

The Chairman's Notes

First of all may I wish a Happy New Year to all members.

Our magazine editor has already achieved this; Grahame and Anne have become the grandparents of no less than three brand-new grandsons all at once. So congratulations and best wishes to Grahame and Anne and their daughter and son in law. In a few years time we expect to see a complete crew, driver, fireman and guard all helping their grandad run his trains.

I am also pleased to report that one of the longest General Meetings I can remember took place this January. John Marsh entertained us with his films of steam in the industrial north and by popular request, despite the risk of missing the pub, the meeting went on to 10.30 pm.

John is producing his own video/DVD of these films and I intend to buy one myself. Once again I would like to thank Mike Chrisp for taking on the organisation of General Meetings and encourage you the members to support them as Mike is making a lot of effort to provide an interesting program for our entertainment.

We have had our first model engineering exhibition so far this year and our club stand displayed a selection of historic club models reflecting our sixty-year history. As I write, next weekend will be the Wembley ME exhibition which will display a broad cross section of our current club activities. Thanks are due to the organisers of both these exhibition displays, which reflect the broad basis of our particular club.

John Squire

Secretary's Snippets

Here are a couple of special dates for your diaries in the summer months.

On Friday evening, 21 May 2004, the Branch Line Society is visiting us at Colney Heath, with a request to ride on all our main railways. This Society likes to visit 'branch lines', whether they are standard, narrow, or miniature gauges, and makes considerable effort in visiting the various locations around the country.

It has been arranged that this visit will take place on one of the Locomotive Section's evenings at Colney Heath, when we can more easily act as hosts for our guests. We hope that the weather will be fine, and that there will be plenty of locomotives in action. The party is expected to be around 30 members and their friends.

It has also been agreed that the Society will be present at the Queen Elizabeth School for boys as Barnet at their summer fete on Saturday, 19 June 2004, with a portable track and locomotives. Jim MacDonald has kindly agreed to organise this event with his own facilities. This is a Society event.

I have received a copy of the 'Aylesbury Link', the magazine of the Vale of Aylesbury MES. It is well produced and makes interesting reading with some very good photographs. I will put it on the notice board in the carriage at Colney Heath. Do have a look at it.

David Harris

Treasurer Twittering

All appears O K on the financial front. We have started to spend money on track materials for renewing the main line.

Bernard Lambert

From the Membership Secretary

Membership now stands at 242 comprising 156 Full, 41 OAP, 17 Junior, 17 Country and 11 Honorary members.

New Members

We have no new members this month.

Bernard Lambert

General Meeting 6 February 2004: Restoration of a Hunslet Locomotive

John Beesley is the owner of a full size steam locomotive. A Hunslet 0-6-0 saddle tank engine with 16in. cylinders, it was built in 1945 and was purchased by the National Coal Board. Following many years' very hard work, the NCB returned it to Hunslet in 1974 for a complete overhaul to as-new condition. John bought it in 1980 and has run it at Chinnor since. The time came for another overhaul and this evening's presentation is all about the problems and pleasures of working on a full size locomotive.

The meeting, which will take place at our Headquarters in Legion Way, North Finchley, is scheduled to begin at 8pm and finish around 10pm, with refreshing tea and biscuits at about 9pm, courtesy of our own Frank Dell.

Next month (5 March) we will be addressed by our own John West who will describe his work at Hendon Cemetery.

See you there!

Marine Mutterings

By Bernard Lambert

Working Parties are a great success so far. We have finished removing the mound and are making good progress on the base for our new shelter. Work is also proceeding on the renovation of the 'Chester' seat.

After much discussion we intend to build a 12' x 12' wooden 'gazebo' rather than a conventional shelter. The argument is that this will not obstruct the prevailing wind for the yachts.

Enjoy the working

News From the Tyttenhanger Committee

By Donal Corcoran

The Tyttenhanger Committee held its first meeting of 2004 on the 6th January. During this meeting many items were discussed and the following are the main points covered:

- It was felt by all present at the meeting that the new kitchen within the coach is progressing very well and to a very high standard, which will do the Society proud in the coming years.
- The mainline renewal is progressing at a pace. The rail has been drilled and sections of track are being built in the steaming bays each week.

