



HOW TO MAKE CONCRETE POTTERY.—V.
BY RALPH C. DAVISON.

(Continued from the issue of July 31st.)

After having mastered the processes of modeling and casting as explained in the previous articles, the craftsman can now take up the decorative features. The possibilities of ornamentation, one can say, are almost unlimited with this material. Various effects can be obtained. One can reproduce antiques which can hardly be told from the originals, and original designs embodying various colors can be made which will compare favorably with modern clay pottery effects. Owing to the material used the texture obtained is one which is full of life and sparkle. It has a distinct characteristic of its own which cannot be obtained in any other material.

As a specific case of what can be done along these lines we will take the copy of an antique which is illustrated herewith. This was made as follows: It was first cast with perfectly smooth sides, a mixture of one part Portland cement to two parts of fairly coarse brown sand being used. After pouring this mixture it was allowed to set in the mold for from eight to twelve hours. The mold was then removed and the piece was found to be in a more or less soft state. That is, it had to be handled carefully, and the concrete had not become so hard that an impression could not be made in it with the sharp point of a knife; the design as shown was then marked on the surface, and in turn it was cut and dug out by a strong knife blade. A straightedge was placed along the various lines, being used as a guide for the blade. The depth to which the design should be cut varies according to the size of the piece; but in small work usually from one-eighth of an inch to three-sixteenths of an inch will give the most effective results. If for any reason one cannot commence the work of cutting out the design within twelve hours after the piece has been cast, or until the piece has become quite hard, it will then be necessary to use a small hammer and chisel with which to cut out the design. Care should be taken, however, in using these tools not to strike too hard a blow, for if one hits too hard the piece may break, although in antique work if the edges of the cut-out design are more or less irregular it makes the piece so much more effective.

In preparing any article for color inlay work, which has been modeled and built up on wire forms as explained in numbers I and II of this series, such as a vase or other piece, the design must be cut out previous to the inlaying of the colors exactly as has been just described for antique relief work.

If, however, the piece to be inlaid is to be made in a mold as described in articles III and IV, the mold can be prepared to form the desired depression, in which case the design will be cast in the piece. For complicated designs of this character a clay model must be provided from which the plaster mold is made. But in simple designs such as illustrated the piece which is to form the recess can be attached to the inside of the outside mold as shown in Fig. 24. This can be made of wood and can be secured in place by brads. It should be located in the proper

satisfactory color work in cement, but until of late these attempts have been most unsatisfactory. This was largely due to the fact that ordinary Portland cement is of a gray color and on mixing it with the various color pigments the result was a decidedly dirty or dead tint of the color used, similar to that which would be produced in water colors by mixing them with water which had already been discolored by India ink or lampblack. Another cause of unsatisfactory results along these lines was the fact that many of those who experimented did not use the proper color pigments, the result being that the colors faded out on exposure to the weather. The first cause of not being able to produce true tints can now be overcome by the fact that a really true white Portland cement is being manufactured. This now can be procured from almost any cement dealer. By using

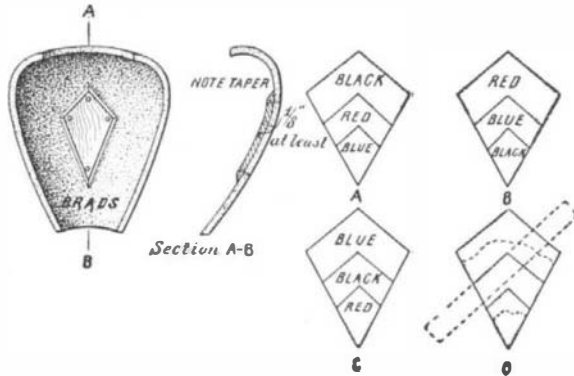


Fig. 24.—MOLD FOR FORMING THE RECESS AND STEPS IN LAYING THE COLORED CEMENTS.

this as a base with which to mix the pigments, true, clear colors can be obtained, and by the use of nothing but good mineral pigments, known as lime or cement-proof colors, it is possible to produce shades which will be absolutely permanent.

The writer has experimented largely with coloring matters from this country as well as from abroad. Many of the coloring matters obtained from abroad are very good, but their cost is naturally higher than those which are made in this country.

