.

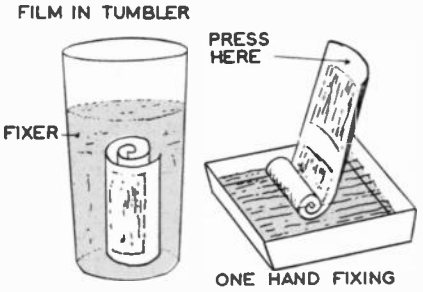


MAINTAINING TEMPERATURE WITH A WARM WATER BATH

Three dishes are required, a pair of spring clothes pegs, or bulldog clips to hold the film, some developer and fixer. One dish holds plain water for pre-soaking the film and rinsing. A smaller one holds the developer and another the fixer. If you do not possess a darkroom, wait until nightfall, avoiding firelight or even a glow, and warning other occupants to keep the door closed during the operation. A pilot lamp as used for electric cooker switches will act as a safelight if fitted into the normal holder, but endeavour to screen the working place from the direct rays of this lamp. If you have a proper safelight so much the better.

These remarks apply only to the development of orthochromatic films, insensitive to red light, e.g., Verichrome or Selochrome, but if you use panchromatic films, development in total darkness is usually recommended by the makers. It is, however, possible to use a special safelight with this type of film, quoted by the film makers, and very dark green in colour.





Where you are obliged to develop in total darkness, set up your dishes and solutions with a luminous dialled alarm clock behind. When you have allowed your eyes to become accustomed to the darkness, even the small light from the clock will reflect in the liquids, assisting operations without any detriment to the film. But you must take the precaution of seeing there is no light straying by way of the bottom of the door.

Buy a 20 ounce size tin of negative developer powder, costing 2/-, preparing as per the instructions given. Normally, it is advisable to use an M.Q. (Metol-Quinol) developer for most purposes, but you may also like to try one of the fine grain types of developer such as Ilford ID11 or Kodak D76. The latter are specially prepared to enable the production of bigger enlargements with a minimum of grain showing in the prints. The ordinary M.Q. develops an orthochromatic film in 3½ minutes with the temperature of the solution at 68°, but 7 minutes will be required for the fine grain developer. Always read the instructions given with the developer. You will note that the times given should be greatly reduced when films are dish processed, but tank processing takes longer.

The temperature of the solution is most important, and if you have 3/6 to spare, invest in a small thermometer. Normal temperature for development is 68°, and even a cold room will quickly reduce this for we only use 4 ounces at a time. To avoid this loss of temperature on a really cool evening, it is a good plan to place the dish containing the developer in a larger dish half full of warm water. If the developer is allowed to go cold, you will get poor, thin negatives lacking in contrast, since the hydroquinone loses its power.

Assuming that everything is ready to start, lay out the dishes in line, water first, developer second and then the fixer. Break the seal on the exposed film, unrolling slowly until you feel the loose end of the celluloid film. Place a clip on this end, then allow the remainder of the film to unroll by its own weight, keeping hold of the clipped end. The other end of the film is attached to the backing paper by a piece of gumstrip which must be torn away to release the film. Tear the film away at this point, fixing on the other clip. Even in the poor light you will be able to see that one side of the film is quite shiny, and the other rather dull looking. The latter bears the undeveloped image.

After being rolled up in your camera, the film may offer some resistance to your efforts to straighten it. It wants to spiral and curl, but here is the remedy. Taking hold of the clipped ends, one in each hand, press the thumbs into the centre near the slip, so that it makes the film surface curve inwards slightly like a gutter, or half a tube. This will make the film straighten and will allow you to proceed without it trying to perform all kinds of contortions.

With the film arranged so it can be shaped like a V, dip this point in the water immediately, then commence see-sawing lowering one end as the other is raised, and continuing for about half a minute at least. This pre-soaking in water does two things. It not only soaks the gelatine emulsion allowing immediate penetration of the solution, avoiding streakiness, but washes any dust away that may have found its way into the film. Moreover, temperature is stabilised, and if the soaking water is just lukewarm — not more than *just*

● **Continued on page 295**

Weather Reading

READING a barometer may seem a simple thing to do. It would appear that you just look at the dial, and from the position of the pointer see what kind of weather to anticipate.

But there is more to it than this, for, although the needle may indicate 'set fair', 'dry' or 'rain', these readings in themselves tell you little. It is where the needle is going to, rather than where it is, that counts.

The reading, for instance, may be 'fair', but it makes all the difference if the needle is passing through this level in a rapid descent to 'rain', or climbing steadily upwards to 'set fair'. Different conditions may be expected, however, if the needle is set firmly on 'fair' with no tendency to move in any direction.

Gentle taps

To read a barometer, first tap it gently. This, unless the conditions are unusually static, causes the pointer to move a shade, and it is from this movement that some idea of the weather in the immediate future can be gathered. It is really better to examine a glass twice with a little time between when two important characteristics of the pointers' disposition can be more accurately determined, viz. (1) the *direction* of movement — i.e., 'up' or 'down', and (2) the *rate* of movement.

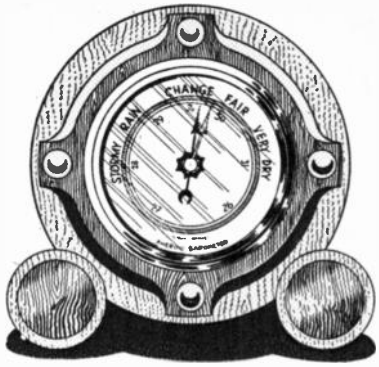
Now for some deductions that can be made when you have these two factors to work on.

If the needle falls surely and steadily hour after hour, then the rainy period coming will last a long time, or if it rises to 'fair' and 'set fair' by slow degrees, the following good weather will be lengthy. A rapid rise or fall shows that the coming good or bad period will be of quite short duration.

By H. A. Robinson

A fast rise as well as foretelling a bright interval, will often foretell a freshening breeze. Very slow rising means settled weather for as long again as the glass was rising. In winter this sort of a rise invariably predicts a period of frost and often fog.

If the pointer runs up and down pretty quickly, we are experiencing what are known as 'ridges of high pressure' and the weather for some time will alternate between bright periods and rain. The weather, too, on the other side of the 'peak' (the needle's highest position) will be the same as on the near side, and for the same length of time. By watching the needle during these times of undulation you can soon see how high it rises and you can say with some accuracy when the weather you are then experiencing will be repeated. If the needle is running up and down in day periods, and you are, say, having a bright period on Tuesday morning, it will be safe to say that there will be a bright period again on Wednesday evening, with a poor spell in between.



