

HOBBIES WEEKLY

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MARCH 9th 1955

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How to build 'Midge' HOBBIES' NEW SINGLE-SEAT CANOE

*PBK10—Designed
by P. W. Blandford*



THIS new canvas-covered rigid canoe is developed from the very successful PBK11, first published in *Hobbies Weekly* four years ago, and used by hundreds of readers in all parts of the world. Although PBK10 is the same size as PBK11 it has faster lines and is even easier to build. It is quite cheap, many people having built this

canoe for less than £6.

'Midge', as it is named, is designed for a normal load of 300 lb., which means a man or boy with plenty of camping kit. It will float in 4ins. of water, and is at home on lake, river or canal—or even on the sea in experienced hands. Construction is easy. There are no complicated joints to cut, and you

can do all the work with the usual handyman's tools.

So that you can be certain that your canoe will be the right shape, a full-size drawing of the main frames and end posts is available (see panel on page 355). This avoids the risk of error and disappointment from scaling up small drawings.

The frames are best made from plywood. This should be of a marine quality (marked B.S.S. 1088), which is bonded with a waterproof glue, but the drawing shows a more economical way of building up the frames from packing-case wood or other softwood, if you wish.

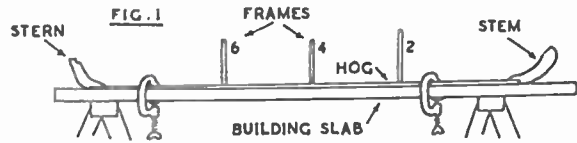
Mark out the frames from the drawing, using carbon paper, and cut them out with a coping saw or coarse fret-saw. Clean up the edges with a rasp and glasspaper. Fit the bottom board bearers and other pieces shown on the frame drawing and make the end posts.

All joints are glued as well as screwed.

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

*For Modellers, Fretworkers
and Home Craftsmen*

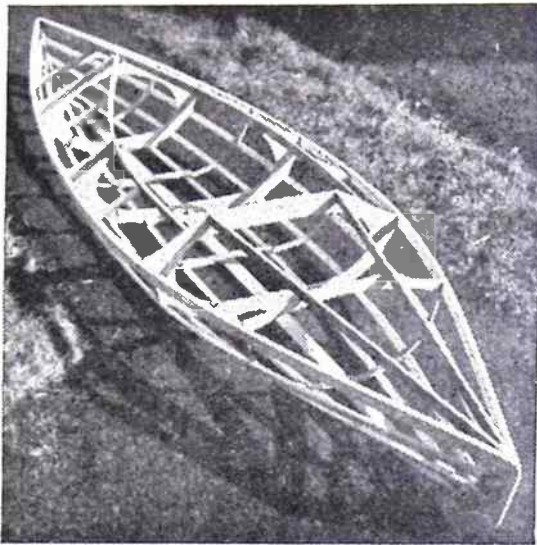
4^D



Use fully waterproof synthetic resin glues. Follow the makers' directions, and you will build a framework of tremendous strength.

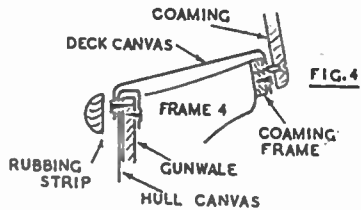
Make the hog (see general drawing). All of the lengthwise parts may be of

The General Drawing for this Canoe will be found on the inside back cover



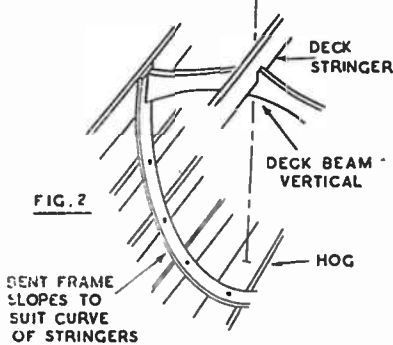
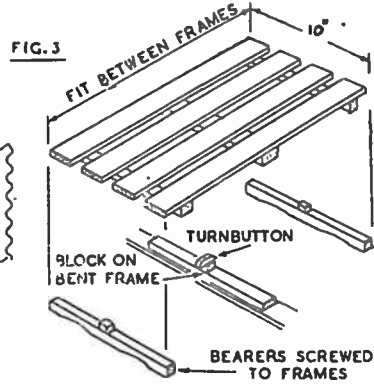
The complete framework, viewed from the stern

any straight-grained wood. Spruce makes the lightest canoe, but parana pine and many of the Empire hardwoods are suitable. It is particularly important that the hog (A) should be



straight. Screw on the main frames and end posts. Check their accuracy with a try square.

The framework has to be assembled on a building slab (Fig. 1). This is any straight and flat plank. It is only needed for a few hours, so you may be able to borrow one, if you have nothing suitable. With the framework on the slab, stretch a string between the end



posts and see that everything lines up. If necessary, put temporary struts to the frames. Fix the gunwales (B) with two screws at each crossing. Start at the middle, and work towards the ends,

MATERIAL SCHEDULE

All wood should be straight-grained soft or hardwood. Lengths are full, widths and thicknesses are finished. Plywood should be marine quality (B.S.S. 1088).

Part	Name	No. off	Length	Width	Thickness
A	Hog	1	9ft. 8ins.	1½ins.	½in.
B	Gunwale	2	11ft. 6ins.	1½ins.	½in.
C	Coaming frame	2	4ft. 6ins.	½in.	½in.
D	Deck stringer	1	3ft. 6ins.	1½ins.	½in.
E	Deck stringer	2	3ft. 6ins.	1½ins.	½in.
F	Stringer	6	11ft. 6ins.	½in.	½in.
G	Bent frame	4	3ft. 0ins.	1in.	½in. ash
H	Bottom board	8	2ft. 0ins.	2ins.	½in.
I	Keel	1	10ft. 0ins.	½in.	½in.
J	Bilge keel	2	4ft. 6ins.	½in.	½in.
K	Rubbing strip	2	11ft. 3ins.	½in.	Half-round
L	Cockpit coaming	2	4ft. 6ins.	3ins.	½in., preferably mahogany
M	Cockpit coaming	1	1ft. 6ins.	4ins.	½in., preferably mahogany
—	Back rest	2	7ins.	2ins.	½in. ash
—	Back rest	1	7ins.	1in.	½in. ash

Sawn frames and end posts: ½in. or ¾in. plywood. A piece 34ins. x 30ins. will cut all parts. Alternatively build up from strips of softwood, as on drawing.
Fabric: Hull—1 piece 12ft. x 36ins., 15ozs. proofed canvas. Deck—1 piece 12ft. x 32ins., 12 ozs. proofed canvas. (Or cut both pieces from 1 piece 15ozs. canvas 72ins. wide.)
Sundries: Approximately 2 gross countersunk brass screws, 1in. x gauge 5 or 6, plus a few smaller and larger sizes.
½lb. of ½in. copper tacks.
Pack of waterproof synthetic glue and tube of Bostik 252.
Approximately 2 quarts paint or varnish.

OUR PLANS SERVICE

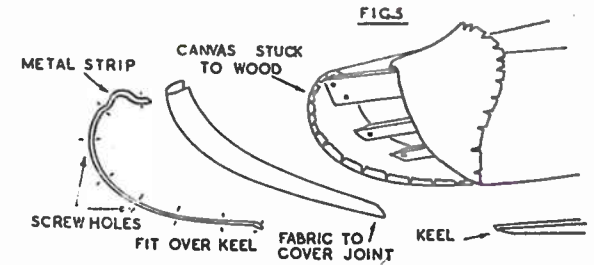
PBK10

A drawing showing the main frames and some other parts full-size is available from the Editor, 'Hobbies Weekly', Dereham, Norfolk, price 5s. 6d. post free. A drawing showing the construction of paddle, sailing gear, and other accessories is also available, price 2s.

The designer will answer questions concerning canoeing, providing a stamped addressed envelope is enclosed. The designer is the owner of the copyright in this canoe, but amateurs are permitted to build canoes for their own use.

progressing a little at each side in turn. Check frequently to see that distances between points are the same along each gunwale. Cut the ends with their inside edges bevelled to glue and screw to the end posts. The glues are 'gap-filling', which means that if your joints are not as good as they might be, the glue will fill the space and be just as strong.

