

Association of Shrewsbury Railway Modellers

JOURNAL

No.5 March 2026

Editorial

For several years before joining the Association of Shrewsbury Railway Modellers, I observed from a safe distance, occasionally visiting the website, reading the articles posted there, looking at the pictures, and thinking, no, a railway club is not for me. I'm too busy modelling, too much railway stuff going on already, I don't need any more distractions. But then something (I don't know what, maybe fate?) made me consider attending a meeting. 'What harm can it do?' I thought. I can just pop along and see what's what and if I don't like it, or if I think they're all idiots, I can just come home again, I don't have to get involved. However, I was made to feel so welcome. I found myself in the company of like-minded, friendly people and my eyes were opened to the rich variety within our hobby. The bubble I'd been hiding in for many years had burst and now, two years later, here I am editing the 5th club journal, and about to complete my first year as chairman. What the heck happened there?!

Until a handful of years ago I had never been behind a layout at an exhibition. Certainly, I would visit the occasional one, perhaps even pluck up the courage to ask a mundane question or two of the operator. Then I was asked if I would like to assist with the running of Blackfriars Bridge at Alexandra Palace – what a gas! Ok, so the layout didn't run very well (it's P4...) but an excellent weekend all the same and now it's unusual for me to turn down an offer to exhibit, either my own layout or pretending to be useful with someone else's.

The Coalbrookdale Modelling Day is another example whereby folks have discovered that tinkering away on their own project in the company of like-minded friends can be an enormously enjoyable experience with the added bonus that you usually get something done too. If you're stuck with a project, then advice is always forthcoming and often resolves a 'headscratcher' enabling you to crack on and finish the job. Our regular attendees have given very positive feedback, and it has become a regular event (possibly something to do with the free cake and pork pie)!

So perhaps the lesson here is, get involved, have a go, give it a try. If it's not for you, fine, but at least you dipped a toe in the water!

Many thanks to all the contributors to this edition of the Journal, your contributions are always very welcome. Deadlines for Journals in 2026 will be the last week in May, August, and November. To assist with my task of editing, please could contributions be in the form of a simple email or an attached Word document with all images as separate jpegs (not embedded in the text). If you have a lot to send and/or the file size is large, then file transfer tools such as WeTransfer.com are free and easy to use and save clogging up the email system. chriscox5and9@gmail.com 07496 161 142

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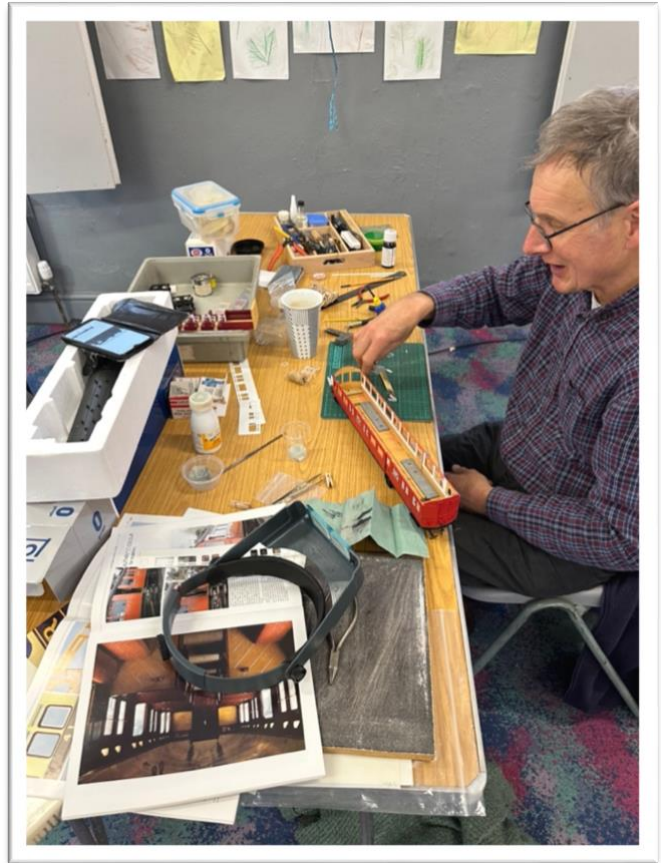
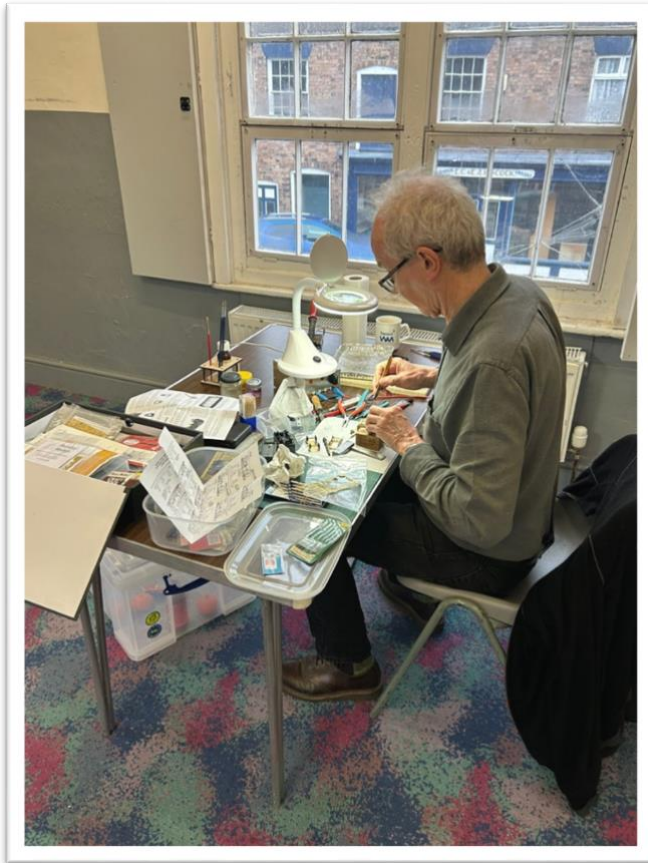
Coalbrookdale Modelling Day, January 24th 2026

A few images from a well-attended modelling day at Coalbrookdale. Photographs courtesy of our regular attendee and supplier of excellent pork pies, Sam Ryan.



Above: Two scenes of industrious modellers, note the pork pie and biscuits to keep them fuelled!

Below: Tim Lewis tackles sprung wagon underframes in P4 in preparation for demonstrating at the Scalefour Society Jubilee Weekend, whilst our secretary Nick Coppin glazes an O gauge autococh.



I'm very pleased to add that the funds raised from this day paid for all the Scouts to go ice skating at Telford ice rink which was a great success. Usually, such extra activities are paid for by the parents so it's lovely to be able to provide events free of charge. Huge thanks for your continuing support.



