| An Illustrated<br>FOR ALL WO | Magazine of J<br>RKMEN, PROFESSION<br>[All Rights reserved.] | Practice and<br>TAL AND AMA | d Theory          |
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| Vol. I.—No. 32.]             | SATURDAY, OCTOBER 26,  | 1889.                       | [PRICE ONE PENNY. |
| <image/> <image/> <image/>   | Fig. 2.<br>Fig. 2.<br>Fig. 4.                                |                             |                   |



Fig. 1.-Clock in Plain Wood Case, fitted with Electric Time Alarum Hand. Fig. 2.-Semicircle of Brass to hold Alarum Hand. Fig. 3.-Alarum Hand. Fig. 4.-Screw. Fig. 5.-Ornamental American Clock, fitted with Electric Time Alarum. Fig. 6.-Lattice Work Metal Arm for Alarum Hand. Fig. 7.-Brass Pillar for Arm. Fig. 8.-Foot of Brass Pillar. Fig. 9.-Link of Lattice Work shown in Fig. 6. Figs. 10 and 11.-Links for Ends of Lattice Work. Fig. 12.-Electric Connector made with two Thin Brass Plates. Fig. 13.-Plan of Upper Side of Switch. Fig. 14.-Plan of Lower Side of Switch, showing Connections beneath.

#### HOW TO MAKE AN ELECTRIC TIME ALARUM.

#### BY GEORGE EDWINSON BONNEY.

ONE of the blessings attending the enjoymorning, tired nature in the servant stop it. ment of good health and youthful vigour is refuses to obey the strident tones of the Such an alarum will also be found to be the ability to sleep soundly and long. It is of great use to working men engaged in alarum clock ! The alarum runs down and not only "the voice of the sluggard" we she hears it, but the sound only strikes her factories and on works where early punctual hear complain : "You have waked me too attendance is rendered imperative to holddreamy senses, and she goes on dreaming. soon, I must slumber again ;" for the ing a situation. The essentials for an For a moment she dreams she is awake industrious but weary sons and daughters electric time alarum are : 1. An electric and dressing herself, or perhaps lighting the of toil find the bed all too sweet to leave bell and battery. 2. A clock of any kind, fire; the next moment her senses are when duty calls in the early morning. I providing it is a moderately good timebenumbed with sleep, and she sleeps on often smile grimly as I scan the advertiseuntil she loses her character as early riser. keeper. ment columns of a newspaper and read The Electric Bell may be of any size or Masters and mistresses should exercise there the frequent requirements for earlyform of the vibrating or continuous ringing kindly consideration for these lapses, whilst rising servants. Poor girls! Up late at type, such as those usually employed for us who are older should deal leniently with nights attending to the wants, the whims, or household use. A small bell with a 21-in. the late-rising offences of the young, and

the fancies of their employers, they must be up again early the next morning to cook, to sweep, and dust, whilst their superiors doze in bed and fetch up arrears of sleep. What wonder is it that, one

help them to avoid lapsing into sluggish habits, by providing for them an alarum that will not run down in a few moments, but will keep pegging away until the person to be called gets out of bed to

gong is preferable to one with a large gong, because the sharp sound given by the smaller goug has a better effect in arousing a sleeper than the duller but more mellow tones of large gongs. Where there exists a system of burglar alarums in the house, a bell giving a sound distinct from that of the burglar alarum bell is advisable, and, as these latter are usually large gongs with loud tones, the selection of a small gong for the time alarum ensures the necessary distinction. In the series of articles on burglar alarums recently published in WORK I have given full instructions on how to make an electric bell, and must respectfully refer my readers to those articles if they wish to know how to make the bell for themselves.

The Battery.-If the time alarum is to be set up in a house already provided with a system of burglar alarums or electric bells, we may use two cells of the battery belonging to this system, and connect them up to the time alarum. In the absence of such a battery, two large Leclanché or Gassner cells should be provided. It should be understood here that a small 21-in. bell may be rung with current from one small cell of either class of battery, and a working man need go to no further expense than to get one cell; but experience has demonstrated the necessity of providing a surplus of power where electric bells are left to the tender mercies of domestic servants. If the bell is only allowed to ring for a few minutes at a time and then promptly switched off from the battery, a small cell will give enough current and last for a year or two; but if the bell is muffled to stop the ringing, and allowed to remain thus for an hour or two, the battery will soon run down, because current is passing through the bell coils all the time it remains muffled. In the series of articles on burglar alarums, I have given directions for making a Leclanché battery, and have shown how to keep it in order. The Clock.-Being provided with a bell and battery, we may now concentrate our attention on the clock, and it is at this point where attention is most required. As before stated, the clock may be of any size or kind, provided it keeps moderately good time, but preference should be given by the amateur to clocks in wooden frames, furnished with porcelain or enamelled metal dials, and with a door of some sort to cover the face. This class of clock, such as the common American clocks in wooden cases, may be easily altered, and the work will not present any practical difficulties in the way of getting good insulation for the several parts. To begin with such a clock, then, on which to try our 'prentice hand : access must be first obtained to the works. These, for the purpose in hand, should be held in a metal frame, or at least, the hour hand spindle should run in a metal bearing to which we can solder a wire. A short piece of No. 20 B. W. G. silk-covered copper wire must have one end laid bare, and this soldered to the metal in which the hour hand spindle runs. It matters little whether the part to which the wire is soldered is in front or at the side, or at the back of the works. If the frame is all of metal, it may be at some remote or easily accessible part of the frame. The wire thus soldered to the works must be brought out through the clock case, where it is likely to be least

for an exercise of the amateur's ingenuity in planning secret or out-of-sight means of connecting the clock with the battery, as it is undesirable to have a pair of binding screws sticking out of the top of the clock or at the sides, and wires running along in full view on the mantelpiece. If the clock has a pointed roof with an ornamental turned brass pillar on each side, these may be taken off, fitted up as connectors for the wires, and then put on again. Connection may be made between the line wire of the bell and the wire of the clock by tightly clipping them both between two tiny brass plates secured to the back of the clock frame by two short brass screws as shown at Fig. 12.

Having secured a metallic connection between the bell and the hour hand of the clock, we must now make an arrangement on the face of the clock to connect the hour hand with the battery when the hand arrives at the time when we wish the alarum to ring. This arrangement must be a surplus hand insulated from the works of the clock, and connected with the line wire leading to the battery. At Fig. 1 is shown a clock fitted with an alarum arrangement on the dial at the right-hand side. This clock was an ordinary American timepiece enclosed in a plain walnut case, and furnished with an enamelled metal dial. The face was protected by a circular glass door set in a brass frame. This I have removed, to more clearly show the alarum arrangement, but its position is shown by the dotted lines. If the clock selected is similar to this, proceed as follows :- Set a pair of compasses to the circumference of the dial, and strike out on a piece of thin sheet brass or sheet copper a semicircle slightly larger than the dial, and from  $\frac{3}{16}$  to  $\frac{1}{4}$  in. wide, as shown at Fig. 2. I cannot give the exact dimensions of this part, as it must be obtained by the actual measurement of the dial of the selected clock. It must not touch the dial (if this is made of metal) in any part, but should be close to it without touching, for if it touches the dial it will probably connect the works of the clock with the alarum hand and render it useless. It must also be wide enough to hold the screws employed in fastening it to the clock case, but not so wide as to interfere with the closing of the glass door. Cut this piece out, smooth the edges with a fine file, then drill the holes for the screws. As these will fulfil the double purpose of fastening this part to the case, and also to hold the alarum hand, the holes must be drilled at regular intervals apart, so as to bring the hand midway between the hours on the dial. The hand can then be fixed to either of the screws, and will command in this position the time between any two hours on that side of the dial. For instance, when placed at half-past five as shown on the dial at Fig. 1, it can be shifted to the right so as to meet the hour hand at five o'clock, or at any time between this and six o'clock. If unscrewed from this position and placed between one and two o'clock, it will command any time between these two hours at which it may be fixed. The alarum hand is shown full size at Fig. 3. It is made of a strip of thin brass, with a small hole at one end to receive the fixing screw and at the other end a pin of platinum wire. This may be of any gauge from No. 16 to No. 22, but it must only be long

as shown at Fig. 4, obtainable from all dealers in clock materials. Connection is made between this hand and the battery by means of a piece of silk-covered wire, coming out through a fine hole made in the case close under the figure VII, and attached to the brass semicirclet by passing one end of the bared wire around the screw which holds this end of the brass to the case. The other end of the wire is, of course, made fast to a binding screw at the back of the clock, and a wire goes from this to the battery. When the hour hand of the clock comes around to the spot where the alarum hand is set, the two engage with each other, and contact is made between the battery and the bell through the clock. The bell will then go on ringing until the hour hand has swept the alarum hand along over the space which the latter commands (probably during one hour) unless the sleeper awakes and gets out of bed to switch off the bell. A switch for this purpose, shown at Figs. 13 and 14, is generally placed in circuit at some little distance from the bed of the sleeper, such as on the other side of the room, or outside the room door. When time alarums are fixed for servants, the bell is hung in the servants' bedroom, and the switch is placed on a wall or partition outside the master's bedroom door. The alarum can thus be set on going to bed, and the servant must come out of her room to switch off the bell in the morning. During the day, the alarum hand can be turned back out of sight under the frame of the glass door which protects the dial. In the form of American clock shown at Fig. 5 a different arrangement is required, as there is not any woodwork to which the semicircle of brass can be fixed, and any insulating substance placed on the dial would disfigure it. The dial might be removed and the semicircle insulated from the back of the dial by strips of ebonite or gutta-percha, attached to it by means of short screws. Holes would then have to be drilled through the dial between each figure, near the outer circle, to receive the screws used in connecting the alarum hand with the semicircle beneath, and these holes must be bushed with ivory, ebonite, or bone, to insulate the screws from the metal dial. Few amateurs care to thus disfigure the clock face, and would prefer some other method of fitting up the alarum. One such method is shown at Fig. 5, as attached to the clock, which is here shown with the door removed for our convenience. The front arrangement to go over the dial, for the purpose of a connector between the alarum hand and the battery, is made up of a lattice work of thin strips of metal, as shown at Fig. 6. To this, at the upper end, is riveted the alarum hand, shown at Fig. 3, whilst the lower end of the lattice is secured by a screw to the pillar, shown at Fig. 7, and this in turn is screwed into a piece of brass to form a bracket foot, as shown at Fig. 8, the whole being then fastened to the backboard of the clock case, immediately under the dial, as shown at Fig. 5. This arrangement will secure insulation of the alarum hand from the metal dial, and provide an elastic and sufficiently rigid arm capable of being elongated to reach the small hours, turned aside to bring the hand in position under the hours from 5 to 8, and shortened or folded up when not in use to place it out of

498

sight during the daytime, when it would be enough to engage the hour hand, and must observed, and there connected by a clean covered by the opaque part of the door. be short enough to allow the minute hand bare end with a metal stud or binding screw, The lattice work is composed of several to pass over the hand without touching the or some other piece of metal easily connected strips of thin sheet metal riveted together pin. The screws employed in fixing this to the line wires of the battery. These as shown; the metal may be thin, hard hand should be the small flat-headed variety outside connections of the clock will call

sheet brass or copper, or tinned sheet iron such as tin utensils are made of. The strips should be only  $\frac{3}{16}$  in. in width and  $1\frac{1}{8}$  in. in length, cut to the shape shown at Fig. 9, and drilled with three holes in each, as shown. The holes should be only large enough to admit brass toilet pins, and these will thus form excellent rivets, with one head already made. The strips must be firmly riveted together, as shown at Fig. 6, but a little play must be allowed to each joint, just enough to make each work stiffly, for if made too loose the arm will not be sufficiently rigid. The number of strips employed must be determined by the length of arm required, which will vary with the size of clock dial, and with the hours to be covered with the alarum hand. The two strips at top, to hold the alarum hand, and also the strips at the bottom to attach the lattice to its supporting pillar, must be shorter than the others, and should be shaped as shown at Fig. 10. The alarum hand should be riveted between the two top strips at the angle where they meet each other. The lower strips may be made larger or have their lower parts enlarged, as shown at Fig. 11, to receive holes suitable for attaching this part to the pillar by means of the screw, shown at Fig. 7. This pillar should be turned out of a piece of brass rod to size and shape of sketch, but the length must be determined by actual measurement on the clock in which it is to be employed, as it should just stand high enough to enable its arm to clear the face of the dial. The lower part of the pillar may be made in the form of a screwed tang, as shown, to screw into a brass foot, Fig. 8, or it may be soldered to the foot. The top part must have a  $\frac{3}{16}$ -in. hole drilled and tapped to receive the screw shown in the sketch, which must also be turned out of a bit of brass rod to the shape and size shown. The various parts may now be put together and fixed in position. If the platinum pin on the alarum hand is found to be too long for the minute hand to clear it, the pin must be shortened. If the lattice arm works too freely the rivets must be tightened. If the enamel on the dial is a conductor of electricity, and the arm or hand touches the dial so as to close the circuit and ring the bell, varnish the under side of the lattice and hand with sealing wax, gutta-percha, indiarubber, shellac, or any good insulating varnish. Connect the various parts up to the line wire as directed in the first part of this paper. The brass ornamental pillars on top may be utilised here, or the wires may be carried to connectors such as those shown at Fig. 12 and already described. I have given here instructions for adapting an electric time alarum to two different types of clocks, and these will suggest the means to be adopted for other larger or smaller ones of nearly the same type, including the old-fashioned kitchen clock. Almost any type of clock may be used by the exercise of a little ingenuity. If fitted with an ordinary striking alarum worked by means of cords and weights, the descending weight may be made to close the circuit of a relay, and throw an electric bell into action ere the alarum has done striking. For this purpose an action similar to that employed in Dale's Indicator Relay, recently described and illustrated in the articles on Burglar

key of the alarum. At night arrange the insulated spring so as to come in contact with the T of the key, as this turns around when the alarum runs down; this will close the relay circuit and set the electric bell ringing. These are a few suggestions employed to stimulate the ingenuity of readers who may wish to make a time alarum. Should any difficulties present themselves to any persons wishing to adapt a clock to this purpose, if they will clearly state these to me, together with a rough sketch of the clock, I will endeavour to help them through the medium of "Shop."

