HOBBIES weekly

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- ★ 9 ft ply dinghy
- ★ Easy car top transport
- ★ Rowing, sailing or outboard
- ★ Simple and cheap to build

Instructions for building

'CURLEW'

FOR CRAFTSMEN OF ALL AGES

6D

Full-Size Plan

Readers may build boats from this design for their own use without restriction, but anyone wishing to use the design for building in quantity or for sale, should first obtain the permission of the designer, who is the owner of the copyright. He may be addressed c/o The Editor, Hobbies, Dereham, Norfolk.

Although these drawings and instructions provide all the information necessary to build a boat, the work is made easier and accuracy ensured by using a full-scale drawing. Full-size drawings of the formers, transom, stem, rudder, centreboard, knees and other shaped parts are available, price 10s. including postage from Hobbies Ltd.

A complete set of plans and instructions is available price 17s. 6d. plus 10d. postage.

No trouble to carry on the car roof

Building the 'CURLEW'

Under oar (room for 4) and sail

THIS is a 9 ft. dinghy, light enough to lift on to a car roof, and suitable for rowing or outboard motor, as well as having a good performance under sail. It is simple and cheap to build. It will be particularly welcomed by the family man requiring a car top general purpose boat, for exciting solo sailing or carrying up to four persons on angling and other ferrying trips. Because it is frameless and has no loose bottom boards, it has a sleek inside which is easy to keep clean. It has a hinged centreboard, instead of the less-convenient dagger board more usual in the smaller boats. The sail plan includes a jib. There is an insignia on the sail and sail numbers are being registered, so owners will be able to race their boats.

Curlew is built upside-down on three formers. After the hull has been built it is lifted off and the formers may be dismantled or used for another boat. Plans are available with the formers and all shaped parts drawn full-size, or the full-size drawing only may be bought for use with these building instructions. For those who do not wish to buy the full-size drawing we give sufficient information for the parts to be made from the dimensions on the small drawings.

Table of offsets, for use with Fig. 1. (all sizes in inches)

	A	B	C	D	E	F
Former 1	21 5/16	22 1/2	5 3/8	17 3/4	17 1/16	20
Former 2	25 9/16	24	7 1/8	21 1/2	21 1/4	24
Former 3	24 5/16	23 3/16	7 3/4	21 1/4	19 7/16	22 1/2
Transom	20 1/16	21 3/4	7 1/8	19 13/16	14 5/16	18

Start by making the three formers. Any available wood may be used, providing the outside shape is correct. The full-size drawing shows pieces 2⅜ in. by ⅜ in. held together with plywood gussets nailed on at the corners. Fix strips across the ends of the legs to attach to the workshop floor. If working without a full-size drawing, use the table of offsets and Fig. 1.

The transom sizes may also be obtained from the table of offsets. It has a ⅜ in. (9 mm.) plywood panel fixed to 1⅜ in. by ⅜ in. strips, Fig. 2. These should be the same wood as is to be used for the rest of the framing. Mahogany looks best, if the boat is to be varnished, but parana pine or other soft wood is cheaper. The framing is notched to take the ends of the lengthwise pieces, but these do not go through the plywood panel. The transom assembly, like all other parts in the boat, is joined with a synthetic resin glue, such as Aerolite 306 or Cascamite One-shot, and either screws or nails. Ordinary brass or copper nails may be used, but the barbed ring types sold as 'Gripfast' and 'Anchorfast' are particularly suitable for fixing plywood.

The stem, Fig. 3, may be made from solid wood 1½ in. thick (or two ¾ in. pieces glued). The forward edge may be partly bevelled, Fig. 4, to reduce the amount of fairing off later. Draw a straight line over 9 ft. long on the floor and mark the locations of the parts on it, Fig. 5. Fix the stem on the line and the other parts square across it, with their centre lines on the line. Arrange the transom to tilt, Fig. 6.

The first lengthwise part to fit is the hog A. Bend it temporarily in place. Check that the formers are standing upright, and mark their positions on the hog. Widen the hog with strips glued on, Fig. 7. These provide a base for the centreboard case, and may be omitted if the boat is to be completed for rowing or outboard motor only. The hog should fit easily into the former slots. Mark a centre line on it. Screw and glue to transom and stem.

Bend the gunwales C, to shape and bevel to fit against the sides of the stem, Fig. 4. Fix to stem and transom only. Sight along the boat from the ends and see that all parts are standing in line and square with the centre line. Fit the risers D, in the same way. Try a chine B, in position. It may be necessary to bevel the slots in former 1 to allow a smooth curve. Fix the chines, starting at the stem. Do not fix any of the lengthwise parts to the formers.

For most of their length the strips should have a fair surface to take the plywood sides. Fair off the chines B, to the same angles as the formers. The plywood panels are arranged with the bottoms overlapping the sides, but towards the stem (about 15 in. back) the overlap would become too acute if continued and the lap is changed to a butt, Fig. 8. At the stem the panels meet on the centre line of the chine piece. Forward of former 1 plane the edge of the chine with a twisting bevel to allow for this.

ALL DIAGRAMS ARE SHOWN ON THE TWO CENTRE PAGES. BUILDING INSTRUCTIONS WILL BE CONTINUED IN NEXT WEEK'S ISSUE.

MATERIALS REQUIRED

FOR BUILDING 'CURLEW'

The skin should be marine quality plywood (in Britain marked 'BSS 1088'). For a varnished finish the other parts look best if made of mahogany. Alternatives are spruce, parana pine, fir. The formers may be made of deal or any available wood. Sizes given are finished widths and thicknesses. Lengths are full. Very small parts are not listed.

Part		No. req.	Length ft.	in.	Width in.	Thickness in.
A	Hog	1	7	6	1½	¾
A	Hog	2	3	6	⅞	⅜
B	Chines	2	10	0	1⅜	⅜
C	Gunwales	2	10	0	1⅜	⅜
D	Risers	2	10	0	1⅜	⅜
E	Keel	1	3	9	⅞	⅜
E	Keel	1	2	0	⅞	⅜
E	Keel	2	3	0	⅞	⅜
F	Skeg	1	3	9	1½	⅜
G	Chine rubbers	2	9	0	¾	½
H	Gunwale rubbers	2	10	0	¾	½
H	Gunwale rubbers	2	10	0	¾	half round
J	Bottom rubbers, in	2	5	8	⅞	⅜
K	Bottom rubbers, out	2	4	9	⅞	⅜
L	Bow thwart	1	3	2	7	⅞
M	Main thwart	1	3	11	7	⅞
N	Stern sheets	1	3	0	7	⅞
P	Centreboard case	2	3	0	13	¼ plywood
P1	Centreboard case	2	2	0	⅞	⅜
P2	Centreboard case	2		9	⅞	⅜
P3	Centreboard case	2	3	0	⅞	⅜
P4	Centreboard case	1		6	1⅜	⅜
P5	Centreboard case	1		10	⅞	⅜
P6	Centreboard case	1		10	1⅛	⅜
P7	Centreboard case	1	1	1	1⅜	⅜
Q	Knees, from	1	4	0	3¾	¾
R	Rowlock swells	2		5	1½	⅞
S	Bottom stiffeners	4	5	6	4	¼ plywood
T	Stem band	1	3	0	1	⅜
Transom		1	3	0	16	¼ plywood
Transom		2	1	9	1⅜	⅜
Transom		2	1	3	1⅜	⅜
Transom		2	3	0	1⅜	⅜
Transom		1	1	4	1⅜	⅜
Transom		1	3	4	2	1 deal
Stem		1	2	6	7	1½ (2×¾)
Suggested sizes of deal or other cheap wood for formers:						
Former 1		2	1	8	2⅜	¾
Former 1		2	1	4	2⅜	¾
Former 1		1	3	2	2	1
Former 2		2	2	0	2⅜	¾
Former 2		2	1	9	2⅜	¾
Former 2		1	4	3	2	1
Former 3		2	2	0	2⅜	¾
Former 3		2	1	6	2⅜	¾
Former 3		1	4	0	2	1

Skin: All of the skin and parts P and S may be cut from two sheets of ¼ in. plywood 8 ft. × 4 ft. and one 4 ft. × 4 ft. or from two sheets 10 ft. × 4 ft. (avoiding joints). Note. — where plywood thickness is metric, 6 mm. may be used instead of ¼ in. and 9 mm. instead of ⅜ in.