Time permitting at the February Loco Section Meeting we will go further into the activities both at the present time and in the future at Colney Heath.

See you at the February Loco Section Meeting.

Locomotive Section Meetings

By Ian Johnston

A decision has been taken to readjust the timings of the Locomotive Section Meetings. They are now to take place on the **Third Friday of the Month**, starting at **Eight in the Evening** as usual.

The decision was taken so that the month would not be unbalanced with two popular meetings about a week apart. I do hope that this will be convenient to you and that it will not cause too much disruption.

The **February Meeting will be held on Friday February 20th**. This will present two problems. The first is that George Case was due to give more of his reminiscences of his life at Kings Cross. He is President of the Potters Bar Golf Club and he will be taking the chair at their annual dinner that night so understandably he has been forced to give his apologies. The second is that I shall be well on my way to Jaipur by that time so apologies, because I won't be able to make it as well.

All is not lost however as Derek Perham has volunteered to chair the meeting and Donal Corcoran has bravely offered to lead a discussion on the future of the Club especially with regard to the site at Colney Heath. His last evening was lively and most worthwhile and this one should be the same. Please come and put in your pennyworth. Also enjoy the tea and biscuits supplied by Frank Dell at his expense and read all about it later in the News Sheet with an accurate account, written up by Roger Bell.

Future Locomotive Section Meetings.

Friday 19th March

'Work in progress'. This is the evening where everyone in the club can join in. Please bring something along and be prepared to talk for only a few minutes about it. Remember you are amongst friends and fellow sufferers.

Friday 16th April. 'George Case and Les Brimson evening'

George will continue his fascinating memories of life at Kings Cross in his youth. It is a must for those who heard the first part a little while ago. Les with the use of Power Point Presentation will entertain us for the rest of the evening.

Friday 21st May. The *Branch Line Association* will be visiting the Colney Heath Area. Their aim is to ride on all the tracks on the site. That is the Main Raised Track, the Cuckoo Line and the Ground Level Track. It is understood that they will be paying us well for the privilege, so we should give them a good run for their money. This would be an excellent opportunity to show them just how good the Society is. With this in mind the May meeting will be at Colney Heath where it is hoped that members will bring out locomotives to haul the passengers and to show the visitors. Teas would round off the evening well. More of this later.

Friday 18th June. The start of the Barbecue season at Colney Heath.

Tyttenhanger Gazette.

By Ian Johnston, Alias Roger Bell.

Roger is unfortunately indisposed and missed the January Locomotive Section Meeting. Roger is recovering from quite a delicate operation. It must be the first time in many years that Roger has had to miss one of the Section Meetings. We all wish him a prompt and painless recovery, and hope to see his welcoming face in the near future.

In order to preserve continuity I have volunteered to report on the meeting. It won't be a patch on what Roger would contribute but you will have to put up with it!

Ian Johnston as unofficial and unelected organiser of the meetings arrived at Summers Lane late as usual to find the hall full to capacity with at least thirty-five members present and eager to see the videos brought in by an amazing number of folk. Once the register had been signed, for alibi purposes and the raffle started, for prizes donated by Peter Funk, the very difficult task of choosing a video commenced.

The first off was a rather sad video by Mike Chrisp showing the devastation caused at the Tyttenhanger site when vandals set fire to the workshop, about twenty years ago, at least. Derrick Perham was next off with a video taken by John Doar at the GWR private railway in Kent. There were some remarkable shots taken at rail level from the footplate of five-inch gauge locos going at full pelt. Peter Weeks showed a short video of the remarkable work being done to modernise the London Underground network, just in time to enjoy tea and biscuits supplied by Frank Dell.

After tea and the drawing of the raffle prizes, the gathering settled down to a compilation of video snippets from the camera of Mike Collingwood. The video showed snaps of members of the club long gone but not forgotten and the digging of the pond, which was a daunting task. It was a real trip down memory lane.