Hobbies Kit No. 3130 for making this barometer case costs only 6/4. The barometer 39/6.

The new moon

If a change of weather as shown on the glass arrives with the new moon it will often last through the first phase, while on the coast it should be noted if a change is on the 'turn of the tide', as a daily change at the same time will often occur for a short period; this being particularly so if it is a mid-day tide.

So it will be seen that there is really a lot more in reading a barometer than just seeing where the pointer is, but you can become quite proficient at it with a little practice.

● **Continued from page 294**

'See-saw' method of Developing

lukewarm — it will aid development. Allow surplus water to drain off by tilting the film towards the water dish, look at the clock and transfer to the developing dish.

Start development with one end of the film, lowering one side, lifting the other, with a slow, regular see-saw action. If you work too rapidly you may cause air bubbles to surface on the film. Keep one eye on that clock all the time, and when the time arrives, remove from the developer, giving a thorough rinse in the plain water. Never give another minute or so 'just for luck'.

After rinsing in the water, development is stopped, and the film is transferred to the final fixing bath, where the same see-saw method is applied.

At this stage, the film will have a milky looking appearance, with some very black areas on one side — representing the highlights on your pictures — while on the wrong side of the film the black areas should not look quite so strong. The fixing bath removes the unwanted chemicals on the film.

It is advisable to allow the film to remain in the fixing solution for as long as it takes to dissolve away the milky appearance.

By this time the film will have become quite pliable, and it is possible to manipulate the film with one hand only. Hold one end as described before, so that the thumb presses into the centre of the film. Remove a clip from one end, then coil and re-coil in the solution by pushing down the film. Alternatively, you may coil the film loosely and place in a tumbler containing fixing solution, but be careful in handling.

When fixing is completed, the film must be washed in running water for at least half an hour, and then hung to dry in some dust free corner of the house. The airing cupboard is often a good place.

How much is it going to cost? Using 4 ounces of solution for a film your expenditure of 2/- will develop five films 2¼ins. by 3¼ins. size. Fixing solution may cost about 1d. per film. You will only require a small dish for developing, while a tumbler will do for fixing. Do not overdevelop your films, for they will be unprintable, and do not keep changing to different developers. Stick to one brand of negative developing powder, standardise your temperatures, then adjust your development time if necessary, until you can produce negatives that make the best prints. Do not dry the films near the fire, they may melt! And, of course, remember that all operations are done in the darkroom, even if improvised.

1957 Fretwork Competition

A NEW CHAMPION

AFTER two consecutive years as the reigning fretwork champion, Mr. John Burbeck was placed fourth in the 1957 contest and a new name, that of Mr. R. Wines of Bristol will be engraved on Hobbies magnificent Silver Challenge Cup.

Mr. Wines has previously appeared in the prize list. In 1956 his effort gained the 11th prize award, and he is to be congratulated on leading the field for 1957. To go with the Challenge Cup, which is retained for a year, there is a replica for permanent keeping, and Mr. Wines also receives a voucher for 15 guineas enabling him to choose goods to this value from Hobbies Handbook. His was a very fine piece of fretcutting, extremely well painted.

Old friends

Second in the prize list, details of which are given on the opposite page, was Mr. R. Osborne of Dover, whose entry was not far behind that of the winner. As a matter of fact, all the main prizewinners had excelled in fretcutting. What we thought would have been a very stern test on the design for the steamroller egg timer, namely the lettering, appeared to have been overcome quite satisfactorily in all instances, and in some cases only very minute discrepancies determined the placing of the various entries.

Also among the main prizewinners appear the names of two men of the older generation which have figured prominently in previous lists. Particularly one notices Mr. F. Pook of Tunbridge Wells and Sherrard Hamilton, another Bristolian, aged 76 and 69 respectively. Incidentally Bristol seems to be quite an area for exponents of fretwork, as Mr R. H. Watts, who gained third prize, is also from that city.

Women entrants

It was particularly pleasing to find entries from women, and that entered by Miss V. Traynor of Romsey, Hants gained one of the special £1 vouchers which were awarded in addition to the main prizes. Once again the main winners in the Open Section came from all age groups ranging from 21 to 76, which is therefore a clear indication that fretwork can be done quite successfully by anyone, no matter the age.

In the Junior prize list the main winners also came from all age groups, ranging from 10 to the limit of 15. The test piece here was a simpler theme than for the Seniors, and some worthy efforts were received, particularly from the 14 and 15-year-olds. As proof, however, that even the very young stand a chance in this national competition, is the case of John Redmond of Bromborough, Cheshire, who although only 10 years old competed successfully and gained 9th prize — a worthy effort.

Like father . .

Readers will also notice a similarity in the address of the 8th prizewinner in this section, and that of the 11th prizewinner in the seniors. Can it be that the son is following in his father's footsteps? Anyhow, young Woodrow is only 11 and can boast a higher place in his section than that obtained by Woodrow senior. However it is only fair to say that Dad encountered more severe competition!

The winner, Anthony Francis-Flores, aged 14, submitted a neatly executed piece of fretwork, and in fact all the winners in this section had taken a great deal of pains with their cutting. As is only to be expected, the finishing in this section was not up to the standard of the seniors, and in some cases what might have been good fretcutting was obscured by too liberal an application of paint. As in the senior section, runners-up received consolation awards and all main winners received handsome certificates of merit.

The easier design set for the juniors apparently had the desired effect, as many more entries were received in this section than previously, and it is hoped that this will encourage others to have a go in the 1958 contest, details of which will be published in *Hobbies Weekly* dated September 11th.

HIS GOOD DEED

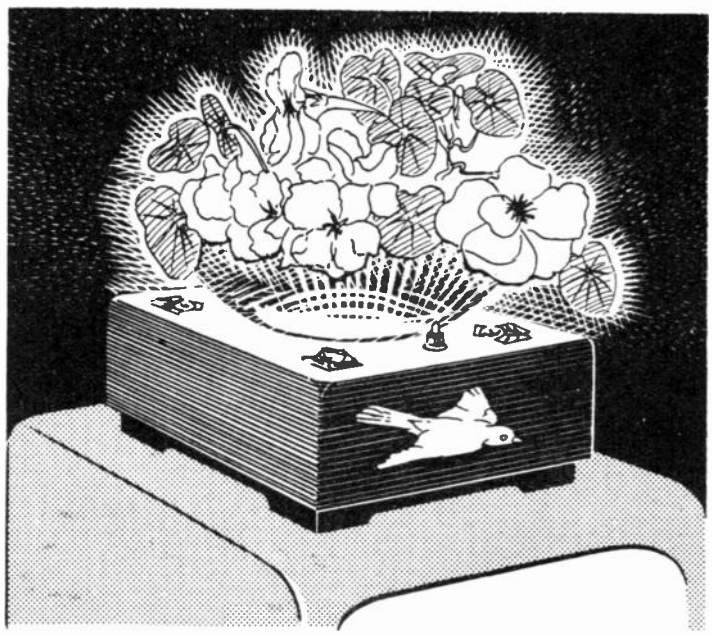
MR Frank Smith of Dublin is setting a fine example to hobbyists everywhere by giving free hobbycraft lessons to the local Boy Scout Troop.