9017 on a photographic charter, Llangollen Railway. Photo – Chris Kapolka

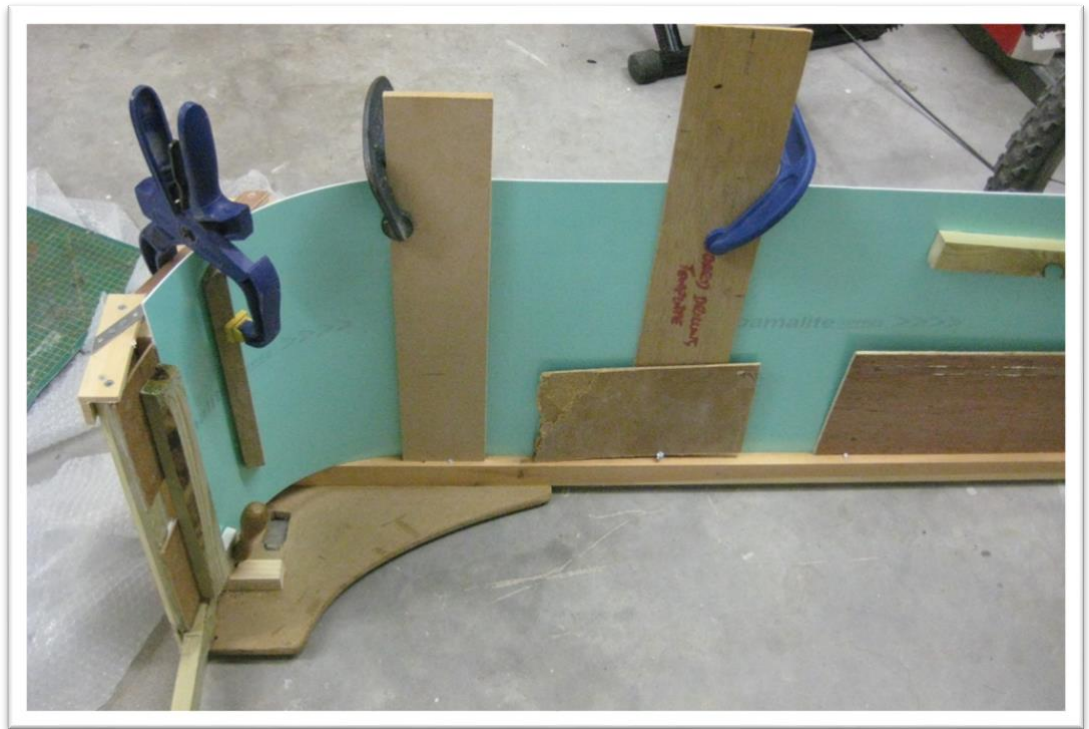
The making of Mansell Bank (part 2: backscene).

In the last newsletter I introduced Mansell Bank and how I wanted to have a purely rural scene to link up my layouts Penrhos and Lydgate. Having built the 6' x3' frame and decided on how the topography was going to work the next stage was to make a backscene.



I chose a photo-backscene to use from the range of 'id Backscenes' but I couldn't make up my mind as to the best way to mount it. It needed to be an L-shape with a curve in one corner and because it would straddle two baseboard sections, I wanted to make it removable. I purchased the "Village" P203 pack AA from Art Printers which is supplied, rolled up, in two 1.5m x 380mm sections and printed on a self-adhesive, "water, scratch and tear resistant" polypropylene material. I concluded that it would be too difficult to make the frame in one piece (and too unwieldy) so compromised by having two sections - knowing that the join could be largely hidden by trees etc.

For the rear section I used a sheet of hardboard mounted on a lightweight wooden frame and with a 90° stub on one side to support the curve. I'd seen several video clips where modellers had used 'Foamex' to mount the backscene onto which seemed a good approach. It is made from expanded PVC and provides a lightweight flat surface that is fairly rigid but, crucially, is flexible enough to form a tight curve.



Fortunately, I managed to get hold of two offcuts of 2mm 'FoamLite Xpress' that I felt would be just the job. The smaller section for the LH flank required a shaped opening to be cut around a bridge under which the track would exit stage left. The curve and back section proved a bit more tricky to get right but was eventually glued to the hardboard using a "no nails" type adhesive.



So far, so good but I had more than a little trepidation about the final stage... ie, sticking the photo-backscene on. It had to work first time or the entire look would be ruined so there was absolutely no room for error. The backscene comes tightly rolled up, does not want to stay flat and is very easily creased – as I found to my cost when trying to lose the curl by rolling the other way around. The backing paper is

plastic, rather than paper, and so can't be folded back on itself in order to get the leading edge stuck down. Of course, it would have been a little easier to stick on the flat but, as I'd noted from the YouTube clips, it creases horribly if you then try and bend it... and so has to be applied once the curve has been formed. All in all, a very tricky operation to perform and one that might benefit from three pairs of hands! There is the concern that once committed with the leading edge that the bottom edge remains parallel to the base as the print is unrolled. Furthermore, having a big enough space to

work in as well as a clean, flat surface is also critical to getting a good end result for any speck of dust or dirt that should find its way onto the sticky surface will show up in the sky.

After a great deal of cursing (and, fortunately, there was *one* extra pair of hands available at short notice) I did manage to get the backscene on without their being any major mishaps... just one or two small creases if you were to look very closely and the board join will be disguised by greenery.



Having got this stage out of the way I could then start playing around with how the topography might work... however, before I could fix anything down and whilst I had free access to the track I needed to finish off the ballasting and detailing of the track.

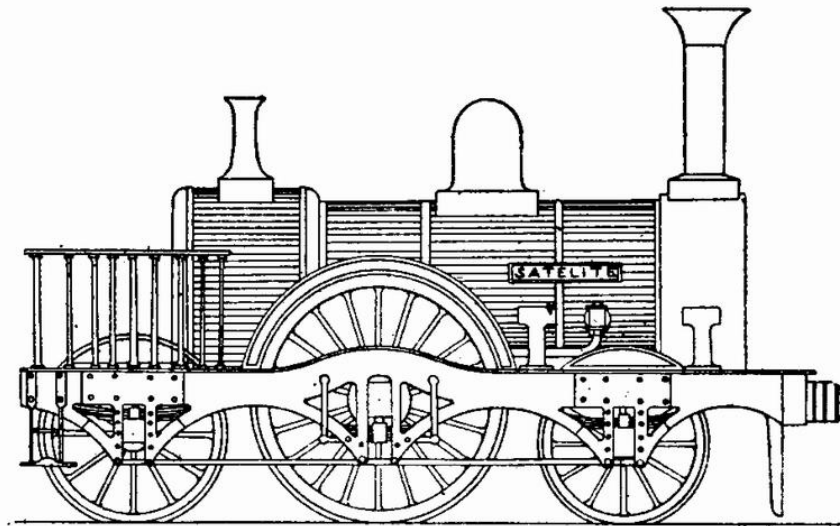
Ian Perrin

Modelling 'Satellite'...or not!

The customary way to begin the construction of a new locomotive in any scale is the time-honoured ceremony of the cutting of the frames. A Rubicon is crossed once this task is complete. There can be no more expectant sight than freshly cut locomotive frames carefully shaped and fettled ready to receive the myriad fixtures and fittings that together create the foundation of any locomotive. However, for the construction of Satellite I intended to eschew this tradition, and the reasons for this I hope to justify with the following article which originally appeared in issue no.15 of the Brighton Circle's Modellers Digest, the latest edition of which can be viewed here:

<https://www.lbscr.org/Models/Digest/LBSCR-Modellers-Digest-22.pdf>

Satellite was one of a dozen or so engines constructed by George and John Rennie at their Blackfriars workshop over a period of five years. My interpretation of the design development undertaken by Messrs Rennie was presented in an article published in the Brighton Circular, the quarterly journal of the Brighton Circle. When I commenced this project the only known depiction of Satellite, at least to me, was a simple line drawing in 'Locomotives of the LB&SCR' Part 1, D. L. Bradley, RCTS, 1969.



The drawing in Bradley which inspired the build.

Despite the obvious similarities to a Star or Firefly (the latter of which Messrs Rennie built two, Mazeppa and Arab), of the Great Western Broad Gauge, Satellite was a very diminutive locomotive, certainly no bigger in stature than its contemporary stablemates from Sharps of Manchester. In model form this presents a challenge in that the boiler and firebox are not commodious enough to conceal a gearbox and motor of sufficient chutzpah to divest a proverbial rice pudding of its congealed crust. Therefore, one is left with two options. A: to mount a motor in the tender and via a flexible shaft or universal joint drive a gearbox in the locomotive. B: to shoehorn both motor and gears inside the tender and have the engine shoved around like a mid-19th century perambulator. A little research and sample procurement confirmed my initial suspicions that whilst the drive shaft diameter was acceptable, a universal joint would be too bulky to squeeze into the slim space between the trailing axle and the underside of the footplate. Other locations for this joint moved it too far away from where it would need to be to function properly whilst both locomotive and tender negotiated points. Clearly, I was left with option B and therefore my logical starting point for Satellite would be to design a tender drive unit that could be to a certain extent 'universal' and perhaps be employed on future projects. At this point no doubt many readers will be mindful that there are several excellent small drive units on the market which would be eminently suitable, Branchlines and High Level to name but two. However, I have a small box stuffed full of motors and gears and, whilst my middle name is not Ebenezer, I do enjoy building locomotives as cheaply as possible and relish in a certain schadenfreude when I note the ever-increasing price of ready-to-run locomotives, although admittedly this is a shameful trait to which I would certainly never confess.