As before stated, mineral colors are those which give the best and most permanent results. They all come in powdered form and should be mixed with the dry cement and marble dust or white sand, as the case may be, until the whole mass is of a uniform tint throughout. After having mixed them as above, water should be added and the whole mixed into a mortar.

The following pigments, which can be procured from almost any of the large manufacturers or dealers in dry colors, will give satisfactory and permanent results:

Dry Pigments.	Resulting Color.
Red oxide of iron	Red
Venetian red	
White Portland cement	White
Ultramarine blue	Blue
Oxide of cobalt	
Chromate of lead	Yellow
Yellow ochre	
Chrome oxide of copper	Green, light
Carbonate of copper	
Lampblack	Black or Gray
Torch black	
Black oxide of copper	Brown
Ordinary Portland cement	
Burnt umber	

(according to quantity used)

for by weighing a much more uniform result can be obtained.

For ornamental work where a wide range of colors is desired they can be procured by the same means as is used in water or oil color painting; that is, by mixing together the three primary colors, which are red, yellow, and blue. From these three colors can be obtained every color or tone that may be required. Thus blue mixed with yellow produces green; blue mixed with red produces violet, and red mixed with yellow produces orange, etc. In combining the coloring matters, always do so while they are in a dry state and thoroughly mix or grind them together before adding them to the white cement.

The method of laying these colored cement mortars in the design is as follows: First, enough water must be added to the dry mass to allow it to be mixed to the consistency of a thin paste. Then the design, which has already been cut out as previously explained, should be thoroughly wet down by sprinkling with a wet brush.

If a varicolored design is to be inlaid, it is always well to lay in all of one color at the same time, as is illustrated in Fig. 24. In this case we have figures A, B and C which are to contain the colors red, blue, and black, as indicated. First, with the aid of the blade of a penknife or any other handy tool according to the size of the work, lay the red cement in the design A as shown at D by the dotted lines. Let it come level with or even a trifle higher than the face or body of the vase or piece which is being inlaid; also let the colored cement project beyond its position in the finished design as indicated by the dotted lines. Now turn the vase around, and lay the red cement in the designs B and C, letting it project beyond its position as was done in the design A. The red cement which has been laid in the design A will now be set enough so that a straightedge made of a flexible piece of wood, or other material such as cardboard can be placed over it in the position of the finished design as indicated at D by the dotted lines.

The sharp edge of a knife can now be used to cut away the surplus cement which projects beyond the edge of the straightedge. In cutting away the surplus cement always cut away from the finished design. Proceed to cut away all other surplus cement from the other three sides of the design as just described and then in turn treat the designs B and C in the same manner. Now lay in the blue cement in all of the designs in a similar manner and then the black cement. If by chance any of the colored cements have gone beyond the designs and onto the face of the vase, scrape them off before they harden and then with the back of the blade of the knife, which is more or less blunt, run around the outline of the designs as well as between the colors, using a straight edge as a guide. By doing this a distinct parting line is produced between each color and a better effect can be obtained.

The colored cements which have just been inlaid must, of course, be cured so as to harden them up. This is done by sprinkling them with water as explained in a previous article.

The next article will treat of the making of ornamental relief work and how to cast it.

(To be concluded.)

THAWING DYNAMITE.

Dynamite must be carefully and thoroughly thawed, to make sure that it will explode and do good work. The proper thawing of dynamite is a simple operation, and is done safely. A dynamite cartridge can be lit with a match, and burned without explosion almost



VASE WITH ELABORATE COLOR DESIGN.



COPY OF AN ANTIQUE.



A GOOD EXAMPLE OF COLORED CONCRETE WORK.

position and should be of the exact size and shape of the outline of the design and at least one-eighth of an inch thick. Shellac and oil the piece well before pouring the cement and allow a good bevel or draft on all of the edges so that it will draw out easily from the cast and thus leave a good, clean, sharp edge to the cavity into which to lay the colored cements.