Himself an enthusiastic fretworker of only three years' standing, he tells us that he has made up many models with Hobbies kits. Starting from scratch he gradually progressed from the easy to the more difficult designs, eventually acquired a Hobbies 'Gem' machine, and, although entirely self-taught, is now proficient and confident enough to train others. The scouts he instructs attend classes in his workroom on two nights a week, and, as he most generously puts it, 'by training these youngsters I hope to pass on to others something of the skill and pleasure I have myself derived from the pursuit of my hobby'.

A handsome gesture indeed and quite a valuable contribution to the many ways of marking this Golden Jubilee Year of the scout movement.

Hobbies DESIGN No. 3224

TV LIGHT

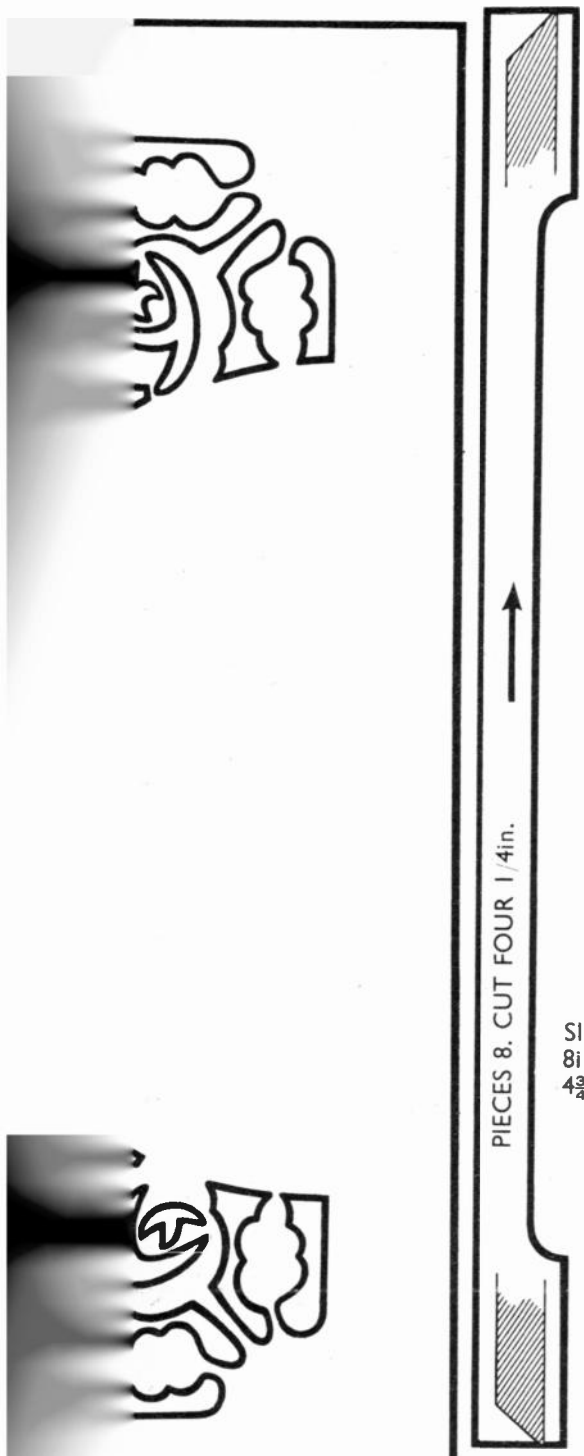


SIZE:
8ins. WIDE
4¾ ins. HIGH

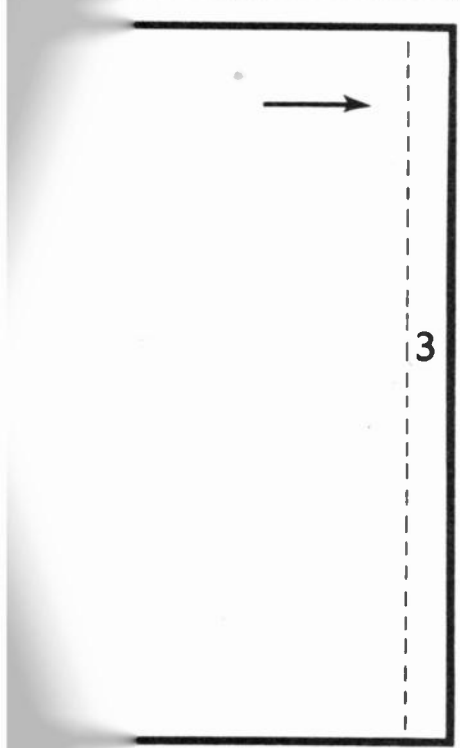
PANELS OF WOOD REQUIRED
FOR THIS DESIGN

TWO K4 ONE G4
ONE G2

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



PIECES 8. CUT FOUR 1/4in.

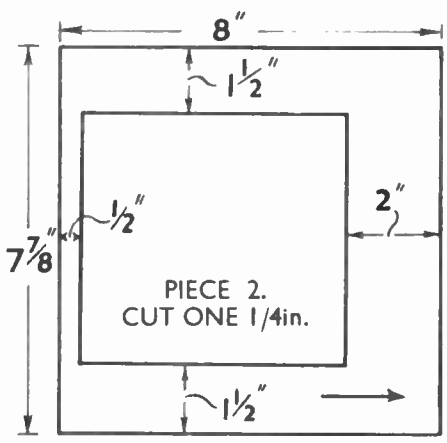


PIECES 3. CUT
TWO 1/4in.