Sundries (approximate quantities)

3 gross ⅜ in. × 4 gauge brass screws or ⅜ in. × 14 gauge barbed ring nails (skin).

1 gross 1½ in. × 6 gauge brass screws or 1½ in. × 12 gauge barbed ring nails (keel, framing).

½ gross 1 in. × 5 gauge brass screws or 1 in. × 12 gauge barbed ring nails (rubbing strips).

2 oz. ¾ in. × 17 gauge brass shoe nails (skin joints).

2 lb. synthetic resin glue and 1 lb. hardener.

½ lb. stopping.

1 tube jointing compound (Seelastik or similar)

Two 2 in. rowlocks and plates.

1 piece brass strip 3 ft. × ½ in. half round (stem).

1 brass bolt 1½ in. × ⅜ in. with nut and washers (centre board pivot).

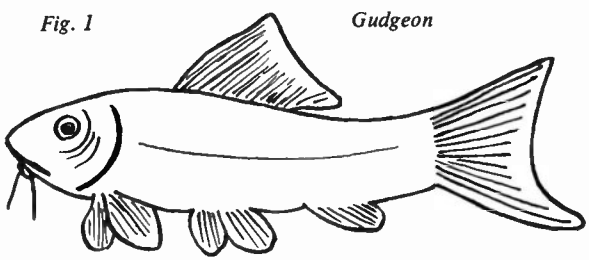
2 quarts marine varnish or equivalent paint.

THE gudgeon is another of the larger species of coldwater fish suitable for the garden pool, and may grow to 6 in. It is active enough but in a deep pool it is difficult to see, as it prefers to live towards the bottom (where it is a scavanger) and it tends to change its colouring as a form of camouflage. Small streaks or dark spots are to be seen on the greyish or greenish back, while the under parts are silvery. The body outline of the fish is shown at Fig. 1.

The golden orfe has a great reputation as a pond fish. Its general body contours, Fig. 2, do not differ greatly from those of the rudd (illustrated in the previous article) but it is a somewhat larger fish. Best kept in small shoals, the golden orfe can be described as a show fish, for it prefers the top of the water where it can be easily seen, darts around quickly, and is always 'rising' to snap at hovering insects. Pale gold on top and pinkish below, the constant darting and rising gives the pool a splendid touch of changing colour.

Freshwater snails, mussels and newts are sometimes introduced into garden pools, though some pond-keepers consider that the former, in particular, are sufficiently prolific to eventually become a nuisance. An amphibian that often adopts 'squatter's rights' in the pool is, of course, the frog.

Fig. 1 *Gudgeon*



There is little that can be done to discourage its activities but their number may be kept in check by prompt removal of the frog spawn during the breeding season which, according to species, may last from May to July.

If the pool is to be kept at its best a certain amount of care and maintenance is necessary.

Feeding of the fish varies slightly from the custom adopted for stock kept in an aquarium tank. Pond fish are inactive during the winter months and do not eat, and may almost be regarded as hibernating. Feeding therefore starts in spring

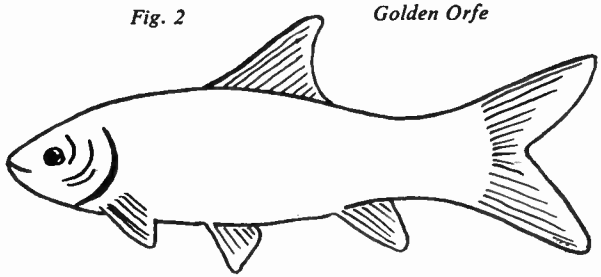
Part 4
MAINTENANCE

with food given once a week only, but is gradually stepped up until mid-summer, when feeding may be done twice a day. The rate then tails off until no food is being given during the winter months. It may be noted that during the winter months the fish may be seen to be reasonably active during a mild spell, but this should not be taken as an indication that they need food, nor should any be supplied to them.

Feed regularly

Apart from the variations caused by adjusting the number

Fig. 2 *Golden Orfe*



of feeds, etc., the fish should be fed at regular times. A live diet is the best to serve for pond fish, and earthworms (which must be chopped or shredded, if too large) are particularly relished. If a piece of sacking is laid on the ground in a shady part of the garden and is kept rather moist, an adequate supply of worms will always be available.

An occasional change of diet is always appreciated. Scraped raw lean meat is a useful food as is a certain amount of dry oatmeal, and most fish will take grubs, caterpillars and similar 'delicacies'.

Although goldfish and certain other species may breed in the pool, big increases of stock cannot be expected. Life for the egg and fry is far too hazardous for many to survive unless the adult fish can be removed from the pool, and this is not always a feasible proposition.

The plants need to be kept in good condition and under control. All dead and dying leaves must be removed and occasionally the plant will need to be pruned by cutting out excess leaves. It is the oldest leaves that must be removed in this way so that the younger, more active growth is not

strangled, and the leaves must be cut as close to the main stem as possible.

Plants propagate in different ways, and as the new growth comes on the older specimens can be removed. In some cases tubers will have to be lifted and divided in the spring, whereas plants that spread by runners should have the latter cut through when the new plant has established itself. The catalogues obtained from the water plant specialists will indicate the treatment required by the different species.

Some pests to watch

There are a considerable number of insect pests that attack aquatic plants as well as various kinds of snail. The latter can be kept under control by collecting them from the leaves but insects represent more of a problem. If an insecticide spray is used it must be one that is guaranteed harmless both to plants and fish life, for some of the best known insect killers are toxic to fish. Many insect pests are, however, kept in check by the fish themselves and the situation only gets serious when the fish are insufficient in numbers to cope with the pests.

Algae, unless very thick, is no great drawback to a pool and tends to tone down the harshness of the concrete. A long handled wire brush can be used to scrub it from the sides, but the algae cleaned off in this way must be removed from the pond, being careful not to remove any of the smaller fish with it.

Once a year it is advisable to almost completely empty the pool, taking the opportunity to remove excess foliage, rubbish and mud. This work should be done in the very early spring, and proper steps must be taken to ensure the safety and comfort of the fish.

If a severe winter is experienced it is a good idea to float a rubber tyre on the pool. The elasticity of this takes a lot of the ice pressure from the walls, and may prevent cracking. Some method of getting oxygen to the water is invaluable. A small bottomless tray floated on the pond with a few drops of oil in it will often keep a small area ice-free, otherwise a few *small* holes will have to be made daily — but not with a hammer! If snow is then swept off the ice every day neither fish nor plants should come to any harm, even in the worst winter. (N.W.)

USING YOUR TAPE RECORDER

LET'S GET TOGETHER

THE adapter lead is an invaluable asset in link-ups, and in order to get the simpler link-ups it is not even necessary to belong to a tape recording club. Anyone who is not an absolute hermit should know at least two other people with mains tape recorders. So get them to come along to your place with their machines, and you can proceed to have some fun.

Even if you have only one mains socket, be that wall or light, this difficulty is easily got over by a three-way adapter.

The three mains link-up plan is shown in the diagram. Let us consider a specific effect — say, a herd of elephants stampeding through the African jungle bush.