One of the problems was that the evening was far too short because many members brought material with them that they had prepared especially for the event. Knowing how everything is done with excellence in the Society the group was left wondering what jewels had been left undiscovered. Still it is hoped to have another evening just like this one in the future. Perhaps next time we should put a time limit of about fifteen minutes for each video so that more folk can get a bite at the cherry.

The meeting closed promptly at ten so that the thirsty could retire to local hostelrys before last orders were called.

Thank you all for a great evening.

Obituary

Dennis Flesher-Clark (1922-2003)

Sadly, Dennis died after a second fall in which he suffered fractured hip joints. The shock of the second fall was too much for him and he passed away on November 13th 2003.

I first met Dennis and his wife Angela at Staines Society track when competing for the LBSC Trophy in 1992. He was very interested in my 3.5 inch Black Five as he was building a 3.5 southern loco by the late Martin Evans. We exchanged notes and telephone numbers and a friendship was formed. The following year, 1993 at IMLEC up in Leyland, Dennis, Angela, my wife Angela and Bill Mason were my passengers for the competition behind the "Five". I believe it was this year that Dennis joined our Society.

Dennis was a very exacting engineer and the workmanship on his locomotive was to a standard that all model engineers would envy. It was in 1994 that his loco was ready to steam and he brought this wonderful engine over to my garden track. Steam was raised to the popping of Champagne corks; she ran like a dream and he was like all model engineers when the first run is achieved, elated I think is the word! Dennis also produced many tools and test equipment and had a super workshop, which he had to give up at the onset of Alzheimer's some two years ago. The workshop was sold within the club to a new member who I know will look after this equipment like Dennis. He spent his remaining time in a beautiful care home quite near to his home so his wife could easily visit him. I have lost a great friend and the model world has lost an engineer of quality.

Dennis Perham

Seen Recently

On a Brass Plaque on the Orient Express running
between Cusco and Puno in the Peruvian Andes.

A literal translation from the Spanish:

**TO AVOID ACCIDENTS, PLEASE DO
NOT TAKE OFF YOUR HEAD AND ARMS OUT OF THE BALCONY.**

Spotlight on Jim Robson

Part One

Cinema Projectionist – A First Job

I was born in 1928, an excellent year for quality. After a particularly unspectacular career in education I started work as a cinema projectionist at the Capitol, St Albans in September 1942. It was owned by Eastern Cinemas who also owned the Grand Palace at St Albans and the Regent at Hatfield. (They were noted for their frugality; when making blackouts for the windows in the projection room four hinges were needed. They refused to pay: one was found in a scrap tin and they had to take a door off to get the remainder! When we played the national anthem it was sound only, it couldn't be shown because it depicted King George V instead of George VI.) It was a tradition for projectionists to have nicknames and since I was 4ft 3 ¼ in. high I was immediately called "Shrimp", a name which stuck with me for the next 14 years and 10 months, despite a reasonable increase in height.

It was not a financially rewarding job; I started at 22/6d (£1.12 ½ p) and left at £7-10-6 (£7.52 ½ p). I was not particular bothered about the money. It was about the average for starting, and I was so fond of films I would almost have done it for nothing! (If we had one full house each day we got a 2/6d bonus, two full houses and we got 5/-).

Initially I was just the Rewind Boy rewinding the reels each time they came off the projector. As well as rewinding it was my duty to check the film by running it thro' my thumb and index finger for irregularities such as bad joints or tears. Since we were a "first run" cinema we always had brand new stock which had never been run so we didn't have much of a problem.

Later on, when we started opening on Sundays and re-started the Saturday children's matinees, it was quite a different story. Some of the copies we showed had really been thro' the mill and it was not uncommon to have films break (which gave the audience something to shout about!). These copies had to be carefully checked as they had many joints, some of which left something to be desired. Broken sprocket holes were treated by cutting a vee down to the edge of the hole. It was quite easy to cut your finger while checking, as some of the copies were a bit like a bandsaw.