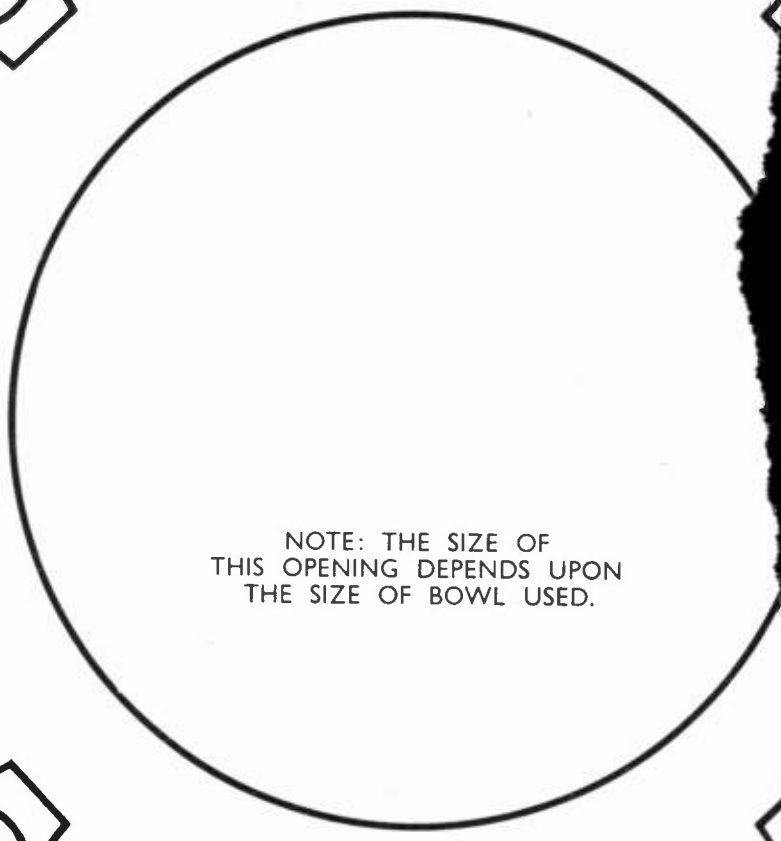
3¾"

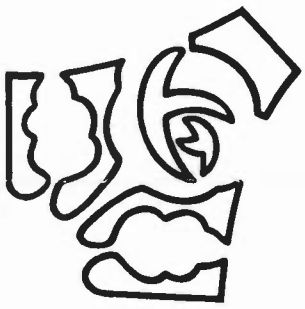
PIECES 9. CUT
TWO 1/8in.

THE ARROWS
INDICATE THE
DIRECTION OF
GRAIN OF WOOD.

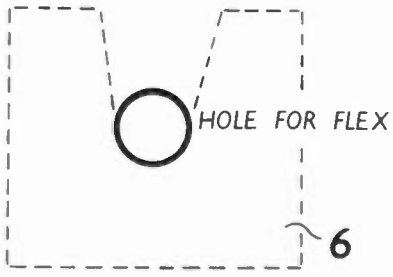


PRINTED IN ENGLAND.
WRH

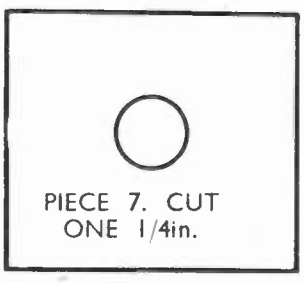




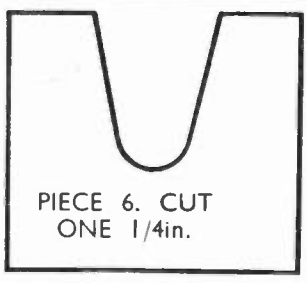
PIECE 1. CUT ONE 1/4in.



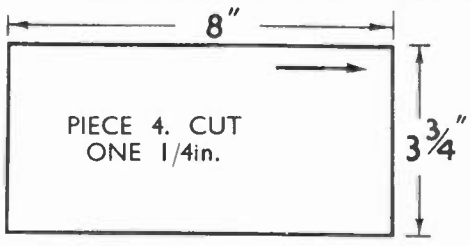
PIECE 5. CUT ONE 1/4in.



PIECE 7. CUT
ONE 1/4in.



PIECE 6. CUT
ONE 1/4in.



PIECE 4. CUT
ONE 1/4in.

1957 COMPETITION WINNERS

OPEN SECTION

FIRST PRIZE

Silver Challenge Cup, Replica and Voucher for £15 15 0

R. WINES, 41 NORTHVILLE ROAD, NORTHVILLE, BRISTOL 7

Second Prize
Voucher for £12 12 0
R. Osborne, 44 Stanhope Road, Dover, Kent.

Third Prize
Voucher for £10 10 0
R. H. Watts, 52 Gaunts Road, Chipping Sodbury, Bristol.

Fourth Prize
Voucher for £7 7 0
John Burbeck, Brook Cottage, Avenbury, Bromyard, Herefords.

Fifth Prize
Voucher for £5 5 0
A. G. Stacey, The Gardens, Rosehill, Henley-on-Thames, Oxon.

Sixth Prize
Voucher for £4 4 0
R. M. Edwards, 37 Palmerstone Road, Earley, Reading, Berks.

Seventh Prize
Voucher for £3 3 0
F. Pook, 18 Thomas Street, Tunbridge Wells, Kent.

Eighth Prize
Voucher for £2 2 0
R. Bolt, Dunfield, Aird, Bushmills, Co. Antrim, N. Ireland

Ninth Prize
Voucher for £2 2 0
Sherrard Hamilton, 'Sherardia', 277 Badminton Rd, Downend, Bristol.

Tenth Prize
Voucher for £2 2 0
D. H. Goddard, 157 Gunnersbury Park, Popes Lane, Ealing, W.5

Eleventh Prize
Voucher for £1 10 6
W. H. Woodrow, 69 Peveril Avenue, Scunthorpe, Lincs.

Twelfth Prize
Voucher for £1 10 6
A. J. Cogdell, 1 Oak Villas, Guildford Road, Chobham, Surrey.

JUNIOR SECTION

FIRST PRIZE

Voucher for £12 12 0

ANTHONY FRANCIS-FLORES, 18 WILLSON ROAD, ENGLEFIELD GREEN, SURREY

Second Prize
Voucher for £7 7 0
Michael Edwin Warren, 56 Blenheim Road, Reading.

Third Prize
Voucher for £5 5 0
David Norman, 6 Mission Road, Diss, Norfolk.

Fourth Prize
Voucher for £3 3 0
A. K. Legg, 21 Sandhurst Road, Yeovil, Somerset.

Fifth Prize
Voucher for £2 2 0
Peter G. Walker, 16 Fairacres Road, Oxford.

Sixth Prize
Voucher for £2 2 0
J. E. T. Price, The College, Chester.

1958 DESIGN

Mr. R. Wines and Anthony Francis-Flores are the new fretwork champions in their respective sections. Will they be able to retain these positions in the 1958 contest?

