

Hobbies

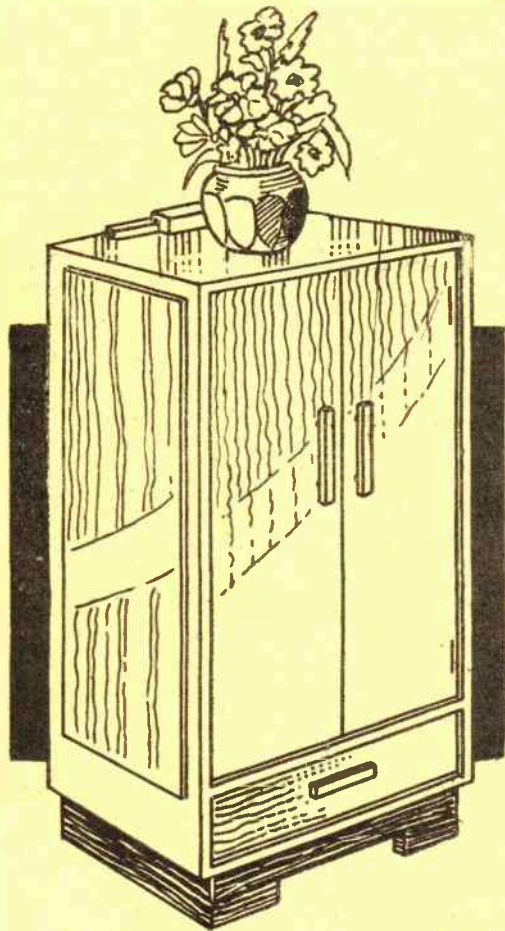
WEEKLY

March 25th, 1942

Price Twopence

Vol. 93. No. 2423

Lino, laths and odd scraps of wood make AN ECONOMY CABINET



POSSIBLY you have been asked to make a small, handy sort of cabinet for somebody like the one illustrated and wondered how you could do it—cheaply. Not only that, but it is more of a problem owing to the scarcity of obtaining sufficient timber.

Well, so it seems, until you realize that most of the cabinet shown is constructed from old lino, laths of wood and scraps in the main. When built up and enamelled, few people would recognize the difference.

Useful Size

The cabinet is useful in various ways, but is particularly suitable for holding hats and shoes and handkerchiefs and similar things for which there is no room in the wardrobe. The hats could go in the upper shelves, with the shoes beneath. The hankies, of course, would go in the drawer, including scarves, gloves, etc.

The whole thing stands 4ft. high, by 18ins. wide by 12ins. deep. The design is simple, yet modern. In fact,

if you like, the doors could be dispensed with and a sliding curtain substituted, same working on a $\frac{1}{2}$ in. brass rod having suitable rings to facilitate matters. This would make an excellent boot and shoe cabinet, the drawer being reserved for the boot polish and brushes.

Building the Cabinet

To commence work, make the two end frames, one being detailed at Fig. 5. The crossrail pieces are dowelled into the stile pieces; as you are using $\frac{1}{2}$ in. thick wood, remember that $\frac{1}{2}$ in. dowels can only be used.

Having made and cleaned the frames up with a smoothing plane and glasspaper, attach strips of lino material over them as shown at Fig. 2. The lino overlaps on the stiles and wider, or lower, crossrail by $\frac{1}{2}$ in. Note, by the way, that the lino is flush with the top crossrail.

Now the top and bottom shelf pieces of wood must necessarily be solid, that is, not a frame; this also applies to the shelf of the third compartment down (see sectional end view at Fig. 3). Therefore, cut out a top piece 18ins. by 12ins. and two shelf pieces 17ins. by 12ins. It will be necessary to rub joint two boards together to make up the desired width.

When planed and trimmed to size,

attach the top to the top of the end frames, then add the shelves in position between them. Use glue and $\frac{1}{4}$ in. oval nails.

The Cross Rails

You now need eight laths of wood 17 ins. long by $\frac{1}{4}$ ins. wide by $\frac{1}{4}$ in. thick. Three of these are equally divided between the stiles of the end frames on the two upper crossrails as seen by the sectional view. The

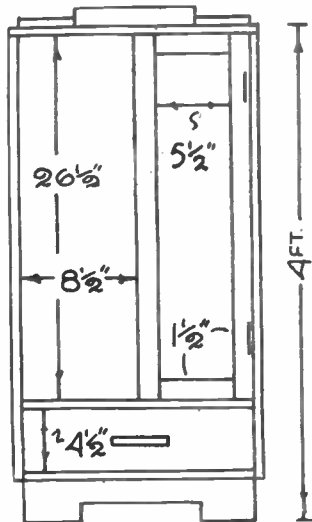


Fig. 1—Front elevation with general dimensions

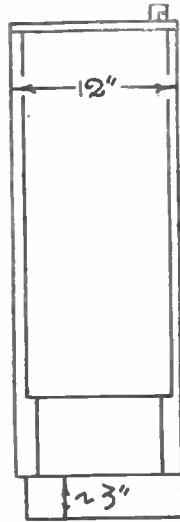


Fig. 2—An end elevation

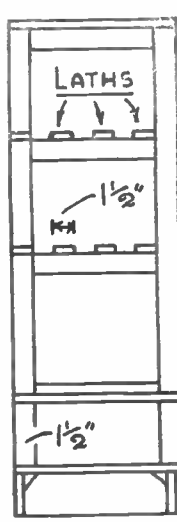


Fig. 3—Sectional end view

other two laths go between the stiles on the same level.