## HOME-MADE TOOLS.

. ВҮ Ј. Н.

STRAIGHTEDGES AND WINDING STRIPS.

I now take another important section of tools—those, namely, which are used for the checking of the accuracy of work, and for lining out. In this article I will consider the straightedges and winding strips made in wood and in metal.

Wooden straightedges are, as a rule, employed by wood workers; metal straightedges by those who work in metal. Straightedges, surface plates, and squares are distinguished from other kinds of tools in this respect, that their accuracy can be best assured by constructing them without reference to any pre-existing standards, originating and completing them by a laborious process of trial and error. The fundamental principle is simple enough in itself, but the labour involved is both tedious and minute. The principle may be stated thus :-- If three surfaces are mutually and interchangeably coincident, then each of those surfaces must be a true plane. It is impossible that it should be otherwise, and it is impossible that less than three surfaces will suffice by the test of their interchangeability to assure perfect accuracy. Thus, for example, suppose we have one straightedge with its edges planed parallel, and as true in the linear direction as we can get them when checked by the eye, or even by a more exact method still, by laying the straightedge down upon a plane surface-scribing a line along one edge, and then turning the straightedge over and placing its opposite edge beside the same line, when it may appear to coincide. But now, if we make another straightedge, the precise duplicate of the first, and then try edges to edges, we shall most certainly find that the light is visible between some portions, while There will be some others are in contact. amount of rounding and hollowing of the edges, which, however minute in quantity, is to that extent a departure from truth. And though we may alter and modify until we think we have coincidence between two edges when tested in succession by changing end for end, and although this amount of accuracy would be sufficiently approximate for the ordinary purposes of wood working, and also for much metal work, yet it cannot be absolutely accurate. For if a third straightedge be now made, the counterpart of the first two, then it will be seen on trial that the three will not be mutually interchangeable with one another. But by constructing

will indicate whether any inaccuracy exists; because it is impossible that it should coincide with two other edges unless those edges are true. In this manner the least traces of inaccuracy may be detected and gradually reduced to an infinitesimal amount. But the same results may be obtained by making two parallel straightedges, and using these edges as a check upon each other. Thus, making two straightedges alike in width, with edges at precise right angles with their faces, calling their edges A and B, C and D, they may (Fig. 26), when A and B are brought edge to edge, have the relationship shown in that figure, the curvature being exaggerated of course for purposes of illustration. The trial of these edges alone, therefore, would tell us nothing, because, to all appearance, they coincide. But, reversing the edges they would have the appearance of Fig. 27; also exaggerated. Obviously now we have to reduce the concavity of one pair of edges, and the convexity of the other, in exactly equal proportions, until either edge when tried against the two edges of the other strip are so nearly coincident therewith that no difference can be detected by ordinary tests of wood workers, such as chalking the edges and laying them together. Practically and theoretically the strips are true.

Carpenters, joiners, pattern makers, and cabinet makers usually make their straightedges in pairs as "winding strips;" and it is clear that if two winding strips are in the first place parallel, and then coincident when the positions of edges and ends are changed, there is obtained really the contact of three edges, and as near an approach to accuracy is obtained as is possible or essential. If they are not made as parallel strips, but simply as single straightedges, then it is absolutely essential that *three* be made. So much for the principle; now for the details. Take first wooden straightedges. They are usually made either of well-seasoned yellow pine or of straight-grained mahogany. No other woods are so suitable. Pine is used for straightedges many feet in length; mahogany for those under three feet. First, rough out all the stuff, because strips of timber when newly cut out of the board, even though the board is thoroughly seasoned, are apt to curve and warp to a greater or less extent. This is especially the case with mahogany. Jack it over, and preferably let it stand by for a few days, or even weeks. Then plane to gauged thickness and gauged width, and square the ends. Screw the two pieces together side by side; or if screw holes are deemed unsightly, glue the two strips together with paper joints : that is, slips of paper interposed -say one slip near each end, and one about the middle, and glued between the strips. When the planing is done, the joint can be broken, the paper dividing through the middle of its thickness. Finish now the planing of the edges, using a trying plane sharpened very keenly and set very fine; gauge to width with a fine-toothed gauge; check with calipers also, and test for linear accuracy by means of the best straightedge available. If no such straightedge exists, then a trained eye is a good arbiter. Or, having planed one edge as true as possible, lay the straightedge down upon a board, scribe a fine line by that edge, and turn the strip over, bringing its opposite

three the coincidence can be made absolute. edge close up to the line, when any in-Thus it is clear that if the edges of Alarums, will be required. A similar action accuracy will make itself seen (Fig. 28), may be employed with an alarum clock in a straightedges Nos. 1 and 2 are coincident, where it is exaggerated, the amount of inmetal case. Attach one of the relay wires it may happen that both are slightly accuracy being half that of the quantity of to the metal case of the clock, and the other inaccurate in opposite directions-that divergence. If the strips are of considerwire to an insulated spring fixed to the is, convex and concave. But trying the able length-say from four or five feet-turn third against both No. 1 and No. 2, it back of the clock near to the T winding

### HOME-MADE TOOLS.

[Work-October 26, 1889.

them end for end, when perhaps something of the kind seen in Fig. 29, also exaggerated, will be apparent. Now the projecting portions of the strips, those which come in contact with the scribed lines, will have to be reduced, and at the same time the calipers must be in constant requisition to ensure that parallelism of the edges is secured; and the square must also be used, because the edges must be kept uniformly, at right angles with the faces.

Having at last done to the best of our ability in getting the strips parallel and straight, unfasten them, and laying them edge to edge by opposite edges in succession, and then changing ends and trying opposite edges again, correct with the trying plane where necessary, still using calipers and square. Practically, most of the work will have been done during the period when the strips were united, and the less that is left to be done afterwards the better.

500

To preserve the wood from subsequent atmospheric influences, it is best to protect the broad faces and ends with an application of shellac varnish. This does not apply to the edges, because they usually have

and so used, but it is better to get a strip of the correct thickness at once. Large shop straightedges and strips are made of wrought iron ; very large "master" straightedges are of cast iron, properly stiffened and ribbed. The straightedges to which my present remarks will have reference are those ranging from one to two feet in length, and made of steel plate from  $\frac{1}{16}$  in. to  $\frac{3}{16}$  in. in thickness. If the plate is not of the correct width, it will be roughly



Fig. 26.—Coincidences of Two Parallel Strips whose Edges are not Straight.



to be chalked. This chalking wears the lined out. Centre-pop the outlines of and in thickness. So that if we have edges hollow in course of time, and the the straightedge upon the steel as a guide straightedges of metal 2 ft. long and  $\frac{3}{16}$ in. thick, they will give us much more for the first stage of cutting out, Fig. 30. wood is always apt to warp more or less. trouble than strips 1 ft. long and  $\frac{1}{16}$  in. thick. It is necessary, therefore, to re-correct wind-Then, if thin, it may be cut round roughly It is difficult to hold the file so that the with a cold chisel, or if so much as  $\frac{1}{8}$  in. or ing strips and straightedges every few  $\frac{3}{16}$  in. thick, the best plan will be to drill a edge shall be at perfect right angles with the months. faces, but then allowing the edge to be slightly number of  $\frac{1}{8}$ -in. or  $\frac{3}{16}$ -in. holes in close con-To prevent wearing of the edges, due bevelled in any one section involves a reducto frequent chalking, careful workmen often tiguity alongside the lines where the plate keep winding strips quite distinct from has to be divided. If the steel is too hard to tion of the edges of each strip to that stand drilling, it is too hard for a straightdiminished width. Hence, when we get to straightedges, using the former only for the later stages of fitting of the strips, the testing the amount of winding of stuff, edge, and its temper must be lowered, and way to check them together is to lay them the metal be annealed to give it equal and the latter for checking its transverse side by side and edge to edge on a surface elasticity throughout. truth when planing it over. It is someknown to be true, and to check the contact of times necessary to make a straightedge so The edges will now be roughly and approxiedges in the vertical as long, or for so temporary a purpose, that it is not desirable to make a couple. Then very fair results may be obtained by laying the two edges in suc-Fig. 28.—Trying a Straightedge against a Line marked from its own Edge. cession against a scribed it will no longer afford line, as before described, and also by reversing end for end, and again trying sort to the scrape; and The against the line. in this way we are able errors may be so effecto remove very minute Fig. 29.—Another Example of Trial of Straightedge against Line marked from own Edge. tually minimised in this quantities of material. manner as to leave very To guide us in localising the action little to be desired. Another way is to lay the straightedge down upon its flat face, and to strain a chalk smeared along the edge from which line along from end to end, keeping we want to transfer contact. At the line away from the edge by the final stages this must be very about <sup>3</sup>/<sub>4</sub> or 1 in., with blocking. Then thin; in fact, wiping the edge with a gauged thickness strip, carefully an oily wiper will suffice. Beyond tried between the line and edge at Fig. 30.-Winding Strips Lined out and Centre-popped on piece this, the checking of the various intervals, will reveal pretty accuof Steel Plate. edges until absolute interchangerately the condition of the edge. ability is secured will be done precisely as The line must be thin and of equal size, and mately filed or ground to width and length. in the case of the wooden straightedge strained very tightly. Then, for a single long By the time this cutting off and roughing out already described. straightedge, it affords a safe method. In are done, it is certain that the plate, even if If any old and experienced hand is inthe making of long wooden straightedges, true originally, will no longer be so. Hence, clined to urge that he knows all about the very great help is derived from the embefore going into any further details of management and manipulation of straightployment of a true plane. A trying filing and finishing, the sides must be edges, and that it would be difficult for me plane recently shot, and with its iron in brought into linear accuracy and perfectly to tell him anything that he does not know free from winding and unevenness. Probably good order, is a great help to correct already, let me remind him that it is not results. they may have to be hammered more or less for him that I am writing, but for young Taking next the metal straightedges : upon a block of iron, or of hard wood set apprentices whose experience is little more these are made of steel of moderate hardend grain upwards. than nil, and for workmen who are willing ness, temper, and elasticity. A piece of The use of a surface plate would be desirable at this stage for the purpose of | to learn and not above being told. steel may be thinned down by hammering

testing the accuracy of the faces. Failing that, a true lathe bed will answer the purpose. When hammered, draw-filing will have to be resorted to, in order to obliterate the hammer marks; and to ensure reduction to accuracy, bedding on the lathe bed or surface plate will be adopted as a test. During filing, the strip of steel will be laid upon a block of wood, and held steadily between nails driven in around the edges, the wood being clamped in the vice

jaws.

The straightedges can be filed now either singly, or both at one time if desired, being united with a particle or two of solder. It will be of much assistance if a light cut can be taken down the edges in a planing machine; but if not, then the next best thing is to use a surface plate or lathe bed as a guide in giving the initial edges to the strips. If the plate or bed is accurate, and the strips are brought into parallelism with calipers, there will be little left to be done afterwards in the way of alteration and correction. But the difficulty of truing up strips is very much increased with every increase in length





well as in the longitudinal direction, and in this way the square will be assisted. During the later stage of fitting, after having used the file until that localisation of action which is required, we re-

of the file and scrape, a very thin paste of red lead and oil will be

## HOW TO MAKE A PIANO.

#### TO MAKE A PIANO. HOW BY "NIL DESPERANDUM."

THE SOUND - BOARD--ITS CONSTRUCTION AND PREPARATION-HOW THE BRIDGES ARE MADE -FITTING TO THE BACK.

In my first paper I spoke of the back as being the foundation of the piano. From the foundation we take the next step forward, that is, to the sound-board. While the back is firm and rigid, the sound-board is

vibrating and sensitive, so that we have the two extremes. If you look at the interior of a piano, you will see that the sound-board lies immediately behind the strings ; it covers the back within the wrest plank and bent side. It is technically named the belly. I suppose the person who named the parts of a piano must have had the names of the parts of the human frame in his mind, for in the piano we have the back, belly, cheeks, legs, feet, and toes. The sound-board fills a very important position in the piano, for without it you would only get the tone of the wire, which would be very poor and weak in itself, as can easily be proved by stretching the string over any rigid surface. When the string is struck with the hammer, the sound is transmitted from the bridge on which the string rests to the sound-board, which takes up the sound waves, and increases the power of the vibrations; so that when a person is playing the piano, the sound-board is in one continual vibration. If you strike a tuning fork on the prongs, and the end is placed on a solid block, very little sound is emitted; but if struck when placed on the panel of a door, its tone is intensified. To show how wood is a conductor of sound, let the reader get a friend to strike a tuning fork on one end of a plank, no matter what length, and he will distinctly hear it at the other end. I knew a man who was very deaf-so deaf that you had to write on a slate what you wished

poker a swinging motion, and let it strike any object, you will have a splendid imitation of church bells, the string conducting the vibrations to the ear.