The design for this will be given in our issue of September 11th. The subject is a perpetual calendar—always appreciated as a gift—and the detail will give keen fretcutters a chance to show their capabilities. Seniors and juniors will cut the same design and once again valuable prizes will be awarded.

It cannot be emphasized too strongly that all entrants stand a good chance of winning one of the numerous awards—there are hundreds of consolation prizes. So make sure of getting your Hobbies Weekly dated September 11th and tell all your friends of this grand free competition.

Seventh Prize
Voucher for £2 2 0
John Ratcliffe, Post Office, Grayrigg, Nr. Kendal, Westmorland.

Eighth Prize
Voucher for £1 10 6
A. H. Woodrow, 69 Peveril Avenue, Scunthorpe, Lincs.

Ninth Prize
Voucher for £1 10 6
John Redmond, The Presbytery, New Chester Road, Bromborough, Cheshire.

Tenth Prize
Voucher for £1 10 6
David A. Hill, 56 Shakespeare Street, Grassmoor, Nr. Chesterfield, Derbyshire.

In addition to these main winners many other vouchers for £1 and consolation prizes were awarded.

Neat and tidy

KITCHEN WASTE CONTAINER

KITCHEN refuse accumulates at an alarming rate and it is often a problem to know what to do with it. At all times, and especially during the hot summer months, it is necessary that all matter likely to decay rapidly should be kept out of the way in a suitable receptacle.

Flies and other germ carriers are a nuisance where rubbish is concerned, and if they can be kept away, the risk of contaminating foodstuffs is greatly reduced. The refuse 'Post Box' described here will do all this and help to keep the kitchen clean and tidy.

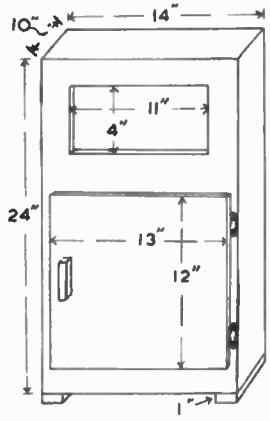
It is easy to make from odd timber or an old box could be altered to fit under the sink or draining board in an easily accessible position.

The rubbish is posted in the letter box, where it falls into a metal container which can be periodically emptied through the door in front. A flap fitted inside covers the slot and thus prevents flies from entering, and also keeps away bad odours.

Any kind of wood may be used for its construction, even hardboard or plywood built round a suitable framing. Ample protection will be provided by well painting both inside and out.

Actual size can be amended to suit your particular needs, but those quoted are a fair average, and should suit most households.

When using solid wood, a thickness of from ½in. to ¾in. is suitable, and this can be obtained from an old packing case if you do not want to buy new wood. If plywood or hardboard is being used, make up a framework of 1in. square wood, and tack your material on to this. To make a really sound job, thin sheet metal could be used instead of board.



The flap is made about ½in. larger all round than the slot, and is fastened just behind it with two light brass hinges. Use a stout piece of wood for this, and see that the hinges work easily, so that the flap will fall by its own weight and keep the aperture closed tightly.

In order that all the refuse will fall into the container this should be made to the full size of the bottom of the cabinet. A sheet of tinplate or zinc will do for this and either are easy to work with. The whole container can be made from one piece of sheet by turning up the four sides and soldering the corners to make it water-tight. The sides should be at least 12ins. high.

With the container made to the full size of the cabinet it is obvious that the door also must open to the full width in order to take the container in and out easily. A piece of hardboard with a framing of 1½ins. by ¾in. wood fastened inside will be the easiest and most satisfactory type of door. Make it to overlap the aperture by about ¼in. all round. Suitable hinges similar to those used on kitchen cabinets will be needed here, and the usual type of ball spring catch can be fitted.

For the handle use a 3ins. strip of 1in. by ¾in. hardwood, thinning it to about ¼in. at the centre, to obtain the necessary grip. Fix this on from the inside with two brass screws.

Give all the woodwork, both inside and outside, a coat of priming, and then follow this with two coats of good oil paint, allowing plenty of time for each coat to dry before applying the next.

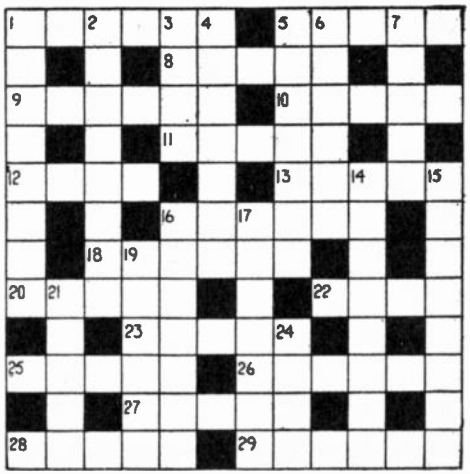
Not only is this cabinet useful in the kitchen, but one built on similar lines could find a place in the office or study and act as a waste paper basket. (A.F.T.)

Hobbies' Crossword No. 8

Note: Figures in parentheses denote the number of letters in the words required.

ACROSS:

1. Given to readers by some thriller-writers (6).
5. Coats by the sea (5).
8. One simply can't credit what they say (5).
9. Mr. Gloveman! (6).
10. Give way (5).
11. A page commanding full attention it seems (5).
12. Impetuosity of the Lancashire lass (4).
13. Salvers (5).
16. Such rest is inclined to discourage progress (6).
18. He makes it his business to find fault (6).
20. Waste, perhaps (5).
22. Remain in the stronghold (4).
23. Indian coin (5).
25. Book of the Old Testament (5).
26. How about a country walk (6).
27. Sounds like the light in intuition! (5).
28. His diary was inimitable (5).
29. As despatched you'll agree (6).



DOWN:

1. Maybe the remarks of 18 across (8).
2. Can enter it without difficulty usually (8).
3. Pleasing not having to make a noise (4).
4. Is it worn 'neath a doublet? (7).
5. Hidden (7).
6. Such trees would appear to rise so (6).
7. She seems to rush forward all of a sudden (5).
14. Lame Bert (Anag.) (8).
15. Embarkation (8).
16. Ceremonies (7).
17. Are ibis found here? (7).
19. Fifty leave the rare fly and get together (6).
21. Possessive pronoun (5)
24. Fearsome organs! (4).

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★
★ SOLUTION WILL BE GIVEN NEXT WEEK ★
★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

MAKE YOUR OWN GUITAR

Kit No. 3209 contains everything needed to make a first class job. Easily constructed with a few simple tools.

From branches, stockists or direct (post free).