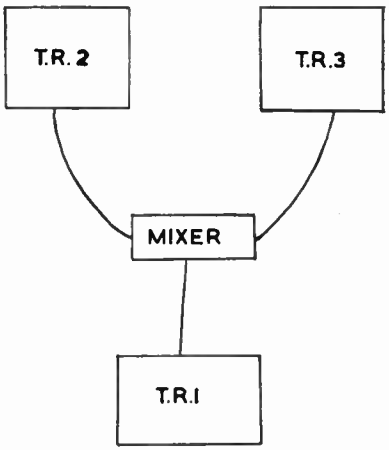
To produce an elephant's trumpet sound, stick a bugle mouth piece into the nozzle of a fire hose, and blow hard. Only one trumpet sound is needed.

This is laced, say, on T.R.2., and then transmitted to T.R.3. Then the trumpet sound from 2 and 3 are together transmitted to T.R.1.; and then the two trumpet sounds now on T.R.1, and the one trumpet sound on T.R.2, can both be transmitted to T.R.3. And so on. By adjusting the volume and tonal controls the trumpet calls will not all seem to be the same, and the sound can be shunted around the three tape recorders, multiplying all the time it is done so.

Having got all your trumpet calls, you put this tape to one side, and start work on the stampeding through the undergrowth. Just record one person rushing through a bush, or bracken, preferably with Wellington boots on. This can be built up, as the elephant trumpetings were.

Eventually you are left with two tapes, one of the trumpeting and the other of the movement through the bush.

Put one on T.R.2 and the other on T.R.3, and record them together on T.R.1. You have then your completed effect.

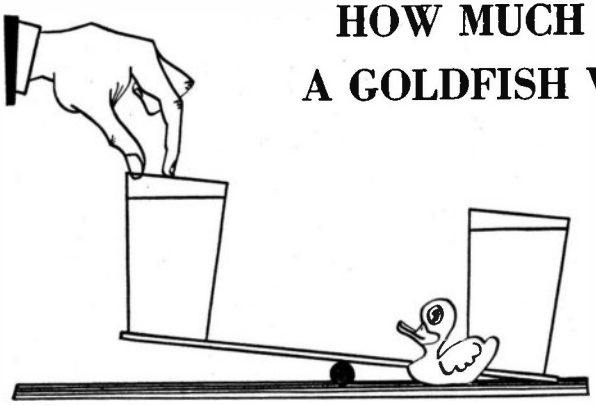


It is customary, in tape plays, to add general background sounds, as distinct from specific effects, after the play itself has been recorded.

Thus, for example, a couple are walking along the Thames Embankment. But their conversation is really recorded in a drawing room in Balham. So you play back your acted part on T.R.2, and your location recording on T.R.3, and they come out together on T.R.1.

But remember, background is background, and not accompaniment. Keep it down! (G.E.G)

HOW MUCH DOES A GOLDFISH WEIGH?



DOES a goldfish swimming in the middle of its bowl add to the weight of the water and glass pressing upon the table? Let us put the problem another way:

Begin by balancing identical glasses almost filled with water at each end of a ruler resting across a pencil. Let one glass be a trifle heavier than the other so that the ruler will be raised.

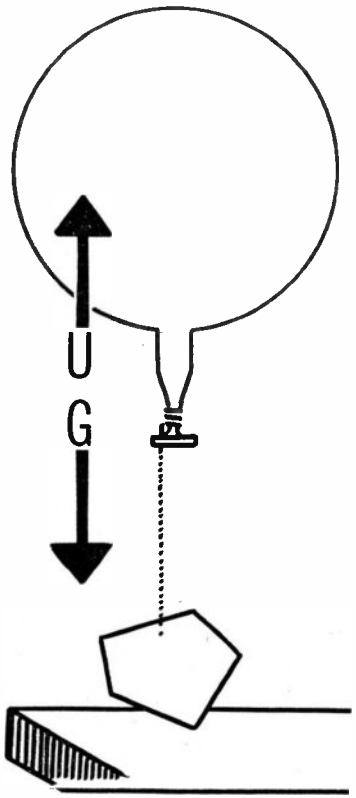
You could put a little fish into the lighter glass, though your own forefinger will serve nicely to represent a fish. The question is, will this glass become heavier and weigh down its companion when you dip your finger into the water?

When you attempt the experiment you will discover that the glass does indeed gain weight and 'tilt the scales' beneath it.

Your finger (or a fish) pushes aside water and raises the surface level. The displaced water pushes back upon the immersed object, but in doing so it presses equally and oppositely upon the bottom. This is why your finger will make the glass and its contents heavier.

Instead of your finger you could use a toy plastic duck to demonstrate this problem.

WHY A GAS BALLOON COMES BACK TO EARTH



TOY balloons filled with hydrogen gas may drift for hundreds of miles when released out-of-doors. But how high will they ascend?

A balloon rises because it pushes aside a greater weight of air than its own total weight. Displaced air pushes back and exerts a buoyant upthrust upon the balloon. The upthrust opposes gravity and the balloon is literally pushed up.

Atmospheric pressure and density diminish as altitude increases, so the balloon expands while it rises — and displaces more air. If the balloon doesn't burst, it will continue to rise.

However, the air constitution differs higher up and it becomes by nature less buoyant. This tendency increases at a greater rate than the upthrust acting upon the swelling balloon. Ultimately, the balloon will reach a maximum altitude where it cannot rise any more.

You can sometimes buy a hydrogen filled balloon. Tie on a piece of cardboard to 'anchor' it indoors. Trim away bits of cardboard with scissors, until the balloon can hover in mid-air.

This will be possible because thinner warm air higher in the room will be less buoyant than denser cooler air nearer the floor. The balloon hovers when the forces of upthrust (U) and gravity (G) are in equilibrium.

Though by now you may be curious to know what makes a toy balloon in the atmosphere come back again to earth. The possibility of the balloon bursting has been mentioned. Water vapour condensing upon the balloon, or raindrops, may weigh it down; or the balloon may be swept earthwards by descending air currents. Also, gas molecules will probably escape slowly by diffusion through the balloon envelope — thus resulting in the loss of a vital proportion of lighter-than-air gas.

BLOW AND SUCK

JUST beneath your lips, hold an inch-wide 12 in. strip of paper between your fingers. Naturally the flabby paper droops. But, when you blow hard straight ahead, the paper rises dramatically, and flutters like a flag in the wind.

Air pressure alongside an airstream is lower than surrounding atmospheric pressure, and the faster the air goes, the lower its sideways-acting pressure becomes. Greater atmospheric pressure acting under the paper pushes it up into your breath.

If you put a sixpence near the edge of a table, and then blow a brief gust of air across the top of it, the coin is 'sucked' into the airstream and hops away. With practice you can make the sixpence leap into a saucer.

So imagine a high wind racing over a rooftop. Pressure is lowered drastically. Then, the greater pressure of still air inside the house can push up with sufficient force to hurl away loose tiles. In a hurricane, such a 'vacuum cleaner' airflow can suck off an entire roof!

(A.E.W.)

THE SWINGING BLUE JEANS

IT was in July, 1957, that Ray Ennis and Norman Kuhlke met in a dance hall in Garston, a suburb of Liverpool. And it was that meeting that led to the formation of The Swinging Blue Jeans.

Ray was the regular singer with the group playing at Garston's Wilson Hall. Norman used to go in, listen to the band, and request songs for Ray to sing. ('One of my biggest fans!' Ray laughs.)

The Swinging Blue Jeans consisted of washboard (which Norman played), tea-chest bass, three guitars (one of which Ray played), and a banjo. The boys played at clubs and dance halls in and around Liverpool for a year. Then, appearing in a talent contest at the Empire Theatre one night, they came up against a group led by Ralph Ellis. Both groups were in the final — The Swinging Blue Jeans won and the Ralph Ellis Skiffle Group came second.

