

# Hobbies

## WEEKLY

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## How to make an attractive simple BEDROOM CHEST

**H**ERE'S an attractive, impressive little bedroom chest of drawers which can be easily and cheaply made, using pieces of deal flooring, shelving and tongue-and-grooved boarding, plus pulp board or

cardboard. The chest has been specially designed to use up scrap material or odds and ends of good, new stuff.

The final result is pleasing, and despite the constructional changes, the chest is on conventional lines,

with a modern touch in its shape. A better idea of its size can be obtained by getting out a three-foot rule and measuring the height, width and depth against a wall.

### Side Frames

The side frames could be made first. You need two uprights  $28\frac{1}{2}$  ins. long by 2 ins. by  $\frac{3}{4}$  in. and two cross rails 12 ins. by the same width and thickness. The latter are prepared for dowelling between the uprights.

Having assembled the frames temporarily, number each part and groove the inside edges to take  $\frac{3}{4}$  in. thick tongue-and-grooved boarding, this stuff usually being  $3\frac{1}{2}$  ins. wide. To make up suitable panels, four suitable lengths are fitted together closely, then the ends and sides trimmed to a size which suits the grooved frames.

The made-up panels are finally cramped into the grooved pieces which are glued together and squared up. By the way, have the V-shaped joints in the boarding showing at the outside—not at the inside (see Fig. 1) of the side frames.

### Drawer Bearers.

It is advisable to have the three drawer bearers ( $28\frac{1}{2}$  ins. by 2 ins. by  $\frac{3}{4}$  in.) let into the front uprights by  $\frac{1}{4}$  in. or so, as shown in the constructional view at Fig. 3. The ends are checked at the face edge and slots cut in the uprights; this is stronger than merely fitting the bearers between the sides with glue and nails only. If adopted, the bearers need to be  $28\frac{3}{4}$  ins. long.

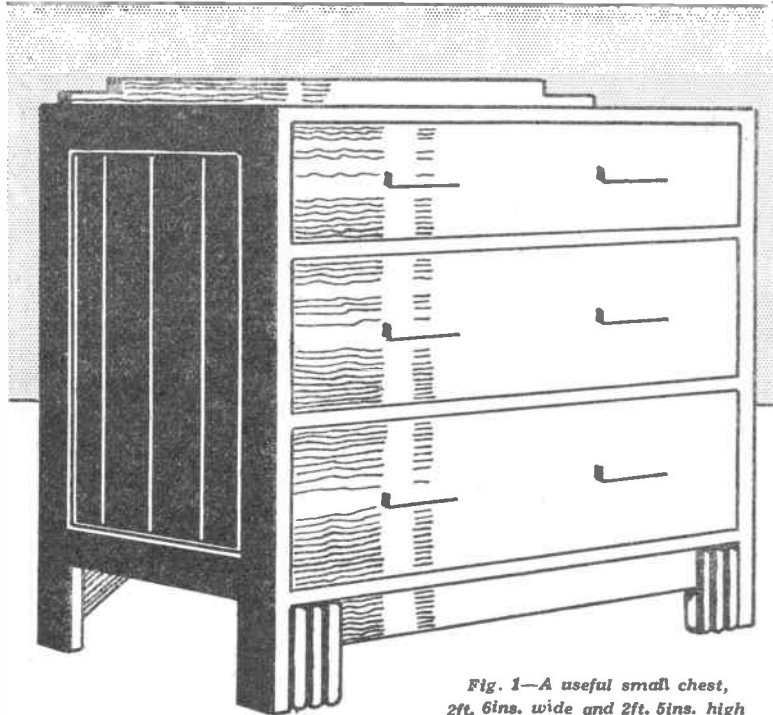


Fig. 1—A useful small chest,  
2ft. 6ins. wide and 2ft. 5ins. high

The bottom back rail is merely cut to length (28½ ins.) and nailed between the sides 4½ ins. up from the bottom legs (see side sectional view at Fig. 2.) A top piece is added, this being made up from two boards 30 ins. by ½ in. joined together.

To keep the work steady and square at the bottom, corner braces of wood could be glued and screwed against the lowest bearer rail and the carcass sides (see X, Fig. 3). These braces,

to have the edges of the card flush with the side and top edges; you could keep the edges shorter by ½ in. or so.

A foot board, cut from a piece of wood measuring 28½ ins. by 5½ ins. by ½ in., is made as shown in the constructional view and fitted neatly between the sides to show a break of ½ in. The remaining waste wood will provide suitable shaped material for a top pediment.