★ Items can be obtained separately as follows:
Parcel of wood including plywood, with a semi-shaped neck in hardwood 25/-
Full-size plan of the Guitar, together with instructions to build 3/6
Six pegs (1/2 each) 7/-
One set (6) strings, nylon 'King' (or) 10/6
One set (6) strings, wire 'Skiffle' 9/9
40 ins. fret wire 2/6
Tutor 2/-
The complete kit therefore costs with nylon strings £2.10.6 and with wire strings £2.9.9.

OVERALL LENGTH 36 ins. All wood (including partly shaped neck), materials, fittings, full size plan, six strings, tutor, etc.

for only £2-10-6

with a kit from

Hobbies

To HOBBIES LTD., Dept. 99, Dereham, Norfolk.

Please send Guitar Kit No. 3209.

P.O. for.....enclosed.

Name .....

Address .....

.....

NEW!

THE PRACTICAL WAY

of learning RADIO · TELEVISION · ELECTRONICS

AMATEUR S.W. RADIO · MECHANICS

PHOTOGRAPHY · CARPENTRY, etc., etc.

COMPLETE EXPERIMENTAL COURSES IN SCIENCE AND TECHNOLOGY

NEW—Completely up-to-date method of giving instruction in a wide range of technical subjects specially designed and arranged for self study at home under the skilled guidance of our teachers.

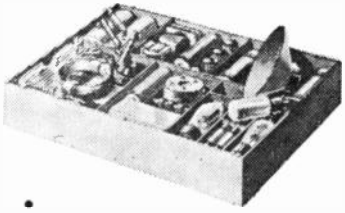
NEW—Experimental outfits and lesson manuals sent on enrolment remain the student's property. Tutor allotted to each student for personal and individual tuition throughout the course.

In radio and television courses, specially prepared components are supplied which teach the basic electronic circuits (amplifiers, oscillators, detectors, etc.) and lead, by easy stages, to the complete design and servicing of modern radio and T/V equipment.

If you are studying for an examination, wanting a new hobby, commencing a career in industry or running your own part-time business, these practical courses are ideal and may be yours for moderate cost.

Fill in the coupon to-day for a free Brochure. There is no obligation whatsoever.

COURSES FROM 15/- PER MONTH



- *Courses with equipment enable you to design, construct and service.*
- **2-stage radio equipment**
- **3-stage T.R.F. circuits**
- **Television equipment**
- **Workshop Test Panel**
- **Oscilloscope**
- **5 valve 3-waveband superhet circuit**

SUBJECTS INCLUDE:—

Radio · Electronics · Television Equipment · Mechanics Chemistry · Photography · Electricity · Woodwork · Electrical Wiring · Draughtsmanship · Art · Short Wave Radio · Oscilloscope

also many other Home Study Courses without equipment.

EMI INSTITUTES

The only Home Study College run by a World-wide industrial organisation.

POST THIS TODAY

FREE

E.M.I. INSTITUTES, Dept. 31X, London, W.4

NAME..... AGE..... *(if under 21)*

ADDRESS .....

I am interested in the following subject(s) with/without equipment

.....

(We shall not worry you with personal visits). 14/8/57

BLOCK CAPS PLEASE

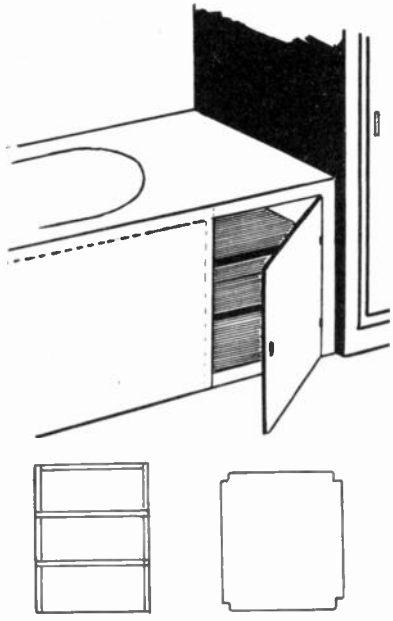
IC86

—Part of "His Master's Voice", Marconiphone, etc. etc.

HOBBYSCOPE

Drawn by
T. S. Richmond

Make this Bath Cupboard . . .



WHEN we make the enclosed fitment round the bath we often fail to make full use of the space at the end, and if this is large enough a very handy little cupboard can be fitted in.

As shown in the sketch, an extra framework is made to take the shelves and to hold the flooring which brings the lower panel up by 3ins. from floor level. The light framework is fitted round the edge of the door position, so that the door hinges on the wall or cupboard side. Arrange the door to be of the flush type and on a light framework of 2in. by ½in. planed wood.

In fitting the shelves you will find it much simpler to make two light frames in 1in. by ½in. planed wood, screwing the shelf supports on so that the two support sections can be put in and then the shelves adjusted. This is easier to make and one can take this section right out when painting or cleaning.

A modern handle can be fitted to the door and narrow beading should be fixed to the correct depth, so that the door shuts flush with the outer panel. (V.S.)

. . . *and this*
Luminous Switch Knob

THIS pull-switch knob is easily found in the dark, as it is luminous. It only costs a few pence, and is useful besides being novel.

To make, cut several squares of cellulose acetate, decreasing in size from the centre block. Drill a hole through the top block (A–B), for the cord. The blocks should now be joined together by applying a solvent (acetone) to the faces.

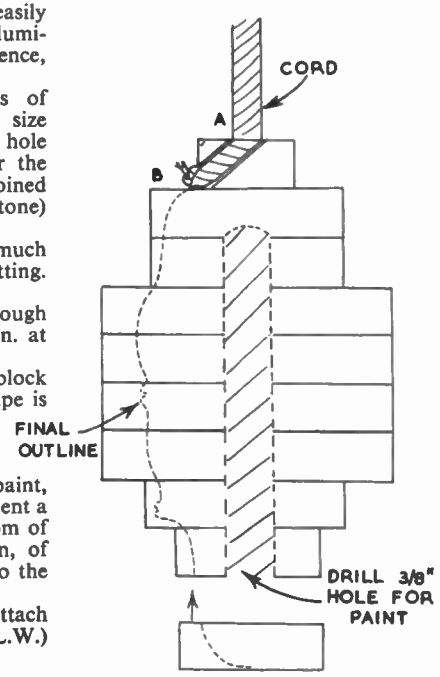
Do not press them together too much — the material may crack on setting. Leave for several hours to set.

Next drill a ⅛in. hole nearly through the centre of the block, leaving ½in. at the top.

Now shape the outside of the block with a file. When the required shape is attained, smooth down, using a finer grade of glasspaper each time, and finally buff up.