Two months later, in May, 1958, Ralph Ellis joined The Swinging Blue Jeans and the group started playing at Liverpool's famous Cavern Club, which saw the successes of other such popular Merseyside groups as The Beatles, Gerry and The Pacemakers, and Billy J. Kramer and The Dakotas.

In March, 1959, The Swinging Blue Jeans were without a bass player and so they asked Les Braid, bass player in another group, playing opposite them, to sit in. (I've been sitting in ever since', says Les. 'Come to think of it, I ought to get this on a permanent basis!'). Line-up of The Swinging Blue Jeans at that time was three guitars, banjo, bass and drums. The drummer was Norman Kuhlke, who graduated from the washboard.

Another 'home' for the boys became the Mardi Gras in Liverpool, the banjo player and one guitarist were replaced, and for the next three years The Swinging Blue Jeans continued to play as six, three guitars, banjo, bass and drums.

They played as five when one guitarist emigrated to Canada, and shortly before the release in June, 1963, of their debut disc *Too late now* and *Think of me* on H.M.V. POP 1170, their banjo player left to get married. On *Too late now* — which was composed for them by Ray Ennis — The Swinging Blue Jeans lined up as two guitars, Ray Ennis and Ralph Ellis, bass, Les Braid, and drums, Norman Kuhlke. And that was the way they decided to remain.

RAY ENNIS, born in Liverpool 26. 5. 1940. Started singing when he was 15, left school at the same age and got a job in a printing works. He became a television salesman and then managed a television and radio shop. He has blue eyes, dark brown hair, weighs 9st. 7 lb., and stands 5 ft. 8 in. He admires Sammy Davis, Marlon Brando and Ken Platt.

LES BRAID, born in Liverpool 15. 9. 1939. Played piano at school, and started work at the age of 15 as a cabinet maker. He was 19 when he joined The Swinging Blue Jeans. He has blue eyes, fair hair, stands 6 ft. 2 in. and weighs 13 st. He admires Ray Brown and Chuck Berry.

NORMAN KUHLKE, born in Liverpool 17. 6. 1939. Played recorder in his school band and between the ages of 8 and 10 lived in Venezuela where his father's job had taken him. Left school to become a motor mechanic. He has green eyes, fair hair, stands 5 ft. 10 in., and weighs 10 st. 7 lb. He admires — Paul Newman, Doris Day and The Chucks.

RALPH ELLIS, born in Liverpool 8. 3. 1941. Attented a technical college and left to become a joiner. Convalescing after a serious accident he met a guitarist, bought a guitar himself and formed his own group at the age of 15. He has dark brown hair, green eyes, and He has dark brown hair, green eyes, stands 5 ft. 11 in. and weighs 10 st. 7 lb. He admires Buddy Holly, Peggy Lee, Kirk Douglas — and Yakky Doodle Duck.

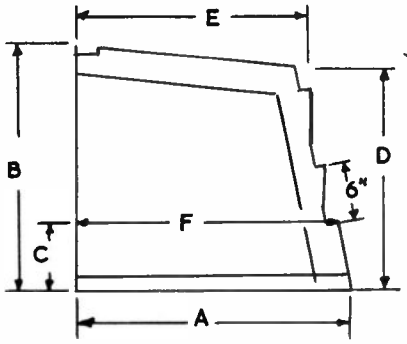
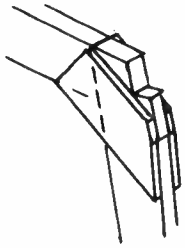


FIG.1



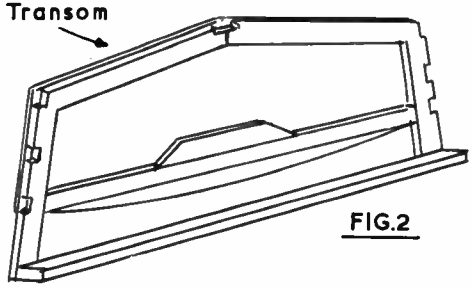


FIG.2

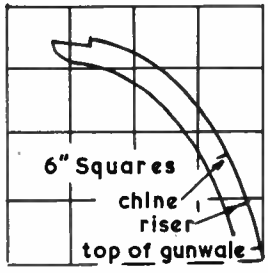


FIG.3

FIG.9

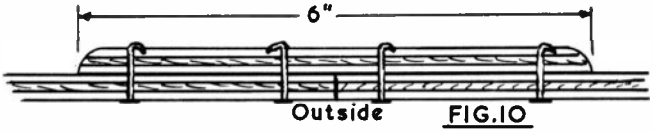
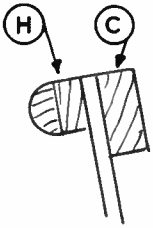


FIG.10



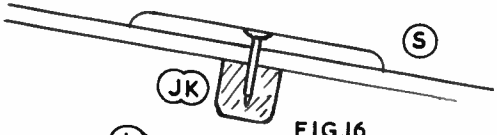


FIG.16

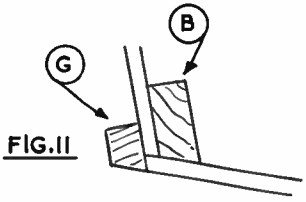
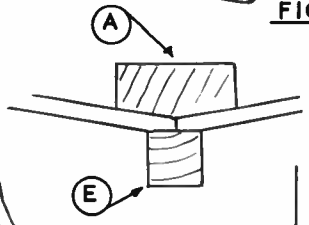