Until I started I thought that all projectionists had to do was show films. In practice they were responsible for all the maintenance. The day started at 10-30; 10 o'clock on Mondays. The projection room or 'the box' as it was known, was meticulously cleaned every day together with the projectors and other equipment. We then turned to our other tasks in the theatre, in rotation; cleaning all the light fittings, replacing bulbs, checking the many motors, crawling down the air conditioning trunking to top up the grease in the extractor fan motor lubrication cups etc.

The main intake for the air conditioning went into a chamber about 10ft cube. A powerful in-line fan sucked air thro' the chamber which was lined with banks of finned tubes which could be heated with hot water if the day was cool. The bottom of

the chamber had some 12in. of water which could be pumped via banks of jets on either side to form a fine mist. The whole thing was called a plenum system. This had to be serviced periodically. The filter in the water intake had to be cleaned, each of the water jet nozzles poked out since they soon got blocked in our hard water area. The chamber had a glass door rather like a submarine with dogs (like a loco smokebox door) to keep it watertight. It was considered highly humorous by some of the older staff to shut the door while one of the lesser mortals was inside. Never did quite get to see the funny side of that one.

The worst clean-out job we had came after one of our many doormen had a bright idea - always a dangerous moment. Just before we opened each day it was the job of the doorman to go round with a large brass pump-up spray with a mix of water and perfume to make the theatre smell reasonably sweet. One of the doormen, who had taken a great interest in our cleaning routine, and an explanation of the workings of the plenum, thought he could save a great deal of work by pouring neat perfume into the water in the bottom. Later in the day the boiler man reported that no water was flowing. It took a week to get the system un-gummed, a day for the filter alone.

Another fun job was to grease the tracks on which the tableau curtains, or tabs, ran. The tabs had a strong fabric top with 'dog-lead' clips at intervals that were hooked thro' the 'dolleys' which ran on the double length of tubular steel that formed the track. There were two sets of tabs: the front immediately behind the proscenium arch, the second just in front of the screen.

The front set was hand operated and were only used for stage shows. The screen set were electrically driven. To reach them you had to lean a triple extension ladder against the inside wall and climb up to the 5ft high girder that supported the 'pros' arch some 35 ft up. Having swung round the end of the track you were safe and sound on the lower 'I' of the girder which was all of 5in deep. All that remained was to edge along with your back to the girder leaning out to smear grease on the track. The only thing that prevented you from getting bored were the vertical webs at 6ft intervals which reduced the foothold depth to 1in. All you had to do was to edge past it on your heels whilst gaining some support from the track, which swung away as you put pressure on it, concentrated the mind wonderfully --

The films came in large transit cases containing the tins of film; typically 10 reels for a feature and 7 for a 2nd feature. Before they could be shown they had to be 'made-up', taken out of the tins and run on to spools in pairs, parts 1&2, 3&4, etc. A spool could hold up to 2000ft at 90 ft/min, or approx. 10000ft for a feature of nitrate film in those days.

On Mondays one of the jobs was to burn the cuttings left over from making joints and repairs, having seen this small amount go up it didn't bear thinking about a whole reel catching fire.

The light for projecting the film came from an arclamp fed from a d.c. supply, in our case a motor-generator set, most cinemas used a mercury-arc rectifier. There were two carbons, -ve and +ve; the -ve burned away at a slower rate than the +ve which formed a bowl at its tip. This was in line with a parabolic mirror that concentrated the light at the rear of the gate, giving high brilliance and heat.

At showtime one of us would 'strike' the arc by touching the carbons together. No light was reaching the gate as the 'dowser' was closed. This was a device with a lever which in the closed position dropped a thick piece of steel in front of the gate and two pieces of ceramic, like two halves of a saucer, between the arc gap and the mirror. He would then start the projector and when the start point of the film was reached, open the dowser and the tabs while his colleague dimmed the house lights. He would then 'show' the 1st reel while his colleague/s did what ever they fancied for the next 18-20 min. About a minute from the end of the reel we would get ready to change over parts 1&2 to 3&4.