A great many attempts have been made to produce

The amount of coloring matter to use in proportion to the cement depends entirely upon the depth or shade of the color desired. By mixing up small specimens of the color with various proportions of cement and making small test pieces of mortar and then noting the color of these after they have dried out, one can readily determine the proper amount of coloring matter to use. It is always better to weigh the amount of pigment used rather than to judge the amount by bulk.

always. It must not be laid against a hot steampipe or smokestack, or be buried in hot sand, or stood near a fire. Use a heat that can be controlled, and that can never rise above 100 deg., even when neglected. Dynamite begins to undergo a change at 158 deg. F., and from that temperature up becomes more sensitive to shock, until at a temperature of about 356 deg. it will explode simply from that heat. The best thawer for dynamite is one in which the cartridges are in-

sented in tubes that are completely surrounded by hot water. The sticks may be carried to the work in this thawer. Never place the thawer over a fire, or try to heat the water while the dynamite is in it. For thawing on a large scale, a building heated with steam or water coil is good, provided primers, men, and tools are kept out.

AN ELECTROLYTIC RECTIFIER FOR CHARGING IGNITION BATTERIES.

BY FREDERICK E. WARD.

It is well known that small storage batteries, such as are used for automobile ignition, are very easily charged by connecting them to a direct-current house-lighting circuit through a suitable resistance, but where the current supply is alternating many have supposed that good results cannot be obtained without the use of complicated and expensive apparatus for converting the alternating into direct current. By following out the instructions given below, however, an electrolytic rectifier suitable for charging a six-volt sixty-ampere-hour battery from 110 volts can be made and used at home with small expense and satisfactory results.

There are two parts to the required apparatus—the autotransformer for reducing the voltage of the line from 110 to that required by the battery, and the electrolytic cell for rectifying the current or causing it to pass always in the same direction.

The autotransformer is shown by the drawings in Fig. 1. It consists of a single coil of magnet wire wound on a rectangular wooden spool, inside of which a bundle of steel strips is afterward placed to form a core. The spool is best made of well-seasoned white pine or whitewood, as these soft woods are readily obtained and easy to work. It is a good plan to dry the wood thoroughly in an oven before it is cut up.

For the body of the spool, four pieces 2 1/16 inches wide, 4 inches long, and not thicker than 1/4 inch are required. These should be securely glued and nailed together so as to form a rectangular tube 4 inches long and measuring 1 9/16 inch by 2 1/16 inches on

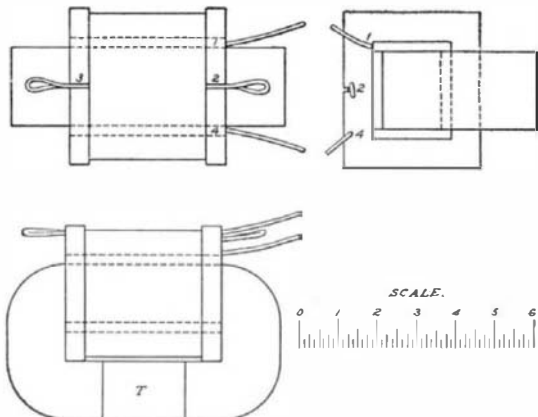


Fig. 1.—THE AUTOTRANSFORMER.

the inside. For the heads, two pieces 1/2 inch thick, 3 1/2 inches wide, and 4 inches long are needed. Through the middle of each a hole about 2 1/16 inches wide by 2 9/16 inches long should be cut to fit snugly over the ends of the tube. When the heads are securely glued to the central tube, and braced by a few wire nails driven into them from the inside, the whole will form a strong spool having a space 3 inches long between the heads for the winding. The corners of the tube where the wire is to be wound must be well rounded off with a file, to avoid the difficulty of having to bend the first layer of wire around square corners. In one of the heads two small holes and a saw cut must be made as shown at 1, 2, and 4 in Fig. 1, while in the other head only one saw cut, 3, is needed. These holes and slots are for bringing out ends and loops in the winding, so that connections may afterward be made to different parts of the latter. On the heads of the spool the numbers 1 to 4 should be plainly carved to avoid confusion.

The coil is to be wound of No. 16 double cotton-covered magnet wire, of which about three pounds, all in one piece, will be required. This is to be wound on the spool in eight layers of about fifty turns each, as follows: First pass about 4 inches of one end of the wire out through the hole numbered 1, and then wind on six even layers like thread on a spool. The work can be done most easily by clamping the spool on the face plate of a lathe and turning it over slowly by hand as the winding progresses. It is well to give each layer a coat of shellac before winding the next. When the six layers have been put on, make a short loop in the wire at saw cut marked No. 2, and allow the loop to project outside an inch or so, as shown. Continue the winding as before, and at the end of the seventh layer leave a similar loop at saw cut No. 3, and finally finish by putting on the last, or eighth, layer and passing the end of the wire out through hole No. 4. After the winding is complete it should be protected from possible injury by a covering of two or three layers of cloth fastened with glue or shellac.