To keep the handles out from the drawers, ¾ in. holes are bored ½ in. inwards from the ends of the handle piece to a depth of ½ in.

### Fixing the Handles

Cut off ¾ in. lengths of ¾ in. dowel rod and, having bored ½ in. holes through them, glue them to the holes made in the handle grips. Having marked the handle positions on the drawers, corresponding ¾ in. holes are bored for screws which are driven into the dowel stumps via the inside

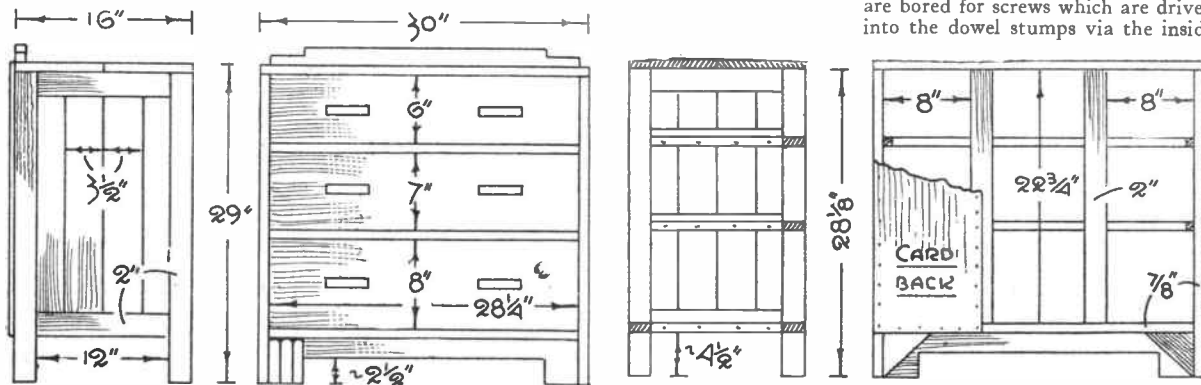


Fig. 2—End and front view, with side and back view showing construction.

however, cannot be added until the drawer runners are fitted and screwed on.

### Fitting the Runners

The runners measure 12 ins. long by ¾ in. square, six being required, drilled and countersunk for three suitable screws. The two bottom runners only need to be screwed on, same running level with the bottom edge of the cross rails.

Regarding the upper bearer rail runners, these need to be screwed on a wooden strip 12 ins. by 2 ins. by a thickness which, when glued on top of the panelling, is level with the uprights. These pieces are guides, the runners being supports; the lowest runners do not need guides, as the cross rail serves as such.

Having fitted the guides and runners with screws only (it is not correct to use glue also), fit the corner braces previously mentioned, including back foot corner braces (see back view at Fig. 2).

### Adding the Backing

Now, in order to use up fairly narrow pieces of cardboard, two supporting uprights 22¾ ins. by 2 ins. by ¾ in. are nailed between the top of the chest and the bottom back bearer rail, as shown. Three pieces of cardboard (approximately 24½ ins. by 10 ins.) are nailed, with panel pins on as indicated, so the joins run centrally up the supports. There is no need

When fixed in position, cut out a strip of wood about 16 ins. long by 1 in. wide by ½ in. thick. This is half-rounded with a smoothing plane and cut into 4½ in. lengths to face the legs of the foot board. Three pieces to each leg forms attractive beads.

### The Drawers

The construction of the drawers can be on the simplest lines. The easiest manner is to first fit the drawer front pieces (¾ in. thick) into their respective apertures, then rebate the ends to take the sides (½ in. thick) which are cut 15 ins. long by the drawer widths. The back pieces are cut 1 in. shorter in width in each case and about the same reduction made in the length necessary so the pieces fit between the side pieces.

If desired, the drawer parts, with exception of the back pieces, could be grooved to take ¾ in. tongue-and-grooved panels, the grain of these boards running the shorter way so that many small cuttings can be conveniently used up. It is possible, of course, to have a ¾ in. thick board sawn in half at a timber mill and planed to 3/16 in. thick.

Drawer bottoms must consist of wood, as cardboard is apt to sag in the middle, unless well supported by cross bars.

If you do not wish to buy handles, simple modern types can be made from 4½ in. long by ¾ in. thick wood.

of the drawers. Seeing that the thickness of the drawer fronts is ¾ in., and the dowels ¾ in. long, with a thickness of ¾ in. in the handle grips you need screws 1½ ins. long.

It is better to obtain flathead screws. In such a case, of course, you will need to countersink the holes at the inside of the drawers, using a hand countersink or a gouge.

