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Patterns for making a small non-flying model MOSQUITO BOMBER

OUR illustration gives a good idea of the sturdy appearance of the sensational "Mosquito"—the R.A.F.'s light bomber. It is, of course, impossible to follow the actual aeroplane in miniature, true in every detail. You will no doubt, agree

however, that the model does not lack realism.

As you know, the "Mosquito" is one of the fastest aircraft now in operation. It is also the most versatile aeroplane in the world to-day; it can be used as day and night bomber, a long-range day and

night fighter, intruder, etc.

A Design Page

As usual, a design page is provided on cover iv in this issue to help you cut out the various parts. There is not much studying to do, for it is only a matter of tracing out the shapes

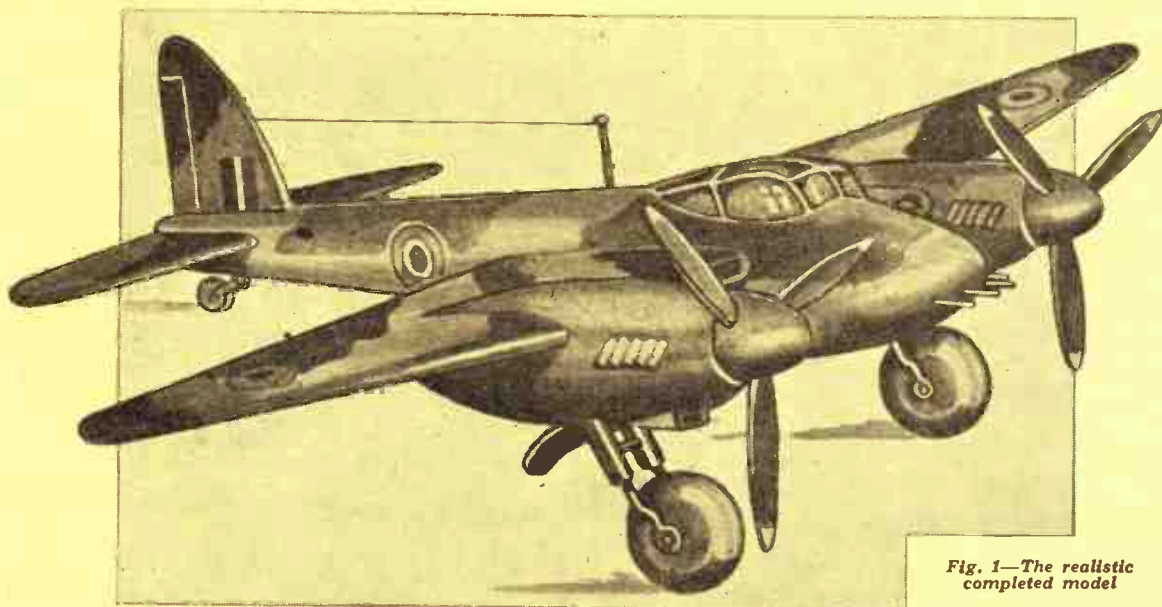


Fig. 1—The realistic completed model

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on the proper thickness of wood as stated, including the repeat shapes.

Proceed with the construction of the fuselage first. In cutting the $\frac{3}{4}$ in. thick central piece, give special care to the wing root slot; the true-ness, i.e., alignment of the wings depends on how well the slot (actually a mortise) is cut out. If desired, the slot position could be marked on both sides of the wood, and then, by means of a $\frac{3}{4}$ in. chisel, the waste wood could be chipped out at both sides; this work could be done prior to cutting the wood to shape, just in case you spoil the slot.

The cover pieces are glued to each side of the main piece. To ensure the true position of the slots cut in the covering pieces, keep the nose ends



Fig. 2—Top shape to mark on fuselage parts

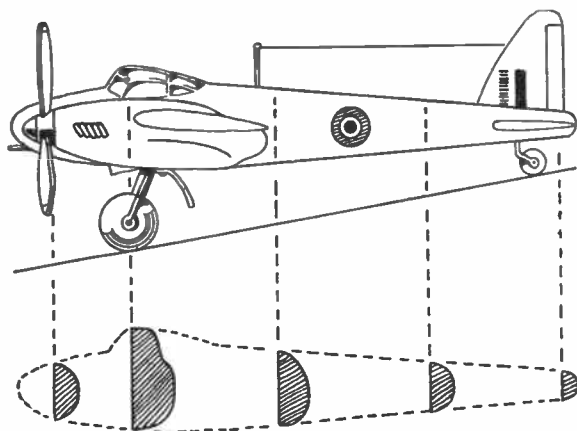


Fig. 3—Side view (above) with various shaping sections shown shaded

flush with the nose end of the middle piece (see dotted lines at Fig. 2).