FIG.11



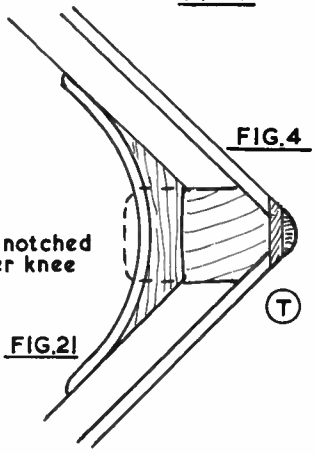


FIG.4

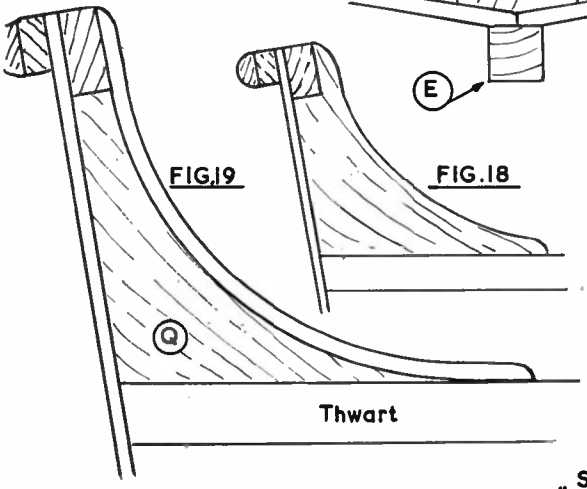


FIG.19

FIG.18

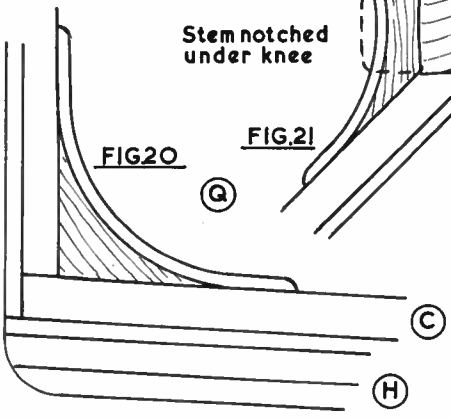


FIG20

FIG.21

Q

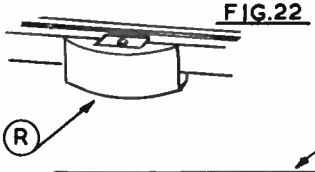


FIG.22

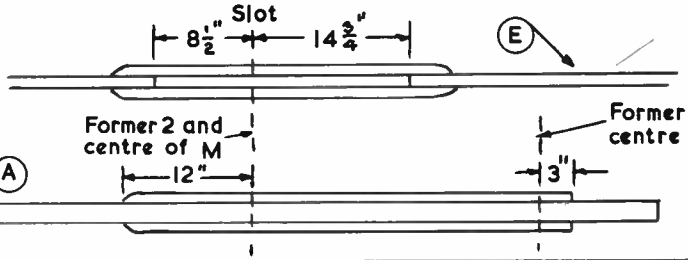
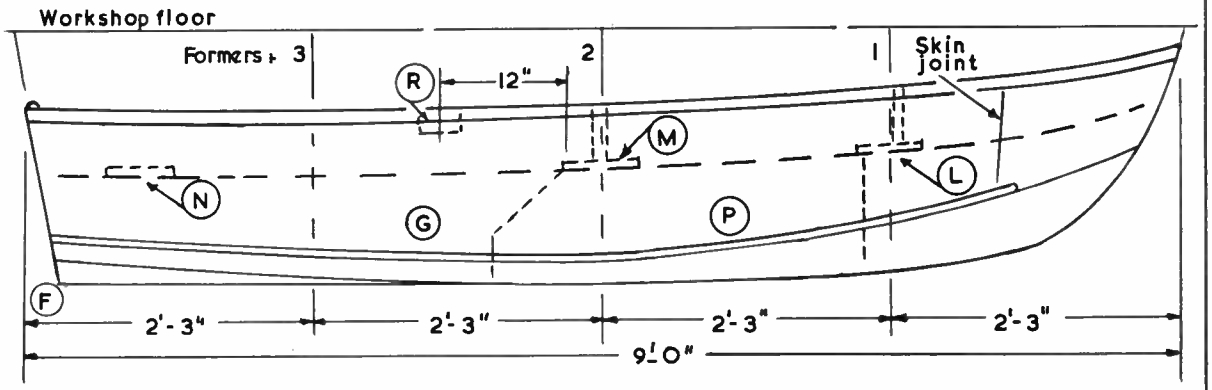
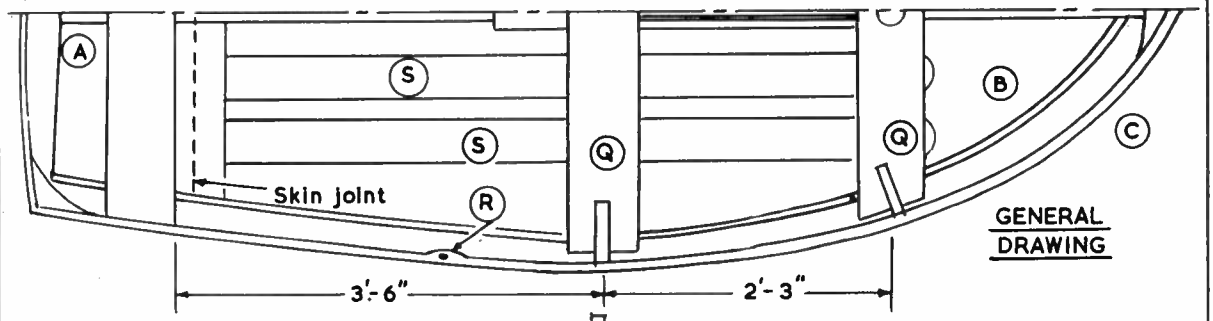


FIG.12

FIG.7





GENERAL DRAWING

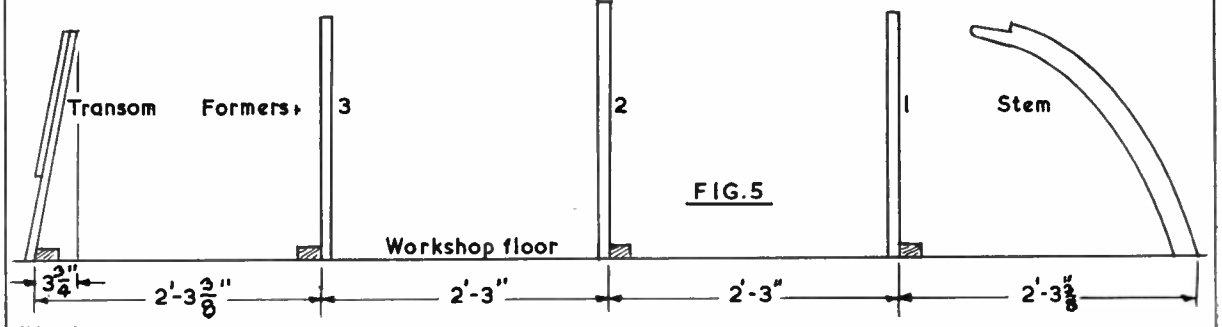


FIG.5

FIG.6

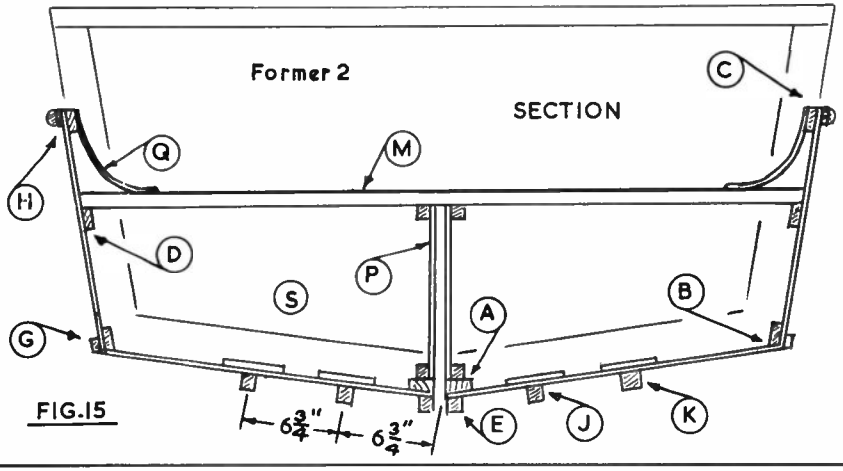


FIG.15

MORE MARVELS OF NATURE

By L. P. V. Veale

WHEN dealing with the first part of the theme on Natural Marvels, mountains, volcanoes and craters were the main topic. For the second part it would seem that rivers should be considered, and what more natural than that they should be treated from source to mouth. We find that there are designs on stamps that do deal with these aspects, and a thematic collection could well be arranged following this plan.

The river starts as a spring, but in order that water may issue from the ground it must get into it in some way, generally as rain. And there are stamps that deal with this. Look at the illustration from Cuba issued in 1936, which very clearly shows a thunderstorm in progress with a rainbow to remind us of the promise God gave at the Flood. In 1942 Greece issued twelve stamps bearing designs symbolizing various winds. Their rain-bearing wind is the Lips or South-westerly.

Most precipitation comes as rain. This soaks into the ground, and comes to the surface again somewhere as a spring. One of the most spectacular so far as the stamp album goes is the 1935 12c value from the Philippine Islands, showing the salt springs. From Zanzibar in 1963 we had a picture taken inside the Mangapwani Caves on the 2sh. 50c multicoloured stamp, and anyone who has done any potholing knows that one of the main hazards is the underground river. Uganda in 1962 issued a stamp to commemorate the Centenary of the Discovery of the source of the Nile by Speke.