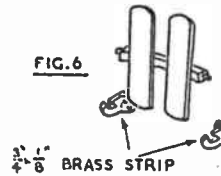
Fix the coaming frames (C) and deck stringers (D and E), screwing them to frames and ends. At frame 2 the deck



stringer is supported by a notched block. At frame 6 the stringers are cut to fit notches in the frame. Fix the top stringer (F) at each side, bevelling its ends for fitting in the same way as the gunwales.

At this stage the framework may be removed from the building slab and inverted for convenience in fixing the other stringers (F). Support it evenly so that there is no risk of distortion. The bottom stringer will have to be twisted at the ends, but do not do this excessively—cut the bevel diagonally so that the end fits against the end post.

The ash bent frames (G) may be fitted without glue. They should not need steaming, but if they are stubborn, soaking in hot water will make them pliable. To fit a frame, force it down and cramp it to each gunwale, while ½in. screws are inserted at each crossing. The end frames (1 and 7) slope a little to



match the curve of the framework. Fit the deck beams (frame drawing), checking their final sizes against the actual craft (Fig. 2). At frames 3 and 5 put struts between the frames and the coaming frame (see general drawing).

This article will be concluded in next week's issue. Be sure not to miss your copy

Keep them puzzled with

THE DISKS OF QUONG LU

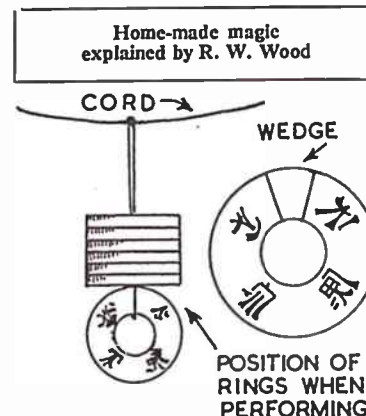
A CAPITAL trick that the amateur magician can easily make for himself with the simplest of tools is called the Disks of Quong Lu.

From a piece of thin plywood cut out seven disks, each 1½ins. in diameter. Cut or drill a hole in the centre of each disk ½in. in diameter. The disks should next be glasspapered and finally finished in bright green or red enamel. Imitation Chinese characters should be painted round each disk to give an authentic Oriental atmosphere. Red characters on a green ground look very well.

Use a Fine Blade

When the enamel is thoroughly dry cut a small wedge-shaped segment from one of the disks. This should taper from ½in. on the outside edge to ¼in. It must be cut out with a very fine blade in the fretsaw. It is intended that the wedge be removable during the performance of the trick, which will now be explained.

Keep the faked disk concealed in the hand while passing the others for careful examination. A piece of cord is



also shown and examined. This should be about 4ft. long. When the disks are returned place them aside on a table, adding the faked disk. Remark casually that everything having been examined, there can be no possibility of deception.

Now take the faked disk, with the wedge in position, and pass the cord through the hole, allowing the disk to hang in the loop that is formed when you hold both ends of the cord. Everyone can see that the disk is fairly on the cord.

Next thread both ends of the cord through the holes in the remaining disks and allow them to run down the cord and rest on the faked disk. Tie a knot in the cord about 6ins. above the top disk and pass both ends to two spectators. A large handkerchief or scarf should then be draped over the suspended disks.

No One will Notice

Finally reach under the cover, take the faked disk, draw out the wedge, slip it from the cord and drop it into the left sleeve, having replaced the wedge. Of course, this releases the remaining disks, and you drop them into someone's hand, leaving disks, cord and handkerchief to be inspected by the puzzled audience.

No one ever notices that an extra disk is used, for no one ever troubles to count them! That, by the way, is the reason for using so many disks.

A Working Model Motor Launch

THE rudder (28) is cut from $\frac{1}{4}$ in. wood and shaped to section, and the rudder-bar (29) is shaped from medium gauge wire. Details of these can be seen on the design sheet. The rudder must be drilled vertically as shown by the dotted lines. Prise open two small screw eyes far enough to take the rudder-bar. Screw them into the transom, insert the rudder-bar and rudder complete, and then close up the screw eyes with pliers.

necessary, by placing a piece of card under the motor bed.
To skin the deck, cut a thin card template to fit over the whole of it, but remember to cut away openings for the seats, battery, motor and rudder hatch. Each hatch opening is $\frac{1}{4}$ in. all round less than the hatch itself. It is advised to check the sizes of the actual hatches before cutting the openings. The illustration of the finished model should be referred to in this instance. Allow the deck to run in a wide V,

strip round the opening (Fig. 11). Make up the hatch (31) using a piece of thin plywood as shown on the design sheet with $\frac{1}{4}$ in. square strip glued on all round the underside. The section in Fig. 12 shows this clearly. Make the hatch a reasonably tight fit, so that it will not come off too easily. The same method is used in the making of the other two hatches.

Making the Seats

For the front seat, cut out pieces 37, 38 and 39, as in Fig. 13, and shape as necessary. Glue together pieces 37 and 38. Pieces 39 are glued to former 7 and

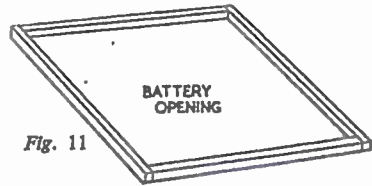


Fig. 11

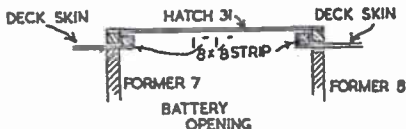


Fig. 12

Connect the rudder-bar to thin wires (18) by tying pieces of thin cord to the looped end and leading it through the screw eyes under pieces 17, tying them to loops in the ends of wires (18). Now tie another long piece of cord to one loop of a wire (18). Lead it through formers 8 and 7 and the screw eye. Take it one turn round steering column (26) as in Fig. 10, and then carry on through the other screw eye and formers 7 and 8 to tie off on the remaining loop of wire (18). Make sure that the cord rests in the groove of the steering column before tying off. It may be necessary to adjust the tautness of the cord to enable the rudder to swing smoothly, so allow a little extra length of cord before cutting off.

Fixing the Motor

You can now fix the motor to its bed (piece 30) as shown in Fig. 3A. Glue will hold the motor satisfactorily, but you can screw it down if preferred, across piece 13. The rubber band can now be placed round the pulleys on the propeller shaft and motor. The pulleys, of course, should be in perfect alignment and the rubber band should be just tight enough to turn the motor when the propeller is rotated by hand. Adjustment to the band can be made, if

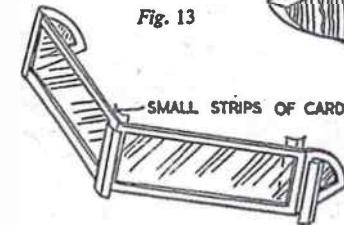


Fig. 13



Fig. 15

COMPLETE KIT FOR 35/-

To build this splendid model you can buy a complete Kit (No. 3096), including a Mighty Midget motor and propeller unit, from any Hobbies branch, or post free from Hobbies Ltd., Dereham, Norfolk, price 35/-.

The motor, price 13/-, and propeller unit, price 7/-, both post free, can be supplied separately if required.

overlapping formers 6 and 8. You will see that this is necessary because the windcreens are set at an angle. Use the card template to mark out the plywood, and when this is cut out, glue and pin in place by the same means as described for the sides.

In making the hatch for the battery opening, glue four pieces of $\frac{1}{4}$ in. square

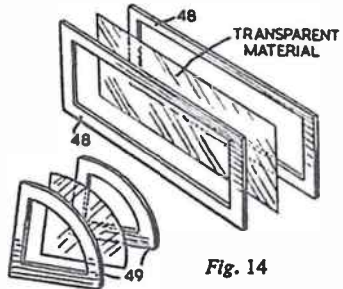


Fig. 14

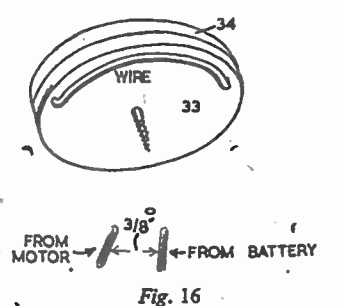


Fig. 16

the seat is now ready to be rested on these supports. To give the impression of upholstery, the back of the seat can be scalloped as indicated in the finished picture. Repeat this method in making the back seat. It is advised not to fix the back seat permanently in case replacement is necessary, or adjustments desirable, to the rubber band.