When dry, pencil the top shape on the wood, then pare the fuselage to shape, using the penknife as the main implement. The cabin shape is best left last of all. Go ahead with the "rounding" of the fuselage, the half-sections at Fig. 3 being extremely helpful in this connection.

The nose and tail end of the fuselage is quite circular. The cabin is slightly concave at the top, with leaning sides and rounded top corners. The front (wind-screen end) slopes to a point in the centre, as you can see from the different views. By the way, you will know of course, to cut the $1\frac{1}{2}$ in. long fin slot (shown at Fig. 2) in the work before proceeding to shape it.

Wings and Engine Nacelles

Before shaping the wings in the usual streamline manner, plane a bevel on the underside of each wing $2\frac{1}{2}$ ins. inwards from the tip (see front

view at Fig. 4). A small, sharp, iron block plane, finely set, is the best thing to use; it is also ideal for rounding the leading edges nice and straight.

When neatly shaped and glass-papered, try the wings in the slots. Pare and fit them in place by easy, careful stages. The slots will "mark" the wing ends sufficiently for guidance so try to obtain a true, neat fit and thus save using plastic wood, putty or other filling.

The engine nacelles are cut to shape from $\frac{3}{4}$ in. wood, or alternatively, four shapes could be cut from $\frac{3}{4}$ in. stuff, being glued together. The

edges being rounded over, as shown. The wheel forks are bent to shape from wire, an "eye" being provided for the tiny axle (a plain pin, fretwork nail, etc.).

To provide suitable legs, drill a fine hole (to take the fork wire tightly) straight through $\frac{3}{4}$ in. lengths of $\frac{1}{4}$ in. or $3/16$ in. dowelling. Bevel the top ends of these slightly and then insert them on the fork wires. A distant wire goes between the dowel pieces, so provide holes for these wires.

Drill two suitable holes at the underside of the nacelles in the position to be judged from the side

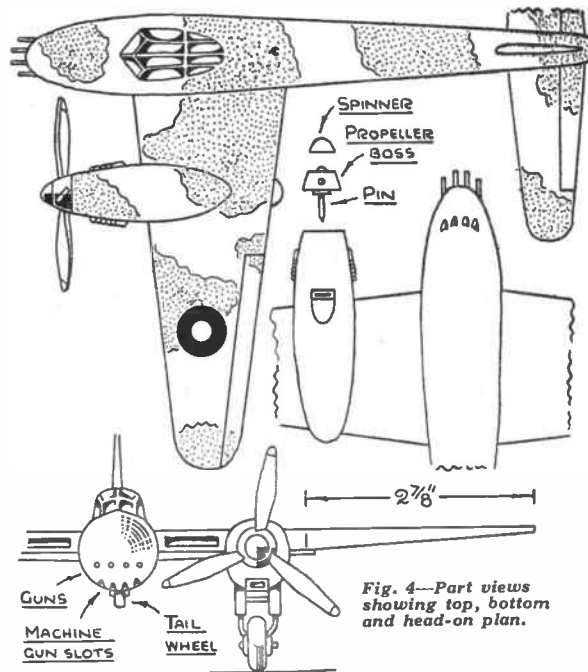


Fig. 4—Part views showing top, bottom and head-on plan.

front ends are circular, the diameter being governed by the diameter of the propeller "boss" disc (see pattern page for exact size).

Scribe the diameter with the compasses, then proceed to shape the wood (see top view) and round it over suitably. While the front ends are circular, the rest of the nacelle is somewhat oval in shape.

Try the nacelles in place on the wings. Make them a neat fit then glue them in place. The receiving check cut for their slots will keep the nacelles quite true on the wings. Note, from the front view, the slots to be cut in the leading edge of the wings. These slots can be made with a sharpened bradawl, or if you wish, they could be painted on later on.

Tail and Undercarriage

Having shaped the tail and fin in the usual way, glue the fin in position, then add the tail. Follow up by preparing the front wheel parts. The wheels are cut from $\frac{3}{4}$ in. wood, the

view. The holes should be drilled at a slant, otherwise you could drill them vertical and bend the fork wire projection so the legs slant outwards in the conventional manner. It is advisable to fix the wheels (and distant wire) between the forks to obtain the precise distance the fork holes have to be drilled apart.

The tail skid wheel is made up from a disc of $\frac{1}{4}$ in. wood, with rounded edges, and two wire forks. Axle pin "eyes" are bent in these. Insert in the fuselage, near the tail, then add the wheel between, using a pin for an axle.

The Propellers

To make the propellers, cut out the boss and spinner from $\frac{1}{4}$ in. and $3/16$ in. wood respectively. Drill a pin hole truly in the centre of the bosses. As the spinner, or nose piece, goes on top, the pin hole could be countersunk slightly so the head of the pin lies slightly below the surface.