We have mentioned rain as the normal cause of a river, yet we must not forget another likely source — the glacier. These slow moving masses of ice sliding down the valley will in time come low enough to be melted and the water so flowing will be the start of a river. If the glacier never reaches atmosphere warm enough to melt it, then it will reach the sea, and large masses of ice will break off and float away as icebergs. A very nice picture of a glacier is given by New Zealand on the 10s. stamp of the 1960 issue, while for an iceberg we go to the Falkland Islands, the 1d. value of the 1933 issue, which came out to mark the centenary of the British Occupation. One also sees an iceberg on the 35c red of the 1897 issue from Newfoundland, and this set commemorates the 400th anniversary of the discovery of Newfoundland and also the 60th year of Queen Victoria's reign.

1. Cuba: The usual start of a spring.
2. Uganda: The source of the Nile.
3. Falkland Islands: The end of a glacier.
4. British Guiana: The Kaieteur Falls

Fascinating waterfalls

Now we come to the waterfalls. There is a great fascination watching these, wherein lies a vast volume of water falling from a great height, giving the impression of great power; or even if it is little more than a rapid, one sees the foam twisting and turning among the rocks, and the same waterfall never seems to have the same view from one day to the next.

Well, the stamp album gives one plenty of examples of waterfalls to gaze at. Most people would consider that the Niagara Falls were the most famous and, perhaps, they are right, yet curiously enough there are comparatively few illustrations of these falls on stamps. The 20c olive green of the 1935 issue of Canada gives us a very nice view, and a good idea of their vast size. But that is the only Canadian stamp on which they figure.

The United States of America in 1901 showed a picture of the bridge below the falls on the 5c blue. The 25c green of 1922 showed the falls, but this is a very small stamp. Again in 1948 a 3c blue shows the Niagara railway suspension bridge, but only a glimpse of the falls below the bridge.

Now take another famous waterfall, the Victoria Falls on the Zambesi. Quite certainly this waterfall has been featured on more stamps than any other. Northern Rhodesia in 1953 issued a stamp to celebrate the Centenary of the Birth of Cecil Rhodes, showing the Victoria Falls, then Zambia (remember this is the new name for Northern Rhodesia) Rhodesia and Nyasaland in 1955 celebrated the Centenary of the Discovery of the Falls, and Southern Rhodesia in 1931, then a small picture in 1932, and another large one for the Silver Jubilee in 1935; then for the Coronation in 1937, and again in 1953.

A third very famous fall is shown on the stamps of British Guiana — the Kaieteur Falls. These are nearly five times the height of the Niagara falls, and have a sheer drop of some 741 ft., pouring their water over a channel nearly 300 ft. wide. The best illustration

is given on the Jubilee stamps of 1898, though the stamp has the date 1897 on it. Other views are given on the 1931 (the 4c, and the 1 dollar), the 4c, and the 50c of the 1934 issue, the 2c, and the 36c of the King George VI, and the 48c of the Queen Elizabeth II.

Jamaican favourite

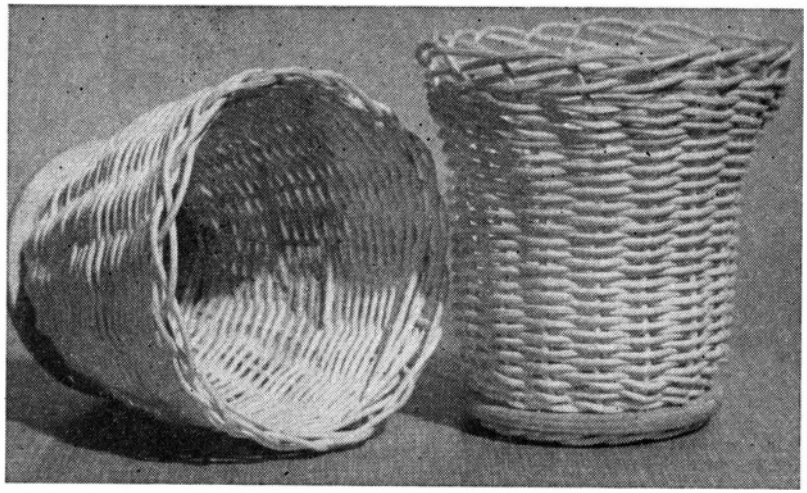
One of the favourite waterfall stamps is the one which was issued by Jamaica in 1900, called the Llandovery Falls. One thing that contributed to the popularity of this stamp was the fact that there were two colours, and everybody wanted to have the two stamps side by side. One was red, and the other had a black centre with red frame.

Japan, with her many National Parks issues, has presented a number of pretty waterfall stamps, and most of these can be obtained very cheaply.

One set of stamps which deals with a river is that issued in May 1960 to commemorate the opening of the Kariba Dam Project by the Queen Mother, and this has gained very much in value in the short time since it was brought out. Nicely cancelled used copies are the best, and the catalogue price of them is: 3d., 2s.; 6d., 3s. 6d.; 1s., 6s.; 1s. 3d., 7s. 6d.; 2s. 6d., 17s. 6d.; and the 5s. value has gone up to 40s.

The last waterfall that we shall mention is the Sutherland Fall in New Zealand. This is on the 5s. of the 1960 issue, and is one of the few cases in which the height of the fall (1,904 ft.) is given on the stamp.

Well, there you have suggestions for the mounting of what could prove to be a very interesting and popular collection which would enlighten collector or non-collector.



Interesting projects with . . .

SIMPLE BASKETRY

BASKETRY has a long history as a craft and its popularity is probably due to the fact that it can be practised by all who can use their hands. Obviously, skill is acquired with practice but there is no reason why you should not make simple baskets as shown in our illustration.

There are different gauges of reed and we advise No. 8 for the plant pot holders which are woven on a wooden base. Beginners are advised to start early projects on such bases which can be obtained quite cheaply. Round wooden bases, ready drilled and 4 in. in diameter were used for these baskets and these cost 6d. each. The reason is that you are sure of a firm foundation for one thing while a reed base is rather more difficult for a beginner to tackle. We can also obtain oblong or square bases for making trays or troughs or you may prepare your own from 3-ply wood $\frac{1}{8}$ in. to $\frac{1}{4}$ in. thick.

The reed is inexpensive but note that it should never be worked in the dry state or it will crack. Allow it to stand in aired water, draining before use. Should it dry out during the weaving you may dampen again with a wet cloth or sponge.

The method of working may be briefly described as cutting the spokes and inserting them in the base; fastening the ends on the underside of the base; weaving the sides and finishing the top into a border.