For a finish, deal is best stained

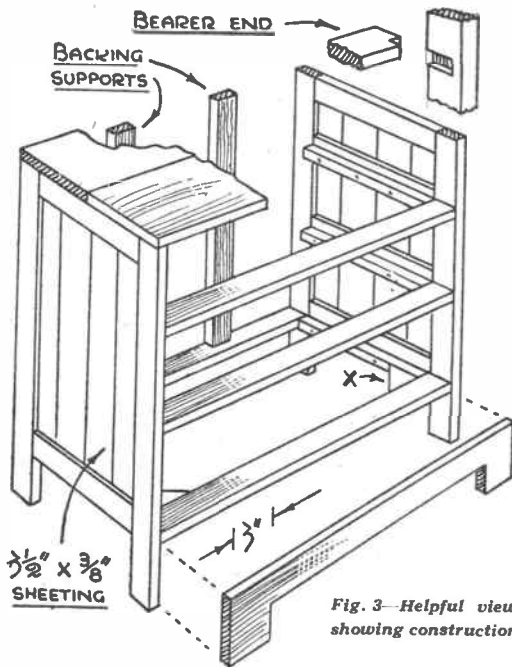


Fig. 3—Helpful view showing construction

mahogany and polished dark mahogany. Rosewood, walnut and dark oak are other suitable finishes.

**Free Design for a  
WOOL WINDER  
with our next issue**

# Hints for amateur photographer on USING AN ENLARGER

**B**OTH the advanced expert photographer and the beginner who has just purchased or built his first enlarger will agree that the stage has been reached when the greatest enjoyment can be got out of the hobby, when real pictures can be produced and where it is possible to give expression to individual and personal ideas of pictorial art.

We provided this opportunity by a description of how to make an enlarger in our issue of August 23rd and as a result no doubt more readers will be able to follow these instructions with interest.

Many hours can be spent in the darkroom viewing a whole collection of negatives through the enlarger and noting which pleases most when seen in a larger size.

## The Best Negative

Undoubtedly the best negative is one that has been correctly exposed and developed. A negative, however, which looks thin but which has plenty of gradation and detail will often give a surprisingly good enlargement.

There are, however, many little 'dodges' for improving faulty negatives or making them capable of use with others. Any blemish in a negative will, obviously, be magnified on an enlargement and such faults as pin-holes, scratches and dust marks must be got rid of before attempting to print. Pin-holes are fairly easy to fill with a very fine camel hair brush and a pin point of Johnsons Spotting Medium. The same material will give the necessary treatment for a scratch, but this blemish is probably the most difficult to overcome. A steady hand is certainly necessary and a form of retouching desk is undoubtedly helpful for most of this work.

## A Retouching Desk

If you can fix up a temporary desk it should be constructed so that the negative is held in a sloping base behind which is a reflector for giving a strong light, either daylight or artificial, by which the negative can be viewed. To help this a framework to cut out all other light is built up on the top of the base. A plain piece of white paper will serve the purpose of a reflector.

With some negatives it will be found difficult to avoid over-printing the shadow details while trying to print out the high lights. The shadows have got to be retarded or held back, so some local work must be done on the shadows. Place the negative in the retouching desk and if you have one of those paint saucers which are

supplied with most boxes of paints or tints, place a few drops of water in this and add a small brushful of Black Dye and stir it well.

Use a very weak solution, for it is a great mistake not to use it in a thin wash. Carefully cover the part of the negative which prints too quickly with the brush and go over it a second or third time till the part shows an increased density. Start in the centre of the part and work the brush gently towards the edge. Care must be taken to avoid harsh outlines to any treatment of this description and this is the reason why weak solution must be used.

When the work has dried place the negative in the enlarger again to judge whether more dye is required. If there is too much it can be removed by using plain water in the brush and going over the work with this.

## Reverse Process

It may be necessary to reverse the work. Instead of adding density to the thin parts remove some of it from the high lights. For this purpose prepare a weak solution of Hypo-ferricyanide reducer and brush some of it over the very dense portion of the negative. Be near a tap where running water can be applied quickly to wash away the reducer solution from the surface each time you inspect the work.

Remember, this bath works very rapidly, and watch that the brush

is not used too full or else some may run into the parts that are already too thin or thin enough.

Where a negative is lacking in gradation with the result that distance looks too close to the foreground a thin application of the black dye will give the necessary extra density to hold back the printing of that section.