I will now endeavour to instruct the reader as simply as possible as to the making of the sound-board. It is usually made from Swiss pine, but can also be made of American pine, or spruce, about 1 inch in thickness, free from knots and shakes, and thoroughly dry. Most timber merchants

together edge to edge; of course, they will decrease in length as you get to the bottom; let them first overlap the rebate of the bent side, so that you have a little to work on. Having done this, make two lines across the whole of the boards in the shape of the letter V, so that you will know their position. Now turn the back over with the wrest plank on the trestles. The reader will probably think there is a lot of turning over; the reason is, that in a factory they have a



large board for jointing the belly on, and I want the reader to utilise the back for the same purpose. You will find that your back has two strips of wood across the top and the bottom. Now these will be found useful in jointing your soundboard. Shoot one edge of your first board, and after laying a sheet of paper to keep the back clean, place the board up to the slip of wood mentioned above; put a handscrew on each end to keep it in position; now shoot the edges of the remaining boards, and try to make as good joints as possible. Having jointed them all, get a piece of wood about a  $\frac{1}{4}$  inch wider than the intervening space between the bottom edge of the sound-board and the bottom slip, then having made your glue hot and thin for jointing, warm the edges of your wood well, and glue edge to edge on the back, rubbing each joint till you find it bite, then place your slip of wood in, being a quarter of an inch wider than the space; your belly will bulge in the centre. Now by placing a board on the top, and some weight, it will make your joints go up close. While this is drying you may get out your bars; these are made of 3-in. spruce 1 in. wide; these are placed across the sound-board in a vertical direction, one between each bracing, so that you will require eight of them. Plane over the sides after you have cut them out and straighten one edge, and make the other edge a 1 in. round in the centre, graduating to the

or scratch it with your saw, as this edge has wood, lay the back on the trestles with the and he used to sit playing with the bowl to be glued, and it makes it hold better. plank and bent side uppermost. You will of his pipe resting on the sound-board, When your sound-board is dry you can take probably find your boards unsound at the and the stem between his teeth, and by it up and remove any superfluous glue that extreme ends; if so, cut them off, as it is that means he was enabled to enjoy his remains with a chisel. Then proceed to better to reject them at first than to have own, or any other person's, playing; the pipe plane it over ; you can do this while it is on trouble with them afterwards. Now lay the in this case was the conductor. If you take the back, by moving the handscrews to boards on your back and cut your first a common fire poker, and tie a piece of string where you are not planing; after planing length off; let it run parallel with the wrest about half a yard long round the head of the over one side pretty level, which you can plank, and overlap each side of the back 1 poker in the middle of the string's length, ascertain by rubbing your hand over, then an inch, the first board put under the then twine the two ends round the foregauge it round from that side about  $\frac{1}{4}$ bottom edge of the wrest plank. Now take finger of each hand, place them in the ears, the remaining boards in rotation, and put in. in thickness all round, leaving it a and, bending the head forward, give the

keep dry material. Having selected the him to understand; he had a square piano,

points; on this edge use the toothing plane,

## 502 PRACTICAL HINTS ON MOUNTING OBJECTS FOR THE MICROSCOPE. [Work-October 26, 1889.

trifle thicker at the treble end, also at the bass bottom edge.

Now take a piece of chalk and rub it round the edge of the bent side, and lay your sound-board in its place, which will be a 1 in. below the wrest plank; you can put two pieces of wood on the bottom edge temporarily, about 1 in. long. Now press your sound-board on the chalk line, and that will give you the mark to cut it out, so that it fits in. Having fitted it, you stand the back on its bottom; make a mark with pencil each side of the bracings, and between these marks will be the place for each bar before mentioned. The method of putting these on is by springing a bar a little longer than the distance between the bar and a board or ceiling above, which consequently gives a downward pressure; but it can also be done by gluing one bar in its place at the back, and using another at the front, which must not be glued; for giving pressure, put a handscrew each end of the bars, the round edges to the sound-board.

Before gluing, see that it brings it to a joint; have your glue rather thin and your bars hot. Serve the remainder in the same way. When you have got the bars on, make a line across the top and bottom of them 4 in. from each end; from this point they must be bevelled down to 3 in. from the sound-board, except the bass ones that do not touch the bent side; leave these  $\frac{3}{4}$  in. thick at the bottom ends. Now you will have to put fillets on three edges of your belly; these will be of pine 1 in. wide and  $\frac{3}{4}$  in. thick for the top and treble one, and 1 in. square for the bass one, graduating it from 1 in. in the centre to  $\frac{3}{4}$  in. each end; the top fillet is cut out to fit over the bars at the edge, and these are then glued on; of course, the treble one will just fit the space between the wrest plank and bent side. The sound-board rests on these slips and on the rebate of the bent side. By reference to diagram you will ascertain the length and shape of the bridges. They are made from beech 11 in. wide, except the top bridge, which is 1 in. wide and  $\frac{1}{2}$  in thick. When you get your bent side and wrest plank, if you order two wrest planks, one will make your bridges. You cut one edge out to the shape of your long bridge, then gauge it 11 in. wide from the edge; you will be able to cut out all your bridges from one plank with a little care, cutting up the straight part with a hand saw, and the curves with a frame saw. For the top bridges be careful to keep the flowery side of the wood uppermost; you will see this by observation. Having planed your bridges, and prepared them for gluing, you can clean any superfluous glue from the back of your soundboard, then take some coarse glasspaper and clean it. Now you will require a pint of white hard varnish; varnish the back twice over, except the fillets and bent side edge, as the glue will not stick to the varnish. Now you must put the soundboard in temporarily, and mark for the long and short bridges, and § in. below this line prick through the belly about every two inches with a small bradawl; this is needed when you are putting on your belly bridges. Now get some 3-in. screws ready, and your glue hot and not too thick, so that it will

Now you will want a bottom plate; one made in cast iron for 47 notes will suit you best, and be the easiest fitted. It has three projections on as a rule, with screw holes in, and the bottom of the plate has holes for bolts; the treble end rests on the end of bent side, and the first bass note will be 41 in. from the outside of the back; this plate must be fitted level. You can bore the holes for the screws through the projections, so that it will go in the same place, as you will want it out to put the belly in. To put the screws in after the belly is in, you must bore centrebit holes through the belly above those previously made. I may mention here that all the ironmongery that is required for the piano may be had from W. Hughes & Co., 37, Drury Lane, W.C.

Now your sound-board is ready to be put in its place. Round the edges bore holes for 1-in. screws for the top and treble and round the hollow edge, and for  $1\frac{1}{2}$ -in. screws at the bass edge. It would be better to have the assistance of a friend at this stage to help you to glue your sound-board in. Have your glue ready and the screws through the sound-board half way. Warm the edges of the sound-board, and glue all edges except the bottom. Now, as quickly as possible, turn all the screws in their place.

To ascertain the shape of your bridges and their position on the sound-board, you will find by reference to diagram that the bottom edge of the wrest plank is used as a basis for calculating the length of the strings; for this reason it is called the strike line, as the hammers strike the strings at this point. The first note is A, which is  $2\frac{1}{2}$ in. from the treble end on the strike line. The first C will be  $7\frac{3}{5}$  in.; make a mark at these points. Second C, 13<sup>3</sup>/<sub>1</sub> in.; third C,  $20\frac{1}{3}$  in.; fourth C,  $26\frac{1}{2}$  in.; fifth C, 33 in.; sixth C,  $39\frac{3}{8}$  in. The last note, which is A, is  $47\frac{1}{2}$  in. Take particular care with these measurements, which are all on the strike line, measured from the treble or right-hand side of your back. From the same side at the bottom mark one point 1 in.; second one, 51 in.; third,  $12\frac{1}{4}$  in.; fourth,  $18\frac{3}{8}$  in.; fifth,  $25\frac{3}{8}$ in.; sixth, 31% in.; seventh, 38% in.; and the last, 45<sup>1</sup>/<sub>4</sub> in. It would perhaps be easier for the reader if he were to have a sheet of white paper the size of the back, and measure the width of his wrest plank and make a line for strike line. Having made these points, get a straightedge, and make lines from top to bottom intersecting these points. Now I will give distances above the strike line for the shape of top bridge. The first note, A, runs level with the bottom edge of plank. First C,  $\frac{3}{16}$  in.; second C,  $\frac{3}{8}$ in.; third C, 1 in.; fourth C,  $2\frac{1}{4}$  in.; fifth C, 37 in.; sixth C, 43 in.; last note, A, 51 in. Now for the distances below the strike line for the shape and position of the belly bridge. First note, A, 21 in. First C,  $3\frac{1}{5}$  in.; second C,  $5\frac{1}{2}$  in.; third C, 101 in.; fourth C, 191 in.; fifth C, 281 in.-this is the last note on the long bridge. The first note on the short bridge is B, which is  $25\frac{1}{2}$  in.; then A, the last,  $30\frac{1}{2}$  in.; this bridge is straight and  $15\frac{1}{2}$ in. long. On the wrest plank the bridge is placed above the line, while on the sound-

#### PRACTICAL HINTS ON MOUNTING **OBJECTS FOR THE MICROSCOPE.**

BY A. T. SMITH. -----

TRANSPARENT OBJECTS - PREPARATION - MOUNT-ING MEDIA-MOUNTING IN CANADA BALSAM-AIR-BUBBLES.

My last article dealt principally with the mounting of opaque objects by the dry method, and we may now, I think, proceed to the second part of our subject, namely, mounting transparent objects for examination by transmitted light.

Objects the most divergent, and, at first sight, quite the reverse of transparent, come under this heading, and by careful preparation can be made sufficiently translucent to enable us to make out the most minute details of their structure. Take, for instance, a piece of coal; who would suppose that anything could be made out of this but the shapeless black mass it appears to be? Yet, by carefully grinding it down to a suitable thickness, it can be made transparent, and its structure can be as clearly defined as the surface of a butterfly's wing.

The different operations involved in the process of preparation of transparent objects are cleaning, hardening, section cutting, staining, and injecting, and it is in these branches of our work that delicacy of manipulation, and, in addition, care in the choice of mounting media, are most essential.

The words "mounting media" in the last sentence at once suggest the primary difference between the operations of mounting opaque and transparent objects. In mounting the former, as we know, the object is simply enclosed in its natural state in a dry air-tight cell, but in the latter case the object requires almost invariably to be mounted in some transparent preservative medium which will permeate its tissues, and, to a certain extent, render the object itself more transparent by increasing its refractive power. The media principally used for this purpose are Canada balsam, gum dammar, and glycerine, with various modifications which will be referred to later. Since, in order to make a successful mount, it may be necessary to make use of all or any of the processes of preparation referred to above, we will define them briefly before going any further, and leave the more detailed consideration of each particular operation to a future opportunity. Our dictionary will tell us that the word " cleaning" indicates the action of removing dirt, and a well-known writer has defined dirt as "matter in the wrong place." This definition of dirt suits us exactly, for, from a microscopical point of view, the process of "cleaning" includes the removal of various matters from animal and vegetable tissues, which can hardly be defined as dirt pure and simple-natural oils, fatty and muscular tissues, and colouring matters, for instance. Some objects are so soft and flaccid in their natural state that they have to be hardened before they can be cut into sections or mounted, and, on the other hand, some objects are already too hard and brittle for our purpose, so that our attention has to be directed to making them soft.

Hardening re-agents are alcohol, turpenboard the bridges are placed below the line. run nicely from the brush ; warm your long tine, Canada balsam, oil of cloves, bichromate bridge and glue; put a handscrew on at the You will see by reference to diagram of potash, and picric acid; and for softening, how these lines are used. Fig. 1 shows the treble end, and where you can get others on glycerine, carbolic acid, or a weak solution method of obtaining the shape and position from the hollow edge; then drive the screws of caustic potash or soda may be used. of bridges. Fig. 2 shows back of soundin the holes you have made as quickly as Section cutting involves the art of cutting board, the dark lines being the bars and possible from behind; serve the short bridge a section or shaving from a large object the light double lines slips on the edge. in the same way.

sufficiently thin to become practically transparent when soaked in a liquid medium.

Staining consists in colouring the sections, which may at times be too transparent, with suitable dyes and re-agents, so as to bring out in strong detail various points in the structure of the object which before were almost invisible.

Finally, injecting indicates the operation of forcing colouring matter into the minute capillary vessels of an object in order to render them distinctly visible.

And now as to the choice of mounting media.

Canada balsam is the microscopist's oldest friend, and when the object will stand the rough usage necessary to adapt it for mounting in this medium, it is the best one to use, because once well mounted in Canada balsam an object may be looked upon as settled for life, for the older it gets the better it looks, and there need be no fear of leakage.

Canada balsam as sold by the druggist is hardly suited for our purpose, as it would take too long to harden. For this reason, a portion should be placed for a short time in an open vessel in a moderately warm oven, care being taken to exclude every particle of dust. By this means the volatile spirit in it will be driven off, and eventually the balsam will become almost brittle. In this state a few pieces should be taken and dissolved in chloroform, and the whole kept in a wide-mouthed stoppered bottle for use. A bottle like Fig. 1 is the best form to use, because the balsam does not run down the outside, and the stopper is not liable to stick as in the case of an ordinary bottle. The most suitable objects for mounting in Canada balsam are animal sections stained and, or injected, sections of timber and mineral sections, portions of the hard coverings of insects (Coleoptera and Diptera), diatoms, etc. Gum dammar may be used for the same class of objects, and should be prepared for use by being dissolved in benzine. It is, in some respects, not quite so useful as Canada balsam, being more brittle and liable to crack, though, on the other hand, it is almost entirely free from the objectionable yellow colour of Canada balsam. But I must confess that, for my own part, I much prefer glycerine as a mounting medium with or without modification. My reasons for this preference arefirst, because it may be diluted with water to any extent, and, as a rule, will assimilate readily with most animal and Balsam, mounting of an object in as natural a state as possible. This is a great desideratum, and, further, it is The great difficulty with glycerine and

mounting vegetable tissues, and may be made as follows :- Take a small quantity of gelatine, and allow it to soak in cold water for two or three hours, then pour off the superfluous water and heat the gelatine gently until it melts. To each fluid ounce of the gelatine add one drachm of alcohol, and mix well; then add, in the same way, a fluid drachm of the white of an egg, and boil the whole mass until the albumen coagulates. Now strain through a piece of flannel, and to each fluid ounce of the clarified gelatine add six fluid drachms of pure glycerine and mix ; a few drops of pure carbolic acid should now be added and the whole put into a bottle and allowed to cool. When required for use, the jelly should be melted by immersing the bottle in warm water, and it is as well to warm the slide and cover glass before mounting. I do not recommend glycerine jelly for delicate work, on account of the necessity for the employment of heat in mounting.