As the reel came towards its end a dot appeared in the top right corner of the picture. This was the signal to start the motor of the second projector. In front of the lens of each projector was a flip-flap connected by a Bowden cable; one open one closed. When the second dot appeared the flip-flap was operated and the sound control, or fader as it was known, was swung from control of one projector to the other. If this was done correctly we had a smooth transition and the audience never knew anything had occurred. The dots were printed on four frames, at 24 frames/sec. This meant they were visible for one sixth of a second so it didn't pay to blink. As a precaution the operator on the first projector would shout MOTOR on the first dot and OVER on the second in case his colleague had missed one. One of the mistakes that was quite easy to make was to swing the fader too far so that the volume on the second reel would be too high causing the patrons to jump, (our best was about 18 in.).

The reels came with a 'leader' - a length of film before the picture content started. They were printed at intervals with Start, followed by 11 to 3; 3 being just before the picture. What happened to 2 and 1, I never discovered. The start frame went back to the days when the sound was on a separate disc, running at 33 1/3 rpm and starting at the centre. If you had start in the gate and the needle on the run-in you should have the picture and sound in sync. When the sound track was printed on the film in later years the problem of sync vanished but since the time for projectors to come up to speed varied we made use of the leader to set an appropriate number in the gate to give time to get up to running speed between the first and second dot.

We used to share a newsreel with the Grand Palace/Gaumont; this being common practice with cinemas of the same company in close proximity. The two managers got together to make as long a space as possible between the two showings but occasionally this interval was a bit too tight for comfort. At least we were not as bad as the Chequers in St Albans and the Austral in Harpenden who used to send their copy via the 321 bus! If there was no one at the stop to collect it from the conductor it continued to Watford or Luton depending on the direction. Great fun in the wartime blackout! On special occasions like the Cup Final, Boat Race, Grand National, etc, the newsreel company would rush the negative back to their studio and get prints sent to the nearest rail station, together with a poster, so we could attach it to the end of the newsreel and folk could see the event on the same day it occurred. The background music for the Grand National was always 'Devils Gallop' on Gaumont British, some of our older members may remember this from "Dick Barton, Special Agent" on BBC radio. (Sadly TV put a stop to this bit of one-up-manship and eventually to newsreels altogether.)

We had a night-watchman six nights a week, his task being to go up each row of seats and pick up rubbish or items dropped by patrons. He would then retire to one of the settees in the foyer until the cleaners arrived in the morning. Needless to say if anyone had attempted to break-in he would have dealt with them severely. Sundays were his night off so one of us (or two if it was the turn of the younger employees) had to stand in for him to comply with the insurance. It was also his task, if there was an air raid to repair to the roof on firewatch in case of incendiaries. Whether he ever actually did so no one knew! But in any case we were in a very low-risk area until 1944 when the V1's, or 'doodlebugs' started coming over. They were no respecter of target.

One Sunday when it was our turn to stand-in the sirens sounded and since the V1s had changed the situation we went up on the roof. All was quiet and we were about to descend when we heard the familiar sound. We could see it quite clearly coming straight for us. The flame from the propulsion unit, which you could hardly see in the daylight was clearly visible. If one passed over all was well, if one cut-out directly overhead, all was well because it would glide some distance before hitting the ground.

Of course your good fortune could mean someone else's grief but we didn't think like that. They had a gyro controlled guidance system that normally kept them on a straight course until the fuel or timer cut-out. This night, having passed, over it turned and began to circle. Needless to say we were not perturbed. We were wearing our tin helmets, although I doubt if they would have been very effective against a 2000lb warhead! After about three circuits it straightened up and went away from us, it didn't go far before we saw the flame go out followed shortly by an almighty bang. Luckily it landed in a field and harmed no one. A lot of people were not so fortunate.