The blades are cut from $\frac{3}{4}$ in. wood, then shaped up to be slightly oval in

(Continued foot of page 199)

Entertain yourself and friends by learning to play A MUSICAL SAW

MOST of us have been amazed and fascinated by seeing a stage artist obtain music by drawing a violin bow across the back of an ordinary handsaw, or beating a tune out of it with a gong beater. Well, here are full details and drawings how almost anyone can do it.

First of all you need a handsaw, like the one shown in Fig. 1. To produce the best notes the saw should be from 24ins. to 30ins. long, of good quality steel, and one which bends easily.

Bow or Beater

Next obtain an old violin bow, as shown in Fig. 2, or failing that, make a felt-covered wooden hammer, as in Fig. 3. This can easily be made from a stick with a natural knob on top, or, alternatively, carve a knob from a lump of wood with a penknife, bore a hole in it, and secure the stick in the hole with glue.

Cover the knob with cloth, or, preferably felt, if obtainable, to dull the knocking sound when the hammer comes into contact with the saw.

If you can get hold of a short length of cane, just a little less in diameter than an ordinary pencil, it will prove more satisfactory than a wooden handle as it possesses more spring and will therefore give your hammer a cleaner and lighter blow on the saw.

The most convenient length for a hammer is 8ins., again, the best results will be had by using a violin bow, so get hold of one if you can. The bow gives a much clearer note.

Glasspaper and Rosin

There are just two more things needed. Firstly, a small piece of glasspaper to clean any rust off the back edge of the saw, and secondly, a piece of violin rosin. A little of the latter should be rubbed on the hair of the bow, and a little on the back edge of the saw. It gives the bow a better grip and also helps to prevent squeaking noises.

Just one word of warning before the great moment when all is set for

music (with any luck), to pour forth from the saw. Beware of sawing holes in your clothes. Remember this and your musical career will be well begun and your clothing coupons will last longer.

Finally, always play on the back smooth edge of your saw, and never on the teeth, if you want your bow to last. Fig. 1 shows the correct places for playing the saw with the bow or hammer.

The Playing Position

Now seat yourself on a kitchen chair in a reasonable space, so that you will have plenty of elbow room. Adopt the position shown in Fig. 4, being sure to have it correct in every detail.

The saw handle is tucked beneath the right leg, which is slightly raised on the ball of the right foot. In this position the foot can easily vibrate, and thus help keep the note singing in the saw once it is produced.

The left foot should be firmly planted on the ground to ensure a firm support for the saw. Once again, be sure to have the teeth facing inwards, and the back edge, the playing edge, outwards.

Lean well over to the left so you can easily grasp the end of the blade with your left hand, and have plenty of room to bow with your right. Fig. 5 shows the correct way to hold the tip of the blade and Figs. 6 and 7 the correct way to hold the bow.

Obtaining Notes

The approximate positions of the blade of the saw for the lowest and highest notes is shown in the detail at Fig. 8. The other notes will be found between these two positions by manipulating the blade either up or down with the left hand. On a good saw the player should have no difficulty in getting a complete scale.

It is important to keep the bow in the vertical position as shown in Fig. 4, and held firmly in the correct way as shown in the details.

To produce a note use that part of the bow as shown in Fig. 4. It should

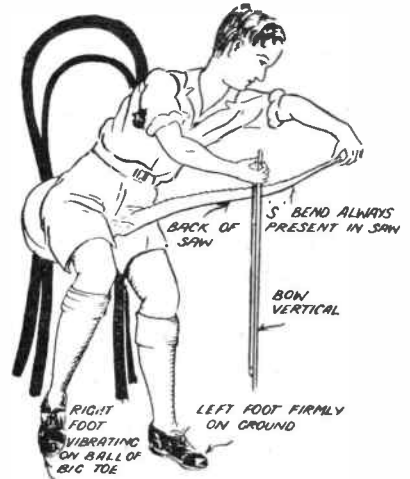


Fig. 4—Helpful detail of playing position

be drawn upwards sharply and the length of the bow used should be 1in. to 2ins. to produce the best notes. Never use the bow downwards. For the best results it is better to bow on the crest of the bend nearest the handle.

Tunes to Play

Having mastered the above instructions the player should now go ahead and try to get a note. Do not forget to vibrate the right foot to keep the note singing, but do not let it develop into an uncontrolled wobble. When satisfied that a good note can be produced, the player can attempt the scale.

When the scale is mastered tunes will be a simple matter. With proficiency one touch of the bow will suffice for several notes of a tune. Slow tunes are the most suitable to attempt, such as "Love's Old Sweet Song."