Three pieces, or a complete piece, of lino is tacked to the back of the work, flush at the edges. If you use three pieces of lino, remember to have the joins running along the centre of the back laths for tacking purposes. Be sure to have the carcass in square prior to attaching the lino.

Any rough, uneven edges of the lino can be planed away flush with the woodwork. The plane iron, of course, must be quite sharp if you wish to make a neat job of the trimming.

Doors and Drawer

The doors consist of frames made as shown in the front elevation at Fig. 1. Instead of dowelling the crossrails

to the stiles, they could be joined together by half-lapping. If you prefer this method, the crossrails will have to be cut $8\frac{1}{2}$ ins. long.

Lino Covering

The outside of the frames are simply covered with lino, keeping the face side showing, of course. Greater strength and stability would be given to the doors if the lino is glued as well as nailed to the doors. Use panel

heads, a piece of lino can be glued on.

The usual plan is to fit a $\frac{1}{4}$ in. thick drawer front piece in the aperture, then rebate the ends to take the thickness of the side pieces. This has been detailed at Fig. 4. A piece of $\frac{1}{4}$ in. wood is fitted and nailed inside the drawer to form the bottom.

The Base

The base consists of a shaped front piece and two plain end pieces, plus a plain piece for the back. The wood is 3 ins. wide. Note that the length is 1 in. less than the width of the work; the end pieces go between the front and back pieces, and in order that a $\frac{1}{4}$ in. break is showing all round, these are cut $10\frac{1}{4}$ ins. long.

When made, glue angle blocks at the inside corners of the base. When dry and levelled off, turn the carcass upside down, then set the base on top and fix it in place by gluing blocks of wood around the inside. Give the glue time to set before setting the work on its base.

Shell Covering

The laths form excellent shelves for footwear, but they can be covered with lino, or cardboard, as desired, to make proper shelves. Make a pediment for the top out of two pieces of $\frac{1}{4}$ in. wood measuring 17 ins. by 1 in. and 6 ins. by 1 in. Just glue the latter to the centre of the former, then reduce the width of the ends by

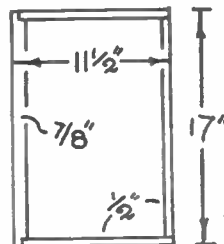


Fig. 4—Detail of drawer

pins, incidentally, rather than wire nails or tacks; the heads of the latter are rather conspicuous.

The doors are hinged in place in the usual way, that is, to show an $\frac{1}{4}$ in. break all round. By "break" we mean that the doors sit in $\frac{1}{4}$ in. This also applies to the drawer which could now be constructed and fitted.

The dimensions are provided in the top view at Fig. 4. The drawer can be made up to size simply by butt nailing the sides between the front and back pieces, both being the same length of 17 ins. To hide the nail

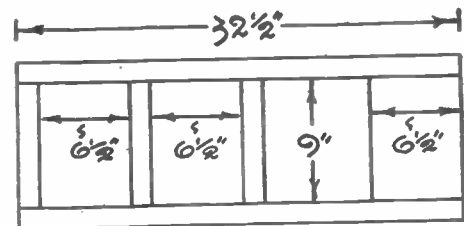


Fig. 5—How end framework is made up

$\frac{1}{4}$ in. in the manner shown in the elevations and illustration.

An Enamel Finish

As explained, the finish is in enamel. Brown enamel, or hard gloss paint gives an excellent finish. On account of the use of lino at least three separate coats should be applied. Only two are essential should you give the work a coat of priming paint. Fit handles to the doors and drawer as shown.

These can easily be shaped up from square strips of wood, or nicely grooved ones bought ready made. Hobbies Ltd. have $\frac{1}{4}$ in. oak at 6d. each.

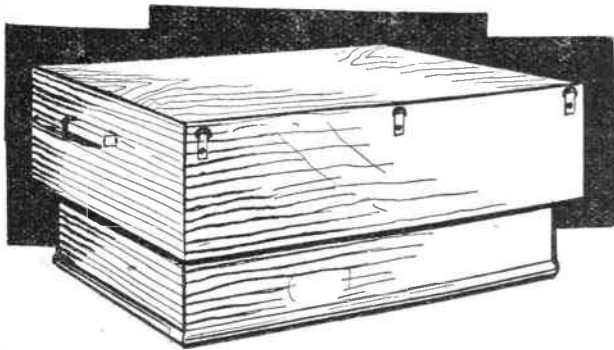
If desired, the base could be coated a darker brown to make it contrast. But, this is not absolutely necessary. We should mention, incidentally, that the face side of the lino used in backing the work should be kept to show at the inside; the rough side would be too showy and out of place with the smoothness of the cabinet.