The windscreen is made from transparent material sandwiched between pieces of plywood. Take two pieces (48) cut from thin plywood, and between them glue a piece of the 'window' as in Fig. 14. Repeat this, making two

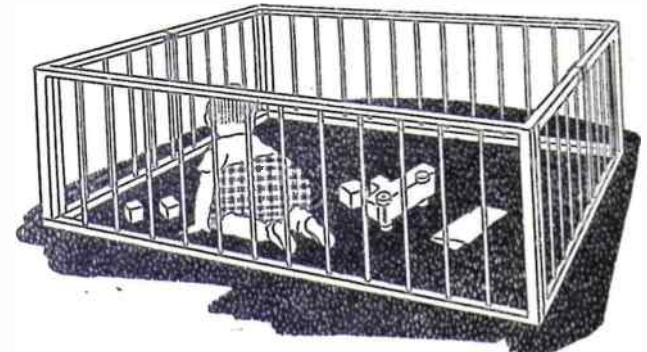
● Continued on page 361

AN EASILY-MADE PLAY-PEN

THE idea of the play-pen is not, as music hall jokes would have us believe, for mother to sit in while the children play around, but to keep toddlers playing happily out of the range of kettles, fires, electric stoves or other dangers. It enables mother to work anywhere in the house without constantly worrying about junior. She knows that he is safely in the play-pen, which is really an essential for the busy housewife.

For Outdoor Use

The pen is suitable for outdoor use during the summer, when it can be stood on the lawn to enable the child to get the maximum amount of fresh air and sunshine. If the sun is too hot an awning can be erected to give protection against burning. Lash four poles to the corners and string a piece of material across the top. An old sheet or blanket will do nicely.



Making the Slide Frames

You will see from the illustration that there are two side frames and two ends. The ends are cut in half and hinged together to fold inwards, as seen in Fig. 1.

screws or nails, with the addition of glue to each joint, as in Fig. 2, or they can be mortised and tenoned as in Fig. 3. The latter makes a stronger job, but requires the use of a tenon saw and chisel. The

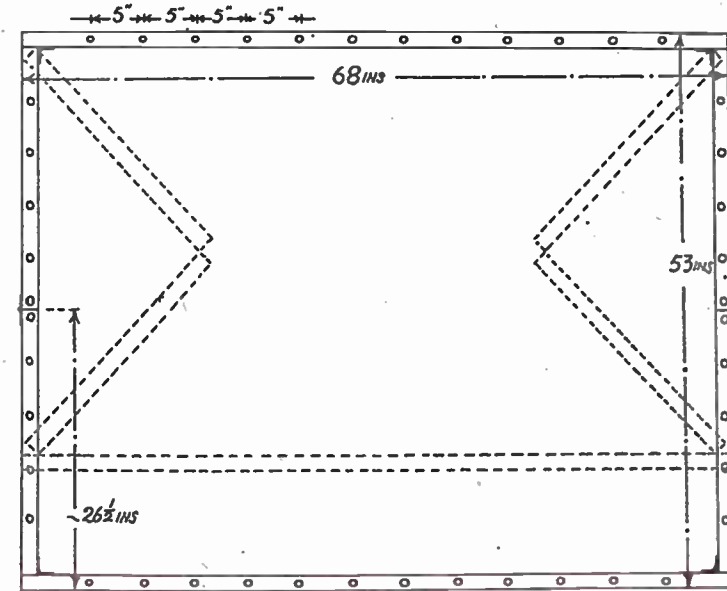


Fig. 1

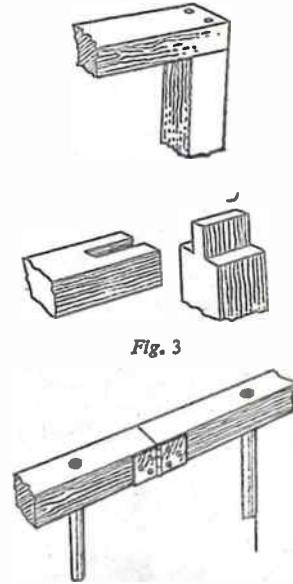


Fig. 3

Fig. 4

One advantage of this particular pen is that it is made to fold flat, so that it can easily be stored when not in use. When folded it is only 5ft. 8ins. long and 2ft. high and the total thickness about 6ins. It opens out, however, to 5ft. 8ins. by 4ft. 5ins.—big enough to allow two children plenty of room to play happily.

Make up the side frames first from soft wood and dowel rods. The long rails are 68ins. by 1 $\frac{1}{2}$ ins. by 1in. The uprights are 1 $\frac{1}{2}$ ins. square and 2ft. long. Drill $\frac{1}{4}$ in. holes at 5ins. intervals for the dowel rods. The holes will, of course, be identical in each rail. The side frames can be simply butted together with

joints should be marked carefully before cutting.

When the rails have been cut and the round rod trimmed to size, commence by laying one long rail on the bench or floor and prepare the rods by dipping one end of each into glue. Tap all the rods into the rail until firmly home.

Tip the other ends of the rods with glue and lay the top rail in position.

● Continued on page 358



Books to Read!

A review of books of interest to modellers, craftsmen and hobbyists generally, published during the past few months.

The Amateur's Lathe

by Lawrence H. Sparey
GARAGE proprietors, light engineers and amateur workers are among those who will find in this book much of interest. The author has given a complete course of instruction embracing almost every process that can be accomplished on a small lathe with a new approach to the amateur's problems. It is a truly practical work by a man with full appreciation of the difficulties besetting the average owner with his small workshop and necessarily small lathe.
Published by George Newnes Ltd., Tower House, Southampton Street, Strand, W.C.2—Price 15/-.

Flying Model Aircraft

by L. J. Laidlaw-Dickson
THE author, as editor of *Model-maker*, is particularly well qualified to write about the building of model aircraft that fly, and the reader will find all stages of the craft, from the making of the model to the actual flight, simply and concisely explained. A comprehensive review of what is, as the author suggests, a hobby in which there are no age limits.
Published by W. & G. Foyle Ltd., 119-125 Charing Cross Road, London, W.C.2—Price 2/6.

Fundamentals of Transistors

by L. M. Krugman
EVER since the point contact transistor was announced by the Bell Telephone Laboratories in 1948, considerable effort has been directed towards the improvement of transistor manufacturing and circuit design techniques. This work, intended primarily for the technician and amateur, explains the use of a device which acts like a triode, yet with its protective housing is so small as to be used in hearing aids.
Published by Chapman & Hall, 37 Essex Street, London, W.C.2—Price 21/-.

How to Build Children's Toys and Furniture

by Norman Cherner
AS the father of two boys, Mr. Cherner knows a good deal about children's interests and activities. Planned according to age levels, this how-to-build-it book gives parents an

insight into the kind of toys and furniture that children like at different ages, and then it goes on to show exactly how to construct them. There are 80 pages of plans and specifications, and more than 200 ideas for toys and furniture. Each piece is shown in exploded views and working drawings so that the reader can see at a glance how all the parts are assembled.
Published by Crosby Lockwood & Son Ltd., 26 Old Brompton Road, London, S.W.7—Price 15/-.

Teach Yourself Handweaving

by Eve Cherry
ONE of the series in the *Teach Yourself Series*, this book explains that although handweaving is not difficult it does demand patience in the early stages and meticulous attention to details. It emphasises that the beginner cannot expect to grasp the whole art of weaving in a few weeks, but that the fascination of the craft lies in the fact

that, however expert you may become, there are always new channels to explore. The book explains how the hand-loom owner can weave fabrics for home and family at a fraction of the cost of a power-loom product.
Published by The English Universities Press Ltd., 102 Newgate Street, London, E.C.1—Price 6/-.