## Use of Varnish

Another useful help for improving faulty negatives is sometimes termed 'broad' retouching. It consists of flowing matt varnish on the back of a negative which prints too quickly in parts. When the varnish is dry, as it will be in a very short time, it is removed either by scraping with a knife or a thin wedge of wood wrapped with a piece of rag.

This is first dipped in methylated spirit and then rubbed over the varnish to be removed from the dense parts of the negative leaving the thin portions still covered. The application of the varnish is not too easy a job with films. It is best done by clipping the film to a piece of glass or sticking its edges to the glass with narrow strips of gummed paper. Do not be near a naked light when using this varnish, it is very inflammable.

## Multiple Printing

We must now very briefly touch on the very interesting work of multiple printing. This consists of using more than one negative for obtaining an exhibition picture. You may have a negative for instance, of a very pleasing subject which prints quite well, but unfortunately, it is a 'baldhead' and leaves the sky perfectly blank. In your collection however, there may be a negative with some beautiful clouds and if the two could be combined in the print an excellent result would be obtained.

This is a very simple example but it will serve our purpose to describe the procedure. It is essential to know what exposure is required for both the clouds and the other negative.

## Forming the Cloud

Having got these by the usual trial strips, a piece of bromide is placed on the easel. With the orange cap on the lens the cloud negative is placed in the enlarger and carefully focussed. Marks are now made with a pencil on the side indicating where the horizon is.

Remove the cloud negative and replace the landscape one. Possibly the horizon fits exactly with that of the other negative. If not then focus until it does, but before any

(Continued foot of next page)

## TIN CAN CRAFT !

**W**HEN you think of the amazing variety of tin cans, their dozens of uses for food stuff, paint, liquid, and so on, it is surprising that no further advantage can be taken of them after they have been emptied. In these days of saving, there must certainly be many uses to which they should be put, and a clever author has now compiled quite a large number of ideas and put them into book form. This is published under the title "Tin-can Craft," written and illustrated by Wm. A. Bagley, much of whose work has appeared in these pages. Over 50 models are included at little or no cost and require the simplest tools.

This book is very clearly illustrated and printed on strong paper. Copies are obtainable for 2/6 from the usual newsagents, or by post from The Featherstone Press Ltd., Guardian House, Walthamstow, E.17.

# For Greenhouse or Outdoor use you need a PLANT POT STAGING

**H**ERE is a convenient and easily-made staging for the holding of pot plants. It might well be used for the greenhouse or for placing against a wall outside in some sheltered position. Any odd wood may be used which is about 1½ ins. by ¾ in. in section.

No special tools will be wanted when making up the stand; just a good handsaw or tenon saw, a ¾ in. chisel and the usual bradawl, nails and screws.

There are one or two interesting joints to make, but their marking out and cutting should not trouble the merest amateur.

The two ends of the stand are built up in triangular form and are held together by the battens which really form the shelves upon which the plants stand. An additional batten may connect up the two lower rails as at A in Fig. 1 if this is found

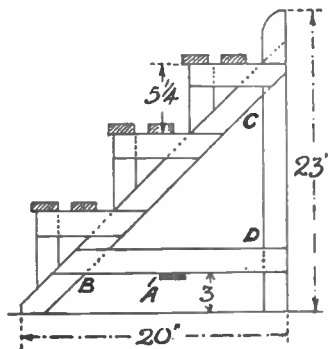
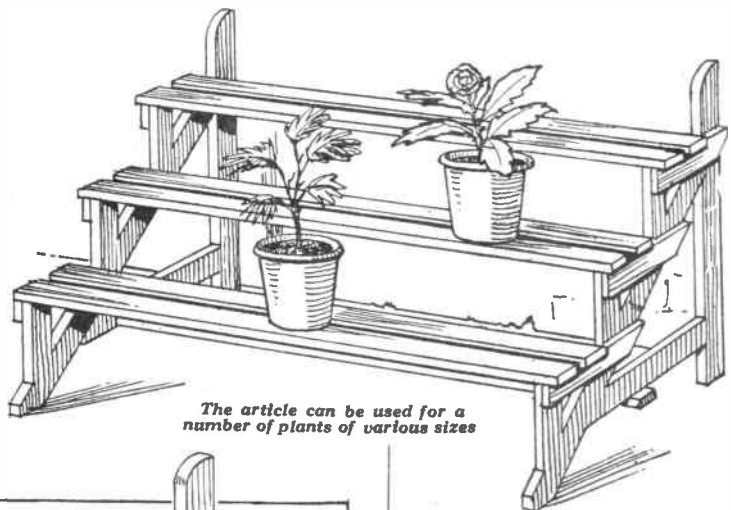


Fig. 1—End view with dimensions

necessary to give rigidity.