BLITZ STAMP FREE

The Polish Government in Britain have just issued an attractive stamp showing ruins of U.S.A. Embassy in Warsaw (famous Raczynski Palace) after Air Raids at beginning of War. You can obtain one of these Historic Stamps for Your Collection from us absolutely free. We will also send you absolutely Free many other fine stamps including pictorial Nigeria; Ecuador (Compulsory Tax Stamp); Austrian (Postage due); Perak (now in Japanese occupation); and Special Schleswig-Plebiscite issue. Just send 3d. stamps to cover posting costs and get the whole of this wonderful collection absolutely Free with Approvals.

Windsor Stamp Co. (Dept. 12)
UCKFIELD SUSSEX

An economical way to do your cooking is to MAKE A HAY BOX



MANY readers have heard of the hay box as an economical cooker. The same idea can be utilised to make what can be best described as a hot box. Its purpose is to keep dishes quite hot until wanted, and so allow a meal of meat and vegetables to be cooked over a single gas jet, or oil stove.

Many a household would welcome such addition to the kitchen, especially where the supply of paraffin oil is uncertain and economy in its use absolutely essential.

The whole affair is most simple to make. A good idea of the finished article is given in the general view.

Box and Lid

It consists of a box with a deep lid, both packed with hay, and holding one or two vessels to receive the vegetables to be kept hot. The hay does this—as it is an excellent non-conductor of heat.

Fig. 1 shows the box and lid, cut across the middle. The size of the box will depend somewhat on that of the vessels it is to hold.

These vessels can be tin or earthenware dishes, deep enough for the purpose. If they are provided with lids, all the better, otherwise a plate for each will be needed to cover them.

Place both vessels side by side, with lids, or plates on top and say

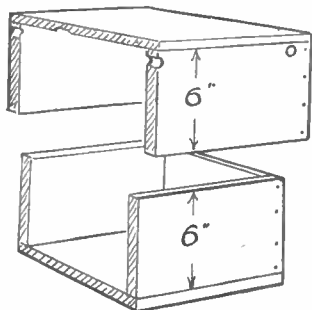


Fig. 1—Showing the two portions cut away

packing of 3 ins. should be allowed below the dishes.

For the box it may be possible to use a wooden one, got from the grocers or oil shops. Provided such a box can be got to approximately the required dimensions there is no need to alter it as mathematical correctness as regards the packing space is not essential.

It should not, however, be so large as to be cumbersome. If no box is available then one can be made of spare deal, $\frac{1}{2}$ in. to $\frac{3}{4}$ in. thickness.

The inside surface does not matter but any roughness on the outside should be planed off or glasspapered. The latter process is safer if a grocer's box is bought, as planing is a risky business owing to the nails. A good nailed and glued joint is quite good enough if the box is home made.

Packed with Hay

Pack the box with a layer of hay pressed down, and thick enough for the dishes to lie on it and be level with the top. Now place the dishes in and pack the remaining space tightly with hay.

If this is well done the dishes can be lifted out and replaced afterwards without disturbing the hay.

The lid is made similarly, but is a good $\frac{1}{16}$ in. larger all round so as to fit loosely over the box. On the long side near the top, bore three $\frac{1}{2}$ in. holes, as shown, and at each end nail

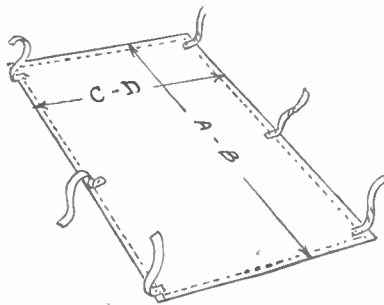


Fig. 2—The loose cover for the hay

lin. apart or more. Allow a space of 3 ins. all around for the hay packing and this will be the inside dimensions of the box.

The depth given (6 ins.) will be about right, unless vessels deeper than the ordinary dishes are used. In any case a space for

a 4 in. long piece of wood to act as handles for lifting off.

Now pack a layer of hay tightly in the bottom of the lid to a depth of 3 ins. This should be covered with a piece of calico, or similar material, to prevent stray pieces of the hay falling out.

A Loose Cover

This cover is shown in Fig. 2. Cut it $\frac{1}{2}$ in. larger each way, as at A-B and C-D, than the inside dimensions of the lid. Hem over this $\frac{1}{2}$ in., and at places in the centre and near the corners stitch short lengths of tape, as seen in the diagram.

Now lay the cover over the hay in the lid, push the tapes down the sides and out through the holes and draw them tight. Fasten the ends down with one drawing pin to each.

By this means the cover can be quickly removed when a wash is considered necessary.

The box is now completed and Fig. 3, a cross section, will show how when the lid is pressed down the dishes are kept hot. The box can be left plain, or painted white. The latter is preferable as it renders cleaning it an easier matter.

Legs if Required

The box can be stood on a convenient table, or provided with legs (just plain pieces of 1 in. by 2 in. deal) to stand of itself.

Lady members of the household will doubtless be able to utilise this box to advantage without advice from a mere male. To scouts and others, to whom such a box would be very acceptable when camping out, perhaps a word of advice on its uses would be permissible.