When I started in 1942 the Compton Organ was not being used. The organist had been called up and Eastern Cinemas were too mean to seek a replacement. In 1943 they were bought out by Rank who made no immediate changes apart from being willing to spend some money, and shortly afterward Arthur Courtney was installed. In the box we had an elderly spot and an even older slide lantern. The spot was used to shine suitable colours on the organ while the lantern would show the words, if it was a singalong program. These were the most common during the war, mostly consisting of appropriate morale raising words to well known tunes, such as "Doing the Wardens Walk" to the tune of "Lambeth Walk". Despite the organ not being in use it was still tuned every six months by Comptons and we maintained the blower motor and the organ lift equipment.

There were Up, Stop and Down buttons so that if there was a slide accompaniment he would stop a bit lower so as not to obscure the screen. If he wanted to go to full height he could either stop or let the autostop do it. One day in 1946 at the start of his performance, having pressed the Up button the lift failed to stop and at maximum altitude took a distinct list to starboard. Arthur played "Oh dear what can the matter be". The audience laughed and those whose view was obscured were re-seated. In the morning we set about moving the console out of the way. Before I worked there I always visualised the organ being lifted smoothly by some sophisticated mechanism, possibly something like the hydraulic lifts that I remembered from Liverpool St Station as a child.

In practice it was slightly more mundane consisting of four motor-cycle chains, one to each corner lifted by four sprockets with shafts coupled to a single chain with a sprocket on a shaft going through the wall to a motor. There were stop contacts at the top and bottom of travel and the top one had failed. Having removed the side panel of the lift enclosure we persuaded the console to return to an even keel, got it down and shifted it bodily onto one of the rostrums in the orchestra pit. Part of the persuasion required the use of a specially shaped hook which was drawn up and fabricated by one of the local blacksmiths - something we couldn't repeat today. When we got it back in operational mode we added an override switch with a chain attached to the underside of the console floor to stop it if it went beyond the set point.

To offset staff shortages we had to do a certain amount of relief work at other cinemas within the circuit, the most common of these being the Regent /Odeon at Hatfield. On occasion I also went to the Odeons at Luton and Barnet. All these cinemas had different equipment and methods of working. Every chief had his own way of doing things and woe betide anyone who differed - 'when in Rome', etc. They all had their 'secret' formula for film cement, all basically a combination of acetate, amyl acetate and glacial acetic acid, with variations on the quantities and the amount of pieces of nitrate film dissolved in this witches brew. (All this disappeared after the war and we were sent bottles of commercial film cement with a further change when nitrate film was replaced by non-flam tri-acetate film that needed a different cement.) All of these visits to other theatres greatly increased my experience, but not my wage packet.

Promotion within a cinema being rather slow I had to transfer to the Grand Palace/Gaumont for nine months to get to be a 3rd projectionist; then a further nine months at the Odeon, North Watford to obtain 2nd status, after which I returned to the Odeon until I left. To get from 2nd to chief projectionist was something of a quantum leap. In your home cinema it meant waiting until the Chief retired or died.

Occasionally a vacancy would occur elsewhere but there would invariably be another 2nd on the spot who was 'next in line for sergeant. Even if you had extra seniority, or pull with the district chief engineer it would not make for a very friendly atmosphere. Cinema projectionists were never recognised as technicians, despite union pressure, their film studio contemporaries were considered technicians and as such received much higher wages. They had to show the day's 'rushes' which were a number of short lengths of film, each one representing a 'take'. The film and the sound track were on separate reels; one in the projector and one on a sound head set to 'start' positions and kept in sync by Selsyn motors. (We never considered this additional expertise to take them into the higher bracket.) All West End cinemas had four projectors and quite a few had two additional spoolboxes on the projector, known as a cloverleaf, so that they could show a whole feature film with separate sound and picture if the film company wanted to do a rush premiere. The resident non-technician staff carried out this task.

After 14 years and 10 months I was getting the princely sum of £7-10-6; 10 bob over union rate, and I began to think of moving on to pastures new. (Ironically, two weeks after I left a vacancy occurred at Borehamwood MGM studios at £12 p.w. plus overtime. Despite having left I was still offered the job but I had started work at Marconi Instruments and felt that I owed M.I. some loyalty for taking me on and that

the long term prospects were better. Who knows; within a few years MGM had closed down that operation, but I think I should have enjoyed it while it lasted.)