The note of a saw should be that of a pure mellow whistle. It is an enchanting note and holds an audience spell-bound. One can hardly believe that it comes from a saw at all.

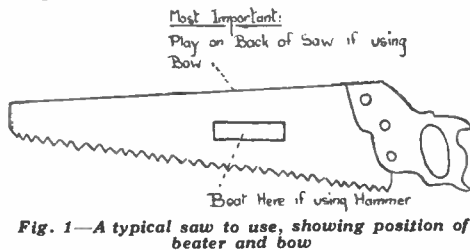


Fig. 1—A typical saw to use, showing position of beater and bow

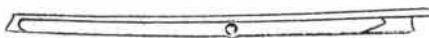


Fig. 2—An ordinary violin bow you need

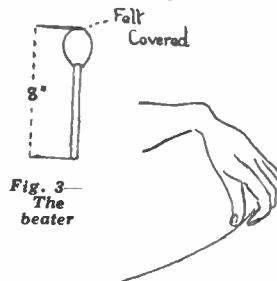


Fig. 5—Left hand on saw

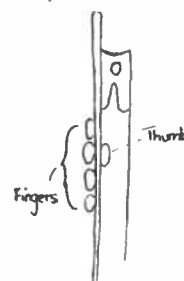


Fig. 7—Side view showing finger positions

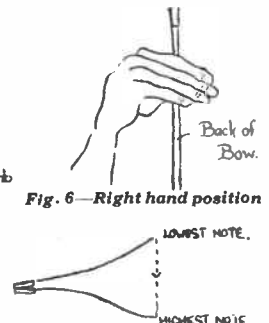


Fig. 6—Right hand position



Fig. 8—Approximate note places

Keep your small odds and ends in this useful DRAWER CABINET

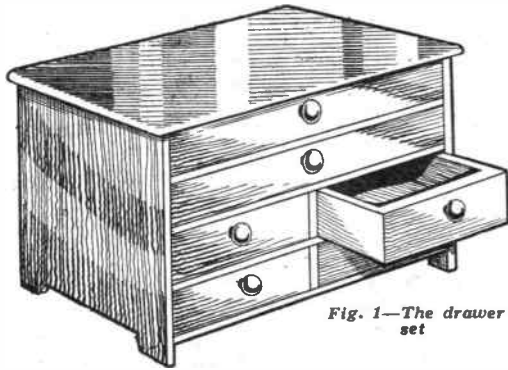


Fig. 1—The drawer set

THE time is drawing near for getting things cleared up and tidy in the workshop ready for the winter campaign of evening work. One interesting little piece of work which might be undertaken very soon is the making of a container for nails and screws. At Fig. 1 is shown a useful type of container in the form of a miniature chest of drawers, and such an article as this should certainly find a place in the shelf of the workshop.

Useful Drawers

Six distinct drawers are contained and they should be labelled and thus made handy for use at all times. Care has been taken in designing this cabinet to get a really convenient size as regards length of drawers and their depth.

There are four small drawers and two long ones, the latter very useful for small oddments and pieces of round rod and such like fittings. The small drawers are ideal for screws, brads, etc., and even these drawers could with advantage be again divided up by means of a thin wood partition down its centre.

Any pieces of hard fretwood are suitable for making the cabinet. A cutting list is given for marking out and cutting the several pieces. In Fig. 2 is given a view of the carcass

of the chest with all dimensions for setting out. All the parts shown here are $\frac{1}{2}$ in. thick, while for the drawers $\frac{3}{16}$ in. wood is suggested.

In making, the four cross partitions should be marked out and cut and placed together to check for length and width. Then the ends are made and the divisions shown marked on in pencil. Make allowance, of course, for the thicknesses of the shelves themselves.

Glue these six pieces together and, after the glue has hardened, mark lines across the ends denoting the centres of the partitions. On these lines drive in some long brass pins. The dotted lines in Fig. 2 show how this is to be done.

The top of the cabinet is $9\frac{1}{2}$ ins. long by $4\frac{1}{2}$ ins. wide and after cutting a piece of these sizes and rounding off the four edges slightly it must be glued and pinned to the ends, making the whole now firm and rigid.

Partitions

The two short division pieces separating the small drawers are next cut and fitted, $\frac{1}{4}$ in. short at the back to allow the back of the cabinet to fall in and lie flush with the sides and the top.

The back of the cabinet is shown in Fig. 3. Square up this piece carefully with the try square or set square, for on it relies to a great extent the true shape of the cabinet and the accurate fit of the drawers. Screw the back panel to the cross partitions and drive in one or two fine nails through the ends to stiffen up.

Each drawer consists of six distinct pieces, as shown in Fig. 4. It will be best to cut one of each part required and then to use this as a template for cutting all the rest. Note that the ends of the drawers lap on to the fronts and backs, and that the bottoms go over the whole and are

nailed through, making a smooth surface for the drawer to run upon.