## The Ends

In making up the ends it would be best first to set out full size on a sheet of brown paper the arrangement of the three rails. As the sloping front rail runs at an angle of 45°, the correct position of this may easily be got in relation to the ground measurement and the upright.

Note how the three rails are halved together as shown by dotted lines in Fig. 1, and by the joint details

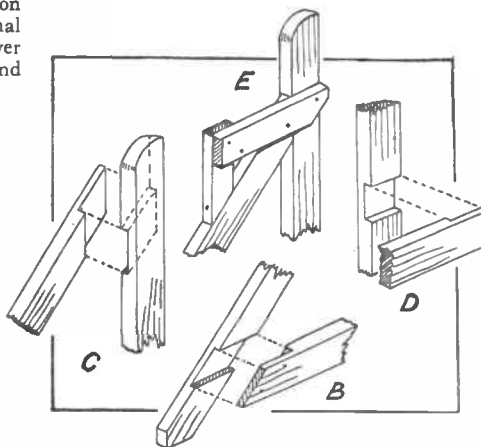


Fig. 2—Details of various joints

in Fig. 2. When the paper detail has been done, lay each of the three pieces of wood upon it and mark off the positions of the joints.

Note how each of the recesses or mortises of the joints "run through" and are therefore easy to cut with a small-tooth tenon saw. A sharp chisel will do the cleaning away of the unwanted wood. In cutting the joints just mentioned, keep the saw to the inside of the pencil lines, so when the other rails are fitted they will meet stiffly and neatly but

without breaking away the neighbouring wood.

In marking the joints B and C see they run accurately to 45° across the upright and horizontal cross rail. The joints when made and knocked together are nailed or screwed firmly.

## Supports and Bearers

The two support pieces for each of the shelves are shown at E in Fig. 2. First cut the six uprights 5¼ ins. long, one end each being square and the other end cut off at 45°. Next cut the six horizontal bearers 8¼ ins. long with similar cut ends and nail them together in pairs as shown.

It only remains now to nail the bearers on to the sides of the main sloping rails of the end frames, and the uprights to the front edges of the sloping rails—see detail E, Fig. 2.

The shelf battens should be from 2ft. 9 ins. to 3ft. long. They are simply screwed to the bearers, the foremost batten overhanging the bearers by ¾ in. or so to give added width to the shelves.

The finished staging may be painted two coats of paint on a first coating of lead paint, or given a coating of creosote or other wood preservative.

## Using an Enlarger (Continued from previous page)

adjustment is made make a note of the position of the lens so you can come back to it for the clouds.

You can either print the landscape first and replace the negative with that of the clouds or vice versa. Whichever is done first, however, it is necessary to cover up with a piece of card that portion of the bromide paper which is to receive the second printing and in like manner the first must be covered when the

second is being printed.

All this sounds difficult but actually it is simple after you have had some experience and it is worth the time and labour because it is really "picture-making."

Finally, when doing your printing it is possible to shade portions which print too quickly by holding a card between the light and the easel so that the part is in shadow for a portion of the time while the exposure

is being made. But see that the card is moving slightly all the time so as to avoid any sharp or definite outlines.

When making enlargements it is well to remember that the best results can only be expected if correct exposure is given and the print allowed to develop to finality. Over exposure and under development never made an exhibition print and is an indication that sufficient thought is not being used in the darkroom.

# Patterns are actually printed on Cover iii so you can do SIMPLE STENCILLING

**T**HE writing of signs and show cards for business people can be a very profitable spare-time occupation these days—just think of the unlimited scope—the wide field that one can cover!

The work is greatly simplified by means of stencil-letter plates, a set of which we present (in pattern form) on cover iii in this issue. One merely requires these stencil plates, a good stencil brush and a few blocks of solid stencil ink (sold in various colours), plus some thin ticket-card.

Now, while one does not need any aptitude for lettering, one must be



Fig. 1—A typical sign (in black & white)

able to show good taste, style and neatness, for there is more "art" in sign-writing than meets the eye.

## Preparing the Stencils

First of all, the stencil plates need to be made. For preference, the three plates should be cut from thin, clear, celluloid sheeting. It need not be transparent nor does it matter much if coloured. Transparent plates are a big help in gauging the position of letters, but one has to keep wiping them clean all the time.