To be continued

To the Engineers of Britain

Spotted in the Model Railway Club's Bulletin last Summer by Mike Foreman was the following article which originally came from that great source of anonymous information, the internet.

As greater pressure grows to join the EC monetary group we as an iron foundry (www.hdowns.co.uk) suffer. People such as Lord Hanson rightly say that 'Germany, at the height of the Deutsche Mark's rise, were still able to sell more Mercedes than ever before'. Why? They had the quality, the faith and the determination. They went out to sell their products.

We in Britain have the quality advantage over the other Europeans who are tied to metrication. Millimetres and microns are good, but what are the metric equivalents to the good old British measurements of smidgin, cock hair or gnat's knacker, these are immeasurable in foreign climes and provide exact fits. To ensure these ultra fine tolerances, one could remove a tad, a touch, a whisper, or a whisker to give a fit beyond question. You could tickle it or freeten it for: that immaculate finish. Dependent on how close to the finished dimensions you can remove a huggin to get there quick or just a shade when things are getting close.

As for tolerances, why stick to boring standard plus or minus; when after removing a smidgin or a tad you can end up with a perfect piece within unbelievable accuracies. Such manufactured components are held above normal products and are described as being the bee's knees, dead right or just plain spot on. Again, where is the Brussels's paperwork to describe this craftsmanship?

Moving on further, to be restricted by set tolerances in certain areas can actually raise the costs of items unnecessarily. When a product is said to be near enough or it'll do, a true cost saving has been made without loss of efficiency or looks of the product. Such phrases, straight as a die, smooth as a baby's bottom or flat as a pancake describe work beyond mere measurements. It is to be noted here that

when the French try to get something akin to a pancake they end up with something, which is crepe.

Instruments may measure quality, however the trained engineer can add his experience to comments on quality, which are bound to improve the operator's performance. Miles out, bent as a dog's hind leg, gap as wide as a barn door or bordering on pathetic all give a valid and constructive appraisal of work done and its accuracy or inaccuracy. This continual teaching is supported by phrases such as you daft apeth, useless git and would you buy it? The last phrase being, the ultimate question to be asked of any manufacturer, to ascertain the finished quality of his product.

So now we have proven that British production techniques and practices are far beyond those of the rest of Europe, it is time to forget about the high pound and concentrate on spending time and money on selling quality British products abroad.

Nigel Downs

Forgotten Motorbikes

By Mike Collingwood

Having a pint with Bill Mason and Bernard Lambert after a work party a few Sundays ago we got round to talking about one of Bill's favourites - the Vincent HRD. Some of you may know Bill spent several years as a design/development/test engineer during the heyday of the company. Anyway we spent the next half-hour in blissful nostalgia remembering the motorbikes of yesteryear. I reckon this exercise might be a good cure for insomnia. During times of irritation when the injector refuses to work, the boiler tubes have developed a leak, and the income tax return was due back yesterday, try counting the old motor bikes instead of sheep and you'll be off in no time.

Here's the list as far as we got and the idea is that all of you elderly petrol heads out there put on your thinking caps and add to the list. I wonder, could we get it up to 75?

ABC AJS ARIEL BMW BSA BELEPEDE BROUGH CALTHORPE

CYCLE-MASTER DOUGLAS DUCATI EXCELSIOR FRANCIS BARNET

GILERA GREEVES HRD HARLEY DAVIDSON INDIAN JAMES MZ

M V AUGUSTA MATCHLESS MONTGOMERY MOTO GUZZI NSU

NEW HUDSON NEW IMPERIAL NORTON O K SUPREME PANTHER

RALEIGH ROYAL ENFIELD RUDGE SCOTT SUNBEAM TRIUMPH

VELOCETTE VILLIERS WOLF ZANDUPP ZENITH.

Let's see if you can add to the list - some loose parameters - must have 2-wheels and an engine and be of pre-war period.

The views expressed in this News Sheet are not necessarily
those of the Chairman or Council of the NLSME