After playing miniature chess with a motley assortment of small motors and gears over a scale drawing of a Rennie tender, I settled upon a combination of a 10T spur on the motor shaft, driving a 30T spur secured on a drive shaft carrying two worms, which in turn drive small gears on a pair of 2mm axles bearing the 3ft. 6in., or 14mm tender wheels. The worm and gears have a ratio of 39:1 and therefore taking into account the 3:1 reduction at the motor, a gear ratio of 117:1 was arrived at. This ratio is very slow but in my defence most locomotives of the period would be bowling along nicely at around 30mph, and since my layout is end-to-end and set almost entirely within what can be considered to be the station boundary, top-link express speeds will not be required. All gears were sourced several years ago from Branchlines at a model railway exhibition. A further advantage of my budget drive unit was that it would be cast in white metal, thereby providing a dead weight for traction purposes.

A fortnight's worth of 1-1/2 to 2hour sessions hunched over the dining room table with vernier, blades and styrene yielded a selection of casting masters for the tender itself and the drive unit to be ensconced within. After double and then triple checking to ensure that all parts of the three-dimensional jigsaw fitted together, the parts were set in modelling clay and the rubber two-part mould was cast. It is always exciting to fire up the crucible and pour molten metal into a new mould for the first time, and the emotions of many a childhood Christmas are relived when the mould is opened, and a new 'kit' revealed.



The cast tender 'kit' ready to be released, cleaned up, and assembled.

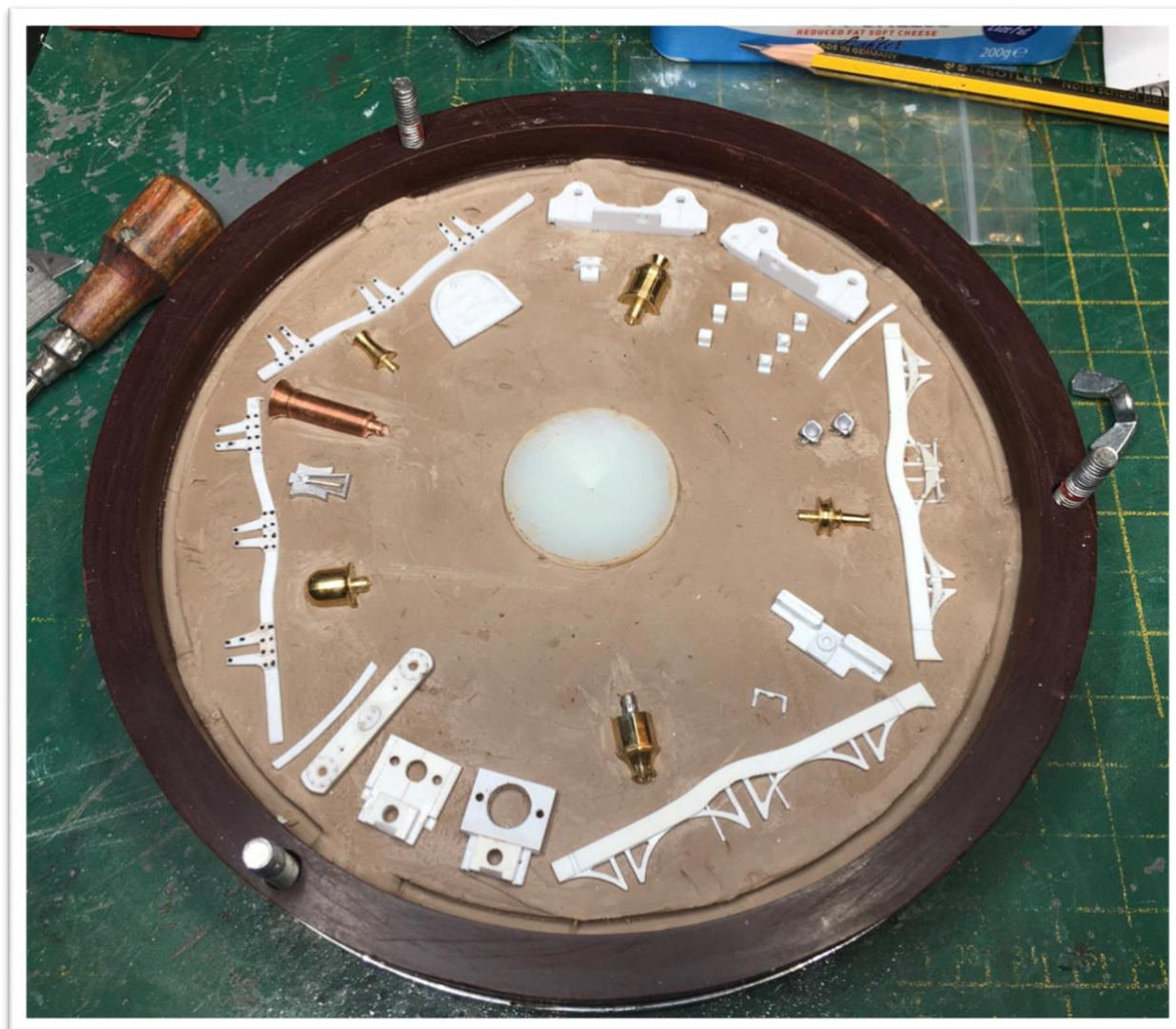


The Rennie tender was no exception and the body itself was assembled with very little fuss. In fact, bathed in confidence, I chose to make four simultaneously. Three of these would be paired with Croydon, Satellite and Kentish Man built to EM gauge, the fourth for another Satellite to be finished to OO standards and it is this last one in particular that provides the fuel for this article.

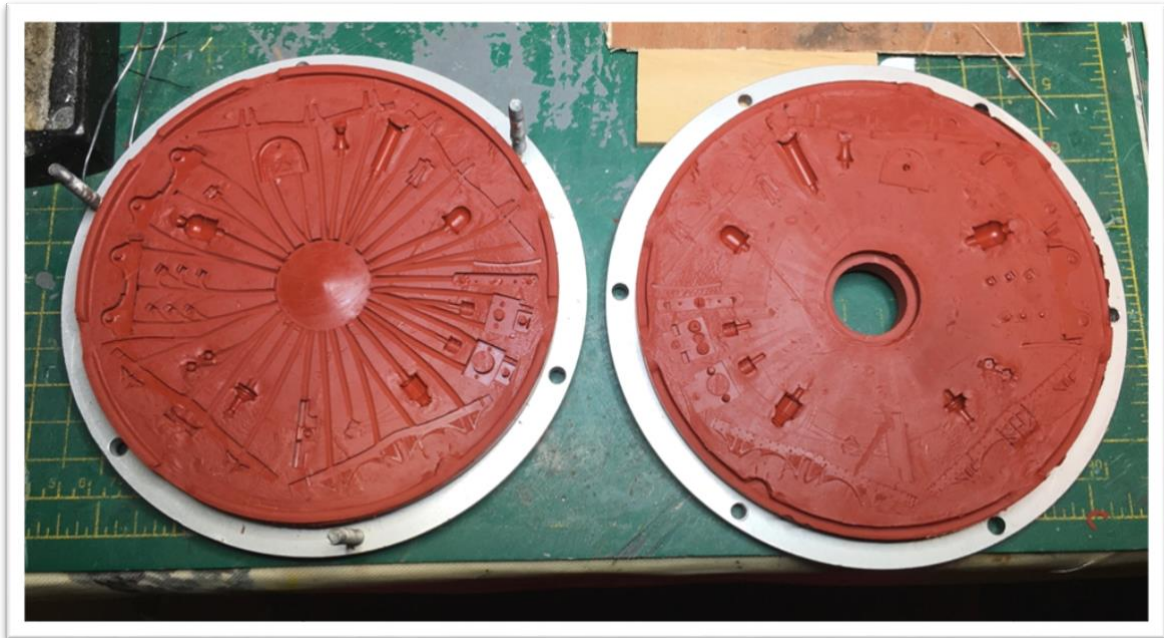
One point worth highlighting is that according to the limited evidence, Messrs Rennie placed their brake handle directly above the brakes, a simple pulling and pushing mechanism around a threaded shaft being sufficient to apply and release the brake shoes. This required the tender to be almost empty of coke at all times in order that the fireman could access the handle. Since the tender contains the motor, this space could not be left open and so I modelled it piled with coke which in reality would have been carried in sacks to prevent the light material from tumbling away on route. The result of this concession is that a mid-position brake handle would be all but unreachable by even the most lithe of footplate crew, so a good dollop of modellers

licence was served up and a more familiar forward position was found for a brake stanchion.