The core is to be made of strips of thin sheet iron

or sheet steel cut two inches wide. One sixty-fourth inch is a desirable thickness, but anything less than 1/32 inch will answer. About eleven pounds will be needed for the core, in strips of different lengths varying all the way from 11 up to 21 inches long. Insert the strips into the hole through the spool one by one, putting in the longest ones first at the side nearest where the terminals are brought out, and finishing up with the shorter pieces at the opposite side. Enough strips should be used to fill up the hole

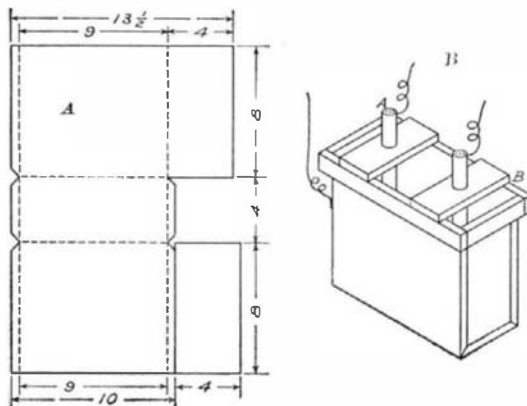


Fig. 2.—THE SHEET-LEAD TANK.

snugly. If the strips are rusty it will not be necessary to insulate them from each other, but if they are clean and bright it is a good plan to insert an occasional strip of paper so as to divide the core up into groups of half a dozen sheets each.

The strips must next be bent around, one at a time, so that their ends meet at the side of the coil opposite the terminals. Trim off the ends of each strip with a pair of tinner's snips so that they meet without overlapping, forming what are known as "butt joints." Care should be taken that the successive joints do not come in the same place, but overlap each other about two inches as they pile up, in the same way as the joints in brickwork. After the ends are all in place, they may be held permanently by wrapping them with a layer of stout cord (not wire) as shown at T, Fig. 1. This completes the autotransformer, though a coat of black paint will improve it.

The electrolytic cell consists of a lead tank nearly filled with a suitable liquid in which are immersed two rods of aluminium supported by a light wood frame, as shown in Fig. 2.

The tank should be made of sheet lead not less than 3/32 inch in thickness. A good size is 4 inches wide, 9 inches long, and 8 inches deep. Fig. 2 indicates how a piece of the sheet lead 14 by 20 inches may be used most economically. Cut out the two pieces as shown, fold on the dotted lines so that the joints lap on the outside, and solder the seams heavily with ordinary solder. Do not try to use a lead-lined wooden tank, as the success of the apparatus depends largely on the cooling effect of the surfaces exposed to the air.

For the electrodes, two round aluminium rods 3/4 inch diameter and 6 1/2 inches long are required. These must be of commercially pure aluminium, and not the so-called "hard stock" or alloy. Fasten to one end of each rod a piece of No. 16 copper wire to serve as a terminal. The best way to do this is to drill a small hole through each rod near one end, and then insert the wire and drive down the aluminium with a center punch until the wire is tightly pinched. (See Fig. 2A.) The tank itself also serves as an electrode, so that it is necessary to solder a wire to it somewhere on the outside. The aluminium rods are best

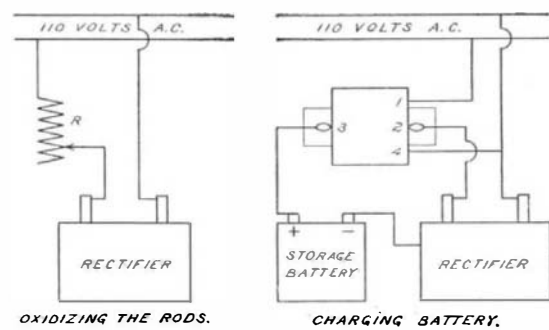


Fig. 3.—METHOD OF CONNECTING UP THE RECTIFIER.

supported in the tank by means of a light wooden frame made of six pieces as shown at B, into which the rods may be clamped by thin wooden wedges driven in where they pass through the holes.