Buy a small bottle of luminous paint, and nearly fill the hole with it. Cement a small cover of plastic on the bottom of the block, keeping it upside-down, of course. Then shape the cover on to the block.

The assembly is now ready to attach to the cord. (R.L.W.)



HOBBIES FRETSAWS

Not only in fretwork and model making but in a hundred and one woodwork, composition, plastic, leather or sheet metal jobs you'll find a fretframe handy. And the best blade for any is the saw which is made by Hobbies from good steel and the experience of some fifty years of manufacture. Every dozen is distinctly labelled.

BLUE LABEL
8d. doz. 7/6 gross
Grades OO (fine), O, 1, 2, 3, 4, 5, 6

YELLOW LABEL
1/2 doz. 13/6 gross
Grades OO (fine), O, 1, 2, 3, 4, 5, 6

HEAVY SAWS
For Thick Work, Toy making, etc.
1/6 doz. 17/6 gross

METAL-CUTTING
For Sheet Metal of all kinds
1/3 doz. 14/6 gross
Fine or medium grade

Obtainable from Ironmongers' Stores and Hobbies Branches, or post free from Hobbies LTD., DEPT. 99, DEREHAM, NORFOLK

APPARATUS & CHEMICALS

For your experiments. Let us help you equip a HOME LABORATORY

Beakers, Crucibles, Flasks, Funnels, Gas Jars, Test Tubes, etc.

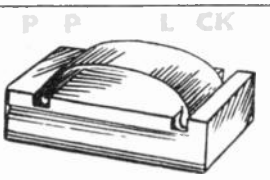
Booklets:
(including postage)
'Experiments' 1/2
'Formulas' 1/2
'Home Chemistry' 2/9
New edition

Send 3d. Stamp for latest PRICE LIST

A. N. BECK & SONS (Dept. H.W.)
60 Stoke Newington High Street, London, N.16

A wooden block with special handle which holds glass-paper taut and always in place. In two sizes, 3in., price 1/6; 5in., price 2/9, post free.

HOBBIES LTD., DEREHAM Norfolk, and all Branches



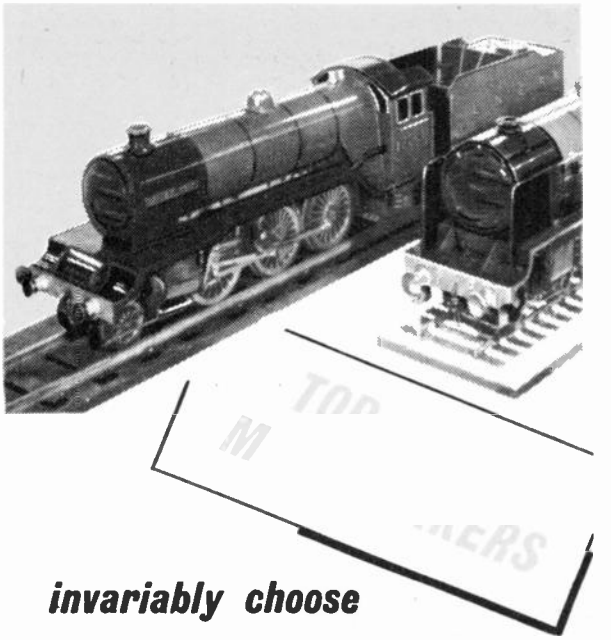
With H.A.C. Short-Wave Receivers

Suppliers for over 18 years of Radio S-W Receivers of quality.

One-Valve Kit, Price **25/-** Two-Valve Kit, Price **50/-**

Improved designs with Denco coils. All kits complete with all components, accessories and full instructions. Before ordering, call and inspect a demonstration receiver, or send stamped addressed envelope for descriptive catalogue.

'H.A.C.' Short-Wave Products (Dept. 22), 11 Old Bond Street, London, W.1.



invariably choose

VALSPAR

REGD. No. 405866

2-4 Hour

LACQUER • VARNISH • WOOD STAIN

it's easy to see the reason why

★ PROOF AGAINST BOILING WATER, PETROL, OIL, ALCOHOL, ETC.

★ DRIES IN 2-4 HOURS

★ UNMATCHED HARDNESS AND ELASTICITY

★ FOR ALL SURFACES

GOODLASS, WALL & CO. LTD. 179/185 (AC8) Gt. Portland St. London W.1

Please send me a free copy of the Valspar Handbook giving full details of how to use Valspar paints

NAME .....
BLOCK CAPITALS
ADDRESS .....
.....

WHEELS (Hardwood and Rubber Tyred Metal). Cot, Pram and Doll's House Fittings and Papers. Beads, Transfers, Prints and other accessories. Stamp for new lists. (Trade supplied.) New address — JOYDEN CO., 91 Peplins Way, Brookmans Park, Herts.

10,000 FORMULAS. Trade secrets, recipes, processes. Remarkable 900 page book. Only few available. Money back guarantee. 27/6 p. pd. — S.P. Ltd., 28(H.B.) Dean Road, London, N.W.2.

MAKE YOUR OWN MUSICAL BOX. Send s.a.e. for price and tune list or 9d. P.O. for 16 page fully illustrated catalogue (returnable with first order) or 1/6 P.O. for catalogue and plans to make your own musical box to Dept. H.W., Metwood Accessories, 65 Church St., Wolverton, Bucks.

GENUINE Swiss Musical Movements. The best and largest selection of tunes in the country, lowest prices 16/3 each. Genuine Thorens Movements, 22/9 each. All guaranteed. P & P. 9d. extra on all orders. — Richardson & Forder, HW, 5 Chapel Place, White Hart Lane, London, N.17

MODELS. You can make lasting stone-hard models with Sankey's Pyruma Plastic Cement. Supplied in tins by Ironmongers, Hardwaremen and Builders' Merchants. Ask for instruction leaflet.

'PAINTSPRAYING' HANDBOOK. Covers Car, Industrial & Flock Spraying. 3/6, post 4d. Catalogue of our Cellulose and Paints and all Allied Sundries 2½d. — Leonard Brooks Ltd., 81 Oak Road, Harold Wood, Essex.

100 DIFFERENT stamps free! Request ½d. upwards discount approvals. — Bush, 53 Newlyn Way, Parkstone, Dorset.

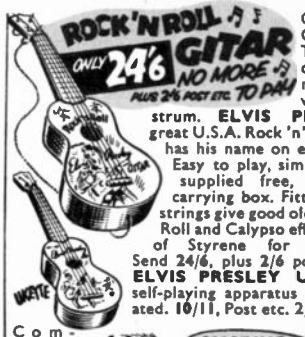
KUKLOS ANNUAL. Indispensable cyclist's handbook. Tours, resthouses, money-saving hints, 2/10, post free. — Burrow, Publishers, 2 Imperial House, Cheltenham.