Cook the potatoes, strain, and place in a dish pressing the lid well down. Do not throw away the hot water but boil the greens or other vegetables in it.

Then place in hot box also and leave while cooking the meat. The lot will then be hot together and all done on one oil stove.

A box such as this is well worth making and any worker will find it quite within his ability to complete one in a few evenings of spare time work.

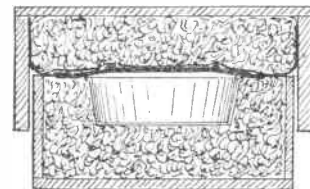


Fig. 3—A section through completed box with utensil in place



THINGS you SHOULD KNOW

An elastic band is slipped over the closed peg parts, same fitting into slots made for the spring ends. A new, sound, serviceable clothes-peg is the result. To

Fixing a Hinge

THE writer once wanted to fix a plywood strut to a picture frame. The only hinge available was an ordinary 1 1/4 in. long brass butt hinge—not a proper strut hinge as illustrated in Hobbies Handbook. It was not simply a question of screwing the hinge to the top of the strut at the inside and then to the back of the frame.

That, if carried out, meant that the strut required a tape, or chain, to keep it at a fixed distance from the frame back in order to give a desired tilt. How to overcome this difficulty? The hinge could be kept about 1/4 in. from the top of the strut so the overlap would touch (see-saw fashion) against the back and thus give a fixed distance.

Having screwed the hinge to the strut, however, in the above manner,

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Here is the Solution to last week's Crossword Puzzle

how could the other flap of the hinge be screwed to the frame back? The strut was in the way! Then came the brain-wave. Why not remove the pivot pin from the hinge, screw the flaps of the hinge in position on the strut and back, then tap the pin in place after bringing the two flaps together

Well, that's how the problem was solved. To remove the pin, close the hinge, grip it in a vice and knock out the pin with a nail punch. Tap out the pin about 1/4 in. or so, then withdraw it with the pliers. This treatment can be applied to all butt hinges, but great care must be exercised in regard to very small hinges.

Simple Clothes Pegs

THE springs in clothes-pegs are apt to become rusty, weaken and finally break. Rather than throw away the shaped wooden pieces, just remove the broken spring and glass-paper the peg parts to freshen them up again. Now get a 1/4 in. long piece of 1/4 in. dowel rod and insert it in between the peg parts where the "knuckle" of the spring used to be.

make a strong job, the elastic band should be 1/2 in. in diam. and 1/4 in. wide; alternatively, a lin. long band doubled would serve, and if you can treble the windings, so much the better.

Cigarette Economy

HERE'S a tip for cigarette smokers who want to be more economical where "butts" are concerned. A cigarette-making machine is not needed—only a packet of cigarette papers and a pair of scissors.

Now, the average cigarette measures approximately 3 in. Three fag ends 1 in. long, therefore, make up a complete cigarette, so select all your fair-sized butts and snip them 1 in. long. Do the snipping from both ends, thus removing moistened tobacco and burnt stuff.

To make the fag, easily and without undue rolling, damp the ungummed edge of the cigarette paper with the tongue, set the three portions of cigarette together in a line on the paper and press the damped edge down over them, then start rolling until the portions are covered (fairly tightly) with the paper, after which the gummed edge is moistened and stuck down.

The cigarette produced in this way is much fresher and wholesome in spite of the "double ration" of fag paper. Incidentally, to keep the three fag ends neatly together during the rolling process, a darning needle could be pushed through them.

—and Match Saving

THOSE of you who indulge in the hobby of making models from old matchsticks will not be pleased to learn that, for economic reasons, a double-headed matchstick may appear on the market. A box of these matches will be slightly dearer owing to the new manufacturing process.

The new matchstick, invented by a British chemist, will be about the usual length. The centre of the matchstick is treated with a chemical so that, when you ignite one end, the wood burns half-way only; when the other half is ignited—well, there's not much left for maker-up-of-models-from-matchsticks!

After all, it is the patience and care, plus glue and nimble fingers that constitutes the hobby—not the fact that matchsticks are used, but tiny pieces of wood.

The Editor's Notebook

ANOTHER proof of the interest shown in Hobbies all over the world comes in a letter I have received from the Superintendent of the Vancouver Sailors' Home, British Columbia. He tells me the copy he receives regularly, supplied by an unknown friend, has found a definite place in the interest and gratitude of many seamen who read it when visiting the Home. Many of them, of course, remember it in their earlier days of civilian life.

WARSHIP Weeks everywhere are being helped by our models, but a display held at Cardiff is specially interesting and suggests an idea others may like to carry out also. A range of models has been collected by Lt. A. Silas, R.N.V.R., depicting the history of the Royal Navy and Merchant Service from the 15th century to the present day.

The models revive many epics of naval history. Actual relics of H.M.S. Bounty were there as well as a bell from H.M.S. Fox which drifted 1,500 miles in going to the rescue of Sir John Franklin's Arctic Expedition in 1665.

OUR own articles on suitable displays for the National Savings Movement, by the way, have attracted the attention of the Headquarters in London and local Committees are being advised to follow the excellent advice in order to procure the best propaganda.