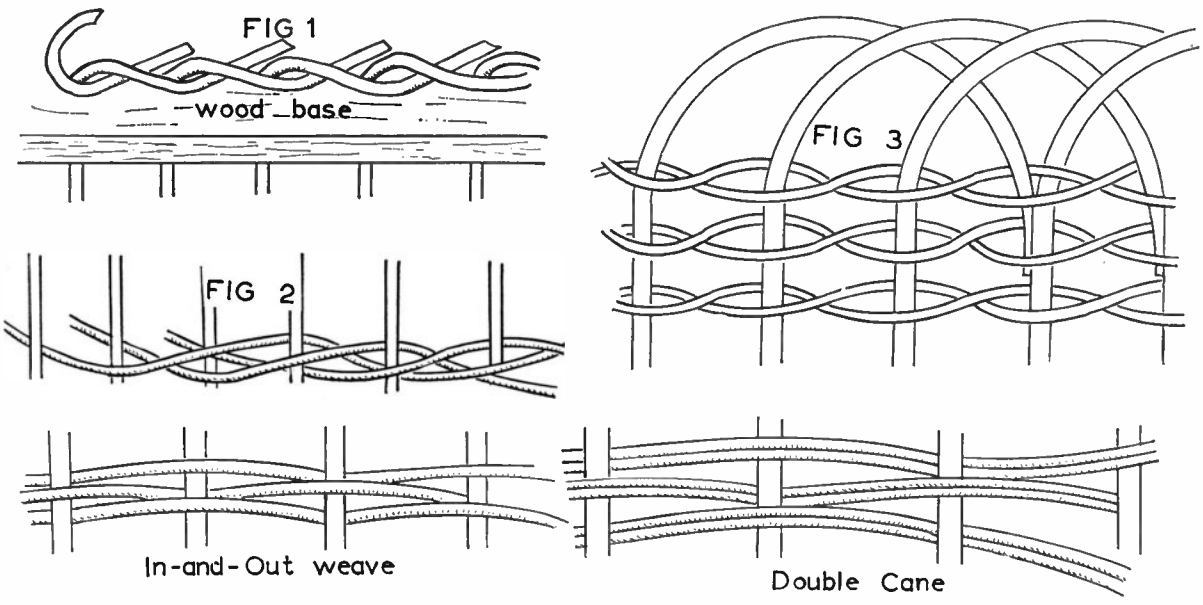
Weaving is done from left to right and on the side facing the worker. Hold each spoke in position with the left thumb and finger while the next weave is being made. The weaving should be kept close and firm and as even as possible. While it is unnecessary — and undesirable — that the reed should be pulled tightly it must not be allowed to slacken. Moreover, do not grasp the reeds tightly for this will tire the fingers and perhaps cause cramp.

In some cases, although this is not essential for the plant pot holders, the upright spokes should be of a thicker gauge. They are generally kept upright and not pulled forward except where the design calls for this.

It is hardly likely that you will finish the work on one sitting and the partially woven basket should be stored so that the stakes do not press out of shape. When resuming the work damp the upright spokes again but try to avoid soaking the wooden base.

It is unnecessary to use a very long piece of reed for weaving and three yards should be considered a maximum. We can always join the reeds on the inside. When the weaving has been completed the ends should be trimmed with a slanting cut so that they become flush with the work. You may always test this by passing the hand over the work to see whether it feels quite smooth. Always ensure that the cut end is resting securely against a spoke and do not cut off the ends too closely.

You will discover that the dried reed of the finished work appears to have some fine hairs and the work will be greatly improved in appearance if these are singed. Use a methylated spirit lamp for this purpose since it does not produce



any smoke or soot which would soil the reed. *Do not use a wax taper.*

We will now describe how to make the plant pot holders shown in the photograph. A 4 in. base was used along with a sufficient number of spokes of No. 8 reed. The spoke ends are cut on the slant and soaked in water. The length, which is ultimately the depth of the pot, should allow for 3 in. more for making a base border and anchoring the reed plus another 5 in. for a finishing border at the top.

Insert the reeds into the holes of the base with the ends extending 2½ in. You may have to give a twist to the spokes to ensure that they pass through the holes easily. Turn over the base with the short ends face upwards, bend a reed to the right and anchor it by passing the next reed over same. This is shown in Fig. 1 and the same process continues until all the spokes have been fastened.

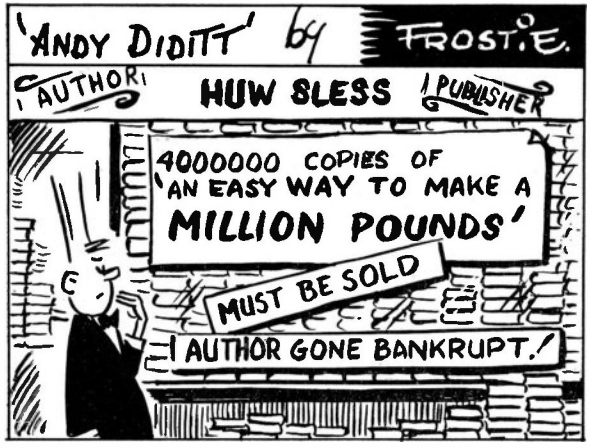
There are many weaves at our disposal but for early work it is advisable to use a simple in-and-out weave as shown with the exception of the first three rows at the bottom where we seek additional strength. Here we use what is called the **Three-ply coil weave.** By this we mean that a single weaver reed passes in front of two spokes and at the back of a third, including three spokes in each stitch. We must make the weaver reed alternate each time around the basket and so it is essential that the number of spokes is **not** a multiple of three. This weave is shown quite clearly in Fig. 2.

As stated, the first three rows are woven in three-ply weave after which we may use a simple in-and-out weave. On nearing the top — where once again a firm rim is desirable — we work three more rows on three-ply weave. It will be realised that in this instance the spokes are allowed to lean outwards to accommodate a plant pot.

The rim is finished by rounding the spokes, tapering them at the ends and pushing them downwards into every third spoke. Fig. 3 shows the method of finishing the top.

There are lots of other weaves at our disposal and we can use double weaving with the same in-and-out threading. There is no difference in the actual weave itself but two reeds are worked together instead of a single one. An example is shown and it is often useful to adopt this method when making a larger article like a wastepaper basket which can be made on the same lines as a pot holder although a larger base is required, of course.

On occasion we may use coloured reed to make bands round the articles. The introduction of a few wooden beads on spokes after several rows have been woven provides a space. Weaving continues and the effect can be very decorative. (S.H.L.)



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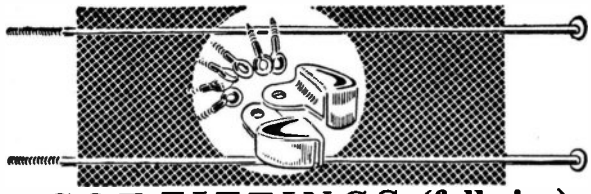

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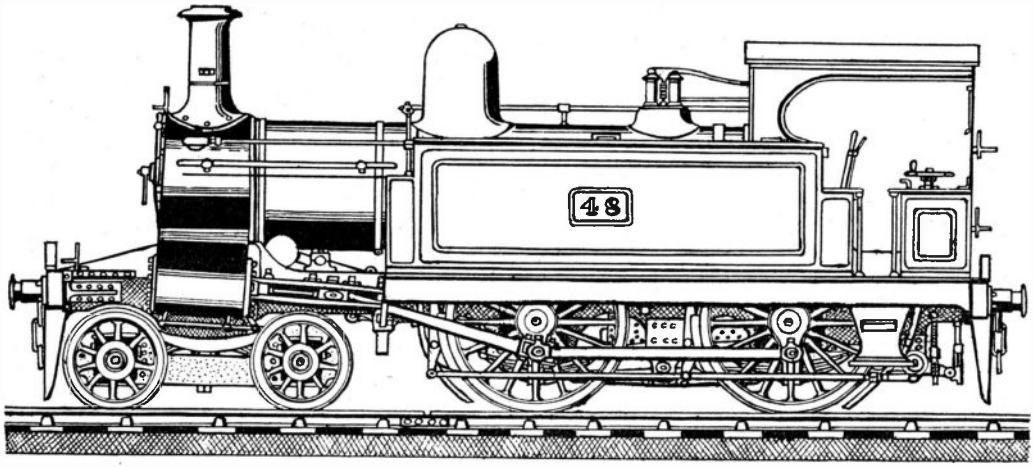


North London Railway. Bogie Side Tank passenger locomotive No. 48. Built at Bow works, 1883

THE standard engines for goods and passenger work on the North London Railway were all of the side tank design, the former being of the 0–6–0 type and the latter of the 4–4–0 bogie type. The N.L.R. much resembled the District and the Metropolitan Railways in that it was essentially part of London's own railway system, its passenger stock comprising sets of close-coupled four wheel coaches and the 4–4–0 passenger tank engines being of two different classes, one having inside cylinders, and the other of the more usual outside-cylinder design.