Front and Knob

The main front of the drawers glue on to the sides and run the whole length to hide the end grain of the sides and the joint between bottom and front.

Make each drawer carefully and fit it into its recess. Finally, to the centre of each front fix a small knob, gluing it into a hole previously made.

CUTTING LIST

- 1 piece—9 ins. by 8 ins. by $\frac{1}{2}$ in.
- 6 pieces— $8\frac{1}{2}$ ins. by 5 ins. by $\frac{1}{2}$ in.
- 1 piece 9 ins. by 5 ins. by $\frac{1}{2}$ in.
- 1 piece— $4\frac{1}{2}$ ins. by 3 ins. by $\frac{1}{2}$ in.
- 4 pieces— $8\frac{1}{2}$ ins. by $4\frac{1}{2}$ ins. by $\frac{3}{16}$ in.
- 1 piece—12 ins. by 6 ins. by $\frac{3}{16}$ in.
- 4 pieces—8 ins. by 4 ins. by $\frac{3}{16}$ in.
- Six small wood or Erinoid knobs.

Neat little card or paper labels can be glued to the front of each drawer denoting its contents, and the whole cabinet finally cleaned up and given a coat of clear varnish, the only parts not being so treated being the outsides and bottoms of the drawers.

The whole usefulness of the cabinet can be made or marred by these drawer fittings. Nothing is more irritating than a sticky drawer—one which does not slide out easily or, having come out, takes a lot of getting in again.

Drawer Construction

It is all really a matter of careful cutting and gluing. Test the sides all together to see they are a uniform size. Glue them firmly between each other with a rightangle in each corner.

If you drive tiny nails through from the outside for additional strength, see that the heads are nipped off or driven below the wood so they do not catch or scratch the surface of the carcass.

Be sure, too, to hold the box parts firmly whilst nailing or the whole thing is likely to collapse. A slight hole should be made for the nail.

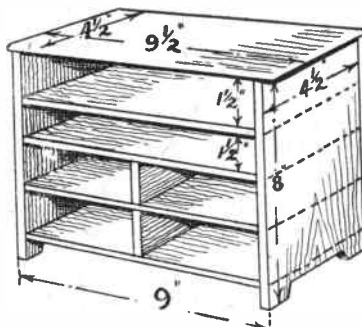


Fig. 2—Construction of framework

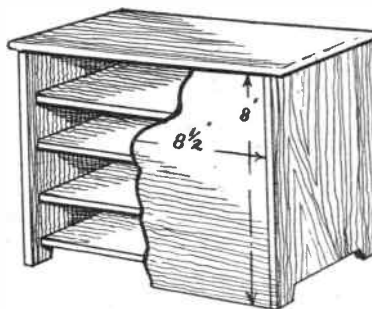


Fig. 3—View from behind

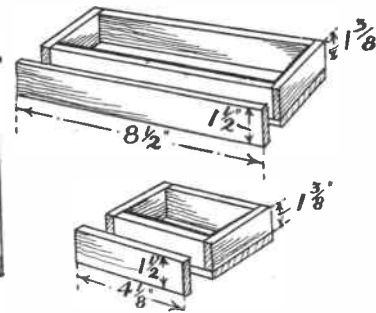


Fig. 4—Details of the drawers

Odds and ends and an ear piece can make AN EAR-PHONE MIKE

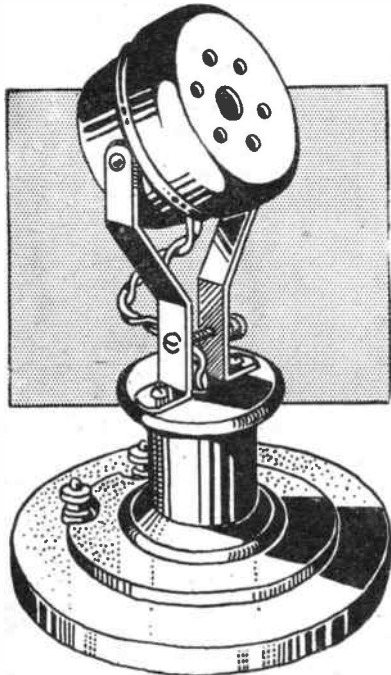


Fig. 1—The Microphone complete

A SIMPLE, efficient microphone is illustrated at Fig. 1. As can be seen, the main part is an ordinary ear-phone. Reproduction, under test, is quite good—amazing, in fact, seeing that no carbon granules are used, nor a battery.

It is only a matter of connecting the microphone to a suitable amplifier, such as a wireless receiver, and turning the volume control knob around to give the maximum output of power. One can then talk, sing, whistle or play an instrument close to the mike (which should be installed in another room) and be heard through the radio set.