To make up the liquid for the cell, put two pounds of crystallized sodium phosphate in the tank, and fill up the latter with about one gallon of lukewarm (not hot) water or enough to fill it to an inch from the top. Stir with a stick until the salt is dissolved, and then adjust the aluminium rods so that they dip into the solution three inches.

Before the apparatus can be set at work the rods must be coated with a film of oxide. This has to be formed by the alternating current itself, for which purpose the rods may be temporarily connected to the

110-volt power mains as shown in the first diagram in Fig. 3. A resistance, R, of about ten ohms must be used to prevent too much current from passing at first. After half a minute this resistance may be gradually reduced to zero, and the operation will be completed.

For actual service the autotransformer, rectifying cell and storage battery are to be connected up as shown in the second diagram in Fig. 3. The autotransformer may be connected to a 110-volt lamp socket by means of a sufficient length of No. 16 lamp cord and an attachment plug. A two-ampere fuse should be included in the circuit.

The windings of the autotransformer have been so proportioned that when connected to 110 volts about 2 1/2 amperes will flow through a six-volt, sixty-ampere-hour battery. This low rate of charging contributes to long life of the battery, and at the same time minimizes the amount of attention necessary in charging, since an overcharge at low rate does very little harm. With ordinary use of an automobile, a ten-hour charge over night every two weeks will keep the battery full and in good order.

After about fifty or sixty hours' use of the rectifier the sodium phosphate solution will become exhausted. This will be indicated first by unusual heating of the tank and autotransformer, due to leakage currents, and finally by the blowing of the main fuse and possibly the discharge of the battery back through the tank and coil. It is therefore necessary to make up a fresh solution for the tank and reoxidize the rods after about fifty hours' use, or when excessive heating is first noticed.

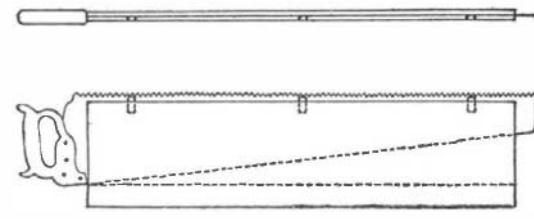
The aluminium rods last a long time, and when the lower ends become worn thin they may be inverted if care be taken to remove every particle of the copper connecting wires.

The apparatus will charge an eight-volt battery, if necessary, but at a slower rate, and it can also be used on a four-volt battery in an emergency. In the latter case the large currents may soon cause overheating unless a resistance of about one ohm be connected in series with the battery.

SAW-FILING CLAMP.

BY C. A. PITKIN.

The saw clamp, described by Mr. Bayley in the SCIENTIFIC AMERICAN of May 15th, is of service in the workshop, and I should like to submit a modification



HANDY SAW-FILING CLAMP.

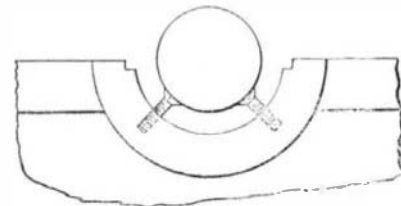
of it, as used by carpenters and others, when the facilities at hand are limited.

Oftentimes when one wishes to file a saw, while away from the shop, and having no filing clamp at hand, he is at a loss to know how to firmly hold the tool during the operation. A handy expedient is to take a board or joist and turning it on edge, end on, make a cut with the saw to almost its depth. Then place the saw in the cut, teeth uppermost, and drive in several small wedges along one side. This always holds the saw nicely, and the whole may be nailed to a step, sill, or part of the framing, or may be placed in a carpenter's vise. To loosen the saw, strike the top of its handle with the hand.

TO SUPPORT SHAFT WHEN BABBITTING.

BY J. EDWIN KERR.

This is a suggestion for the simplification of the babbitting of crankshaft boxes, which has been used a number of times with entire satisfaction. Drill two holes about 1/4 inch from the outside end of the box and in about the position shown in cut. Tap the holes for small screws. Let the shaft rest on the head of these screws, which may be adjusted until the shaft is lined up. After lining the shaft it may be taken



SUPPORT FOR SHAFT WHEN BABBITTING.

out of the box and warmed before pouring the babbitt, preventing the metal from being chilled and forming an uneven surface. The shaft may be replaced while warm and the babbitt poured at once, the screws insuring a perfect line-up. The screws may be removed with a screwdriver when the babbitt has been poured, or they may be left in if brass screws are used.