However, pride must inevitably precede a fall and I discovered that despite my closest attention to the masters, the motor did not sit low enough to fit inside the tender body. I had missed a beading strip off the front edge and furthermore, the body itself sat too high, a scale 4ft from the top of the rail to the buffer centres was not going to be acceptable. Following early retirement to bed in disgust, the next evening was spent reinforcing the Golem stereotype of the finescale modeller, wringing my hands, and trying to deduce what exactly had gone awry with 'my precious'. Whilst the mesh of the gears was spot-on, the worm gears were decidedly too large in diameter, as if they had grown whilst my back was turned. A search on the highly informative Ultrascale website provided an alternative option for the worm gears, a smaller 30:1 pairing seemed to answer, an order was duly placed, and my thrifty concept of a budget build began to wither. Contrary to cautionary notices on the Ultrascale webpage regarding long lead-times, an exceptional level of service resulted in my replacement gears arriving within the week. The new gearset was offered up and confirmed that new sides for the motor unit would have to be made whilst the existing ends would suffice. New masters were fashioned and set in a mould with a quantity of lathe-turned components prepared for the three engines, namely the assorted domes and safety valve bonnets. The trio sported different domes, but it appears Croydon and Kentish man had at least similar ornate safety valve bonnets and one chimney casting would suit them all. The side frames for Satellite and Croydon were also included in this mould. These were made as two sides of one frame in order that the sandwich construction (timber between two plates of wrought iron) could be reproduced. Both sides were furnished with rivet heads which meant that the frame sides would be identical, and the one master could be used for both left and right-hand frames.

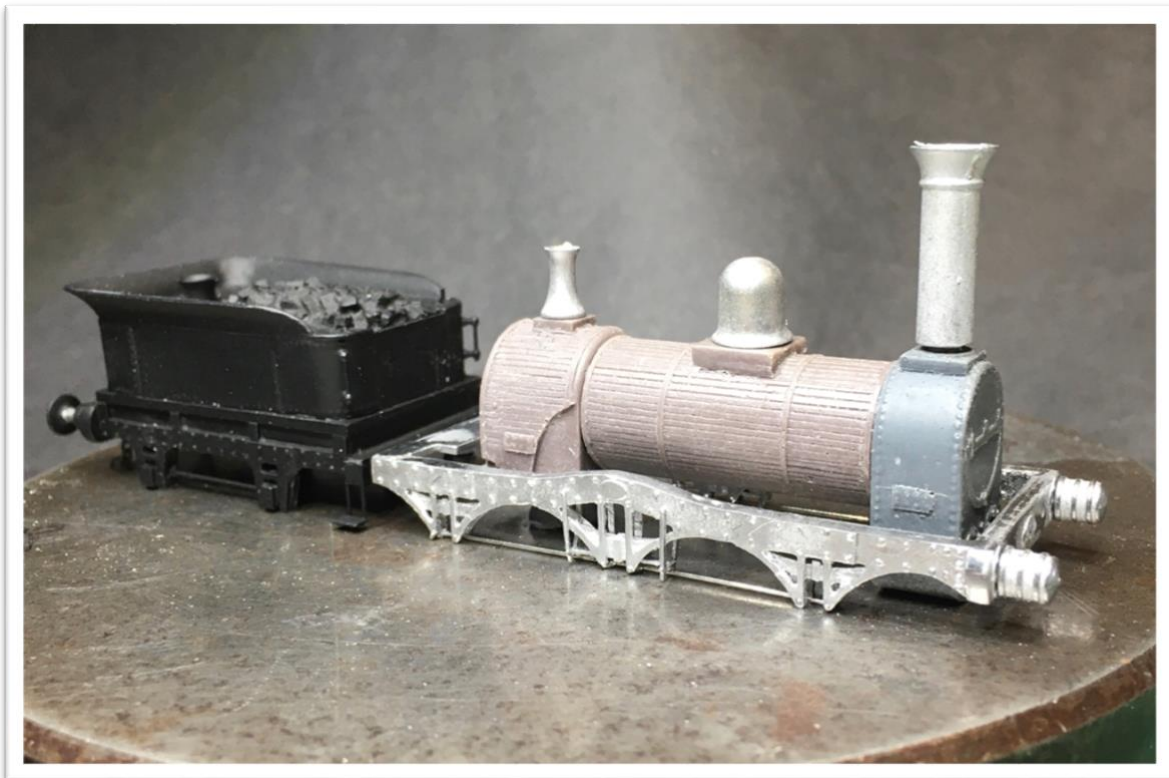


The masters set into modelling clay and awaiting the first pour of the mould rubber. The complex frames on the right are for Satellite, the simpler frames for Croydon are on the left.



Freshly cast rubber moulds ready for the first cast in whitemetal.

More often than not, the first castings from a new mould yield poor results and serve only to indicate where further feed lines should be cut, and existing ones opened out. Thankfully, it was not long before I had some very respectable castings, certainly enough to officially commence construction of the locomotives. The new tender chassis sides were also calling to be assembled and this time everything was precisely where it should be or perhaps should have been in the first place had I paid attention in class. A set of frames was eagerly fettled and soldered together and assembled with drag beam and buffer beam to form a sturdy but elegant foundation. At this point curiosity got the better of me and a test assembly of frames, completed tender body and boiler with cast fittings was balanced together for a photo opportunity. This also served the dual purpose of checking that everything was correct and providing a little peace of mind that I was at least heading in the right direction.



Dry assembly of the tender, frames, and boiler.

The next stage involved the delicate cutting of a footplate from 5thou copper. I would like to think that the choice of this material was because it is conveniently supple and with an etch primer takes paint perfectly well, but the more prosaic reason is that I had run out of 5thou brass. The cutting and shaping of the footplate took some considerable time but the end result was pleasing and once again a test assembly provided a boost to moral especially with the correct turned brass boiler fittings in place.



The copper sheet footplate and 'too big' cut out of the boiler to accommodate OO wheels, the gauge of which is too narrow (but let's not start that discussion...!).

My intention to model three Rennie locomotives at the same time may on the face of it seem absurdly complicated, as if modelling one 1840s loco wasn't challenging enough. However, there were certain advantages in terms of producing the boiler, firebox and smokebox for all three in that at least dimensionally they were all the same. With this 'make one, get three more half price' special offer in mind I made a master for one timber lagged boiler with no bands and purposefully too long (since I also have my eye on Stephenson long boiler 'White horse of Kent'). I selected a length of slightly undersize brass tube, wrapped it in double-sided sticky tape and laid on tiny strips of 5thou styrene. The ends were then plugged with modelling clay and a one-piece rubber mould cast around it. Using this mould, I was then able to cast in resin multiple boilers, each of which was cut to length and treated with boiler bands in the correct position for each model, the positions of these bands varying according to the size and position of the domes on each loco. Dome bases were also added to the front for Croydon and in the middle for Satellite and Kentish Man. The firebox and smokebox were created from styrene with moulds and castings being produced in the same way.

The resin I used initially was past it's best and tended to foam which created a casting with a decent enough surface but a core like Swiss cheese. I then tried a resin I had stashed away for several years and despite it having been opened a long time ago, it behaved itself and to my surprise produced much better results. The resin was also coloured appropriately using some ceramic stains from work which proved an advantage when it came to painting.

Boiler fittings were turned from brass rod on the lathe, and these were included in the mould for casting the frames but comparing the turned brass fittings with cast ones there was no contest, so I returned to the lathe and turned some more. On Satellite I chose to offset the safety valve lever and

balance spring which looks a little odd at first but reference to drawings and photographs of early locomotives showed that this was in fact common practice in order that the spring balance didn't fight for space with the regulator lever and/or the whistle. The other consideration may have been moving it a little further out of the reach of the driver lest he be tempted to screw it down and blow himself up!