Like a Pick-up

The ear-phone microphone works much on the same lines as a pick-up. Unlike condenser microphones and transverse current (carbon granule) types, no battery current is needed in order to "feed" the amplifier, thanks mainly to the permanent magnet and the twin coils which form the "works" in ear-phones and pick-ups, apart from the diaphragms and armatures.

A pick-up, like an ear-phone, resembles a small dynamo in working principle. When the armature, or the diaphragm, is agitated, a low electrical current is generated, this fluctuating in sympathy with the sound waves set up by a gramophone

record (in the case of the pick-up) or by direct speech and sound (in the case of the ear-phone).

The variation of current travels to the amplifier, becomes greatly magnified and is reproduced by the loud-speaker. To prove the "dynamo" effect, simply connect a pair of ear-phones to the leads of a pick-up and draw a finger lightly over the point of the needle in the pick-up.

The slight scratching sound will be heard in the ear-phones. By placing the pick-up on a revolving gramophone record, you will hear it being played quite easily, particularly if the extension leads are long enough to permit you to listen in a different room.

Our ear-phone microphone, therefore, is based on the working principle of the pick-up. You do not require a battery current for pick-ups, so you will not need it for the mike.

The Construction

The advantage of an ear-phone mike is that it can be used in any position, the same as condenser types. However, for convenience, we have arranged it on a stand as shown. The stand parts consist of scraps of wood and odds and ends, so it will cost you nothing to make.

Try and obtain an old ear-phone somewhere, possibly at a second-hand shop dealing in radio parts. Alternatively, you could make use of an ear-phone belonging to headphones which you may have in your possession.

The first part to make is the trunnion for the ear-phone. This consists of a metal fork mounted on a base. An excellent base for the fork pieces is a cotton thread spool of the shape and size shown at Fig. 2. Not only does it serve as a base, but also as a spool for the extension wires which, of course, can be wound around it.

The fork pieces detailed at Fig. 3 are cut from 1/16in. thick sheet brass or tin, copper, etc.

Carefully measure out the bending positions and score them, then drill the fixing screw holes, making one of these holes slightly larger than the others, as you will observe.

Bend the strips to the

shape shown in the back view, Fig. 2, then attach them to the top of the spool 1/4in. apart. The hole in the spool must be left clear.

Try the ear-phone between the fork. If suitable, attach it by driving pivot screws into it. These screws should be a tight fit in the fork pieces. To ensure firm adjustment and security, a suitable bolt is screwed into one of the forks as shown, a milled terminal nut being screwed on its end (the bolt end goes through the larger hole in the other fork, by the way, so the forks can be tightened or slackened easily).

Building the Base

The upper base piece, at Fig. 4, is cut from 1/4in. fretwood. The base for this is 3/4ins. in diameter by 1/4in. thick. Glue the former centrally on the latter, then cut out a 3/4in. diameter base ring from 1/4in. wood (see Fig. 3) and glue it beneath.

When the glue has set, glasspaper the circumference edges neatly. Screw the spool to the centre of the work, driving the screws in from the underside. Use four 1/2in. by 4 flathead iron screws and countersink the holes.

Two small terminals are affixed to the base, the position being centrally between the 1/2in. semi-circles cut in the topmost base piece: The terminals consist of small roundheaded 1/4in. thick bolts, with plain nuts and terminal nuts.

Preparing the Ear-phone

Most ear-phone covers have a central "sound" hole in them about 3/8in. in diameter. The single hole rather interferes with the sensitivity of the microphone, so a good plan is to bore a series of 1/8in. holes around the central hole as shown at Fig. 4.

Use an ordinary drill—a sharp one for preference. A geared hand brace

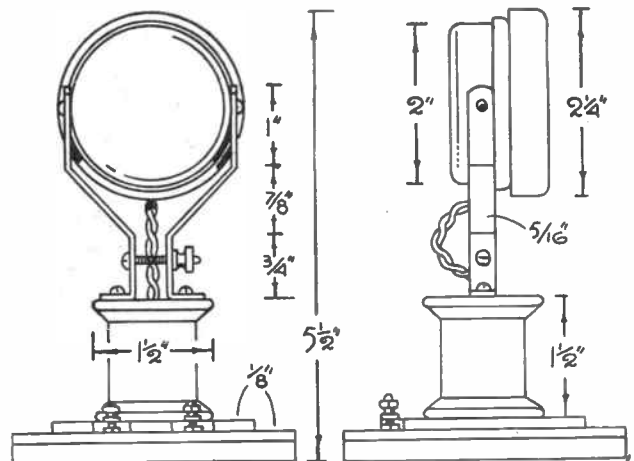


Fig. 2—Back and side view with dimensions

rather than an ordinary brace, should be employed. Drill quickly, but carefully, especially when the drill point is about to break through the bakelite. To prevent the drill point slipping about, each hole position should be deeply marked with a fretwork drill bit.