Our various models are particularly appropriate, but should have a proper background or setting if they are to be displayed to the best advantage. Our articles have been written by a practical man on the subject who has actually used them with success.

A NUMBER of readers who have a home cinema projector must often have wished to be able to convert them to sound. I have just read a new book on the subject, written by an expert, but in such simple language and illustrated with plain diagrams that anyone who has a knowledge of electricity can understand and follow. The author is F. G. Benson, and the book, called Practical Sound Conversion for Amateurs, costs 5s. from BCM/VALU Monomark House, W.C.1, and readers should mention Hobbies if they order or care to write there for further particulars.

The Editor

You should know these interesting details about FANCY FRETWOOD

IN the various woodwork articles in these pages mention is frequently made of certain kinds of timber. This comes under the general name of fretwood or fancy board, being distinct from ordinary deal or plywood. Although the term fretwood suggests boards used for fretwork, the term covers a much wider field, because such timber is used in all kinds of woodwork jobs undertaken by the amateur.

It is used, for instance, in all kinds of light carpentry, in carving, in veneering and so on, and is only called fretwood to distinguish it from the heavier and larger boards used in ordinary cabinet making and furni-

A good plan to familiarize oneself with the different wood is to study furniture display in any shop window and notice the articles made in the different varieties.

Popular Kinds

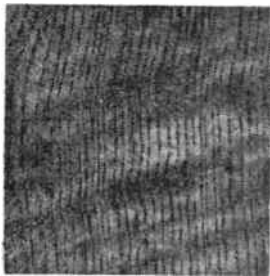
The classes most popularly used in normal times are oak, mahogany, satin walnut, sycamore, spanish chestnut and padouk. Each of these, of course, is different in texture, colour and grain from the other, but each is popular for fretwork.

These kinds are illustrated by a photograph herewith, although it is impossible to show the colouring or to give an adequate representation of the grain. A keen worker will keep a

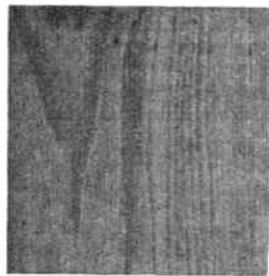
(softwood) or a deciduous, broad-leaved tree which produces hardwood.

Of the constructive and decorative hardwoods, oak, walnut and mahogany take the lead, whilst padouk, beech, etc., are also of the same class.

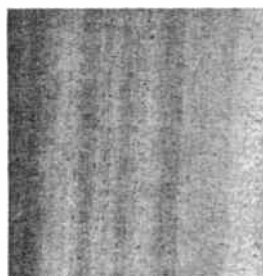
Of the softwood, which is easier to work and reasonable in cost, pine and spruce are the most common kinds. This division, however, mainly relates to timber in real carpentry, because that used for fretwork is specially selected and prepared so the fine fret-saw blade may cut through it without hard work. In the ordinary way, for instance, beech is very close grained, but by a system of steaming and drying, the boards supplied by



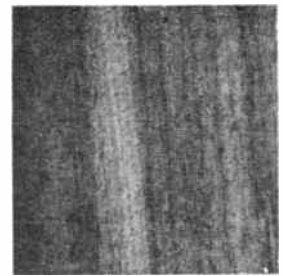
Figured Oak



Spanish Chestnut



Mahogany



Padouk

ture work. Naturally these varieties of wood are more difficult, and some impossible, to obtain in wartime, but no doubt workers will be interested to know about them.

All readers should have some idea of what a particular wood looks like, but they certainly do not need try to remember the hundreds of varieties that grow all over the world.

Varieties to Know

On the other hand, there are about half-a-dozen kinds which are in daily use by the amateur, whether he is a carpenter or a fretworker. These kinds are worth knowing on sight, because then one can visualise how an article would look if cut in a certain kind of wood, even before it is made.

specimen of each kind over his bench until he is familiar with the material.

Even in one particular family of wood there is naturally a very large variety of members. There are, for instance, over three hundred kinds of oak and mahogany grown in countries so far apart as Cuba and the Gold Coast. Thus, every tree does not produce the same kind of board and a great deal of experience is often necessary to distinguish and recognize some kinds of wood when polished and finished off.

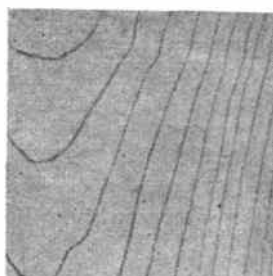
Most wood is divided roughly into two classes—hardwood and softwood. This does not relate to the actual texture, however, but merely whether it belongs to a cone-bearing tree

Hobbies are easily workable with the fretsaw.

Oak and Mahogany

It is questionable whether oak or mahogany is the more popular, but an illustration is given of two kinds of each. Oak has an atmosphere of dignity and is always associated with church furniture, massive doors, old-world beams and so on. It is tough, durable, and can be used both in construction and decoration. For fretwork and light carpentry, the two popular kinds are light oak and figured oak.