Beginning to look the part. The twenty pence piece gives an idea of how small and challenging to model these early locomotives are.

The next stage was one which I'm sure all modellers experience, the making and fitting of all the minor details which seem to take forever and appear to yield few visible changes. The exception to this was the fabrication of the footplate railings which were formed of 0.45mm wire with a slightly fatter 0.7mm wire for uprights each end. The handrail was cut from brass and drilled to take each railing. This was then used as a template to mark and drill corresponding holes in the footplate, tedious but sturdy. Another dull task was the cutting and bending of the boiler and smokebox supports consisting of a short strip with a plate top and bottom forming a sort of double ended T. Six of these were required per loco and after two locos worth I gave up and provided a sketch to fellow Circle member Mike Waldron to convert into artwork for a brass etch. The reversers were also dealt with in this way as a couple of different styles of early reverser and quadrant would always be a useful thing to have for this and future projects. Motion detail was tackled next and was disappointingly fiddly. I already had some etched frets for a generic motion produced by Mike to suit his loco kits, but my initial hopes were dashed upon realising that because they were made for Stroudley locomotives they were at least twice the size required for the Rennies and unfortunately of no use at all, so it was back to fudging something together from scraps of brass and wire.

Satellite has a fixed front axle and a kind of bogie for the driving and trailing wheels resting on a central pivot point under the firebox. This creates what I would call three-legged stool compensation and seems to work well. The wheels for all four locos and tenders were tackled all in one batch, Gibson 5ft 6in drivers had their crank bosses filed away and each wheel de-greased and treated to a coat of green with tyres picked out in black, finished with a coat of satin varnish. I chose to use 14mm coach wheels for the leading, trailing and tender wheels since 14mm loco wheels are much too chunky for the 1840s and can spoil the look of an otherwise dainty engine. This required a little extra work to cut off the pointed axle ends and also open out the bearings slightly as for some reason 2mm coach axles are larger in diameter than 2mm loco/tender axles. Perhaps there is a quirky reason for this or perhaps it is done just to be awkward.

With the wheels complete I turned my attention to the splashers. Since Satellite appears to be a smaller version of a Firefly or Star broad gauge engine, I felt it was not unreasonable to reproduce the bold brass driving wheel splashers of its cousins on the GWR. These were formed by cutting a strip of brass the depth of the splasher, wrapping around a tube to obtain the appropriate curve and soldering in a piece of brass cut as an arch. A further strip of brass wire was soldered on the lower edge of the arch and the whole lot was sanded and buffed to a good finish. Trial fittings of wheels and splashers soon revealed that large chunks of the boiler and firebox would need to be cut away to allow for the inadequate back-to-back measurement of the OO wheelset. Thankfully cast resin is soft enough to cut into with a sharp blade, so I had to be very careful not to cut too much away, which unfortunately is precisely what I did.



Having carved away too much of the boiler and firebox to accommodate the OO driving wheels, the only remedy was to prepare some Milliput epoxy filler and mould it into the gap. However, this could not be done until the boiler, firebox and smokebox assembly was fixed in place, and this could not happen until it was fully painted since the underside would be tricky to access with a brush with the motion in the way. Furthermore, the boiler could not be installed until the frames and footplate etc were painted for the same reasons of limited accessibility.

Satellite's frames and footplate assembly was degreased (I favour Carrs Acidip for this but I'm sure other methods are just as effective) and set aside to dry. The boiler was not prepared in this way as I felt it unnecessary and was unsure of the long-term consequences of using

Acidip on resin parts, although it's very weak and I'm sure it's probably fine. A coat of etch primer was then sprayed over the frames and footplate followed by a coat of matt black, both rattle cans from Halfords. I took care to mask off the top surface of the brass splashers prior to painting but in other areas like the top surface of the handrails I just scraped the paint off and polished with a tiny piece of 1600 emery paper. I don't mind this process as it's a useful test to see if the paint has taken well or not, although I'm not quite sure what I'd do if it hadn't. The tender body was similarly treated with the etch primer and coat of black.

The timber lagging of the resin boiler had a base coat of Humbrol matt 160, (all numbers refer to Humbrol matt enamel unless stated otherwise), the firebox backhead was a casting from one of my many spares boxes and received a coat of matt black along with the smokebox and chimney. I can't help but feel an intense dislike for the first paint coat as without fail it looks inadequate, bland and creates a feeling of a good model completely spoiled by a bad paint job however, the following stage always seems to rescue it. Using a fine brush, I painted in a much-thinned blend of matt black and 98 (the colour of a piece of chocolate of indeterminate age and origin you might be lucky enough to discover under the fridge) into corners and joints and around each side of the boiler bands. This serves to highlight detail and give a slightly used look reminiscent of the real thing. The lagging was then dry brushed with a blend of 160 and 63 to highlight the strips, and the boiler bands picked out in gold as I find the brass paint to be a little too 'coppery'. Frames were painted 70 and splashers 88 which is a reasonable take on sea green although the exact shade is not known and like any other colour for locomotives of the 1830s and '40s is open to interpretation. Once thoroughly dry, both boiler and frames received a coat of satin varnish and after a couple of days of drying were united with the assistance of a little epoxy glue. At this point the gap above the splashers was more apparent than ever so filler was applied, sculpted to suit, and left to dry before being painted to match the rest of the boiler. The tenders for Satellite, Croydon and Kentish Man were also painted at this stage, the only difference being the careful application of thin black lining in the form of Modelmaster transfers applied to a base coat of gloss varnish and sealed with satin varnish. Buffer beams were painted with a mix of Precision Paints vermilion and the frame colour 60. The vermilion

on its own looks positively fluorescent against the muted shades on the rest of the model so blending with a dull red/brown calms it down, numbers were hand painted in 121 rather than white for the same reasons.



Satellite was completed and delivered to its customer, and Croydon was completed shortly afterwards. But...a fellow member of the Brighton Circle contacted me with one of those excited “Guess what I’ve found?” emails. Sod’s Law dictated that he had of course found Rennie’s original drawings of Satellite squirrelled away in the IMECH archives. Naturally, I was delighted to receive copies of said drawings but significantly less delighted to discover that what I had so diligently modelled was categorically not Satellite. In fact, Rennie’s Satellite looked nothing like my model. Oh dear.

Chris Cox

Alfred the problem loco....

I suspect we all have one or more railway item that seems to be plagued with problems. Mine is an old Bachmann G Scale Porter based loco that I converted a few years ago for use on The Firs Garden Railway.

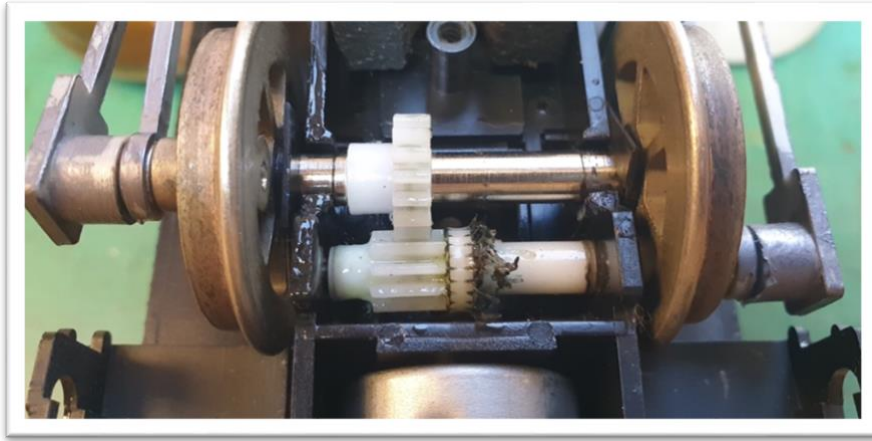
The conversion consisted of fitting battery remote control, various cosmetic changes and a repaint.

My normal method of battery conversions is to use a standard battery – AA rechargeable cells. I soon found out that I couldn’t get enough cells into the loco to power it any faster than a crawl. This next problem the loco encountered was a burnt out ESC!