Things a Boy Can Do

by Arthur L. Woolf
MOST boys like doing things for themselves, and this book will help them in their endeavours. There is a chapter describing the making of three-dimensional pictures which it is certain that every boy would like to try his hand at. Pets, hobbies, recreations, and a host of other activities are included in this comprehensive volume.
Published by W. Foulsham & Co. Ltd., 20 & 21 Red Lion Court, Fleet Street, London, E.C.A.—Price 8/6.

● Continued from page 357

Easily-made Play-pen

Tap gently into place, using a mallet or hammer. If the latter is used an odd piece of wood should be laid on the rail to cushion the blows and prevent marking. Coax the rods into the holes, and once they are all in the rail can be knocked firmly home. The tenons on the upright rails can now be glued and knocked gently into position; secure with a single nail or small dowel driven

hinges, as shown in Fig. 4. Hinges should, of course, be on both top and bottom rails, making four in all. Eight similar hinges are needed for joining the ends to the sides. A detail of this is shown in Fig. 5. They should be screwed to top and bottom rails of sides and ends. To keep the whole assembly rigid when in use, two bolts should be fixed inside the top end rails opposite the hinges as shown in Fig. 6. Nip the flanges with a pair of pliers so that the bolt is reasonably tight. Clean up carefully with glasspaper,

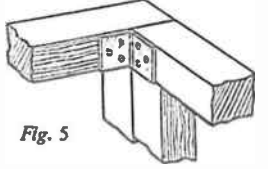


Fig. 5

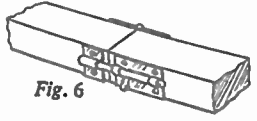


Fig. 6

right through. Wipe off excess glue and lay aside to dry. Make two complete sides in this manner.

The Ends

The end rails are made up in exactly the same way. They measure 53ins. long and 2ft. high. When completed they are cut in halves and joined together again on the outside by means of stout

making sure that there are no splinters. Pay particular attention to the hinges and file off any sharp edges. The need for these precautions is obvious.

The pen can now be stained and varnished or painted with plastic enamel paint. Two or three coats are usually sufficient to give a high gloss finish. (M.P.)

A JOB FOR THE HANDYMAN

Making Your Pictures Brighter

By Victor Sutton

HAVING recently redecorated some rooms I realised how dull the usual pictures can look and yet with a little expense one can considerably improve these. Some were up to date, others looked quite weary and those with passe-partout framing were likely to come apart, due to the weight. It is an interesting job for a wet day.

First of all, I tackled the passe-partout pictures. This material is quite easy to use with a little patience. One can now get a wide range of shades and care should be taken to choose the most suitable colours when a room has been freshly decorated. Passe-partout has a very definite outline about it but shades of brown, white, red, blue, gold, green, and silver will give many new ideas. Perhaps we are all inclined to become too much in favour of black. Most of the newer versions have the necessary score lines marked, which prevents the making of untidy turn-over edges.

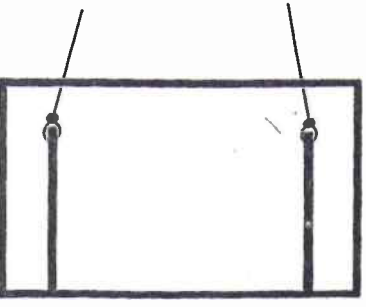
Some art and craft shops now stock packets of stout transparent sheeting, which is better than the heavier glass material.

You cannot make a neat job of the well-worn picture without a completely fresh start. Strip away the old passe-partout and the backing cardboard. The best medium for backing is good class Bristol board, which can be had in sheets of 22ins. by 30ins., and the stoutest only costs about 1/8 and would be ample for several pictures. True up the picture, glass and backing so that a very neat and straight edge is made all round. If not the passe-partout will bulge in an ugly manner on the corners. Be sure you have the picture ready when you have damped the passe-partout, because this is very sticky and once set down will grip and be difficult to readjust.

Probably the surround has gone a dirty shade and this can be replaced when the picture is made up again. One can get various boards at any good craft shop. I have used pasteboard and fashion drawing-board and some photographer's dealers stock quite good mounting material. The neat bevel edge does much to improve finish and a visit to a model shop can equip you with a splendid cutting tool for about 1/3. I find these ideal for such work and better in every way than a razor blade or ordinary pocket knife.

Hangers are often the weakest spot in this type of picture but you can now buy very stout kraft texture hangers with small rings let in. Remember that the passe-partout picture has no wooden

frame and, therefore, the weight is all thrown on to the cardboard backing. The sketch shows how the hangers can be augmented with strips of commercial gumstrip from the hanger to base of back of picture.



Some frames dull down considerably over a period of years. Plain wooden frames always look better with a coat of thin varnish, which you can get at any craft shop. Those used for art work are in small bottles, easy to apply and very durable. The same applies to pictures which will take gold, old gold, bronze and silver, and here again much renovation work can be done in one evening. Picture frames, when tackled, need to

be carefully examined. A perfectly smooth frame may be found to have a deep ribbing of plaster, which may have chipped and will probably powder off when cleaned with glasspaper. Clean the frame down, if it has been a metallic shade, and apply a thin coat of light buff flat paint. This will give you a sound base for the final coat.

Dirt on the inside of the glass should be cleaned off before reassembling, but if you are not careful you can clean the front of glass and not notice the dirt on the inside. Painting the edge next to the glass is tricky but a postcard to keep the paint in line and off the glass will obviate this difficulty.

Perhaps you have some interesting photographs which will enlarge and give you happy reflections of past holidays. Photograph tinting is becoming most popular and full instructions can be had at any good class photographer's suppliers. If you do not use passe-partout then why not visit the local second-hand dealers for a few frames? Most of them have picture frames tucked away which can be purchased cheaply.

The crooked picture puts the room out of gear, but you can remedy this promptly. Cut some 2ins. squares of fine glasspaper and glue on the bottom two corners of the picture with the rough side to the wall. This will grip and keep the picture upright in spite of all vibrations.

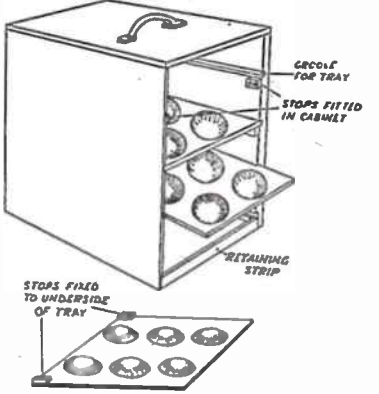
A Useful Portable Cabinet

CAKE trays make very useful containers for small items such as screws, pins, cotters, nuts and washers.

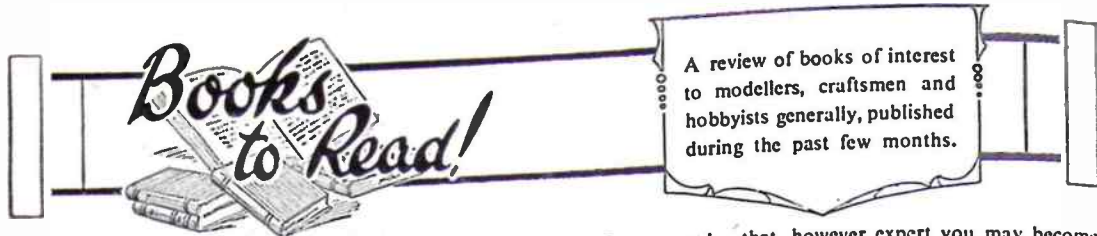
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A leather strap makes for easy carrying. The bottom compartment is useful for a few small tools such as pliers, tack hammer and, perhaps, an adjustable spanner. A retaining strip



keeps the tools from sliding out when the cabinet is lifted. (A.E.H.)



The Amateur's Lathe

by Lawrence H. Sparey
GARAGE proprietors, light engineers and amateur workers are among those who will find in this book much of interest. The author has given a complete course of instruction embracing almost every process that can be accomplished on a small lathe with a new approach to the amateur's problems. It is a truly practical work by a man with full appreciation of the difficulties besetting the average owner with his small workshop and necessarily small lathe.