Farrant's solution is an exceedingly useful medium for mounting animal and vegetable sections and dissections, but for the latter I always prefer glycerine, either pure or diluted with water and with the addition of a few drops of pure carbolic acid to prevent decay and the appearance of fungi. The following is the receipt for Farrant's solution, according to Dr. Carpenter. Dissolve four parts by weight of picked gum arabic in four parts of cold distilled water, and add two parts of glycerine. The solution must be made without the aid of heat, the mixture being occasionally stirred, but not shaken, whilst it is proceeding. When the gum is dissolved, the liquid should be strained (if not perfectly free from i.npurities) through fine cambric previously well washed out by a current of clean cold water, and it should be kept in a stoppered bottle containing a small piece of camphor. Some microscopists prefer to filter the solution of gum through fine blotting-paper in a damp chamber and to mix it with the glycerine after straining. This is, perhaps, the best plan, and it certainly gives more satisfactory results. The great advantage of this medium over glycerine jelly is that it can be used cold. Suppose, now, that we wish to mount a portion of an insect—say the leg of a housefly or of a beetle-in Canada balsam. Select a glass slip and cover glass, and, placing the object in a drop of water in the centre of the slide, apply the cover glass gently, and examine with the microscope; we see a densely-black unlovely object, with a number of bristles sticking out of the sides. But now, take the object and soak it for a few hours in a solution of caustic potash or soda, or gently warm it in the same, and a change will come over the scene. Remove all traces of the alkali by washing the object in clean water, and examine again. The black colour will have vanished, and you will see in its stead a delicately-coloured, transparent, brown, horny structure, its surface covered with hairs, and beneath the surface traces of muscular tissue distinguished by minute cross lines. If there are any particles of dust adhering to the surface remove them by gently brushing the object in water with a camel's hair brush, and then, in order to expel the

it to soak there for a few minutes until a slide is prepared.

After thoroughly cleaning a slide, warm it gently over a spirit lamp, and with a pointed glass rod place in the centre a drop of the prepared Canada balsam containing no airbubbles. With a dissecting needle remove the object from the oil of cloves, and place it gently in the drop of tal-am. Take a clean cover glass, and warming it also, place it gently on the top of the whole, as in Fig. 2. Resting one edge of the cover against the points of your tweezers, support the other with your dissecting needle in the manner shown. As the cover glass is



Fig. 2.-Mode of Mounting Object on Slide.

lowered by withdrawing the dissecting needle, the balsam should fill up the space between the centre and the edge of the cover glass, but if it does not do so, apply another drop to the edge and it will at once run in.

If examined now, the object will be seen to be brilliantly clear, and all the points of its structure distinctly visible. The slide should now be put aside in a warm dry place for a day or two, in order to allow the balsam to harden, and if there is any superfluous balsam at the edges of the cover it should then be carefully removed with the help of a rag and a little benzine, left again for a day or two, and then ringed with varnish, when it may be finished off and labelled in the usual manner. It is necessary to exercise great care in lowering the cover glass on to the balsam in order to avoid the introduction of air-bubbles. but if, in spite of all your care, you find you have accidentally entrapped one of these little nuisances, you can generally manage to induce it to find its way to the edge of the cover glass by pressing the top with a clean dissecting needle. When you have got the bubble outside, the best plan is to bring its existence to an abrupt termination by pricking it with a hot needle, because. if left to themselves, air-bubbles generally die hard, and have a nasty habit of intruding themselves again and again in the places from which they have been expelled.

#### ON SOLDERING JOINTS IN METAL PIPE.

WITH SOME REMARKS ON BLOWPIPES.

BY R. ALEXANDER.

IMPORTANCE OF THE BLOWPIPE-HOW TO MAKE vegetable secretions, Fig. 1.-Bottle for Canada JOINTS-RESIN AND GREASE-VARIOUS FORMS and thus permit the OF JOINTS - UPRIGHT JOINT - HORIZONTAL JOINT-T-JOINT-SOLDERING WITH BLOWPIPE - BENZOLINE BLOWPIPE - GAS BLOWPIPE -SELF-ACTING BLOWPIPES OR BLOWLAMPS -FRENCH PATENT BLOWING LAMP-REGULATING absolutely colourless. FLAME TORCH BLOWING LAMP - PAQUELIN LAMP. water, which will not mix with the balsam, its compounds is to prevent it leaking from THE jointing and soldering of metal pipes, immerse the object in alcohol. The alcohol under the cover glass or out of the cell. It tin, composition (termed compo for shortlabours under the same disadvantage as the has such an affinity for water and such a ness), and lead pipes, will next occupy our water with regard to the balsam, but it will strong solvent power, that it is difficult to attention. Joints in pipes may be soldered mix with oil of cloves, which, in its turn, will make a really good permanent mount which with either the iron or the blowpipe ; many mix with the balsam. Remove the object can be guaranteed not to leak. Glycerine jelly is sometimes used for from the spirit to the oil of cloves, and leave people imagine that it is very difficult to



ON SOLDERING FOINTS IN METAL PIPE.

[Work-October 26, 1889.

solder with a blowpipe, but it is not so, when one has got over the awkwardness that is natural to a beginner in anything. One finds that to work with the blowpipe is as easy as with the copper bit, and it is very essential to a workman to be able to use the blowpipe, for it often happens, in doing a job of gas-fitting, that a fire cannot be had, and, even if it could, joints sometimes have to be made in very awkward places, near the ceiling, between joists, and many other places, where to use the soldering iron is very awkward, and sometimes even impossible. Then the blowpipe comes into requisition, and gets over the diffi-culty, as the worker will find, easily enough.

Sprinkle a little powdered resin on it, and it is ready for soldering.

The handiest and best way of applying the resin is by means of a resin box, Fig. 9. It is a little tin or zinc canister, about  $2\frac{1}{2}$  in. high by 2 in. diameter, with a conical top that is removable, and a nozzle that is about 2 in. long and a little less than  $\frac{1}{3}$  of an inch aperture at the end. This box is filled with powdered resin, and is the best and cleanest way to carry resin about; a lump of resin thrown loose in the basket, as is often the case, soon crumbles up, and makes all the tools sticky, and wastes the resin as well.

Joints can be soldered with resin alone, or with tallow alone, or even with weak

horizontally placed piece has a hole cut in it slightly smaller than the outside diameter of the pipe that forms the T. This upright piece is drawn in a little, and also hollowed out a little on two sides, so as not to obstruct the passage of whatever may have to pass through. It is then pressed into the hole cut to receive it; if it goes in too far a little must be cut off the end.

Now for the soldering part of the process. There are numerous blowpipes and ways of using them. A simple plan, and one much used by gas-fitters, is the ordinary blowpipe, Fig. 10, and a large-sized tallow candle or a bundle of rushes, such as are used for the wicks of rushlight candles. These are



504

Fig. 1.-Tampion or Pipe Opener. Fig. 2.-Upright Joint Prepared. Fig. 3.-Ditto Soldered. Fig. 4.-Ditto in Section. Fig. 5.-Horizontal Joint Prepared. Fig. 6.-Ditto Soldered. Fig. 7.-T-Joint Prepared. Fig. 8.-Ditto Soldered. Fig. 9.-Resin Box. Fig. 10.-Blowpipe. Fig. 11.-Benzoline Blowpipe. Fig. 12.—Gas Blowpipe.

It is often a subject of discussion amongst workmen as to which makes the strongest joint, the blowpipe or the iron. My own opinion on the matter is this: That where circumstances are favourable, one is as good as the other, but in awkward places the blowpipe has two to one in its favour, and is far more likely to make a sound joint.

To describe the method of making joints, half an inch to project out of the superfluous Fig. 1 is a tampion or pipe opener. This is making a horizontal joint, a kind that often inserted in the end of one of the pipes to be ends, and slip on the bottom cap. occurs in gas-fitting between joists and along Now take a strip of blowpipe solder in one joined, and the pipe and that held loosely walls. You will notice that one piece is hand, the lighted rushes or candle in the in the left hand and rapped with a hammer cut slanting; this gives the solder a better other (you must get accustomed to use either or mallet till the end is large enough to chance to flow underneath the other piece hand for either purpose), fix the blowpipe admit the other pipe. The inside of the than if both were cut square across, the between the teeth, and, bringing the flame part that has been swelled out (Fig. 2) must same as Fig. 2. A horizontal joint preclose to it, try to blow a pointed flame out of the side of it; you will probably find it be scraped clean and bright; also the outpared like this is no longer a difficulty. side of the piece that is to be inserted in it. (For a handy appliance to hold joints, see rather difficult to keep the flame and blow-Rub a little tallow round the two cleaned "Our Guide to Good Things" in this numpipe in correct "juxtaposition," as I may be surfaces, and place the joint in position. ber.) Figs. 7 and 8 show a T joint. The

spirits, but I think the resin and grease the best ; still, it is as well to know that either can be dispensed with on a pinch. Before proceeding with the soldering part, I will just briefly describe the other joints illustrated. Fig. 2 shows the joint I have been describing prepared. Fig. 3 shows it soldered. Fig. 4 shows a section of it cut longitudinally, showing how the solder has run round it. Fig. 5 shows a method of

procured at the tallow chandler's; they are the rushes that have had one dip in the tallow vat. The best way to use them is not to wrap them up in a piece of brown paper as I have seen men do, but get a piece of  $\frac{7}{8}$ -in. brass tube a foot long, turn a cap to fit on the bottom tightly, and one for the top not so tight, about 3 in. long. Take enough rushes to comfortably fill the tube and slide, easily push them into the tube, allow about

allowed to say, but you will soon get used to it. Warm round the joint a little, also warm the end of your strip of solder, and just dip the tip of it in a little resin. Then hold the solder to the joint, blow on it, and gently rub it round as it flows under the heat from the blowpipe. Do not blow too long in one place, or the pipe itself may melt, and when the solder has flowed round nicely, cease blowing. Care must be taken not to stop up the pipe, especially very small tubes, such as used for pneumatic bells, for instance.

As the blowpipe just used, or supposed to have been used, is only about 9 in. long, it

Fig. 13. ·

along it; it is connected to any ordinary bracket or burner by means of indiarubber tube and a short piece of ditto on the blowpipe, with a bone or tin pipe mouthpiece. This is a very useful tool indeed, and should find a place in any workshop where gas is available.

There are also several self-acting blowpipes, or rather blowlamps. In these there is no blowing to be done with the mouth at all. One of these is the French patent blowing lamp, Fig. 16. This is in shape something like a policeman's lantern with the bull's-eye removed. There is a spherical reservoir on the top, with a filling screw

at any rate, I have seen no account of it myself. It is the invention of a Frenchman, Dr. Paquelin, and called after him the "Paquelin lamp" (Fig. 15). Benzoline is used with it, and it gives out a very fierce flame. It is sold as a paint-removing lamp, but, thinking it would be useful for many other things, I made some experiments with it. I found that for large lead joints it is first-rate, but it is too strong for anything smaller than 1-in. lead pipe. I recommend our plumbing friends to try it for wiping joints, or for such jobs as cracks in lead roofs, instead of using an iron and metal pot. I am sure they will find it a valuable accessory. But

will be seen that the head and eyes have be very to close to the work, which sometimes awkrather ward. Fig. 11 is another kind of blowpipe which is also much used, and has some good features about it. It has some advantages over the one previously mentioned. The head can moved be about without disturbing the blowing; also, the blowpipe, being fixed to the lamp, is always in the right position for the flame. It consists of a piece of brass tube, any size, bore from  $\frac{3}{5}$  in. up to 1 in. will do, about 5 in. long. A bottom is soldered on about an inch up the tube, and a piece of wood put on for a handle to hold The it by. blowpipe is the



Fig. 14.

perhaps the most wonderful performance of the lamp is the following: 1 had a pair of buckles off an officer's belt to alter; the strap loops were too wide for the belt, and I had to make new loops and braze them on to the ornamental buckles. Well, this was rather a ticklish job, with no other means of doing it than the ordinary smith's Howforge. ever, the thought struck me, try the Paquelin lamp. I did so, and the result was better than I expected, and I made a capital job of them, the spelter running like butter. Since then I have brazed a new bow to a key, soldered a silver ring, and sundry other jobs, so can say from experience that it is a capital lamp.

same as just mentioned, fixed on the side in any way can be moved in or out of the flame as solder the blowpipe to this. Bend the blowpipe till it is in the right position for the name, then it is always right, and can be slipped off if wanted. The lamp tube is packed with cotton-waste, and when wanted

and valve. A small tube leads from this reservoir down to the lamp; the lamp is patent regulating flame torch blowing lamp. It is sold by Messrs Rhodes, and is highly recommended by them. By moving the wheel marked A with the thumb (whilst

So much for its performances; now for a word or two of description.