I ended up deciding to replace all the electronics. A Li-po battery and a new ESC were purchased. I sourced the original ESC from China so dug deep and purchased one from a British supply company. Hopefully this will be of better quality. On paper the battery would fit – in practice it didn’t! Another battery was obtained and all seemed well. The loco performed well on the bench.

The loco ran well on the layout hauling a few coaches – until....

It suddenly stopped. The motor was running but the loco was freewheeling when pushed. It had stripped a gear. The driven worm gear had stripped completely! This time it was a bigger problem as the stripped gear was on a layshaft integrally moulded with another gear.



Back to the bench once more... On closer inspection the gear wheel was completely stripped. So, it was off to the Motionco website and a look at what was available and to work out a repair plan.



The damaged wheel was measured, and a guess was made as to its original outside diameter. I reckoned that I needed a gear wheel 10mm diameter with 22 teeth with a 6mm bore. Motionco only listed a 10mm 20 tooth 4mm bore. It was worth a try so I ordered 3 in case of mistakes during fitting. They are quite inexpensive – and with this loco's history I might need a spare!

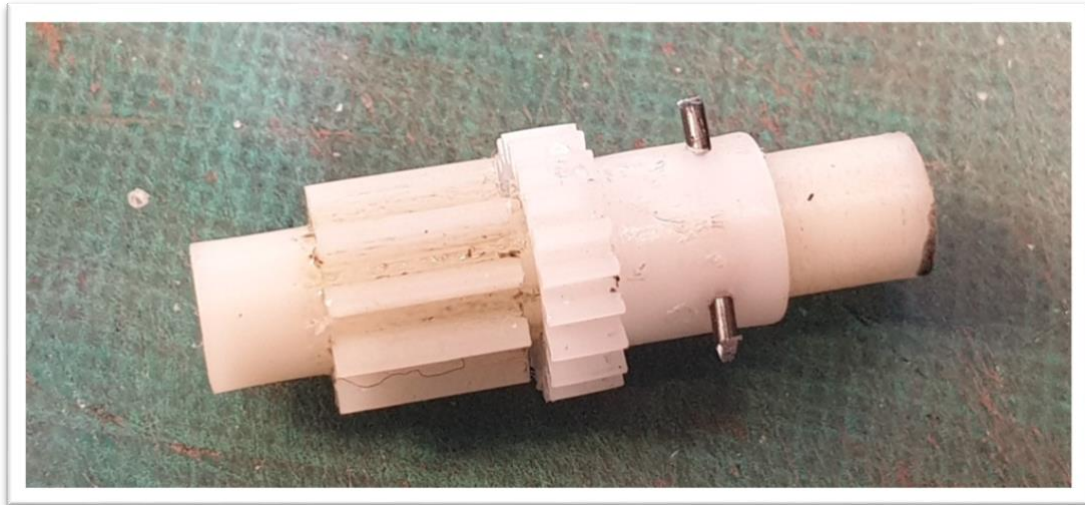
The gears arrived and a visual check of the mesh with the brass worm looked hopeful, so I decided to fit it and see what transpired.



The bore was gently opened up by hand with various size drills and finished with a needle file to be a tight fit onto the layshaft. The layshaft was put into my lathe and the remains of the old gear turned off to leave the 6mm shaft. The gear was pushed on and a first test of mesh with the worm gear showed that it all worked despite the different tooth count. I pinned the gear to the layshaft as I don't

trust glues on Delrin plastics. This was done by drilling a hole off centre through the new gear that also went through the layshaft. A short length of wire (my wife's flower arranging wire!) was pushed into the hole to lock the two items together.

The repair cost me less than £10 including the spare gears. Hopefully I won't need the spares...



Testing was at the Mid Wales & Marches G Scale Society Group running session. It seems to work so far! Time will tell if the repair is successful longer than a few weeks!



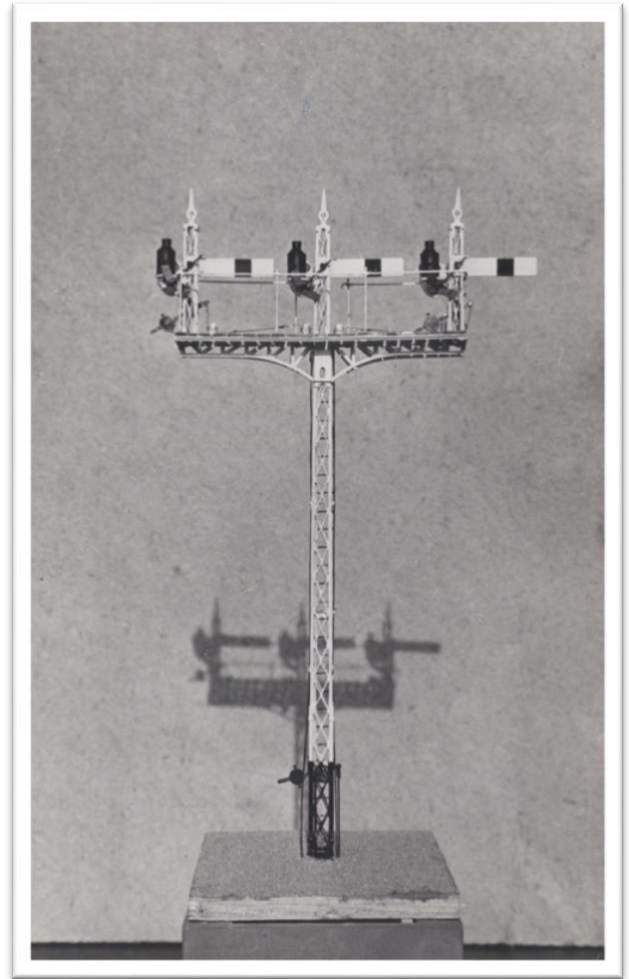
Ian Payne

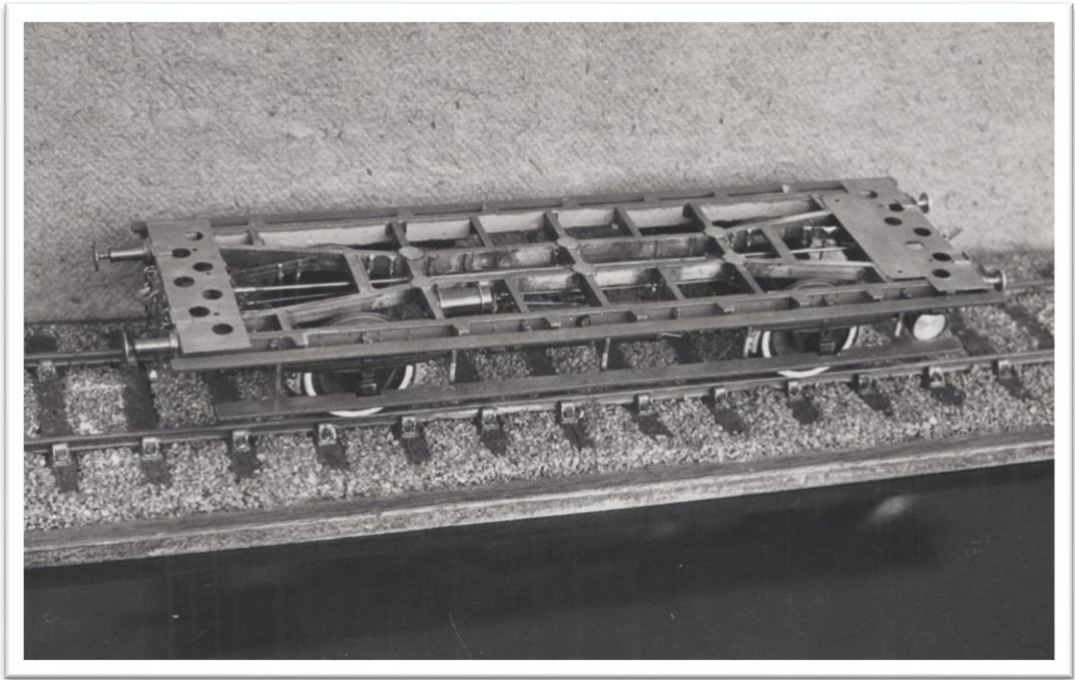
A Remarkable 0 Gauge Modeller

We may have favourite modellers; those we look up to or try to emulate. John Hayes and Chris Crofts were remarkable builders of wagons, Geoff Kent makes lovely coaches and Tony Reynolds was a superb loco builder. Recently, as part of my task of scanning photos for the Great Eastern Railway Society, I came across hundreds of photos of models built by the late Geoff Pember. When I was a little lad, poring over copies of the Model Railway News, I saw an article about using entomological pins as rivets in the construction of an 0 Gauge tender. That was Geoff Pember writing in the mid nineteen sixties. 60 years later, I am looking at photos of his prolific output of models, built to the highest standard. The level of detail is extraordinary. Simply, he seems to have included all the detail of the original. His wagons and coaches have full brakegear and underframe detail and his locos even have front tubeplates with all the holes drilled in them! You can only see them if you open the smokebox door. He appeared to have been a master loco, coach, wagon and signal builder. He also built layouts and buildings. A model railway polymath!