Published by George Newnes Ltd., Tower House, Southampton Street, Strand, W.C.2.—Price 15/-.

Flying Model Aircraft

by L. J. Laidlaw-Dickson
THE author, as editor of *Model-maker*, is particularly well qualified to write about the building of model aircraft that fly, and the reader will find all stages of the craft, from the making of the model to the actual flight, simply and concisely explained. A comprehensive review of what is, as the author suggests, a hobby in which there are no age limits.

Published by W. & G. Foyle Ltd., 119-125 Charing Cross Road, London, W.C.2.—Price 2/6.

Fundamentals of Transistors

by L. M. Krugman
EVER since the point contact transistor was announced by the Bell Telephone Laboratories in 1948, considerable effort has been directed towards the improvement of transistor manufacturing and circuit design techniques. This work, intended primarily for the technician and amateur, explains the use of a device which acts like a triode, yet with its protective housing is so small as to be used in hearing aids.

Published by Chapman & Hall, 37 Essex Street, London, W.C.2.—Price 21/-.

How to Build Children's Toys and Furniture

by Norman Cherner
AS the father of two boys, Mr. Cherner knows a good deal about children's interests and activities. Planned according to age levels, this how-to-build-it book gives parents an

insight into the kind of toys and furniture that children like at different ages, and then it goes on to show exactly how to construct them. There are 80 pages of plans and specifications, and more than 200 ideas for toys and furniture. Each piece is shown in exploded views and working drawings so that the reader can see at a glance how all the parts are assembled.

Published by Crosby Lockwood & Son Ltd., 26 Old Brompton Road, London, S.W.7.—Price 15/-.

Teach Yourself Handweaving

by Eve Cherry
ONE of the series in the *Teach Yourself* Series, this book explains that although handweaving is not difficult it does demand patience in the early stages and meticulous attention to details. It emphasises that the beginner cannot expect to grasp the whole art of weaving in a few weeks, but that the fascination of the craft lies in the fact

Continued from page 357

Easily-made Play-pen

Tap gently into place, using a mallet or hammer. If the latter is used an odd piece of wood should be laid on the rail to cushion the blows and prevent marking.

Coax the rods into the holes, and once they are all in the rail can be knocked firmly home. The tenons on the upright rails can now be glued and knocked gently into position; secure with a single nail or small dowel driven

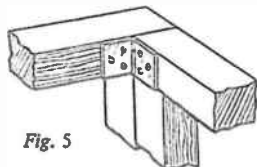


Fig. 5

right through. Wipe off excess glue and lay aside to dry. Make two complete sides in this manner.

The Ends

The end rails are made up in exactly the same way. They measure 53ins. long and 2ft. high. When completed they are cut in halves and joined together again on the outside by means of stout

that, however expert you may become, there are always new channels to explore. The book explains how the hand-loom owner can weave fabrics for home and family at a fraction of the cost of a power-loom product.

Published by The English Universities Press Ltd., 102 Newgate Street, London, E.C.1.—Price 6/-.

Things a Boy Can Do

by Arthur L. Woolf
MOST boys like doing things for themselves, and this book will help them in their endeavours. There is a chapter describing the making of three-dimensional pictures which it is certain that every boy would like to try his hand at. Pets, hobbies, recreations, and a host of other activities are included in this comprehensive volume.

Published by W. Foulsham & Co. Ltd., 20 & 21 Red Lion Court, Fleet Street, London, E.C.4.—Price 8/6.

hinges, as shown in Fig. 4. Hinges should, of course, be on both top and bottom rails, making four in all.

Eight similar hinges are needed for joining the ends to the sides. A detail of this is shown in Fig. 5. They should be screwed to top and bottom rails of sides and ends.

To keep the whole assembly rigid when in use, two bolts should be fixed inside the top end rails opposite the hinges as shown in Fig. 6. Nip the flanges with a pair of pliers so that the bolt is reasonably tight.

Clean up carefully with glasspaper,

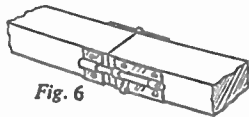


Fig. 6

making sure that there are no splinters. Pay particular attention to the hinges and file off any sharp edges. The need for these precautions is obvious.

The pen can now be stained and varnished or painted with plastic enamel paint. Two or three coats are usually sufficient to give a high gloss finish. (M.P.)

A JOB FOR THE HANDYMAN

Making Your Pictures Brighter

By Victor Sutton

HAVING recently redecorated some rooms I realised how dull the usual pictures can look and yet with a little expense one can considerably improve these. Some were up to date, others looked quite weary and those with passe-partout framing were likely to come apart, due to the weight. It is an interesting job for a wet day.

First of all, I tackled the passe-partout pictures. This material is quite easy to use with a little patience. One can now get a wide range of shades and care should be taken to choose the most suitable colours when a room has been freshly decorated. Passe-partout has a very definite outline about it but shades of brown, white, red, blue, gold, green, and silver will give many new ideas. Perhaps we are all inclined to become too much in favour of black. Most of the newer versions have the necessary score lines marked, which prevents the making of untidy turn-over edges.

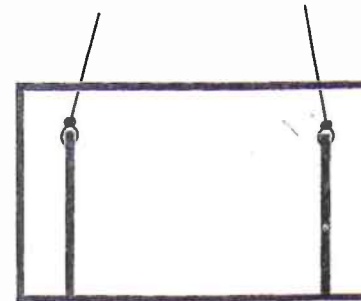
Some art and craft shops now stock packets of stout transparent sheeting, which is better than the heavier glass material.

You cannot make a neat job of the well-worn picture without a completely fresh start. Strip away the old passe-partout and the backing cardboard. The best medium for backing is good class Bristol board, which can be had in sheets of 22ins. by 30ins., and the stoutest only costs about 1/8 and would be ample for several pictures. True up the picture, glass and backing so that a very neat and straight edge is made all round. If not the passe-partout will bulge in an ugly manner on the corners. Be sure you have the picture ready when you have damped the passe-partout, because this is very sticky and once set down will grip and be difficult to readjust.

Probably the surround has gone a dirty shade and this can be replaced when the picture is made up again. One can get various boards at any good craft shop. I have used pasteboard and fashion drawing-board and some photographer's dealers stock quite good mounting material. The neat bevel edge does much to improve finish and a visit to a model shop can equip you with a splendid cutting tool for about 1/3. I find these ideal for such work and better in every way than a razor blade or ordinary pocket knife.

Hangers are often the weakest spot in this type of picture but you can now buy very stout kraft texture hangers with small rings let in. Remember that the passe-partout picture has no wooden

frame and, therefore, the weight is all thrown on to the cardboard backing. The sketch shows how the hangers can be augmented with strips of commercial gumstrip from the hanger to base of back of picture.



Some frames dull down considerably over a period of years. Plain wooden frames always look better with a coat of thin varnish, which you can get at any craft shop. Those used for art work are in small bottles, easy to apply and very durable. The same applies to pictures which will take gold, old gold, bronze and silver, and here again much renovation work can be done in one evening.

Picture frames, when tackled, need to

be carefully examined. A perfectly smooth frame may be found to have a deep ribbing of plaster, which may have chipped and will probably powder off when cleaned with glasspaper. Clean the frame down, if it has been a metallic shade, and apply a thin coat of light buff flat paint. This will give you a sound base for the final coat.

Dirt on the inside of the glass should be cleaned off before reassembling, but if you are not careful you can clean the front of glass and not notice the dirt on the inside. Painting the edge next to the glass is tricky but a postcard to keep the paint in line and off the glass will obviate this difficulty.

Perhaps you have some interesting photographs which will enlarge and give you happy reflections of past holidays. Photograph tinting is becoming most popular and full instructions can be had at any good class photographer's suppliers. If you do not use passe-partout then why not visit the local second-hand dealers for a few frames? Most of them have picture frames tucked away which can be purchased cheaply.

The crooked picture puts the room out of gear, but you can remedy this promptly. Cut some 2ins. squares of fine glasspaper and glue on the bottom two corners of the picture with the rough side to the wall. This will grip and keep the picture upright in spite of all vibrations.