It consists mainly of three parts-first, you like; some solder it to the tube, charged with methylated spirit, and the a brass body with a wick and some absorbent others fit it up with a joint, so that it reservoir on top half filled with the same; material inside, and with a capital filling the lamp is then lit under it, and in a screw with a little vice handle, so that it required. But I think an improvement minute it commences to blow a strong flamecan be easily unscrewed : a tube runs up the on either plan is to make a short tube a very useful article. Figs. 13 and 14 show centre of this body for supplying air; second, to slip fairly tight on the 5-in. tube, and an improvement on this lamp, called the an inner bent tube of brass, which is slotted to slip over a crossbar, which has a very fine needle-point hole through which the benzoline vapour rushes and ignites at the mouth of the tube ; third, an outer tube of holding the lamp with one hand), the regusheet iron, which is fixed to a sort of dome for use pour benzoline on to saturate it, and lator of the wicks can be effectively conwhich has holes all round it for air; this then pour off again. It is as well to have a trolled by the slide, c, and any extent of slips over the inner tube on to the body of cap of some sort on the top when not in use. flame produced. This is a great improvethe lamp, and is kept in place by a kind of Fig. 12 is a gas blowpipe. This, it is obment, as it is often desirable to be able to bayonet fastening or stud slot. To set in nous, can only be used in the workshop, or make a smaller and less fierce flame. There action remove the filling screw, and fill with where there is gas to be had. The sketch is also a new blowlamp that I must mention. benzoline; then stand it upright in some explains itself. G is the tube that the gas It has not long been out; in fact, I think I vessel and let as much run out as will ; screw passes along; B is the blowpipe inserted am the first to mention it in any journal; brough a hole in the gas tube and soldered The Work Magazine Reprint Project (-) 2012 toolsforworkingwood.com

Fig. 16. Fig. 15. Fig. 16.-French Blowpipe.

Figs. 13 and 14.—Improved French Blowpipe. Fig. 15.—The Paquelin Lamp.

PRELIMINARY GOSSIP ABOUT POLISHING WOOD.

[Work-October 26, 1889.

506

Having thus described its advantages, I

PRELIMINARY GOSSIP ABOUT POLISHING WOOD. BY DAVID DENNING.

grooves is not the one to devise improvements. up the filling screw, pour a dessert-spoonful Now and again he may hit upon some modiof benzoline in the circular trough in the fication of old methods, which may result in top of the lamp (having previously removed improvement, but, taken as a whole, advances the outer tube), replace outer tube, and light in any branch of workmanship emanate from through the air holes; in a minute or two the man who thinks. He takes advantage the flame will begin to puff out, and by the. of every deviation from anticipated results; time that the spirit in the trough has burnt every accident, every partial failure sets him out the lamp will be in full go. It can be thinking of the reasons for them. He is used in any position, sideways, upside down, not satisfied with knowing that they are, he or anyhow; laid on its handles, with somemust go further down and find the cause. thing put through them to keep them from He is then able to act intelligently, as a man slipping, it will boil a kettle suspended over endowed with brains as well as with eyes it very quickly, so that if hard up for a fire and muscles should do. Instead of being a with himself. you can make your tea or coffee by it. digital machine capable of more or less endurance, he is a reasonable being not must, to be fair, state that it has a defect. deficient in ability to act on his own re-What is that ? you say. Will it explode ? sponsibility when need arises. Traditional No; it is quite safe. Will it blow out easily? methods may be very well in their way, but No; it can be used out of doors as well as in. I would ask any one who is conversant with But its defect is that it makes a great noise workshop life, What is the difference between whilst working. If you can put up with the foreman, or if you prefer it "the boss" this it is all right. The English agents for -a young man perhaps-and yonder greyits sale are Messrs. Crowden and Garrod, haired, steady-going man, who, though a Falcon House, Southwark Street, S.E., who walking cyclopædia of wrinkles in his trade, inform me that they are having a great has never advanced beyond the journeyman demand for these lamps, and that they canstate of existence? The latter knows as not get them fast enough, a proof that I much, nay, possibly very much more, so far am not alone in my estimation of them. as manual experience is concerned, than the former, who, however, has the advantage of being able to use his head as well as his hands. In other words he knows something of the theory of his business, and consequently is able to take the lead, to direct others who, either through incapacity or the fallacious idea that head work is only re-**PROBABLY** there are no operations about which there is more popular misconception quired in the counting-house, or by professional men, have allowed their natural in connection with the finishing of furniture talents to lie fallow. than the distinction between varnishing and polishing. I do not of course refer to those Although these remarks are made here who are practically acquainted with the they are of general application, more furniture trade, or even to those amateurs especially in a handicraft which, like polishwho have devoted some attention to the ing, partakes a good deal of the nature of subject, but to the large number of people an art; or to put the meaning in the plain words of the workshop—knack is the great who, when they see a glossy surface on wood, describe the finish indifferently as varnish thing. Without knack, or art, no one can or polish. The words are, in fact, synonyhope to be a good polisher, however much he may know about the materials and their mous in their estimation, and to a certain extent rightly so, for there can be no doubt manipulation, and of course the knack of the polisher's craft is not to be acquired that French polish is a varnish, though no without practice. A collection of receipts one who knows anything about it would think of regarding varnish as French polish. and instructions is all very well in its way, Though there is no difficulty to any one but I must freely confess that beyond who is acquainted with the work in recogindicating to the novice how to proceed in certain well-defined cases, and telling him nising the mode of finishing which has been adopted with any piece of furniture, it is the general features of the work, very little, not altogether an easy matter to explain the indeed nothing, can be done by any verbal distinction so that there may be no fear description which will make him proficient. of being misunderstood, for, as has been Not long ago a friend was asking me some said, French polish, strictly speaking, is a particulars about French polishing, which varnish. No practical man, that is, no man he regarded as a mystery rather than an art to be acquired. The mystery certainly conversant with furniture, would think of confounding the two terms, polish and exists, though it may not be apparent to varnish; but if asked to explain the difthe beholder till he actually tries to do the ference he would probably not be able to do work himself. It then dawns upon him so. The inquirer would most likely be told that the way the polish or gloss refuses to in effect that varnish is laid on with a come up under his hands is indeed mysterious. It looks such easy, almost lazy, brush, while French polish is applied by means of a rubber. This explanation is work, albeit somewhat tending to dirty the correct as far as it goes; but it does not hands, that the novice may be pardoned for go far enough, and even practical French which many readers of WORK desire inforthinking he has not got hold of the right polishers will be none the less capable as mation about is apparent from the many stuff, or that he has been misdirected. Of executants for knowing at least a little references to it which have appeared in course, either of these circumstances may be about the theory of the work. By this I do the cause of failure, but it is much more not wish to imply that acquaintance with insufficient details being given in the likely to be owing to want of skill. That inquiries, it has not always been possible to the theory, with the reasons why certain there is a good deal to be learned in answer them so fully as might have been operations are performed, is essential before connection with polishing is undoubted, wished, and it is hoped that all difficulties a man can be a competent worker, or that a and though much may be explained in likely to occur to the novices will be knowledge of theory alone will make him black and white, mere written instructions anticipated. If not, may I ask inquirers so, but I do say distinctly that the old rule cannot do much more than indicate the in future to state definitely what they want of thumb style of work is not the best course to be pursued when polishing woodto know, or at what point difficulty arises; possible for the aspirant to skill to work. or, in case of failure, if they will describe be contented with. The man who is satis-Possibly all this may have a discouraging their modus operandi as clearly as they can, fied to work solely and wholly in the old effect on the novice, as without intending to

do so, I may have led him to believe that polishing furniture or woodwork is not to be accomplished satisfactorily without a thorough training in the art. In case any one supposes this, it may be said that everything will be done in these pages to remove difficulties and to indicate right methods of working. The beginner, whether he be amateur or professional, will thus be fairly started, and perhaps it may not be out of place to remind him of the old adage, that "Well begun is half done." Please note only half done, and the other half will rest

It cannot be expected that the tyro, however clever he may be, will be able to finish his work as well as those who have had the benefit of years of experience. That would be unreasonable, but I may be pardoned for just hinting that some novices are slightly so. They appear, if one may judge from some of their attempts, which have naturally ended in failure, or at least met with very qualified success, to imagine that they ought at once to do as well as the cunning workman with whom the ins and outs of his trade have become almost a second nature. In saying this there is of course no wish to dissuade any ambitious aspirant to skill in French polishing from trying to succeed. The warning is given merely that he may not be discoura ed if his first attempts do not reach his expectations. Very likely to an expert they might be satisfactory, that is, when the learner's limited experience is taken into account, although the worker may not be contented. It is somewhat of a platitude to say that excellence can only be obtained with practice, but this fact seems so often forgotten that I venture to do so. What with other articles to which this is preliminary, and answers in the "Shop" columns, it is hoped that no readers of WORK will be left in the dark as to what they ought to do and how to do it, on any matter connected with finishing furniture by polishing, whether by French or other process. The wish of all concerned is to make the directions helpful to those who have no other source of information, so that if the advanced polisher should be inclined to think that some of them are superfluous, as they doubtless will be to him, he will kindly remember that I am writing for those who are as unfamiliar with his trade as he is with theirs. Let him imagine he wants to know something about one of these to him unknown trades or handicrafts. He will want to be told as a beginner, not as a journeyman, or even as an improver; no detail will be too trivial for him, and even then he will require to use his brains. Well, the kind of information the skilled polisher would require in other branches of work before he could make a fair start in them is exactly what I aspire to do for those who, however clever they may be in other directions, know nothing whatever about polishing. That polishing is a subject the "Shop" pages. Unfortunately, owing to

saying what the blemish or defect is? I ask this not as a personal matter for the Editor or his staff, but in the interests of inquirers themselves, if they are to be helped as much as the specialists whose duty and privilege it is to answer correspondents would wish to. In making these remarks, reference is naturally made principally to inquiries about polishing. For example, one man says he wants to polish something, and asks how he is to do it. Within the limits of the "Shop" columns it is impossible to tell him what he wishes to know, however much one would like to, for the all-sufficient reason that to do so would be to describe every kind of polishing. No doubt he only required to know of one of them, and that for one sort of timber. Such a question as that supposed admits of only a general answer, but had it been stated whether the inquirer wanted to finish his work with wax, oil, or French polish, bright or dull, together with the kind of wood used, a definite answer could be given. We, that is all concerned in WORK, publishers, editor, and staff, want to help correspondents in any matter which comes within the scope of the Magazine; but how can this be done if some inquirers will not, or do not, no doubt through inadvertence, give sufficient data to go upon? In connection with these remarks, I may say that many of the hints which will be given are based on inquiries from novices who have sought assistance from this and other technical journals. In fact, if I may venture on a personal allusion, there is hardly a detail which will be touched on about which a question has not, at some time or other, been put by a beginner. Thus, however incredible it may seem to the experienced polisher who may not have had the same opportunities of ascertaining on what details beginners want information, I think it may safely be said that all the hints to be given will be found useful, if not in their entirety, at least in great part to the majority of readers. The question may arise, to whom are the directions likely to be of practical utility? To this, I would say firstly, to those amateurs who want to make and complete any piece of furniture personally; and, secondly, to those artisans and others in kindred trades, such as cabinet making, upholstering, etc., who would find the ability to polish in a fair and reasonable manner an additional source of income. As is very well known in trade (I allude, of course, to the furniture trade) circles, the polisher's branch of the business is a distinct one by itself. The cabinet maker, the upholsterer, and the polisher are distinct personages, often, unfortunately, totally gnorant of any branch of the business beyond his own special one. Now, I would ask, is there any sound reason for this being the case? Would it not be well for, say, the cabinet maker to be able to do a little polishing when occasion required ? Possibly, some of my practical readers may demur to this notion of any man having a right to encroach on the special calling of another. L have no wish to discuss such a question at present, but I do most emphatically say that, at the present time, the tendency is too much towards restriction in the sphere of labour. The artisan, the man, is in danger of becoming a mechanic, a mere labourer in some of our highest crafts. He is clever, or ist me say rather an adept, in certain branches of his trade, but he is for all that only a wheel in the great machine, not as he ought to be, a complete piece of mechanism ictuated by his head. In country places,

and small establishments especially, the "handy" man, the man who, at a pinch, can turn his hand to anything almost with which his trade is even remotely connected, is the most valuable. Therefore I say, without hesitation, that the artisan connected with furniture, who is able to do polishing and all that appertains to it, will command a better market for his labour than the one who ignores everything outside his own groove. As already stated, this applies specially to those in country districts, but, even in the larger centres of population, facility in more than one branch of a trade cannot fail to be of advantage. With these remarks, this preliminary gossip on polishing must end for the present, but in future papers it is intended to treat of the whole "art and mystery" of polishing and its allied operations. All of these, however, cannot be treated "first," but the "Shop" is open to all inquirers who may choose to apply in it.

#### OUR GUIDE TO GOOD THINGS.

\* Patentees, manufacturers, and dealers generally are requested to send prospectuses, bills, etc., of their specialities in tools, machinery, and workshop appliances to the Editor of WORK for notice in "Our Guide to Good Things." It is desirable that specimens should be sent for examination and testing in all cases when this can be done without inconvenience. Specimens thus received will be returned at the earliest opportunity. It must be understood that everything which is noticed, is noticed on its merits only, and that, as it is in the power of any Fig. 3 is expressly made for lead water pipes and tubes of larger diameters. The cramps are made of best malleable iron. The tin and composition pipe soldering cramp, shown in Fig. 1, is sold at 2s. 6d. That shown in Fig. 2 with bench screw, forming the gas-fitters' screwing cramp, is supplied at 3s. The third form, shown in Fig. 3, known as the plumbers' cramp, may be bought for 7s.; but the same sort of cramp, made in ordinary cast iron, instead of malleable iron, may be had for 5s. It should be said that this cramp is made and supplied in larger sizes and stronger form, so as to be serviceable in the same manner for holding iron pipes while being connected.



one who has a useful article for sale to obtain mention of it in this department of WORK without charge, the notices given partake in no way of the nature of advertisements.