When drilled, remove the burr (if

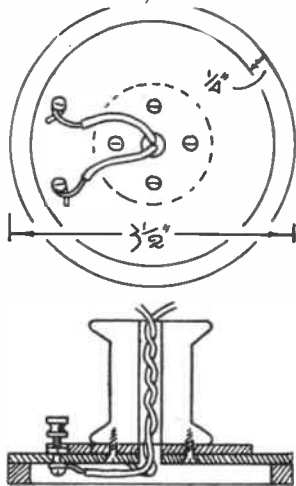


Fig. 3—Details of the base and trunnion strips

any) from the rims of the holes by twisting a larger drill over the holes. Do not rub the surface with glass-paper as you are liable to scratch the polished surface of the ear-phone cover.

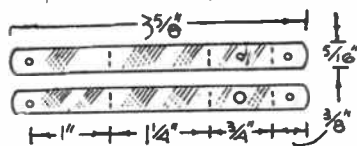
Below the cover is an interior view of an ear-phone, this showing the

magnet poles and coils, including the connections. If you have borrowed an ear-phone, it will be necessary to remove the existing leads and attach shorter ones, using black and white flexible wire.

Bare the ends and twist neat loops with the wire strands exposed. Insert the opposite ends through the hole provided in the side of the ear-phone casing, then slip on the loops to each terminal, fit on the coil connectors, then screw the terminals in place.

Wiring the Ear-phone

The projecting wires are twisted together and inserted down the spool hole to come out at the underside of the base. Set the ear-phone in its trunnion and fix in place. The free ends of the connecting wires are brought along to the terminal bolt heads and secured (see bottom view of base at Fig. 3).



receiver into an amplifier. An ordinary radio programme cannot be heard. Only your own "broadcasting" will be audible. Incidentally, if the mike is not sensitive enough for your set, connect a battery (preferably a 9-volt grid bias battery) in series with the mike.

The direct current helps to "step up" the low current generating by the ear-phone when the sound waves strike the diaphragm. If you wish to make a temporary, super sensitive "microphone" of sorts, connect an ordinary pair of ear-phones to the extension wires running to the pick-up terminals of the wireless set.

There is no need to dismantle the headphones in any way. Simply

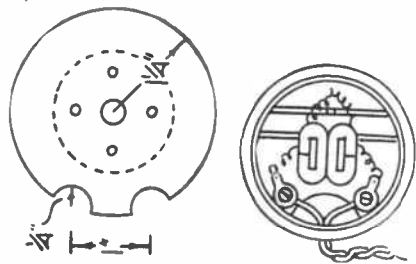


Fig. 4—The earphone parts

The microphone is now complete. For a finish, the stand parts could be enamelled black or merely stained jet black. To use the mike, connect it to the pick-up terminals of the wireless set and pull down the "change over" lever or key.

This lever, or key, converts the

hang the 'phones, by the head band, on a nail or hook, and speak, sing, etc., into them. The fact that two 'phones are working simultaneously makes the "microphone" a doubly-sensitive one.

Excellent results will justify careful following of these instructions.

Two opportunities for Amateur Photographers

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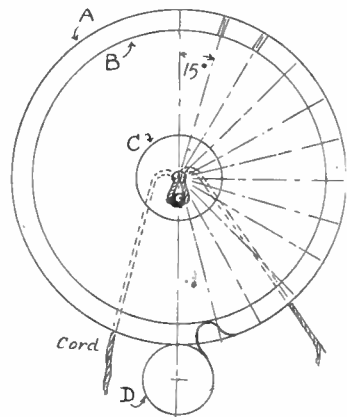
There is both novelty and usefulness in this SHOPPING REMINDER

THIS is the kind of little novelty which can be made with any spare bit of thin fretwood left over. It would be a pleasing and useful present to give any housewife or, perhaps, a sister, who does the family shopping. It would also be an attractive bazaar article and would most likely find a ready sale.

The fretwood should, preferably, be $\frac{1}{2}$ in. thick, and is best of the hard, closed grained kind, not easily split or otherwise broken. Draw the pattern for it on thin paper, the pattern being shown in the diagram.

Draw the vertical line first, and on this strike circle A, $\frac{1}{2}$ ins. dia., B $3\frac{1}{2}$ ins. dia. and C, 1 in. dia. Touching A strike the circle D, $\frac{1}{2}$ in. dia. and draw freehand the lower shape.