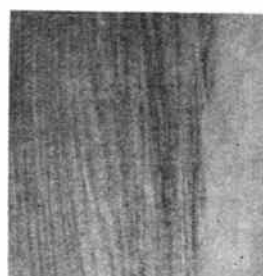
The former has a plain grain running along the board, but in figured oak this grain is splashed across with attractive patches of figurework.



Sycamore



Light Oak



Satin Walnut



Mahogany

This figuring is really the result of a tree being sawn in a particular way to get the face of the planks on or parallel with the medullary rays.

The medullary rays, by the way, are merely the botanist's name for the fine lines which commence in the centre of a tree and radiate outwards to the edges. Either kind of oak is suitable for staining and polishing, although a little time ago there was a craze for the wood stained dark and left almost unpolished.

Figure in Mahogany

Mahogany, like oak, has a great variety of figuring, some of the most popular being called "roe," "fiddle," "mottle," "curl," and so on. It is important, therefore, in undertaking work to have all the wood of the same class and ready before commencing. If one buys the wood as it is wanted for the parts, it may be difficult to get a piece with the same matching and the whole job spoiled.

It was Thomas Chippendale who was largely responsible for the original popularity of this wood, and now it is used in almost every class of furniture and is suggested for most of the popular fretwork designs.

Like oak, mahogany is easily cut with the fretsaw, and will take a brilliant polish if properly worked up. It is rich red in colour, with a straight even grain which stands up well when stained. Providing boards are all alike in a piece of work, the polishing can be done on the natural wood, but most work should receive at least one coat of stain to get a deeper and more effective colour.

Easy for Fretsaw

Satin walnut (although now unobtainable) has probably always been the most popular of fretwork woods, possibly because it was cheap and easily cut. It is light brown in colour, with a flat characterless surface, and occasional strip graining. The piece shown illustrates this figuring distinctly.

A Bad Trait

Unfortunately the wood has no great strength, and is apt to warp in thin boards. It is, however, quite easily cut with a fretsaw and will take polish well. The wood is used for furniture very much in the States of America and Canada, where it is known as red gum.

A piece of sycamore is shown here, and this is another popular fretwood easily cut and worked. It is an English grown wood which has almost a milk-white surface and a close, even grain of silky appearance.

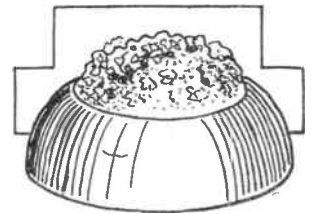
It is used very largely for overlays, for its grain is not greatly conspicuous and will not, therefore, look unsightly on a background of another wood. With such a board there is no need to stain the work or the beauty of it will be lost. Nor should it be polished to become dark. If it cannot be left in its natural state, a coat of clear, thin varnish should be applied.

A Red Wood

Among the timber shown here we have padouk. This is an exceptionally brilliant red, streaked with a darker shade and it is grown in the Andamans. Many workers like it for overlay work, but it is most popular in inlay panels where its striking colour makes up a strong effect.

The grain is very open, and consequently wood can be easily cut with a fretsaw. If going across the grain, however, the worker will find the blade apt to jump and get out of true if proper control is not maintained.

FROM ODDS AND ENDS



If you have to "leaf" or handle a lot of cheques, orders, ration books or similar things, it is an unhealthy business to keep moistening your thumb with your tongue. Germs collect easily on paper, particularly books, and these are conveyed to the mouth and thus into your system, bringing about sore throat, cold in the chest and all other ailments nobody wants.

From a Castor Cup

You could buy a thumb moistener, of course, but this week we show you how to make a simple little moistener from a few odds and ends you are sure to find somewhere in the house. All you require is an old wooden

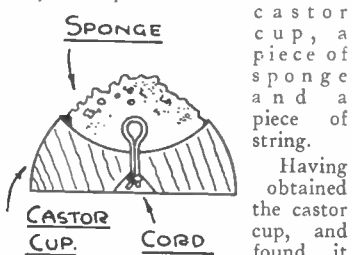


Fig. 1—Section of parts

castor cup, a piece of sponge and a piece of string.

Having obtained the castor cup, and found it in a fair

condition, i.e., not badly dented or scratched, give it a coat of polish to freshen it up.

When dry, bore a small hole through the centre and countersink it at the underside (see sectional view at Fig. 1). The hole is about $\frac{1}{4}$ in. or less in diameter.

A small piece of sponge (rubber or otherwise) is now trimmed into a suitable flat ball-shape so it fits down neatly into the cup. The next thing to do is to fix the sponge to the cup.

This is done by threading a piece of string through the centre of the sponge and bringing both ends through the hole in the cup. When through, as shown, pull the ends to pull the sponge against the cup and tie a couple of knots and clip the ends short.

In Use

The thumb moistener is complete and only remains to be moistened with water. A small bottle of water should be kept by the side of the moistener so that, when it dries, a few drops can always be applied to the sponge. Do not have the sponge dripping with the water; after all, your thumb has only to be *damped* so it grips on the leaves of paper.