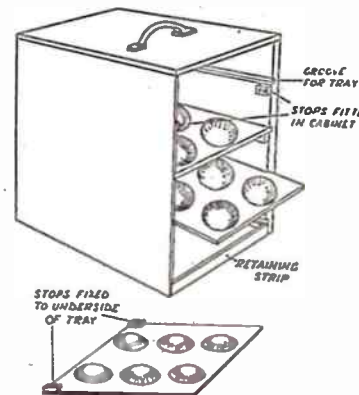
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keeps the tools from sliding out when the cabinet is lifted. (A.E.H.)

Making Cabinets for Receivers

By F. G. Rayer

A WELL-CONSTRUCTED cabinet will give the finishing touch to a home-constructed receiver, and need be in no way inferior to the ready-made product. Indeed, a well-made wooden cabinet is, perhaps, preferred to the mass-produced bakelite cabinets.

The dimensions of the cabinet will depend on the receiver, and should be arranged accordingly. Either vertical or horizontal designs can usually be

Illuminated tuning dials, with station names, may be obtained in various sizes and shapes, and give a finishing touch to the receiver. A metal escutcheon is provided by some makers, to hold the glass in place. With others, it may be necessary to finish off the edge of the dial cut-out smoothly, and to cover it,

the front. Rounded corners can be provided with a strong joint by using corner moulding such as shown in Fig. 2.

Speaker Mounting

To improve appearance, a piece of thin silk or speaker gauze is glued over the speaker fret, on the inside, and the speaker is then mounted on this. It should be really secure, to avoid vibration, and the screws should be chosen so that there is no danger of the points appearing on the cabinet front.

Quite frequently it is not possible to use a speaker fret of the same diameter as the speaker cone. For example, if a very small speaker is used, the fret would not match up with the tuning dial or controls. Or an elongated or vertical type of fret may be required, and be larger than the speaker.

When this is the case, a baffle board should be used to resemble that shown in Fig. 3. The overall size of the board is large enough to cover the whole of the speaker fret, with at least $\frac{1}{2}$ in. to spare all round. The aperture in the board need not be in the centre, but is of the same diameter as the speaker cone. The speaker is bolted or screwed to the baffle, which is then screwed inside the cabinet in the correct position. The

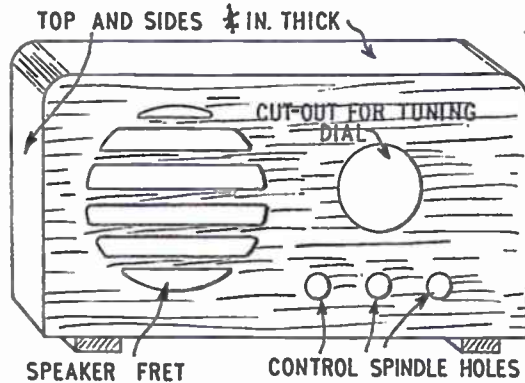


Fig. 1—A simple cabinet of modern design

employed, according to whether the speaker is above the receiver chassis or to one side. With battery sets, space should be left for the H.T. battery and accumulator, unless it is preferred to keep the latter separate, to simplify changing.

A Modern Design

A horizontal cabinet suitable for a loudspeaker receiver is shown in Fig. 1, and its construction is extremely straightforward. By measuring up the receiver and speaker, the internal dimensions of the cabinet can easily be found. For average purposes, a speaker with a cone from about 5 ins. to 7 ins. in diameter is usual. Smaller speakers may be used in midget designs.

The speaker fret in Fig. 1 is circular, and should have the same diameter as the loudspeaker cone. The speaker can then be screwed directly to the cabinet front.

The number and position of the control-spindle holes will depend on the receiver. To guard against error in marking out, a card template can be cut to show the position of these holes, and the size and shape of the tuning dial aperture. The spindle holes should not be larger than necessary, so that they are covered by the control knobs.

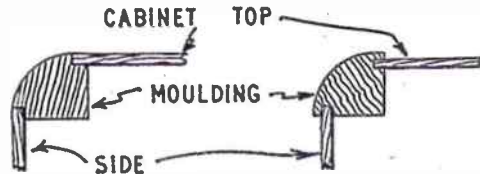


Fig. 2—Corner mouldings improve the appearance

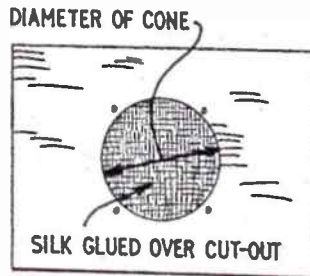


Fig. 3—Plywood baffle for speaker mounting

behind, with a sheet of glass, held by small metal strips screwed in place.

For all ordinary cabinets, $\frac{1}{2}$ in. wood is sufficiently stout, with $\frac{1}{4}$ in. 3-ply for

Such an arrangement has the advantage that if the receiver is modified, the same cabinet can be used. Only a new panel will be required, even if the dial or number of controls is changed. This can also be done with the cabinet shown in Fig. 1.

With mains sets, no battery shelf will be required. Such a cabinet can be made from $\frac{1}{2}$ in. wood, with a $\frac{1}{4}$ in. ply front, if of moderate size. If large, $\frac{1}{2}$ in. wood is better, with $\frac{1}{4}$ in. ply front, to avoid any chance of vibration.

Constructional Points

After shape and dimensions have been decided on, the pieces should be sawn out as accurately as possible, so that tidy joints will be obtained. All joints should be absolutely tight, both for rigidity and appearance, and to avoid buzzing noises due to the sections of the cabinet vibrating.

Glue can be used to strengthen the joints, the pieces being held together with small fret nails. These may be punched just below the surface, and the holes filled with plastic wood. The whole cabinet can be completed at once, except for the back, which is fitted later.

When the glue is dry, a thorough glasspapering is required to give a smooth surface. A glasspaper block should be used, and particular care

given to any fret or cut-out edges which will remain visible.

The finish applied to the cabinet is a matter of personal choice, but a light, hard, glossy varnish is usually most

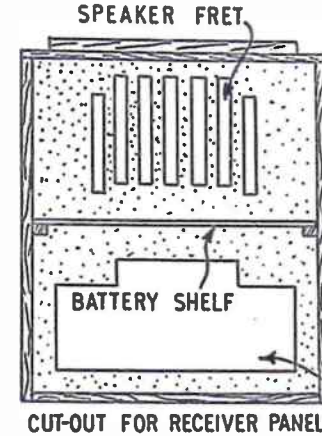


Fig. 4—Construction of a vertical cabinet

staining after staining. For a really good finish, two or more thin coats may be necessary.

A back is desirable to keep out dust, etc. With mains sets, this is essential, to

avoid internal parts being touched. The cabinet back can be of thin 3-ply, and may be held in place by small screws, or by clips or catches. The latter are desirable if batteries are included in the cabinet, but the back of a mains receiver may be screwed in place. Suitable holes or slots should be cut in the back for the aerial, earth, and mains leads, or for access to the aerial and earth sockets on the rear of the receiver chassis.

Holes for Ventilation

Ventilation is particularly necessary in mains sets, where quite a lot of heat may be generated. Two rows of $\frac{1}{2}$ in. diameter holes drilled near the bottom of the back, with two further rows near the top, will usually be sufficient. If a very hot component is present (such as the mains dropper in A.C./D.C. sets) then additional holes may be drilled near it to permit ample air circulation. Very hot components of this kind should be at least 1 in. from the wood.

With battery sets, no ventilation is required. But several large holes should be cut in the back opposite the loudspeaker cone, with any type of receiver, to prevent cabinet resonance. As air circulation is not necessary in a battery set, these holes may be covered on the inside with speaker gauze, to prevent dust entering.

Continued from page 356

Model Motor Launch

identical sections. The side screens, also shown in Fig. 14, are made in exactly the same way. Fig. 15 shows how these four sections are glued together, using small strips of card at the back and front. Do not fix the windscreen assembly to the boat yet.