#### 98.—PATENT PIPE SOLDERING CRAMP.

THE Patent Pipe Soldering Cramp, of which Cramp. Fig. 2. - Ditto with Bench Screw, various forms are shown in the accompanying forming Gas-Fitters' Screwing Cramp. Fig. 3. illustrations, is a speciality of Messrs. Rhodes -Ditto, Plumbers' Cramp. and Sons, Wakefield, and an appliance which all gas-fitters, plumbers, pewterers, etc., will find of 99.—ZILLES & CO.'S NEW PRICE LIST. the utmost use to them in the daily work that Mr. Henry Zilles, whom I must heartily confalls to their share to carry out. It is, indeed, gratulate on having developed into Zilles & Co. intended to satisfy a want long felt by the trade, by a natural process of evolution and expansion, and to obviate the difficulties and prevent the has just issued a monster price list, No. 39, loss of time occasioned by the want of an'appliance cancelling lists Nos. 32 to 37, which, in their by which ends of pipes to be soldered together turn, cancelled previous lists. These lists, I may might be brought into close contact, and held say, contained only selections of fretwork firm and steady during the process of soldering. patterns kept in stock by Mr. Zilles, but this The nature of the cramp will be easily undergiant list of twenty-two folio pages, each stood from the illustrations, from which it clearly measuring 17 in. by 11 in., exhibits every design appears that it consists of a couple of jaws springin miniature that may be made up from the ing from a common origin, and brought into a patterns supplied by Messrs. H. Zilles & Co., 24 relative position in which they are parallel to one and 26, Wilson Street, Finsbury, London, E.C., another and of the same height. These jaws from No. 1 to No. 838 inclusive. These are are regulated by a screw with a butterfly head, so that they are able to be separated to a greater or less degree, and, therefore, able to receive and hold pipes of different diameter. It will also be carving, and designs for inlaying and wood noted that by their means the ends of pipes can painting. List No. 38, I may say, contains a be brought into close proximity, and held in that position until the process of soldering is comwoods, and tools, and is supplied post free at 4d. pleted. To use the words of the inventors and patentees, " the Pipe Soldering Cramp is adapted either for gas or water pipes. It is easily applied to tubes of any diameter, as by merely screwing down one end of a tube in the cramp, the other can be brought into contact at once, and rigidly retained by the other screw, when the joint can be rapidly and effectually made. It also accommodates itself to tubes of different diameters, as, for example,  $\frac{3}{4}$  and  $\frac{3}{5}$  can be as easily held and soundly soldered by means of the cramp as pipes of equal diameter. It is very portable, being never larger than an ordinary hand vice, easily carried in the tool basket, simple in construction, and not liable to breakage." The two smaller sorts, shown in Figs. 1 and 2, are adapted for soldering tin or composition pipe, and are provided with a joint at the back to accommodate pipes of unequal diameter. The cramp shown in Fig. 2 has a bench screw attached to it, by means of which it may be THE EDITOR. secured to a bench. The larger cramp shown in ture.

Fig. 1. - Tin and Composition Pipe Soldering

principally fretwork designs, but a note on the last page enables the reader to discriminate between designs for fretwork, designs for catalogue of cabinet fittings, mouldings, fancy Mr. Zilles, apparently, has omitted to give the price of list No. 39, or I have failed to find it, so I cannot give it: but this, any reader who will take the trouble to write for the information can ascertain for himself. At all events, when any one has possessed himself of lists Nos. 38 and 39, he will know all about everything that Messrs. Zilles & Co. keep in stock and supply, and will have no difficulty whatever in finding something to suit him in the way of materials, tools, and patterns, unless the multiplicity and variety of designs offered for his selection reduce him to such a pitiable state of indecision that he finds himself utterly unable to make up his mind as to what to choose and have. I must not conclude my notice of Mr. Zilles' specialities without calling attention to "The Amateur," a clever monthly publication of continental origin, issued by him, and which appeals to all fret cutters, wood carvers, inlayers, and decorators of furni-

#### SHOP:

508

#### A CORNER FOR THOSE WHO WANT TO TALK IT.

NOTICE TO CORRESPONDENTS .- In answering any of the "Questions submitted to Correspondents," or in referring to anything that has appeared in "Shop," writers are requested to refer to the number and page of number of WORK in which the subject under consideration appeared, and to give the heading of the paragraph to which reference is made, and the initials and place of residence, or the nom-de-plume, of the writer by whom the question has been asked or to whom a reply has been already given. Answers cannot be given to questions which do not bear on subjects that fairly come within the scope of the Magazine.

#### I.-LETTERS FROM CORRESPONDENTS.

An Easily-Made Fret Machine.-W. W. M. (Glasgow) writes in reply to W. R. S. (see page 332): -"I would be very much obliged if he would try and explain how to put on the brass rod to the wheel to work up and down, as I don't understand how it is wrought, and I know this will be a great help to those who are trying to construct one of these machines."

Parts of a Lathe.-S.G.D. (London, N.) writes:-"I, like J. K. (Richmond) (see 'Shop,' page 348), have made my own carpenter's bench, and in addition have made a lathe attachment such as it appears to me J. K. would find very useful. I enclose a rough drawing of the whole arrangement. The headstock and bed are made of 3 in. by 3 in. quartering, a series of holes being cut in the bed (which, by the way, may be made any length), to allow tool rest to be moved from place to place. The mandrel I made out of an old steel spindle that I picked up for 6d. ; this I cut short, and cut a screw thread on the end to fasten on the various chucks. The gut pulley is made out of hard wood, and is held in its place on the mandrel by being very tight in the hole, this having been bored from both ends,



An Easily-Made Fret Machine. - A. H. H. (Leicester) writes :- "The easily-made fret machine in No. 21 of WORK, page 332, by W. R. S., does not seem so easy after all to an amateur. Should like to ask W. R. S. how the treadle crank is fixed to the wheel, and what part the wheel plays in the vertical motion of the machine. I wish that excellent paper, WORK, every success."

#### II.-QUESTIONS ANSWERED BY EDITOR AND STAFF.

Soldering and Frosting Aluminium.-W. E. T. (Aston, Birmingham).-Recipes for solder were about the furniture you want to do up, and then given in No. 15 of WORK, June 29th, on page 237, been able to reply more definitely .- D. A. and here is another for you to try your hand at if Clock Case.-J. M. (Pollockshaws).-The dimenyou care to. Aluminium, 6 parts; copper, 4 parts; sions of a clock case must depend on the size of the zinc, 90 parts. Melt the copper first, and add the works. You say you have these, and I can hardly aluminium; stir it up with a clean piece of iron, imagine you will experience any difficulty in workthen put in a little tallow, and add the zinc ; stir it ing from the design alluded to by you. All you have up again, and pour it as soon as you can after it is to do is to reduce or enlarge the various parts proproperly melted and mixed. You see that this alloy, portionately, i.c., if you wish to adhere to the as well as the others, is very much like pewter proportions shown. You may, however, alter these solder. It should be used in the same way-namely, considerably if you wish, but, unless you have some by "tinning" the edges of the work first; then experience in designing, I can scarcely advise you bring the parts together, and heat them until your to do so. If you like to send on the sizes of the solder runs, which it does not do nicely. A piece of works you have, I will give you my ideas of a suitaluminium, used as you would a copper bit, will able sized case, but as my ideas may not coincide help, I mean by rubbing it along the seam, when with yours, I do not know that you will be much your solder runs. You note the flux mentioned in assisted by them.-D. A. previous paper. But after all, this metal is generally Wood for Turning, etc.-J. H. S. (Brighouse).worked up as you have done-viz., pinned it into a The kind of wood for table legs depends altogether bezel; if it is soldered the seam cannot be left with on the sort of table you want to make. Any of the solder showing (at least none that I have seen the ordinary furniture woods are suitable, and the is), it must be covered up; therefore bezels are a one that is best for the purpose must be deternecessity, and that being so I make them do all the mined by circumstances. You would, for instance, work. Without doubt this want of a solder prehardly choose mahogany, rosewood, or walnut for vents the use of this metal, and when one is disa common kitchen table, nor, though pine or beech covered to match aluminium, and be principally would do very well for it, you would not regard made from it (just as our gold and silver solders them as the best for a handsome drawing-room are made from these metals), then we shall unpiece of furniture. In your case, as you say you questionably use it to a very great extent. It is know nothing about turning, I should certainly nearly time this was found out, for aluminium has not recommend you to use anything more costly been in the market for over fifty years, and in the than pine till you have acquired some skill in the direction of solders we are not a bit advanced, as use of your lathe. Table legs are too big for you far as I know, and as I am now placed, I expect to make your first attempts with. Try something that I shall see the results of any great improvesmaller at first, working on any odd pieces which ment as soon as anybody, even if I do not at first will be of little consequence when spoilt. You get hold of the methods. As to frosting-I suppose cannot expect to do anything worth keeping at you polished it with water of Ayr stone (one writer first, so it would be simply waste to begin with exrecommends a mixture of rum and oil to dip the pensive wood. You will soon find your ability stone in) and crocus. Then I anneal it and put it in growing, especially if you get a fair start, and vitriol pickle; it comes out with a fair surface, but I you will then be able to regulate your efforts by got my gilder to scratch-brush it as well, for my your capacity. We must, you know, all creep lathes are not powerful enough. It finally came out before we can walk, but I fancy your idea is to a decent sort of frosted surface, but nothing like frosted silver. It will not match the surfaces we get on silver, either by frosting or polishing, and I have had several attempts at it myself, besides getting a steam polisher to try it. Do any of our turning for beginners will appear in due course, readers know of better ways of working this metal? If so, will they help their fellow workmen by sending an account of their tried methods to the Editor ?-H. J. G. Egyptian Trellis Work Screen.-T.E.P. (Cambridge). - My acquaintance with Egyptian trellis work was acquired in Cairo, and I know of no firm in England which does this work. Mr. Hatoun, do for your bookcase.-D. A. dealer in Oriental goods, Mouski, Cairo, is the lead-Polishing and Staining.-ROUND O(Arbroath). ing manufacturer of trellis work in Egypt; and I have always found him honest and obliging. Any handy English turner, however, should be able to make what you require, with a little practice. The idea is simple, and a good workman would originate little alterations in detail, which would give variety of pattern. Perhaps H. C. T. (Newcastle-on-Tyne), who recently wrote to me on the subject, would communicate with T. E. P., as he has some experience in this work.-C. H. O. Polishing Picture Frames.-F. B. (London).-The best way to finish picture-frame mouldings, whether black or in the natural colour of the wood, is by French polishing, unless, of course, they are gilt or painted. Possibly you are referring to the cheap continental mouldings, which are faced with compo, and, as you say, are finished partly dull and partly bright. You will find it simply waste of time to make these for yourself, as they are sold at such low prices, and always in a finished state. If, however, you wish to polish ordinary wood mouldings in such a way as to resemble them, you must stain and finish in the usual way. You will not have much difficulty in finishing either all bright or all dull, but you will not find it an easy matter if you want some members bright and others dull, and unless you are a skilled polisher, which I take you are not, I do not advise you to attempt this. You will find it almost impossible to get a clean finish, but, if you are inclined to try, you must first polish all bright and dull down the parts you wish dead by rubbing them with a little very fine emery, or similar sharp cutting powder.-D. A. Furniture.-SLIP JACK (Liverpool).-Your inquiry is an admirable specimen of the kind which shows that some information is wanted, but that the writer has not troubled to give sufficient details to enable any one to assist him satisfactorily. I can only guess at the points you want to know about. Whether you want to renovate the leather or the woodwork is not shown in your inquiry, and each requires different treatment. I shall assume it is the latter, but here again I do not know how the wood has been finished nor its kind. To show the importance of these particulars, it may be said that oak wax polished would require very different treatment from mahogany French polished. I am, therefore, only able to answer you in general terms. The work must be cleaned either by washing

with soap and water, or with the cleanser composed of vinegar, oil, and glaze (or methylated spirits), already described in these columns. It must afterwards, if necessary, be repolished, using a suitable polish. Very possibly, after cleaning a little glaze may restore the brightness, but, on the other hand, the work may have to be entirely repolished. The liquid "French polishers rub on with a rag" may be either a reviver, a wash to clean, oil, French polish, methylated spirits, or glaze, according to circumstances. Had you sent your address and name, I might have asked you for more details

walk without preliminary practice. As you do not know anything about turning, I should strongly advise you to get a friendly turner to put you in the way of using your lathe. Papers on wood and possibly one which may assist you may be published shortly, but to give all the particulars which a novice would require in "Shop," is, of course, out of the question, much as I would like to assist you. Any light wood can be stained mahogany colour, so that pine, American white wood, beech, and others of similar character, would -It is a pleasure to answer such a letter as yours, because it states clearly what you want to know, and by describing the process you have pursued I am able to recognise the cause of your partial failure. In the first place you have used far too much oil with the polish, if, as I understand, you have moistened your rubber with one-fourth oil. You should have used French polish alone on the wadding, and just touched the covering with the least trace of oil to allow the rubber to go smoothly over the wood. I can quite understand your plan taking a very long time, and being tedious. You have also, as you appear to think. used far more polish than necessary by filling the grain with it instead of with a cheaper material. As you have watched a French polisher at work you apparently know the routine, but are unacquainted with the materials, so I do not know that I can assist you in a better way than by telling you what these probably were in the case of the counter top you mention. The polisher may have worked in a slightly different way from that described, but if you follow the instructions you will get good results. The counter top was first darkened by the application of raw linseed oil either in its natural state or mixed with some colour. The next material would be a filling. though from you stating that the first was a "thickish compo," I am inclined to think the order of oiling and filling was reversed from that here given, which is the better of the two methods. Various fillers are employed, but you cannot do better than use one formed of whiting and turpentine mixed to form a paste. Some suitable colouring matter to match the wood, if this is of a dark kind, should be added to it-for example, for mahogany rose pink does well. Excess of filling is wiped off before using the polish rubber as above. After you have got the wood sufficiently bodied up with polish use a fresh rubber with spirits only to get the final gloss or shine, but you must be careful not to spirit off all the body. Great pressure is not requisite, but patience undoubtedly is, though you will find this process superior to yours, both in saving time and results. Oak may be darkened in several ways according to the colour required. One favourite method is by fumigation with ammonia, a process about which a paper is in hand, and will appear as soon as

Lathe and Bench.

that is, half way through from each end, and meeting a very little out of truth in the midale; this made it very hard to drive the mandrel in, and consequently it holds very securely. Having fixed the mandrel in the headstock, I proceeded to roughly shape up a part of the wood, and form a groove for the gut to run in; as soon as this was done I was able to turn up the pulley properly. The mandrel rests in a simple plummer block in the front. The fly wheel is about 22 in. in diameter. The lathe is a 9-in. centre. The whole cost was not more than 14s. or 15s. I consider WORK is a very excellent publication: subscribers should read every number through, as they will gain an amount of knowledge upon different subjects that is sure to be useful at some time or other, though many of the matters treated upon may not directly interest them. 'Knowledge is power."