Any dark-coloured celluloid, providing it is not thicker than 1/32in., will serve. Indeed, one could make use of stiff, thin, ticket-card or tin-sheeting, zinc-sheeting, etc. The latter would be the best, but it means using a metal-cutting fretsaw blade.

To make the stencils, it is advisable to sandwich a piece of suitable-sized celluloid sheeting (or zinc sheeting) between two thin boards of wood the size of the pattern page. The patterns are pasted on the upper side, then the spaces (forming the letters) cut out slowly and neatly. Do not use extremely thick wood, by the

way; stuff about 1/4in. thick will save hard work in cutting.

Even though you may be cutting into celluloid, we advise using a metal-cutting blade, for this leaves no "ragged" edges. The cutting will be rather slow, which is natural, so avoid trying to rush the cutting. An ordinary fine-grade of fretsaw blade is a good second alternative.

Cut out all the letter spaces before going around the outline of each template, following which the celluloid or zinc sheeting is separated from the wood. All three parts (the sheet of celluloid and two thin boards) are, of course, to be pinned temporarily together before cutting commences.

## A Post Sign

At Fig. 1 we show a typical post sign and the extraordinary "effect" that can be obtained from the same stencil plates. For example, the word "WARNING" (like "NOTICE!" and "ATTENTION!" and so on) seems to be bigger than the other words, as it has to be so as to grip one's attention immediately.

The effect is obtained by double-spacing each letter and by putting an underline along the length of the word, with an exclamation mark at the end. The lines, incidentally, are formed by the letter "I" in one of the plates. The central fancy work, just beneath, is an inverted coupling sign.

Furthermore, being an important notice, the heading word should be done in red ink; the rest with



Fig. 3—Simple sign and suitable brush

black ink. You will note how the words are neatly spaced and arranged. Can you spot a glaring mistake? Take another good look and it is bound to occur to you. The mistake is not in the spelling.

Yes—you are correct! The words "WILL" and "BE" are too far apart.

It rather spoils the effect of the whole thing. The words could have been placed more in the centre, or if preferred, kept flush at the left-hand side so most of the remaining word ("PROSECUTED") could have been put in the same line, such as "PROS-" or "PROSECUTE" with the rest of it linked up in the lower line by means of a hyphen.

## A Radio Notice

Another simple, pleasing notice appears at Fig. 2. Instead of the usual stereotyped "WE DO RADIO REPAIRS" or "RADIO REPAIRS DONE HERE" and so on, a question is applied to grip the attention, followed



Fig. 2—Shop notice for wall or window

up with useful information.

At the same time, the words "RADIO REPAIRS" can be seen prominently, this being due to another simple ruse—that of slanting the words and having them a bright colour, such as red, green or yellow, with the other words black or brown or blue.

## Signs on Walls

Apart from sign-writing on ticket-card, it may have to be done on walls, such as a distempered wall of a painted surface. You will see plenty of wall signs in office buildings, some on special boards, others on plain-coloured walls. Each office has its business name neatly printed and where it can be found, such as we show at Fig. 3.

Stencilling letters on walls is just as easy as printing them on card or paper. It is, however, advisable to use a guide stick rather than to rule pencil lines on the wall. The stick is held against the wall horizontally and the stencil plate set upon it so the appropriate letters are printed on the wall 1/4in. above the stick.

It is risky for the inexperienced to try and have all the words in the sign neatly centred. A safer plan is to keep all words at the lefthand side in line with each other, as in the example at Fig. 3. In time you will be able to judge the spacing of the letters, or words, with surer accuracy.

By the way, if one has only to walk along a passage to the offices of an establishment, the directional sign (a pointing finger) should point horizontally. If the offices are up a flight of stairs, the hand should point upwards. We do not provide a right and left hand, for it is easy to reverse the stencil plate to have the finger pointing suitably.

Now, assuming you are doing a five-line notice on ticket-card or paste-board, the  $\frac{3}{16}$  in. wide letter lines are lightly ruled with pencil to be separated by  $\frac{1}{16}$  in. marginal spaces, as shown at Fig. 4. By knowing the *breadth* of each of the letters, it is possible to work out the accurate spacing of the notice, each letter position being ticked off in the  $\frac{1}{16}$  in. marginal line.

There is, however, a "catch" in this method which must be avoided. In actual printing, i.e., work done on a printing press, the trouble cannot

be remedied. This trouble is seen in the word "WALTZ."