Round off some $\frac{1}{2}$ in. square stripwood to a semi-circular section, and glue this along the sides at the deck line to form the main rubbing strakes. Similarly, shorter strakes are fitted along the stern.

The switch is incorporated in the lifebelt on top of the battery hatch. To assemble the lifebelt, glue together two pieces 34, which are in turn glued to piece 33. The tops of pieces 34 should be slightly rounded and ropes are not added until after painting. On the underside of the lifebelt fix a hoop of medium gauge wire (Fig. 16). This is pushed into the underside after sharpening the ends and bending upwards. This forms the main body of the switch.

Now lead one wire from the motor and one from the battery through the top of the hatch from the underside. Return these again through the hatch, leaving about $\frac{1}{2}$ in. of bare wire exposed on the top. Twist the wires underneath

to secure. The pieces of wire now exposed on the top of the hatch should be about $\frac{1}{2}$ in. apart and not more than $\frac{1}{2}$ in. from the dead centre of the hatch. The lifebelt is now screwed through the centre of the hatch into piece 32, which is glued underneath. (See section in Fig. 17.) The wires will have to be bared sufficiently to allow this piece 32 to fit

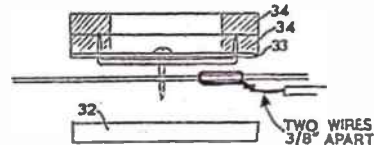


Fig. 17

almost flush. It will be found that wires from the battery-contact and the motor will be long enough to allow the hatch to be removed in order to renew the battery.

Make up the deck fitting, such as bollards, cleats and sidelights, as detailed on the design sheet. The cleats at the rear are sharpened and pushed into a hole drilled along the edge of the

deck. The fairleads in front are cut from thin ply and glued into a slit made with a sharp knife. (See finished boat.) Coiled ropes can be added after painting.

All is now ready to clean up and paint. It is suggested that the decks and, perhaps, the hatches be varnished, and the planking indicated by marking lengthways with a hard pencil. The sides and hull should have several coats of plastic enamel paint applied. Two coats of white are advised for a start. Below the waterline is painted green and above it cream.

Here is the method used in order to define the waterline. After the white paint has dried, take a brush full of ordinary water-colour paint and run vertical lines at intervals down both sides of the hull. With the battery in place, sit the boat gently in water, which will wash off the water-colour paint, and thus determine the line.

Paint the windscreens next and place them in position with transparent glue. Then paint and place the other accessories.

Bend back the long arm of the flat pocket lamp battery of 4½ volts which is used, so that each contact connects with the screws in former 7. A point to note is that reversing the battery will also reverse the motor.

The SHIP MODELLER'S Corner

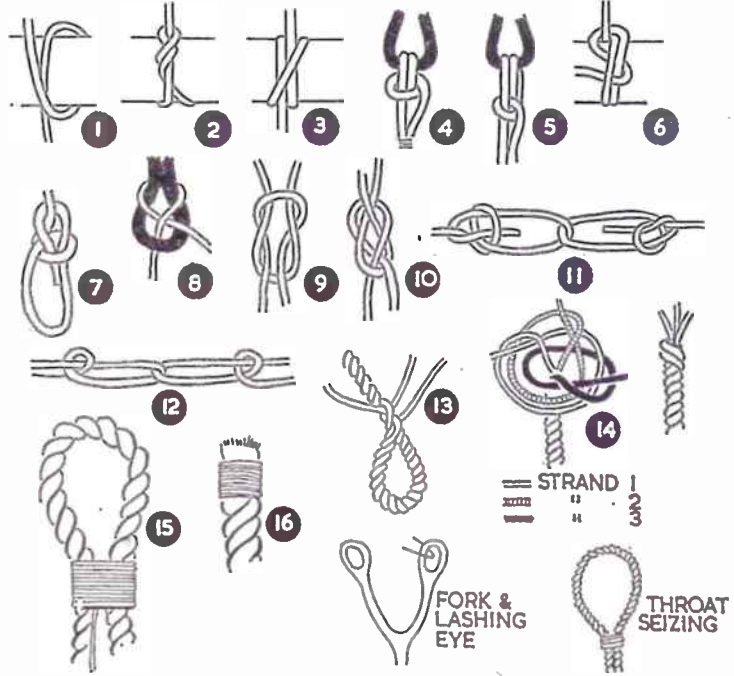
IN making our ship models we can add realism, especially in true-scale models, by featuring, wherever possible, the correct knot. Every knot has its own particular purpose, as has every rope on board, and where our scale allows, it is not only more authentic, but also more interesting to use them.

To that end I have compiled the following list of knots which it will be practicable for the average shipmodeller to include. I have also included a few which, while we may not be able to show them on a model, are of interest to the ship lover.

KNOTS AND THEIR USES

By 'Whipstaff'

No. 5: *Round-turn and half-hitch.* Both these knots are used for the same purpose; to secure the hawser to the ring of the anchor.



- No. 1: *Half-hitch.*
- No. 2: The *timber-hitch*, used to secure the end of a rope to a spar, etc.
- No. 3: The *clove-hitch*. For securing the ratlines to the shrouds. I have previously stressed the use of this knot in assembling shrouds and ratlines where the scale allows us to do so.
- No. 4: *Fisherman's bend.*
- No. 6: *Studding-sail halyard bend* For securing halyards to a yard.
- No. 7: *Bowline.* For putting a noose over anything.
- No. 8: *Single or sheet bend.*
- No. 9: *Reef-knot.* For joining rope ends together.
- No. 10: *Carrick bend.*
- No. 11: *Two bowlines.*
- No. 12: *Half-hitch and seizing.* For joining hawsers together.

- No. 13: *Eye splice.* To put an eye on the end of a single rope, i.e., upper end of shroud, etc.
- No. 14: *Mathew Walker.* The correct knot for the standing end of the lanyard reeved through the dead eyes.
- No. 15: *Throat seizing.* For block strops, also for seizing rigging where both parts of a rope have to bear the strain.
- No. 16: *Whipping.* This is done to save the end of a rope from untwisting or fraying.

While on the subject of knots, a few words on the actual practice of rope-making will be of interest to many model makers.

Yarns are made of hemp laid up right-handed.

Strands are made from yarns and can be made up laid either right-handed or left-handed.

Hawser laid rope is made of three strands and is laid the opposite way to that of the strands used.

Shroud laid rope is made of four strands laid around a central strand (or heart) and is laid right-handed. The purpose of the heart is to fill up the centre and make the strands lie evenly.

Cable laid rope is made of three hawser laid ropes and is laid left-handed.

Rope is always measured by its circumference and *not* its diameter. This is essential information for the scale modelmaker when deciding on the cords to use or when making his own.

Running Rigging is laid right-handed.

Standing Rigging is shroud laid.

Gun-gear ropes are hawser laid, left-handed.

Three times the size of the rope will give you the size of the block through which it will receive.

Special Knots

Fork and lashing eyes. For use where an eye-splice cannot be slipped over a spar, the eyes being lashed together behind the spar.

Throat seizing on the bight, where ropes are fitted in pairs. Where there is an odd one, the odd one is fitted with an eye-splice, e.g. shrouds.

All large shrouds are wormed, parcelled and served where they contact

Continued on page 364

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REPLIES OF INTEREST

A Mock Fire

COULD you send me details for constructing an electric coal or log effect fire in papier mâché form, and explain how to get the effect of logs or coal, plus details of the fan which creates the flicker, etc.? (L.R.S.—Poole.)

THE coal or log section of such fires is frequently for appearance only, and illuminated by a bulb under red transparent material. The flickering effect is usually produced by having a light metal fan above the bulb, or otherwise situated where there is a rising current of air. This is pivoted on a small axle or bearing point and is turned by the hot air rising past it. The imitation coal or log might be devised from various materials, the heat here not being very great. The fire-bars are usually above the imitation fire and should be wired up in the usual way, with guards. The whole metal framework of the fire is earthed in the interests of safety. It is not feasible to give complete constructional details, but you should be able to arrive at a suitable arrangement without much difficulty. Plaster or other non-inflammable material, suitably painted, might be preferable to papier mâché.