An Easily-Made Fret Machine.-BLOCKHEAD (Penicuick) writes :- "I see in No. 21 of WORK, p. 332, a fret machine by W. R. S. Would he kindly let me know how he gets the brass pipe to run straight up and down when it is connected to the crank, and what size of table, and how made? Does the wheel go round?"

Flour, Emery, Rouge, and Pitch. - MICRO (Portsmouth) writes :- "I want to know a simple way to wash flour, emery, and rouge, in small quantities, say, an ounce or two of each; and the best sort of pitch to use for polishing lenses, and whether it should be worked on cloth over the pitch, or the pitch only."

An Easily-Made Fret Machine.-G. P. (Islington) writes in reply to W. R. S. (see page 332) :- "Explain more fully the working of crank and its connection with the vertical rod. The sketch in No. 21 of WORK is anything but clear. Is there not some error as to the fitting of c with A? I am anxious to construct the machine, and have by me several parts which could be utilised, but cannot at all see how the upright motion is to be got by the present sketch. I thank most cordially W. R. S. for his little invention."

An Easily-Made Fret Machine.-NEMO (Manchester) writes in reply to W. R. S. (see page 332) :-"I am a subscriber to WORK, and having seen therein a sketch of an easily-made fret machine. I beg to ask a question relating thereto. I wish to know if the bottom end of the brass gaspipe used in its construction is fastened on the crank of the wheel, or how or where is it fastened, as the drawing does not enlighten me on that point."

## SHOP.

practicable. Oak so treated is, however, seldom French polished, being waxed or oiled instead. Bichromate of potash dissolved in water makes another good stain of an orange brown tone. For a purer brown you will find vandyke brown mixed with a little liquid ammonia to form a paste, after which it can be liquefied with water very good. This stain will also serve for walnut colour on birch. Of course you will understand you can get the various stains lighter or darker according to the quantity of water with which they are diluted. Articles dealing exhaustively with polishing are in hand and in preparation. A preliminary paper appears in this number.-D. A.

Carving Tools for Small Work.-A. W. P. (Leytonstone).-In reply to your query respecting carving tools necessary for executing the corners of picture frames, given in WORK No. 10, and for small work generally, six cutting tools would be sufficient-namely, three gouges, a firmer, and two narrow flat chisels. Most good tool shops keep an illustrated price list of Addis's carving tools, and by inquiring there you would at once see the kind of tools you think you are most likely to want .-F. M.

Carvers' Tools .- T. V.- In all probability the wood carver to whom you allude as being possessed of some peculiarly formed tools specially adapted for undercutting had them made for him. If you call on or send to Mr. A. S. Lunt, 297, Hackney Road, London, E., he will readily make any shaped tool for you that you may require.

Smiths' Work. - J. P. A. - The appearance of articles yet to come on "Smiths' Work" has been delayed for the preparation of some engravings of examples required to illustrate them. They will be continued, and clear, practical instructions given on the welding of iron and steel. You write :- "I was speaking about the articles to a mend, and told him that, so far, they had only gone into the history of the trade, and as soon as they came to the practical part they would drop off." Your friend is altogether wrong in his ideas on this point. The numbers of WORK that have already appeared are sufficient testimony to the fact that the writers are practical men fully comnetent to handle practical work, and the writer of he papers on "Smiths' Work" is no exception to this rule.

Year of His Majesty King George the Third, entitled "An Act for the more effectual suppression of Societies established for seditious and treasonable purposes, and for better preventing treasonable and seditious practices."

Witness my hand this day of in the year (Signed)

Signed in the presence of

You will not be liable to prosecution if you print your name and address on circulars, etc. You cannot use the Royal Arms. If you use your own crest or coat of arms a duty will have to be paidin fact, the duty for using armorial bearings, namely, £1 per annum. If you use a block or coat of arms as a trade mark, you will have to print the words "Trade Mark" with it.

Condensing Pump.-TYRO (Liverpool). - The pump should answer for your purpose, and may be worked by hand, but it will be a slow process. If your plunger is one inch sectional area, and you can put 100 lbs. pressure on the handle, it must multiply twenty times, and your hand must move twenty inches for every inch travelled by the plunger. To get 15 cubic ft. of air at 2,000 lbs. per square inch, you must pump in 131 cubic ft. at atmospheric pressure, which will require a total travel of plunger of about 230,000 inches. Of course you can commence with a short leverage, and increase it as the pressure rises. The valves must be very accurately ground in to hold such high pressure.-F. C.

Wood for Greenhouse.-T. J. H. (Derby).-You had better purchase some 3-in. by 9-in. yellow deals at 31d. or 4d. per foot run, and get them cut to the sizes you require. For instance, you say you intend using 3 in. by 11 in. for the top of your greenhouse. (Do you mean for the rails of the lights, or for the framework?) Get the deal cut 5 flats, which will make six pieces of 3 in. by 11 in. The standards and sill could be cut 1 flat-i.e.,  $4\frac{1}{2}$  in. by 3 in. Where do you propose putting the six doors? You can buy the sash bars ready for use at 11 in., ad. per foot, or 2 in. 1d. per foot, and the match lining for the panels at § in. thick, Ss. per square, or § in. 9s. A square will cover about 9 ft. by 9 ft., and can be had from 5 in. to 7 in. wide. If you are near Hull I do not know that you could do better than

enough to write again, giving a more clear account of your apparatus. I think it possible you have got hold of a shocking coil, and two cells of an old form of Daniell battery, with pieces of ox-gullet for porous cells. This will be troublesome to you, as you know little or nothing about such apparatus. Nearly fill the copper jars with a mixture of a wineglassful of oil of vitriol in a pint of water, and hang the zincs in this from a rod of wood placed across the tops of the jars, so that the zincs cannot touch the copper. Take one connecting wire from one of the copper jars, to one of the connecting screws of your "galvanic machine." Connect the zinc of this cell by means of a copper wire with the other copper jar (the side of the jar itself), then connect the zinc of this second jar with the other binding screw of your machine. If the acid makes the zincs hiss badly, you must take them out and coat them with mercury by the method described in WORK in the articles on the Bunsen Battery, and also in the note on amalgamation on pp. 86-87. When you wish to stop the action of the battery, merely lift the zincs out of the acid solution, leaving this in the copper jars until again wanted. Discard the ox-gullet (indiarubber ?) bags altogether .-G. E. B.

Drop Black.-F. B. (Guernsey). - Drop black is a kind of ivory black, but of a better description than that which generally goes by the latter name. It is supposed to be made of burnt ivory, but is really burnt bones. Drop black costs about eightpence a pound, while ivory black can be had at threepence. If you cannot obtain it easily use vegetable black for the receipt you refer to in "Tips for Tyros," as it will do equally well. As you do not say what material your frame is composed of, and I do not know what its surface is like, I cannot here give you explicit directions for gilding it. However, if you refer to WORK, No. 8, page 118, you will find a "Tip" which I think will help you.-OPIFEX.

Walnut Fret Wood.-S. O. P. (Clapham).-The following are among the best firms for every kind of hard wood in all thicknesses :-- C. B. Snewin, Back Hill, Hatton Garden, and Ray Street, Farringdon Road; W. & J. R. Hunter, New Bethnal Green Road; Oliver & Sons, Bunhill Row. There are plenty of veneer merchants in and around Old Street, E.C.-A. J. H. Shrunk Forms. - PERPLEXED (Norwich). -The difficulty experienced by you arises either from the mahogany boards having expanded or contracted, or the paper having stretched or shrunk. If the fault be with the paper, then the stretching will most probably not be regular. This may be discovered after printing first colour by taking sheets from various parts of the "heap," and holding two sheets together up to the light. If the printing fall exactly in the same place on every sheet then the defect must be in the blocks. If they have expanded dry them thoroughly. If this does not succeed, new "register" will have to be made by cutting the boards or relaying the electrotype plates.—J. F. W. Automatic Machine. - MINER (Willington).-Your arrangement will not answer because, while one valve is closing another is opening and letting in a further supply. To make the thing work the top valve must shut first, then the lower valve open, and at the same time open a vent for air at the top of the measuring vessel. The removal of the glass from its stand may by a counterbalance be made to reverse the action of the taps. The arrangements would be more complicated than your sketch, and I doubt if it would pay you better to patent a new contrivance than to hire one like those in use in London for fresh water-id. in the slot-at railway stations.-F. C. Repairing Broken Saw.-MINER (Willington). -The only way of joining a broken band saw other than brazing is by electric welding, but that probably cannot yet be done in your district. In my own experience I have found it better in the long run to buy a new band saw than to attempt to mend an old one. In the matter of brazing, if well done it may last a while, but the difficulty is to get it well done, and even then near the braze the temper must be lost, and the endeavour to restore it will generally extend the evil, as the brazing will not stand the heat for rehardening.-F. C. Barometer. -- WEATHERGLASS (Eastbourne).--Wash the inside of the empty tube with water acidulated with aquafortis (one part nitric acid to ten parts of water) mixed in a small spouted jug. Pour this into the tube, and pour it out again two or three times, then rinse it with warm distilled water, and warm the tube to hasten the drying. Whilst the tube is still warm refill with mercury. shaking this in as you have done before to get all air bubbles out. The mercury may be cleaned by shaking it up and down in a bottle together with a mixture of nitric acid and water of the same strength as that used for cleaning the tube. When the mercury is bright, throw away the acid mixture, and rinse the bottle two or three times with warm distilled water. Pour the mercury into a basin and dry it with blotting paper, and finally filter through a piece of thin wash leather, or through a piece of linen.-G. E. B. Tondeur Developer.-E. L. H. (Begbroke).-The Tondeur developer is probably compounded from a private formula known only to the vendors. Excellent developers are most easily and inex-pensively made. Why not make your own? The following will work with most plates :- No. 1, pyrogallic acid, 6 grains; sulphide of soda, 24 grains;

Stand for Flat Iron.-No NAME. - A correpondent has sent me a design for stand for a flat iron. but he omits to give name and address. The design scarcely fit for publication in WORK, but the sender is thanked for the trouble he has taken.

Model Shipbuilding. - ZERO. - Arrangements are being made for a series of papers.

Bird-Cage Making.-ZERO.-I have no article n my possession on making bird cages, but if any contributor sends me a paper on the subject that is ikely to prove useful you may be sure that it will ppear.

Crystoleum Painting.-H. J. (Peckham).-The rticle on "Crystoleum Painting," which appeared I In No. 3 of WORK, page 42, was continued and completed in No. 4, page 58. I am afraid you are not a very close and attentive reader of the Magazine.

**1**15

Incubator.-C. H. M. (Barrow-in-Furness).-A contributor is at work on a paper on the mode of making an incubator, but I am not aware of the capacity of the appliance to be described.

Rubber Stamps for Music.--G. P. G. (Wakeleld).-I am afraid your idea of printing music by id of rubber stamps is one that you can scarcely to carry out with success. There is music ype which is set up just in the same manner as rinter's type, and you can get this at a reasonable ate, and would find it answer your purpose. You would have to use your rubber stamps on ruled nusic paper, and you would, I think, find difficulty n placing your notes either directly between two nes or on a line as necessary. If you followed up ne notion, I fear it would only terminate in disppointment.

Plane for Making Pipe Lights.-J. W. C. owestoft).- A plane of this description will soon e described in "Home-Made Tools." In the meanme you may obtain one of Messrs. R. Melhuish and ons, 85 and 87, Fetter Lane, E.C. You will find nice clean piece of pine free from knots the best wood for your purpose.

Patent for Brake.-W. D. (Huddersfield).-Not ving seen either drawing or model of your brake wagonettes and heavy vans, I cannot tell you aether or not the idea is worth patenting. There Il soon be a paper entitled "How to Take Out a atent," and this, I hope, will be of use to you. I annot undertake to publish drawings of carriages at you may send me, but I will look at them and Il you what I think of them.

Printers and Printing.-H. E. C. (Wedneswry).-By Act of Parliament (39 Geo. III., c. 79) rinters are required to be registered by the Clerk the Peace, the fee for which is 1s. The following is the form of notice required to be given :-To the Clerk of the Peace for the or his Deputy.-I. thin the at I have a Printing Press and Types for inting, which I propose to use for Printing thin the which I require to be entered for that purpose, pursuance of an Act passed in the Thirty-ninth

purchase them.-A. J. H.