STAMPS FREE — Empire Packet including Pictorials and Victorians with approvals. — Robert J. Peck, 7A Kemp Road, Bournemouth.

STAMPS — Pictorials, Commemoratives, etc. Bargains on approval, to — Hodgson, 19 Granville St., Dewsbury, Yorkshire.

HOBBIES Fretsaw attachment for lathe, unused, £2/10/-. — Crooks, Officers' Mess, R.A.F., Marham, Norfolk.

100 DIFFERENT Stamps Free! Send postage requesting approvals. — Star Stamp Service, (H.W.1.), Ebbw Vale, Mon.



Craze of Century. They'll crowd round when you strum. **ELVIS PRESLEY**, great U.S.A. Rock 'n' Roll Star, has his name on every one. Easy to play, simple Tutor supplied free, including carrying box. Fitted Nylon strings give good old Rock 'n' Roll and Calypso effect. Made of Styrene for strength. Send 24/6, plus 2/6 post. **ELVIS PRESLEY UKETTE**, self-playing apparatus incorporated. 10/11, Post etc. 2/-.

Complete transmitting and Receiving apparatus for two persons. From a few yards to a mile. Normal telephone strength. No batteries or electricity — it just works! Send 12/11, post 2/1. Ready for use in 5 mins.

Lists, Binoculars, Watches, Tents, Terms.

Headquarter & General Supplies Ltd. (HOBW/72) 196-200 Coldharbour Lane Loughboro Junc., London, S.E.5 Open Sat.

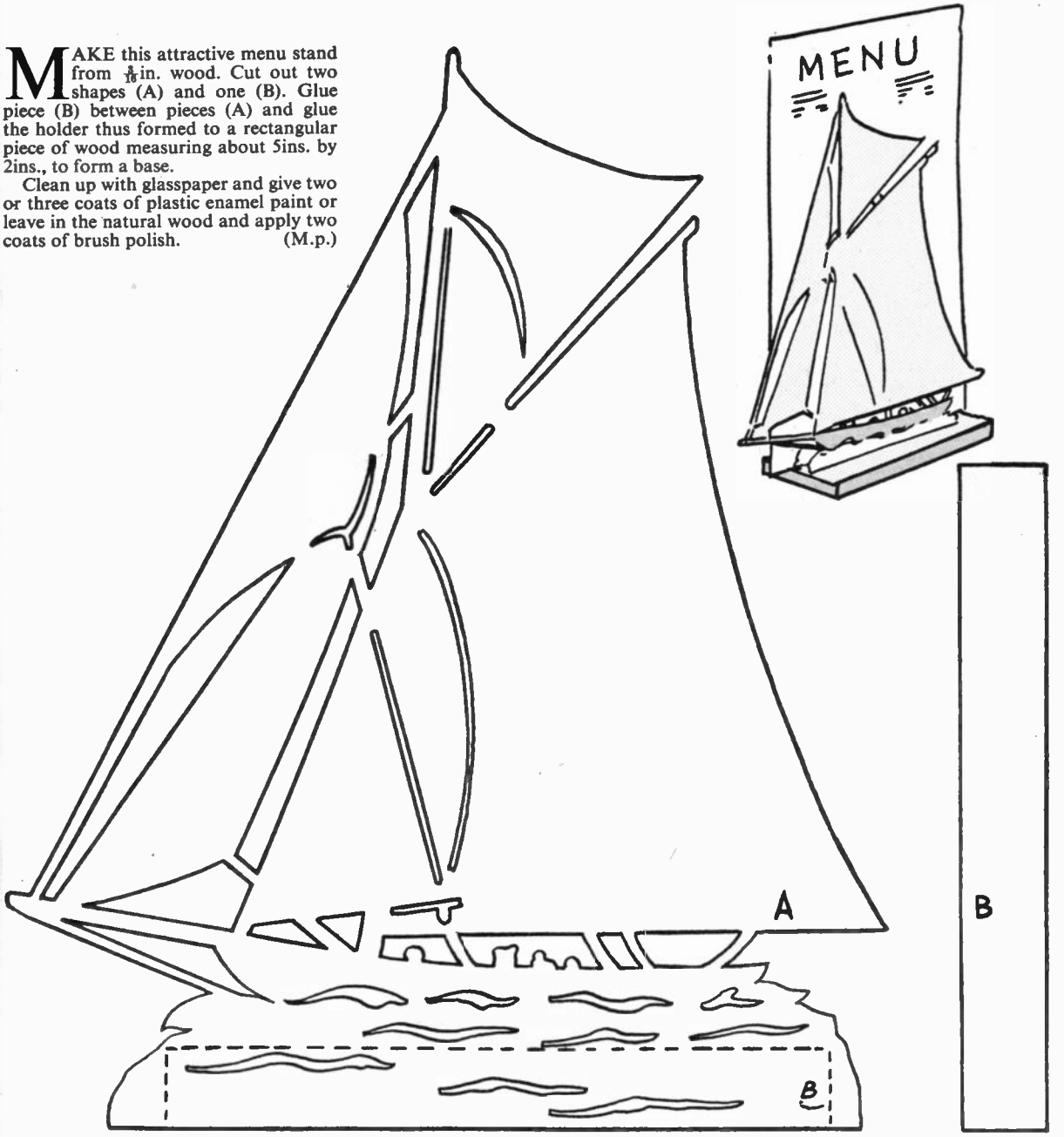
SWISS MUSICAL MOVEMENTS from 12/9. Easiest of all to assemble kits from 7/5. Send for free illustrated brochure. 2d. stamp please. — The Swisscross Co., Dept. B, 116 Winifred Road, Coulsdon, Surrey.

Job for the fretsaw

Attractive Menu Stand

MAKE this attractive menu stand from $\frac{1}{16}$in. wood. Cut out two shapes (A) and one (B). Glue piece (B) between pieces (A) and glue the holder thus formed to a rectangular piece of wood measuring about 5ins. by 2ins., to form a base.

Clean up with glasspaper and give two or three coats of plastic enamel paint or leave in the natural wood and apply two coats of brush polish. (M.p.)



Printed by BALDING & MANSELL, LTD., London and Wisbech, and Published for the Proprietors, HOBBIES LTD., by HORACE MARSHALL & SON, LTD., Temple House, Tallis Street, E.C.4. Sole Agents for Australia and New Zealand: Gordon & Gotch (A'sia) Ltd. For South Africa: Central News Agency Ltd. Registered for transmission by Canadian Magazine Post.