Rust Stain on Tent

COULD you please tell me of a method for removing rust stain from a green canvas tent? (F.B.—Sheerness.)

RUST stains are difficult to erase from a canvas tent, especially when deep seated. Procure some oxalic acid from a chemist. Place a quantity in a shallow dish or similar receptacle, and immerse the affected part of canvas in the solution for a short time. Keep examining same and as soon as the stains disappear, remove and place to dry. It is not advisable to leave the material in the acid too long.

Making Model Hills

INTEND to make some models of hills or mountains. I shall cut out a piece of wood for each contour (3-ply) and stick them one on top of the other. Can you suggest what I should fill the model in with to give it a smooth, hard and light-coloured surface? Without this, the hill or mountain would go up in a series of steps. I wish to be able to paint

names, rivers, etc., on the finished article. (J.H.—W. Dulwich.)

THE plywood steps could be filled in with plaster of paris. This sets rapidly and may not allow much time for shaping. Another material is 'Brummer' stopping. This is a paste, like putty, which adheres to wood better than plaster. An alternative is Pyruma fire cement. This is also in paste form and sets rock hard. Plaster and fire clay should be given a coating of size or varnish before painting. 'Brummer' will take it direct. All of these things may be bought from hardware or paint shops.

Scratches on Furniture

PLEASE advise how scratches on dark furniture can be effectively concealed. (F.C.—Churcham.)

IT is difficult to eradicate scratches and stains from polished wood, as the solvents employed are apt to remove the polish itself. We suggest you apply a varnish stain to the scratches, using the tip of a very small brush. Two or more applications may be necessary to fill up. Let alone for a few days, then polish

● Continued from page 362

Shipmodeller's Corner

the mast-head, to preserve them from the wet.

There are some 3,000 knots in use and those we have considered are only the ones likely to be used by the average scale modeller.

In placing your rigging on the model, it pays to follow as closely as possible the actual practice used on board ship. For advanced modelmakers I propose, at a future date, giving details of the complete progressive method of rigging followed in the 17th and 18th centuries. In the meantime the following notes will be of assistance to all our readers.

Commence with the rigging, shroud, etc., which forms the largest angle, following progressively and finishing with the rope forming the smallest angle; this keeps the rigging in place.

The only exceptions are the lower topmast and jib stays. As these are lashed to the mast-head they are

over with a hard furniture wax. If the stain is not deep enough, add a little walnut powder stain, soluble in spirit, to the varnish.

Concrete Post Moulds

I AM contemplating making myself a number of concrete posts for fencing by means of a mould. Should the mould be made of wood, and should I use any substance in the mould itself to prevent the concrete sticking to the mould? (R.C.P.—Palmer's Green.)

WOOD is quite satisfactory for concrete moulds. It is usual to make the parts of the wood case removable, so that one or more sides can be unscrewed or unbolted and pulled away from the concrete. The fence post is then easily lifted out. If you want to make your mould so that the post may be taken out without dismantling the mould, the sides must be given a slight taper in the direction of removal. The woodwork should also be greased with ordinary lubricating grease.

Fitted Carpets

I WOULD like to lay fitted carpets in my hall and kitchen, which have tiled floors, but I am told that dampness would ruin fitted carpet as no air would flow under it. What do you suggest? (P.S.—Leicester.)

IF you fear dampness we would advise laying a thickness of Willesden paper under the carpet.

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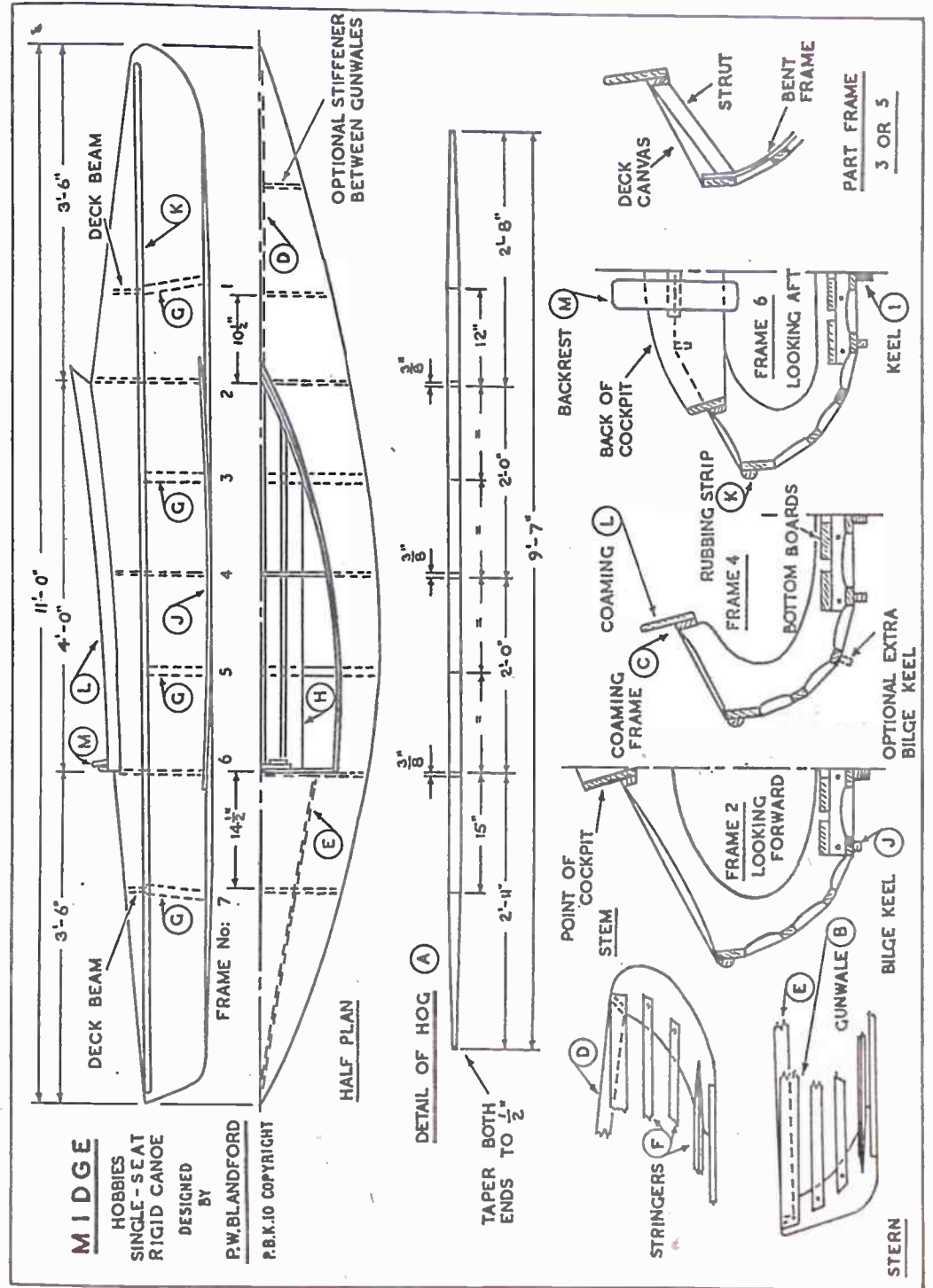
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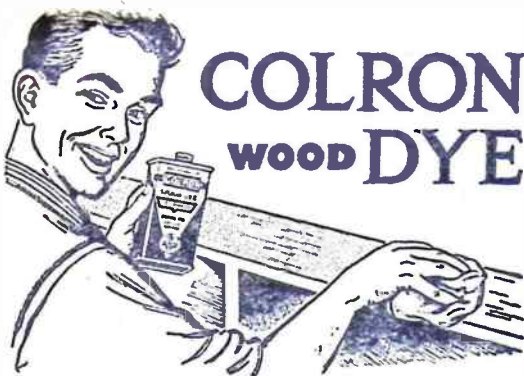
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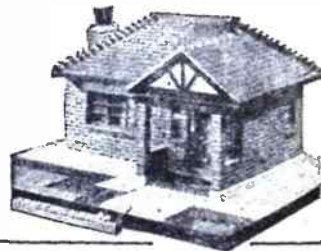
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