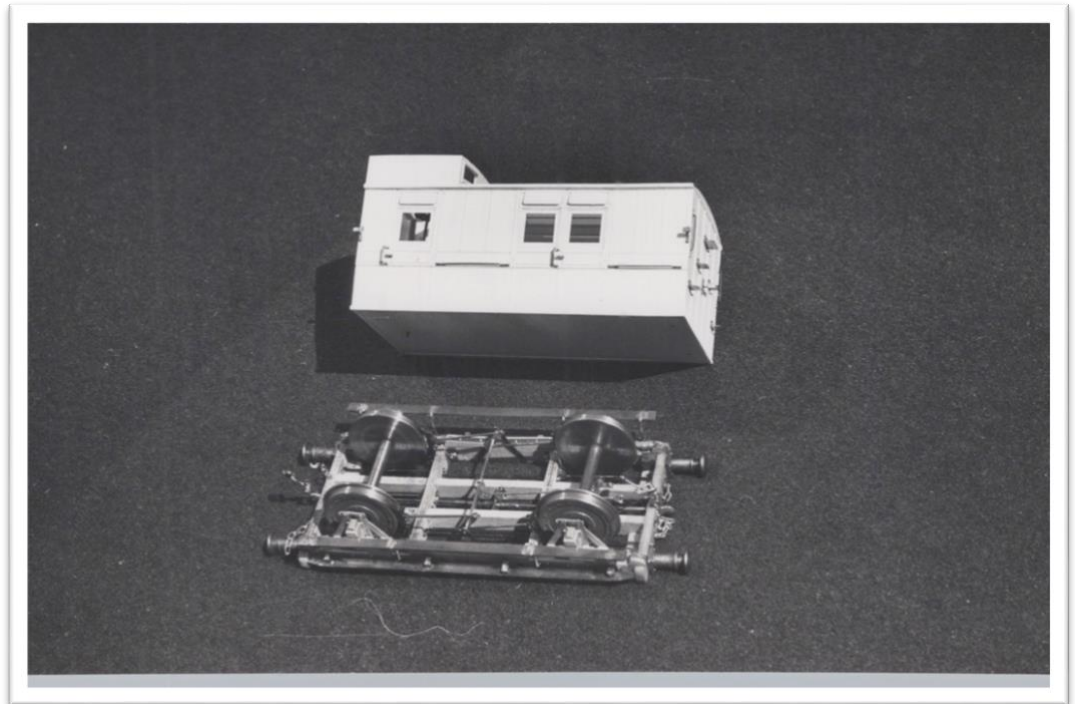
He was born in 1908 and used the former Great Eastern lines commuting to work from the late 'twenties. I don't know much about his life but he must have dedicated prodigious amounts of time to complete as many models as he did; all to a superb standard. They were mostly based on the GER, a line about which, he was very knowledgeable. He devised some very interesting techniques for modelling. I particularly like the drilling jig for the rounded corners of the coach windows.

His photos convey perfectly well the standard of his work. *Right: Three arm bracket signal with Stevens' lattice post and dolls.*