The engines were first designed by William Adams who came to the N.L.R. in 1853, where he invented his universally known four-wheel side-play bogie, and designed some three classes of locomotives before passing on to become locomotive chief of the G.E.R. at Stratford. The last of these three classes was the outside cylinder 4–4–0 passenger tank engine depicted in the drawing.

Between 1868 and 1907 a total of 74 engines of the class were built, all at the company's Bow works. They were all taken over by the L.M. & S.R. in 1923, many remaining in service up to 1929 when the last survivors were finally withdrawn.

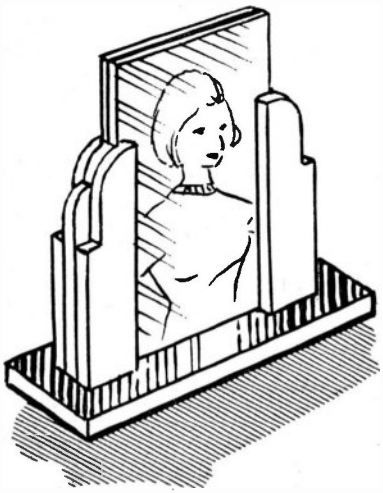
Their leading details included cylinders 17 in. diameter by 24 in. stroke. Wheel diameters: coupled 5 ft. 5 in., bogie 2 ft. 9½ in. wheelbase, bogie 5 ft. 8 in. + 7 ft. 0¼ in. + 8 ft., total 20 ft. 8¼ in. The overhang of the frames at leading end was 1 ft. 4 in., and at rear end 5 ft. 6¾ in., the total length over buffers being 31 ft. 4 in. 8 ft. long oak buffer beams were provided at each end, these being 1 ft. 5 in. deep and 6 in. thick having a ¼ in. flitchplate on the outside. Width across the tanks was 7 ft. 7½ in., and height from rail to top of chimney 12 ft. 11½ in. The boiler working pressure was 160 lb. per sq. in. and weight in working order 44 tons. Other details were: centres apart of connecting rods 6 ft. 1½ in. (6 ft. 1 7/16 in. length), steam ports 1⅜ in. and 3 in. by 14½ in., lap of valve 1⅛ in., lead ⅛ in., travel of valve 4½ in., throw of eccentrics 6½ in. and diameter of eccentrics 15¼ in. The total heating surface was 1,015 sq. ft. The cylinders were secured by passing the steam chests through the frames, and to keep them from working loose each steam chest was made with longitudinal planed projections which fitted into grooves in the transverse castings uniting the frames. The horn cheeks of the driving and coupled axleboxes were of steel and the horn blocks were of the horseshoe type.

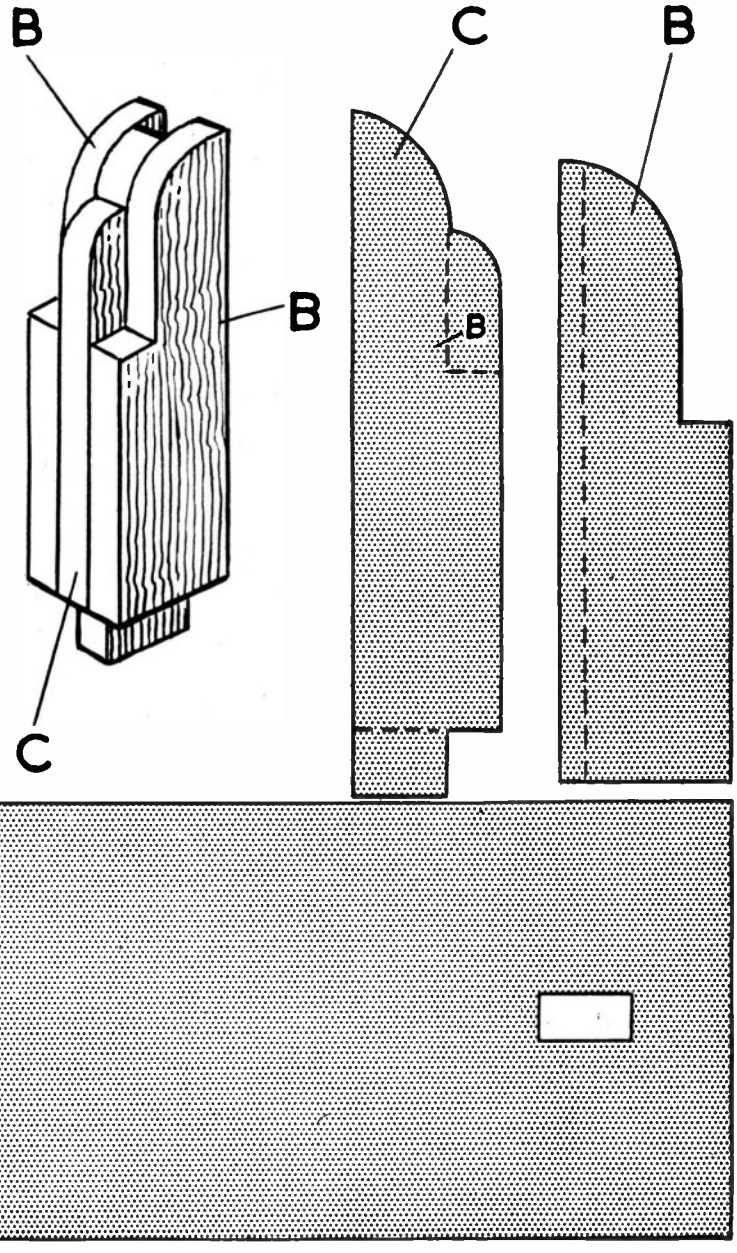
The first engines, built in July 1868 were not provided with cabs, having only a small weatherboard, cabs being provided in later years. The sandbox for the driving wheels was originally situated on the boiler barrel next to the chimney.

An excellent model of one of these engines can be seen in a glass case in the circulating area of Broad Street station, the old North London Railway main terminus.

(A.J.R.)

MAKING A PHOTO FRAME





CUT one of A, $\frac{3}{8}$ in., four of B, $\frac{1}{4}$ in and two of C, $\frac{1}{4}$ in. using a fine grade fretsaw. Make two uprights as shown in the sketch and glue them into the slots in the base A.

The photo is held between two pieces of glass 5 in. by $3\frac{1}{2}$ in. which can be packed out to the correct thickness by means of a piece of card. Alternatively use one piece of glass and a backing of card. Finish off the frame by painting.

(M.p.)

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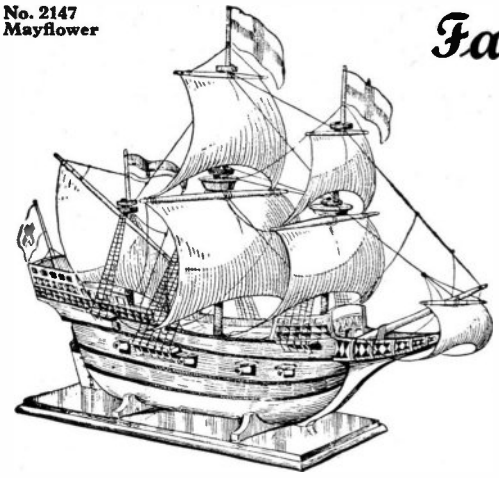

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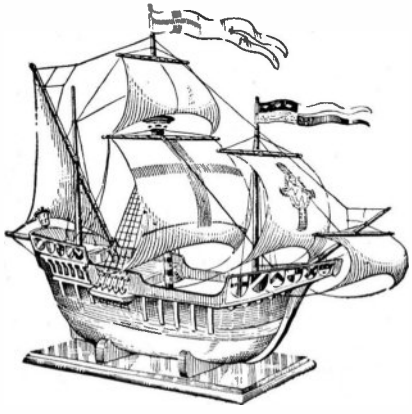

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