The same moistener is ideal where

stamps are concerned, including the gummed flaps of envelopes. It can be lifted up and run over the gummed edges, or alternatively, the gummed edges of envelopes, etc., can be run over the top of the sponge.

By the way, it is possible that some of the water may be squeezed down the string hole, therefore, having completed the moistener, fill the countersunk hole flush with putty, wax or plastic wood, the latter being the best stuff to use.

Holding the Sponge

You could, of course, keep the sponge in position by means of a couple of staples, but these, unless of copper or brass, are bound to rust in time. If you are using a piece of rubber sponge, it would be a good idea to dry it thoroughly before a fire, then trim it to size and stick it to the inside of the cup with rubber solution.

If this idea is adopted, allow the solution to dry out thoroughly and keep a weight (such as a heavy book, etc.) on top of the sponge so it is pressed firmly down into the cup. The top of the sponge could be trimmed up afterwards with sharp scissors to make a neat job.

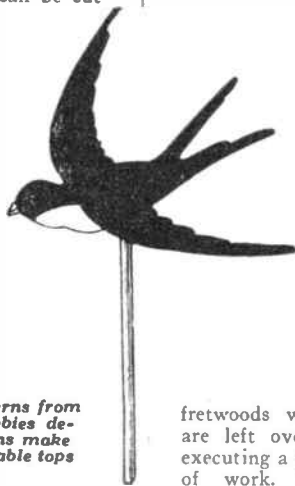
Useful everyday articles can easily be constructed FROM ODD PIECES OF WOOD

IN the Spring most people grow tulips and daffodils in bowls or pots for indoor decoration. In order to support the flowers it is necessary to use thin stakes to which the long stems can be tied. These stakes are usually something of an eyesore, but if a suitable ornamental cut-out is added to the top of each they will enhance instead of detracting from the appearance of the flowers.

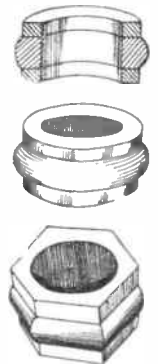
Such decorative pieces can be cut



Patterns from Hobbies designs make suitable tops



A simple candlestick



Serviette rings

out from odd pieces of fretwood left over from other jobs, and Hobbies Fretwork Designs contain numerous attractive figures of birds, fairies, butterflies, etc., which are suitable for the purpose.

The figures are cut out in outline and attached to the tops of the stakes with small fretwork nails and glue. Finally the stakes should be pointed and stained green and the cut-outs painted in natural colours with enamel. Later in the year the same method may be employed to decorate the stakes used to support plants in the flower garden.

A Larger Pattern

In this case, however, the stakes will have to be more substantial in size, whilst larger cut-outs will also be required. It will not be found difficult, however, to make copies of the designs to any desired size if they are first divided up into a number of squares with the aid of a ruler and pencil, and the larger sheet of paper on which the new design is to be drawn is divided up into the same number of squares, but larger.

Odd pieces of wood left over from other jobs can be made into attractive serviette rings as shown in the

accompanying diagrams. It will be seen from the sectional drawing that each is made up of three thicknesses of wood, cut out with a fretsaw and glued together. Wood $\frac{1}{4}$ in. thick is employed for the two outside layers, whilst the centre piece is cut from $\frac{1}{2}$ in. thick material and bevelled as shown with the aid of a file and glasspaper.

The rings should be finished off by staining and polishing, or painted in attractive colours with art enamel.

In these days when materials are so scarce we should try to utilise the

together as shown, and thin fretwork nails with glue used to secure them, care being taken to insert the former only where they will be hidden by the next layer of wood.

The candlesticks should be made in pairs and finished off by staining with ebonising solution and polishing. Alternatively they may be painted with art enamel to match any desired colour scheme. Put a body coat on first to fill the grain, and do not apply the enamel so thickly that it runs into waves and "blobs."

fretwoods which are left over in executing a piece of work. The illustrations given here show how such odd bits of wood can be made into an attractive candlestick for the dressing table.

The machine-made turning supplied by Hobbies Ltd. (No. 33 for 1/2, post free), or an odd piece of dowering is used for the main column.

If neither of these is available a square column of wood can be used and the base and top made in square design instead of round. The base is built up from discs of $\frac{1}{4}$ in. or $\frac{3}{8}$ in. thick wood, and the top constructed in a similar manner.

The various pieces are glued

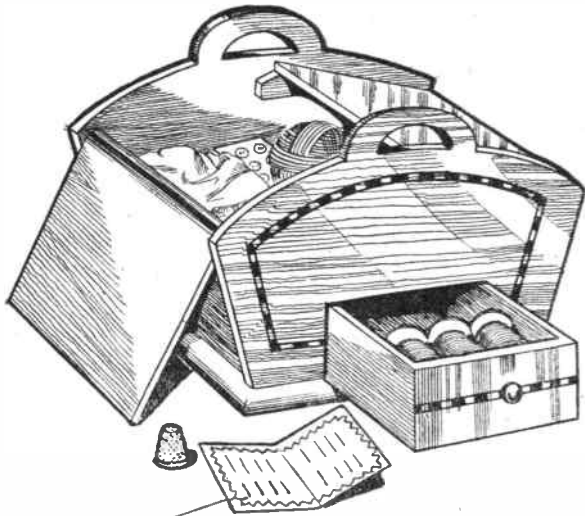


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For your mother, wife or lady friend you should make A NEEDLEWORK BOX



HERE is rather a novelty in Needlework Boxes which really explains itself in the sketch of the finished article, Fig. 1. There is a good space for keeping light fancy needlework and wool work and below this is a useful drawer for silks, cottons, needles, etc.