Each letter in a word should be spaced  $\frac{1}{16}$  in. apart. By keeping this up in regard to such letter groups like "W" and "A" or "L" and "T," we get bad spacing, as shown. The "W" is too far apart from the "A"

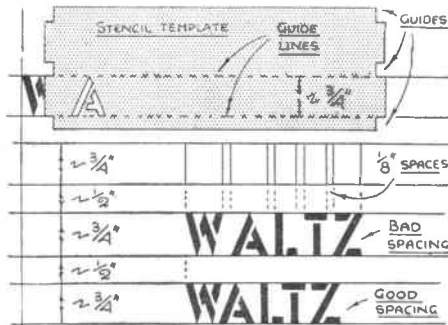


Fig. 4—Useful details of using a plate and spacing

and this applies to the "L" and "T" letters.

The sign-writer must remember these faults and endeavour to bring the letters closer together. The dotted lines, of course, show how the

letters in "WALTZ" have been marked off according to the breadth of each letter, with a  $\frac{1}{16}$  in. space between. (To double-space the letters by the way, one keeps them apart by  $\frac{1}{16}$  in.)

The usual type of stencil brush is shown at Fig. 3. The mop end (bristles) should be about  $\frac{3}{16}$  in. in diameter and not larger. Keep the bristles of the brush almost dry. Never have it "loaded" with the ink. An almost dry brush gives better, cleaner results. When too wet, of course, the ink creeps beneath the stencil plate and thus spoils the work.

Rub the tip of the brush backwards and forwards slightly when printing a letter. Never sweep it across as though using a paint brush, for the action tends to scrape the ink off on the edges of the letter cut-outs so that it gathers in a small pool and creeps beneath the stencil.

Always make a point of wiping the stencil plates clean and dry. Quite a lot of useful work can be accomplished with the single set of plates provided, but having got the shape of the letters and their "ties" or breaks, it would be easy to design 1 in. high or  $1\frac{1}{2}$  in. high letters.

## You should certainly have a range of these EASILY-MADE MALLETS

A Mallet saves the handles of chisels, of course, and is ideal for knocking home joints in wood-work, particularly if a sash cramp is not available. The mallets illustrated at Fig. 1 are suitable for various jobs.

So far as the head of the larger mallet is concerned, this is built up from three pieces of  $\frac{1}{2}$  in. thick wood instead of cutting from a solid block. These pieces are glued and screwed together, and if possible, one should use a tough wood like oak or birch. Deal will serve, nevertheless.

Whatever timber is selected, mark out the three head shapes to the dimensions at Fig. 2. One piece is cut to accept the dovetail joint in the handle piece, this being shaped from a piece of  $\frac{3}{16}$  in. stuff 9 ins. long by  $1\frac{1}{2}$  ins. wide.

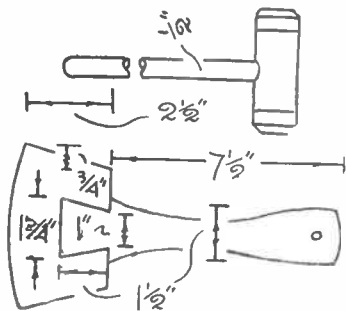


Fig. 2—Dimensions and shapes

Note—from the illustration—the direction of the grain of the wood. Having fitted the handle to central head piece as detailed, glue and screw one head piece on each side. Two screws at the ends and two more in the middle (making six in all) would serve.

Use  $2\frac{1}{2}$  in. long by 8 flathead iron screws and countersink for the heads a trifle more than necessary so they will be sunk below the wood surface. When drilling the screw holes (about 2 ins. deep) have all three head pieces glued and held firmly together with fretwork cramps or nails.

### Finish Smooth

Round over the handle edges slightly with a spokeshave. A hole could be drilled in the handle end for a cord for hanging purposes, but this is optional. You will find this a handy sort of mallet.

The other mallets are made from old wooden vice screws. As these are usually turned and threaded from a hardy wood like hornbeam, you have thus extremely durable mallets.