Divide the circle A into 24 equal parts of 15 degrees with a protractor,



How to mark out the indicator

and from these points draw radial lines to the centre.

Paste the paper pattern on to the fretwood and cut out the shape. At each division cut a slot to the circle B. The slots should be quite narrow, $\frac{1}{16}$ in. to $\frac{1}{8}$ in. will be enough.

In the centre bore a $\frac{1}{4}$ in. hole then glasspaper off the pattern and rub the shape smooth all over. Glasspaper the slots too, leaving no sharp edges anywhere.

Paper Dial

Get a piece of stiff, white glazed paper, of good quality, and on it strike the circles B and C. Cut out, leaving a disc $3\frac{1}{2}$ in. dia. with a centre hole of 1 in. dia. Glue this to the fretwood shape.

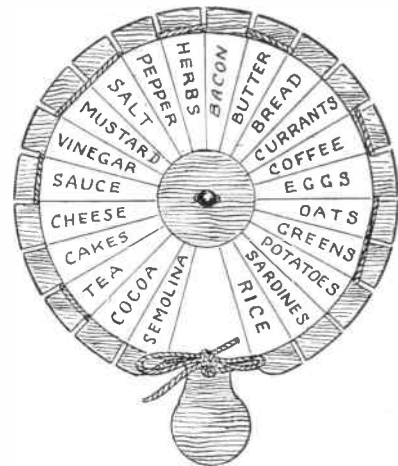
Now, from each slot draw radial lines in ink, as shown in the finished view and in the spaces between the radial lines print in, very neatly, the names of those articles most likely to be required. Print in coloured ink, if any is to hand, the contrast having a pleasing effect.

The names shown are only suggested, but readers may well wish to amend the list to suit their personal needs.

Suitable Finish

The whole article will be much improved in appearance if given a coat of clear varnish. If the wood is to be stained the staining must, of course, be done before the paper disc is glued on. A light coloured wood is better stained, it does not soil so quickly.

The reminder is rendered effective



Note the requirements shown by the cord looped round the names

by adding a cord of some kind, which is wound between the slots to call attention to those articles required. Any thin, preferably coloured cord would serve, about 18 ins. being required.

Thin macrame cord would do, or perhaps, a silk cord from a Christmas card, or almanac. It should be thin enough to enter the slots quite easily.

On this cord thread a large bead to the centre, double the cord and push the ends through the central hole to the back, the bead preventing the cord from being pulled right out. Then pass it round across the slots where required and tie the ends in a neat bow at the bottom.

Model Mosquito—(Continued from page 194)

section and tapering in the length. The fixing tenons are $\frac{1}{8}$ in. in diam. Three, upright, equidistant holes are drilled $\frac{3}{16}$ in. deep in the boss prior to bevelling its edges as shown on the pattern page.

Insert a heavy plain pin through the bosses, then glue the spinners on top. Leave aside to dry. When ready, pare and glasspaper the work correctly, then glue the blades in place. By following these instructions to the letter, you will produce very neat, life-like airscrews.

It is now only a matter of pressing the projecting points of the pins into the nose ends of the nacelles. A small, thin washer should go between the nacelles and the bosses to facilitate the free movement of the propellers.

The exhausts on the "Mosquito" aircraft differ greatly from the usual "Spitfire" type. There are five small pipes at each side of the engines, the pipes sloping down at an angle. The best way in which they can be

suggested is by means of beheaded panel pins, the points of same being bent at right angles and then stuck into the wood.

Small air vents also go beneath the engines, just in front of the wheel forks. The air vents are wedge-shaped, as you can gather from Figs. 3 and 4. A mudguard for the wheels (a bent strip of tin) could be added.

The four cannon barrels are gramophone needles stuck into the wood. It is advisable to drill the holes for the entry of the needles. The four machine guns are suggested merely by gouging four slots in the "belly" of the fuselage. A useful gouge is a sharpened shell bit ($\frac{1}{8}$ in. wide) or a piece of umbrella rib.

Finishing Colours

The model should be given a camouflage finish. Dark brown and green poster paint are the usual camouflage colours, the various outlines being done with black paint.

The underside of the work could be light grey. Only the top of the wings, tail, fin and fuselage should be camouflaged, please note. The wheels, like the fork wires, could be black, including the mudguards, if any.

The propeller blades can be grey, with white tips. The hubs can be grey too, but you could coat them with silver paint, including the exhaust pipes. The cabin windows are suggested with white paint, lined with black stuff, or as one reader has discovered, black thread glued over the white surface simplifies matters greatly and also suggests a window frame in relief.

The targets on the upper side of the main wings are done blue and white, the side targets on the fuselage being done red, white and blue, including the fin colours. If you can obtain suitable transfers, of course, they should be used.

Stick them on flat with clean paste and a duster.