**Domestic Ventilation.**-A. W. (Liverpool).-I have examined the models and drawings of the domestic ventilator, and think it well adapted to its purpose; it is ingenious, simple, and complete, and I do not know of any invention that anticipates it. I think it will be preferable to retain the two shutters behind the front plate, and it will then afford a clearer way for the current than if one only is used. The case need not be 1 in. thick, and in fact might be made of sheet iron. The valve, c, will require a stop, to prevent its being thrown too far back by a sudden draught, so that it may be in a position to close if necessary. A. W. should be careful in drawing his specification not to claim too much; it is only in the details of construction that the novelty exists, as the principle has been applied before, and in the same position as proposed.-F. C.

Battery for Induction Coil.-A READER (Glasgow).—A pint Bunsen battery will be quite large enough to work your small coil. The cost of a complete cell will be about 3s. The porous cell, containing the rod of carbon, is charged with strong nitric acid (cost about 3d.), and the outer jar with oil of vitriol in water (a wineglassful of acid to a half pint of water), cost id. See article on Bunsen Battery in first three numbers of WORK. The vulcanite ends of the coil are easily made. Procure a sheet of 3-in. vulcanite, strike out the size of the ends with a pair of compasses, then the hole for the core, and cut out carefully with a thin, narrow saw such as a keyhole saw. Smooth the edges with a rough file, then glasspaper them, and polish as you would polish hard wood.-G. E. B.

Winding Dynamo Armature. - J. C. W. (South Lambeth). — From the sketches in your letter I learn that the armature of your dynamo is of the Siemens H or girder pattern. This is most easy to wind. Hold the armature with the commutator toward you, and commence winding the wire on the left-hand side. Work from left to right, placing each coil neatly side by side around the web of the armature. When the spindle is reached, bend the coils on one side until half the diameter has been passed, then bend the coils on the other side to cover the web. See that the covering of the wire is not chafed as it is being drawn tight over the ends of the web. When the first layer is on wind on another, and so go on forwards and backwards until the wire space is filled. Connect the commencing end of the coil to one segment of the commutator and the finishing end to the other segment of the commutator by small set screws near the inner edges of the segments.-G. E. B.

Battery for Coil.-ELECTRICITY (Lecds).-You have so mixed up a "galvanic machine" with "a

battery," and this with "a bell," in your letter, as to thoroughly puzzle me. You do not describe your galvanic machine, but I suppose it to be an induction coil. You attempt to describe a battery, but here you fail, for the zincs could not work in "two indiarubber bags," and I cannot at all imagine what you mean by "a stop and brake." I can only guess the nature of your newly-acquired property and your requirements, so if I fail to help you it is your own fault, and you must be kind

water, 2 oz. No. 2-pure carbonate of soda, b oz.; water, 21 oz. Mix just before use. If the plates are very sensitive, or the exposure overdone, add a grain or two of potassium bromide, or less of the soda solution .- E. D.

Blocking Book Covers.-A. B. C. (Liverpool).-If our friend A. B. C. is a blocker he will find little difficulty in working the self-inking press he speaks of. In fact, it is a great deal easier to work than the ordinary blocking press. The table of the press has a to-and-fro movement which admits of great facility in feeding and setting up. When the press is doing inking work, the rollers pass over and repass the stamp by the movement of the table, and thus printed work is done with the same speed as ordinary blind work. The covers are fed when the table is out, and there is less chance of the gold getting rubbed off as in the old process. One or two sides and the back of cases can be done at one operation, using both gold and colour at once. Thus complete covers can be produced at the rate of 600 per hour. It is not necessary to use any size or prepare the cloth in any way to receive the ink. But in the better class of work it is usual to block the cases blind, and afterwards ink them in. The presses register so nicely this can be easily done. Of course, when putting on the ink the press must be cold. Book-cover ink is the proper thing to use, and may be obtained from any printing ink manufacturer. I expect you will get it readily in Liverpool. If not, send to Messrs. Richardson & Co. for a sample tin; use it as thin as possible, but not too thin, else you will not have the tine gloss that you should have. If you are getting a new press the maker will give you all the necessary instructions for working it; or, if you are going to a new place to work one, a glance at the machine, if you are a blocker, will be all that is necessary. I am very pleased to be able to help you; if you find any difficulty write again .- G. C.

Rabbit Hutch, etc.—A SUBSCRIBER (Kingsland). -Yes, a description of a rabbit hutch will, it is to be hoped, appear in due course. Full particulars will be given about it, but I cannot speak for the "allschow," as I do not know what sort of a thing this is, and I do not remember to have heard of one of them before. The preparation of dry plates is hardly suitable work for an unskilled amateur, the process being extremely delicate and tedious. However, for the benefit of those who wish to try their skill it will be described some time. For the present there are many articles of more general interest awaiting publication. You are, however, quite right to name any subject which you would like to know about, even though it should not be possible to give the desired information in "Shop," the space for which is limited.—L. J. P. Renovating Stained Floors.-J. R. (Liverpool).-Although you refer to the floor having been stained only, it may be taken for granted that the surface has been finished in some way, probably by varnishing or waxing. If it has been polished with wax then it will most likely be sufficient to wash this off thoroughly with soap and water before applying fresh stain. A varnished floor is, however, more difficult to deal with, and I could only advise you definitely how to act by seeing its present condition. This, of course, is out of the question, so I must answer you in a general way. If the floor is in very bad condition, and you want to renovate it thoroughly, you must either scrape or plane it over. Papering will be superfluous, unless you want to French polish it instead of varnishing it. You may be able to wash the varnish off with turpentine, of which a good deal will be required. Possibly the varnish may have "perished," or been worn off entirely. Are you quite sure that the floor needs restaining? for it often happens that owing to the varnish having gone the impression is taken that the stain has also, whereas a coat of varnish will do all that is necessary. In any case you will not find it so easy to renovate a floor which has been stained as to stain and varnish an uncoloured one. You may not be able to match the stain exactly, for to do so requires the judgment of experience, and unless you can the result is apt to be patchy. I think if I were you, instead of staining the floor afresh I should paint it, using ordinary oil colour, as the appearance will probably be much better. After the paint has dried give it a coat of varnish. You may, perhaps, also attain your object by mixing a little colour, say, vandyke brown with the varnish, and so dispense with either staining or painting separately. If you still want a walnut stain here is one. Vandyke brown mixed to a paste with ammonia and water added till thin enough for use. The "Badger" is used like an ordinary brush, which will do just as well for your purpose. Of course make the strokes, as you call them, uniformly, and remember that the varnish on a floor is not so closely investigated as to cause brush marks of the ordinary kind to be noticed. Don't apologise. It is recognised as a pleasant duty by those connected with WORK to assist ama-teurs, and you seem rather "down" on yourself.-D. A.

train of wheels attached to the mandrel or geared into it -G. E.

III.-QUESTIONS SUBMITTED TO CORRESPONDENTS.

Fretwork Picture Frame. - AMATEUR (Belfast) writes :- "Would you permit me a little space in the 'Shop' column of WORK to ask if any brother reader could give me a design for fretwork picture frame? If so, he would very much oblige me."

Varnish for Drawings. - A. M. (Glasgow) writes :- "Could you suggest a good, hard drying varnish for coating drawings executed in colours on ordinary drawing paper ? The varnish is intended to prevent the drawings being soiled by frequent handling, and it should be, as nearly as possible, colourless."

#### IV.-QUESTIONS ANSWERED BY CORRESPONDENTS.

**Drilling Square Holes.** – P. P. (Withington) writes in answer to A READER (see page 270) :-"There are drills in the market that are supposed to drill square holes, but there are none that drill them practically square, the majority leaving the angles round. The one of which I know is composed of four short drills on one shank, all working in the same direction, and close together, the whole enclosed in a square steel casing, sharpened on all sides, with the bevels inward. This drill needs much force to make it penetrate any distance, and unless you have a drilling machine, and a large number of holes to drill, it would not be worth while getting one, as the cost is large, and repairs are often needed. A new drill for square holes has been lately described in the English Mcchanic as having a 'sun and planet' motion described to cut a clean square hole. Perhaps Melhuish & Sons will bring this to our notice in WORK, if it is found to be all that is claimed for it."-[A tool that will do this kind of work will shortly be noticed and illustrated in "Our Guide to Good Things."-ED.]

Sharpening Carving Tools.-J. W. B. (Wakefield) writes in reply to AMATEUR (see page 270) :-"I grind my carving gouges almost equally from inside and outside. For the insides I use small emery wheels (such as dentists use), varying the size with the sweep of gouge. In doing this great care is required, so that the temper be not altered. The letter from H. C. (page 268) explains, I think, the reason why carvers do not generally use the handscrew for holding slips, but as I happen to have both bench vice and German screw in my shop, it did not occur to me for the moment that many carvers are without either. As to this method of holding slips being 'amateurish,' I can refer D. D. (page 252) to one of the oldest cabinet carvers who has used this system throughout a working life of over sixty years." Joiners' Composition.-B. A. B. (Hampstead) writes in reply to J. R. (Oldham) (see page 270) :-"Glue and whiting is frequently used. Glue and sawdust from the wood in use is frequently recommended. Glue and litharge is good for light mahogany. Plaster of Paris mixed with a little glue and venetian red, chrome yellow, and raw or burnt umber is sometimes used, but must be used quickly, and the glue must be thin. I have used a sealing-wax, which is made expressly for the purpose, and can be had in various colours to match different woods, at four sticks for 3d. at several shops near Curtain Road."

#### Trade Notes and Memoranda.

THE oldest steamer in the world, according to the Steamship, is lying in Bowling Harbour on the Clyde. The Industry, built in 1814, plied for about. sixty years on the Clyde, and was finally laid up where she now lies. Last year the engine, a sidelever one with spur wheel gearing, was taken out and placed in the Kelvinside Park at Glasgow. The old boat is fast breaking up, and will doubtless shortly disappear. The engine, however, will show to future engineers what a side-lever engine was like, and how it was connected by gearing to the paddle shaft.

PRIZES to the value of £150, and twenty of the Society of Arts' bronze medals, are offered for objects of art or workmanship to be exhibited in the Arts and Crafts Exhibition in the New Gallery. Regent Street, to December 7th. The work must be the production, not of artists, but of craftsmen, and must have been executed in the United Kingdom, or its dependencies. The objects submitted for competition may be the work of one, or of several workmen in combination, and need not necessarily be the property of the workmen sending them in. Forms of application, and full particulars, may be obtained of Mr. Ernest Radford, Secretary of the Arts and Crafts Society, 41, Great Marlborough Street, W.

As others see us :- "The English shopman (workman) is hardly as reliable as his American contemporary, so far as working steadily is concerned. He takes more days off, his option to do so not being seriously questioned. He is also very tenacious of what he considers his rights, one of which is not to be hurried, and another to do nothing he is not hired to do. If he is a lathesman he could by no means be persuaded to work a week at the bench in an emergency. While the American shopman is usually glad of the opportunity to broaden his field of usefulness, with the idea that knowledge gained in this way will come into play some day, the English shopman will quit his job before he will work out of what he considers his sphere. It is not uncommon in America to see a shopman, with a carpenter perhaps to help him, putting up the counter shafts for and setting some tool which he has to run. In England millwrights must do this. A lathesman does not know how to do it, and he does not want to know how. Insisting upon his doing it would quite likely empty the shop of men. The course of the English workmen does not tend to make mechanics, but perhaps-though we question it-it tends, as is claimed, to make better specialists in the different lines of the machine industry." - American Machinist.

**Tobacco-Pipe Making.**—PIPER (Manchester) writes :- "In answer to SMOKE on tobacco-pipe making (see page 222), I must say that there is no book published on the above; but if SMOKE will publish his address, and state what he wants to know, I can, no doubt, help him."

Ivory Walking Stick. - P. P. (Withington) writes in reply to W. A. (Hanley) (see page 270):--" If you intend to cement it at the broken part, the best thing to use will be the new fish glue (Inventions Exhibition); but it will not stand much rough usage. A better plan would be to drill a hole in each end, and get a piece of round steel to fit; heat it black hot, and having filled each hole with resin and knife polish, insert the steel, and hold all in place till cold. This should make a splendid strong joint."

**Rickety Table.** – W. H. S. (Willaston) writes in reply to A. J. T. (Holborn) (see page 318) :- "Get a piece of wood 8 in. long by 2 in. wide and 11 in. thick, which should be planed up. Mark on the piece spaces of two inches; with pencil and square run a line down the centre of the piece; then get a brace and bit, 11 in. would do, and bore a hole nearly through, according to size of castors; then get a tenon saw, and cut them across into pieces two inches square; take the corners off with a chisel, and place them under the castors on the floor. This is the best remedy that I know of for rickety table."

**Spirit Level.** – D. J. (Oldham) writes :- "Will any reader kindly tell me how to choose a tube for a spirit level, and how to fix it? Level is 9 in. long by 11 in. by 1 in., with slot  $4\frac{1}{2}$  in. by  $\frac{1}{2}$  in."

Copying Music.-T. R. (Gateshead) writes:-"Seeing such a variety of questions so ably and willingly answered in 'Shop,' I wish to ask if you know of any appliance or quicker method of copying music than by hand with pen and ink? I am in a band, and wishing to have my copy or part always at home, it occurred to me to ask your assistance. I am not a moneyed person, therefore cannot buy a duplicate copy of every piece performed ; the time taken up in copying might be more advantageously used upon the instrument, and also to advancement of band."

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