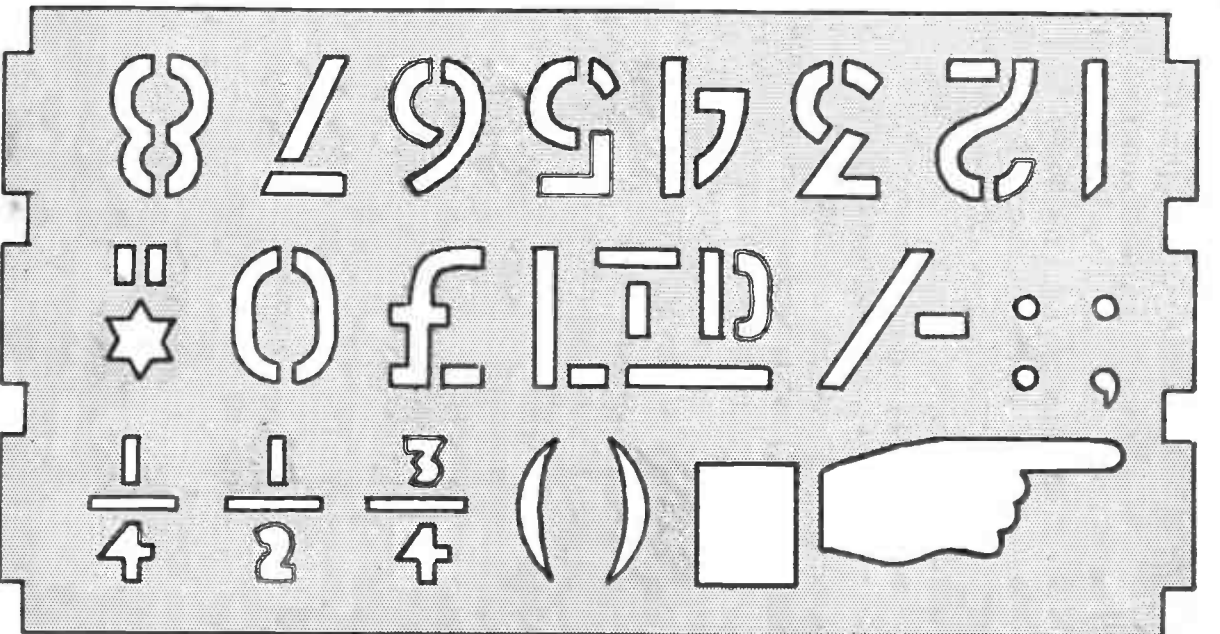
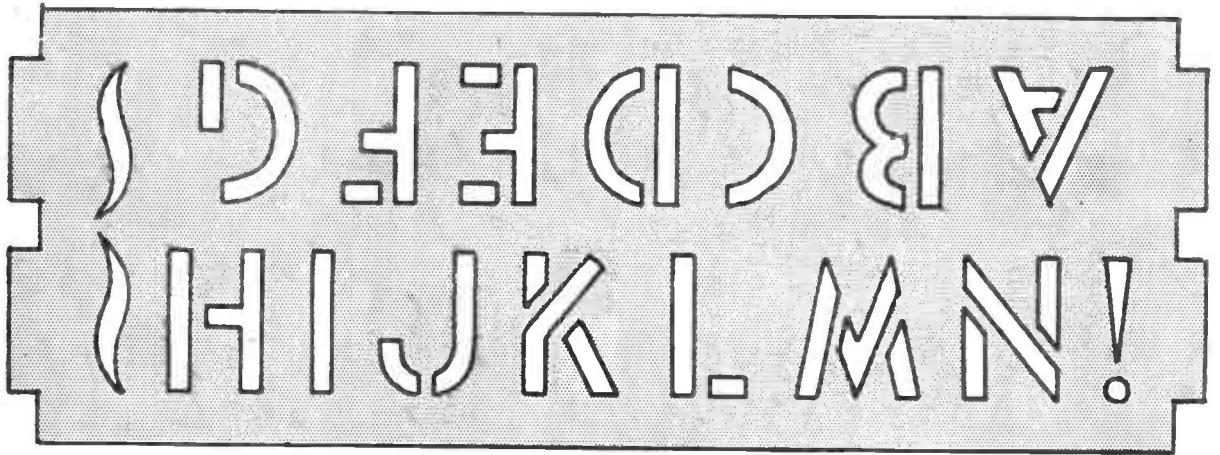
The size of the mallets depends on the size of the vice screw. The kitchen table type of vice provides you with two heads of useful size, especially where fretwork is concerned. The screws, due to excessive pressure, often are broken so that, in all probability, you may have the useless screw heads lying about the house.



Fig. 1—Some completed tools

Cut the heads off close to the shoulder to remove the threaded shank. You have also to remove the small lever or handle. The hole for same in the vice heads is plugged with a handle (a piece of dowelling of suitable diameter), the dowel end being cut a V-shape for wedging after the latter is glued into the head.

As an extra precaution against the heads working loose and flying off, a single nail should be driven through the side of the head into the handle. A slender screw will be better, because it can always be easily removed with a screw-driver, when found necessary to fit a new handle.



THANK GOODNESS  
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