The work is very straightforward in the making and no special tools beyond the ordinary household kit are necessary. Of course, the fret-saw plays a prominent part in the shaping and, therefore, in the general appearance of the box.

Commencing Work

Wood $\frac{1}{4}$ in. thick is used throughout, except for the floor which might be $\frac{1}{2}$ in. thick. In commencing to make up the box, the sides (B) should be the first pieces to mark out and cut.

In Fig. 2 all the necessary dimensions are given for this, and each side section is cut from a square of wood measuring 12 ins. by 8 ins. After one

side has been cut out with the fretsaw it may be used as a template for drawing round to get the corresponding side. Note, however, that the opening for the drawer will only be cut from one side piece.

The Base

The base (A) is just a plain square of wood, measuring 9 $\frac{1}{2}$ ins. by 7 $\frac{1}{2}$ ins. with the edges rounded off slightly with the file and coarse and fine glasspaper. The ends (C) are also square pieces 6 $\frac{1}{2}$ ins. by 4 $\frac{1}{2}$ ins. with their bottom edges chamfered to meet the base because they slope between the two sides.

They are not fixed flush with the sloping edges of the sides as might be expected, but stand in $\frac{1}{4}$ in. from that sloping edge to make a stronger connection between ends and sides.

The Floor

The floor (D) measures 9 $\frac{1}{2}$ ins. long by 6 $\frac{1}{2}$ ins. wide, and each end edge is chamfered, as shown in the detail Fig. 3, to meet the sloping ends.

Before finally fixing the floor the two drawer guides (G) must be glued to the floor. These guides are simply small strips of wood about $\frac{1}{4}$ in. by $\frac{1}{4}$ in. They are put inside the opening for the drawer as shown. Their function is to prevent the drawer from running in unevenly from one side or the other.

Hinging the Lids

The two lids (F) are hinged between the two sides by means of pivot pins

or screws as shown in detail in Fig. 4. The lids themselves measure 6 $\frac{1}{2}$ ins. long by 6 ins. wide on the slope. The lower edges of these must be rounded to fit closely against the ends of the box when it is required to open and close the lids.

To prevent the lids from falling too far into the box, the stop blocks (E) are fixed—one on each side as shown, and cut the correct angle on top to receive the lids.

A note regarding the lid pivot screws. Holes sufficiently large to allow the shank of the screws to pass through should be made in the sides, then the screws themselves are run into the lids. It will thus be seen that the heads of the screws move with the lids.

The Drawer

The drawer measures overall 6 $\frac{1}{2}$ ins. by 3 $\frac{1}{2}$ ins., and its general construction is shown in Fig. 5. It is made wholly from $\frac{1}{4}$ in. wood and the dimensions of all the parts may be got from the diagram.

A complete box, or rather, tray is made up and glued together, then the piece of wood which was previously cut from the main front of the box is glued to the front to make a flush surface. A small wood fillet, or stop block, must be glued to the base of the box inside to prevent the drawer from being pushed too far. This block would best be glued to the base before the floor is fixed and at the same time as the fillets G are being fixed.

Clean up all surfaces with fine glasspaper, and, if mahogany has been used, apply a mahogany stain to darken down the wood. As a general finish, varnish may be applied or the surfaces may be french polished; awkward corners and edges being done with a brush. A banding design may be had from Hobbies.

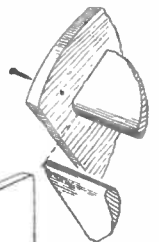


Fig. 4—How lids are pivoted

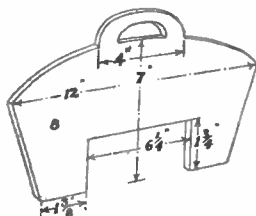


Fig. 2—One of the sides

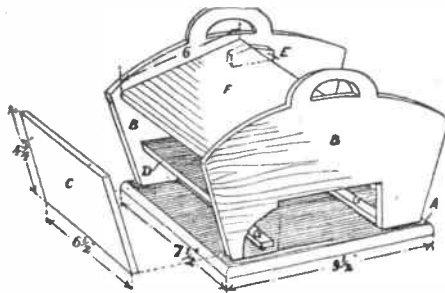


Fig. 3—Showing general construction

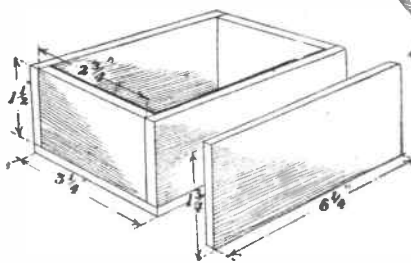


Fig. 5—Details of the drawer