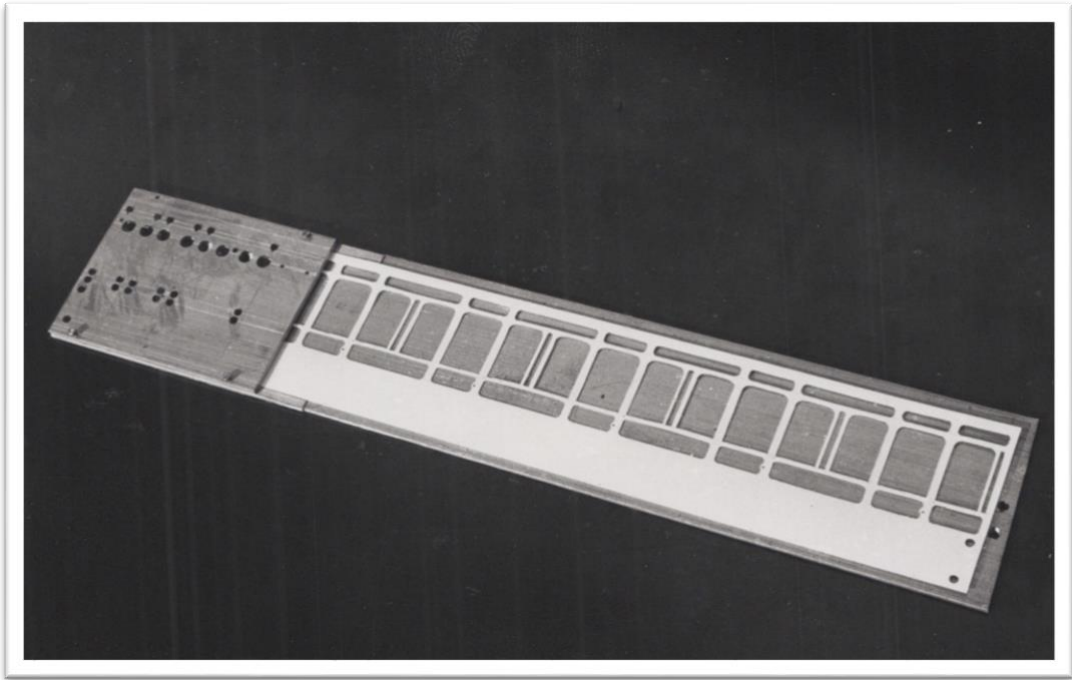




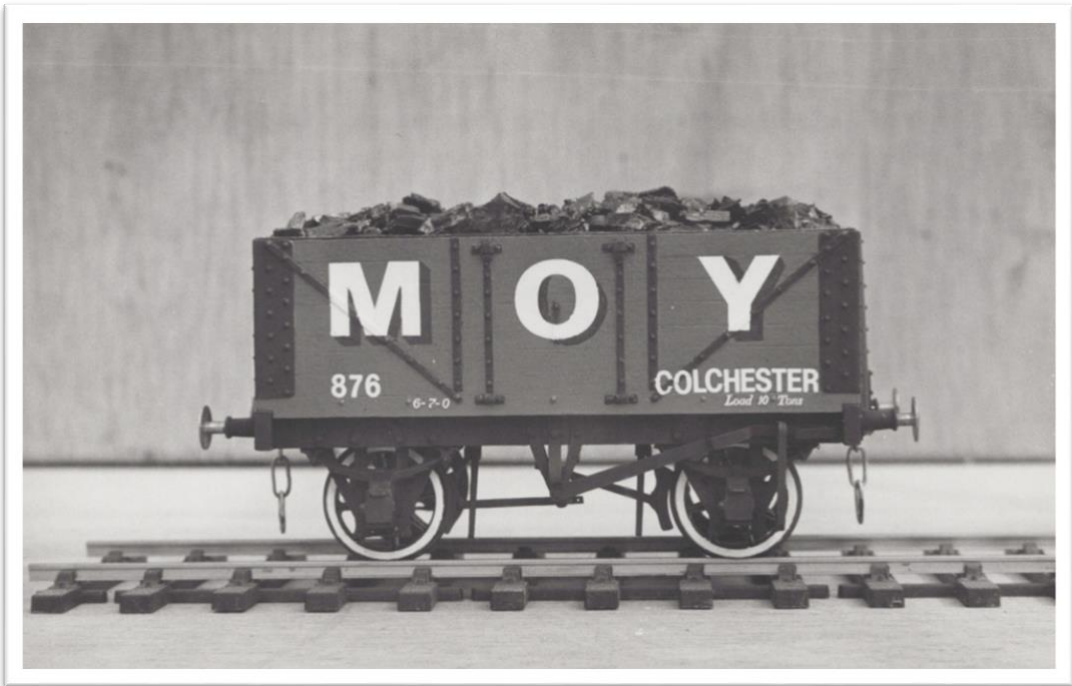
Great Eastern brake third underframe



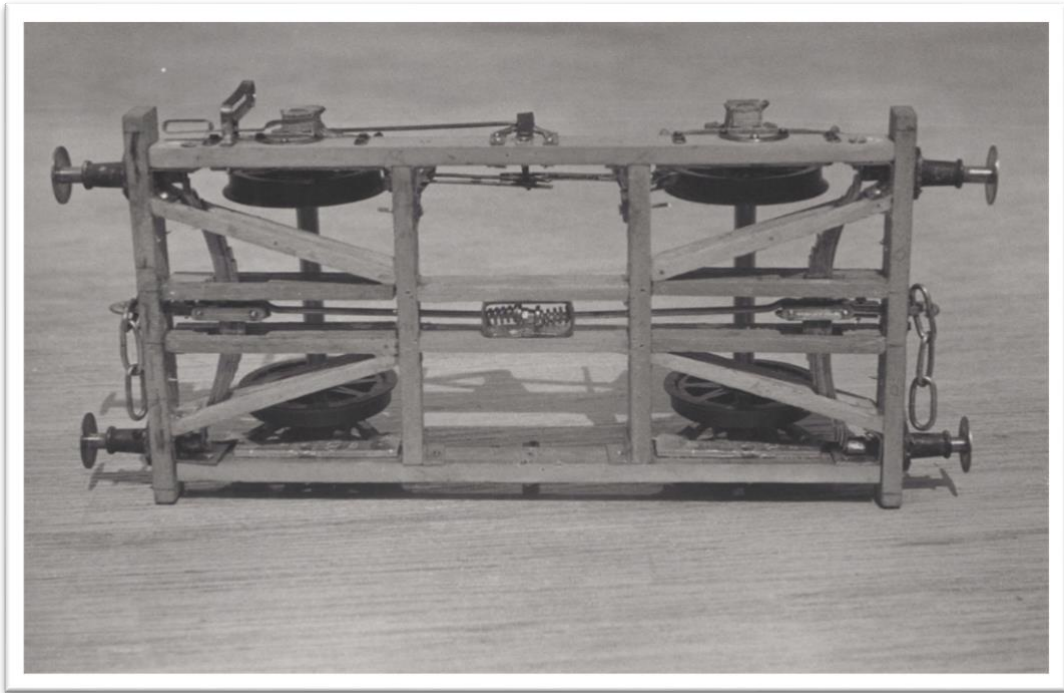
GE luggage van and underframe before assembly



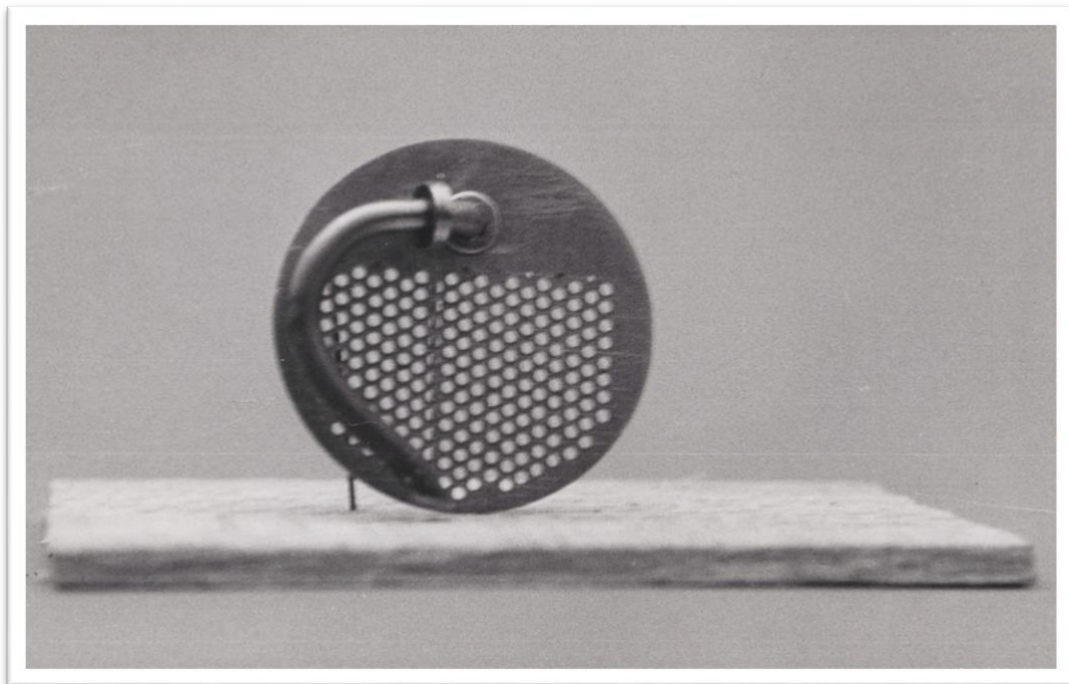
Drilling jig used for cutting rounded corners of coach windows and corners of beading



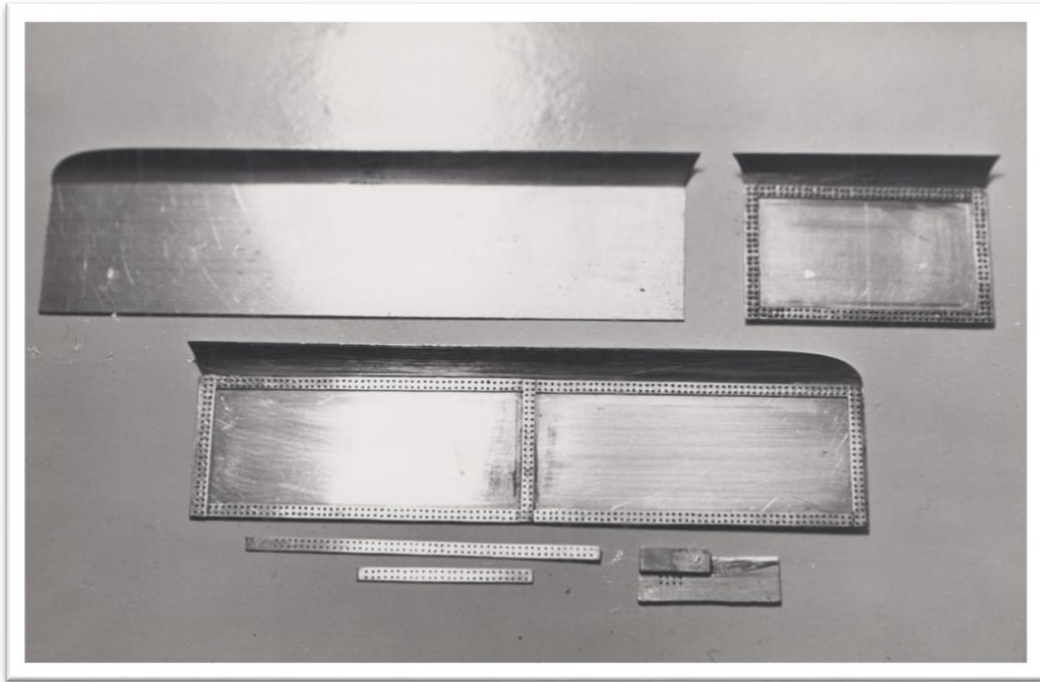
MOY private owner wagon, built in 1986



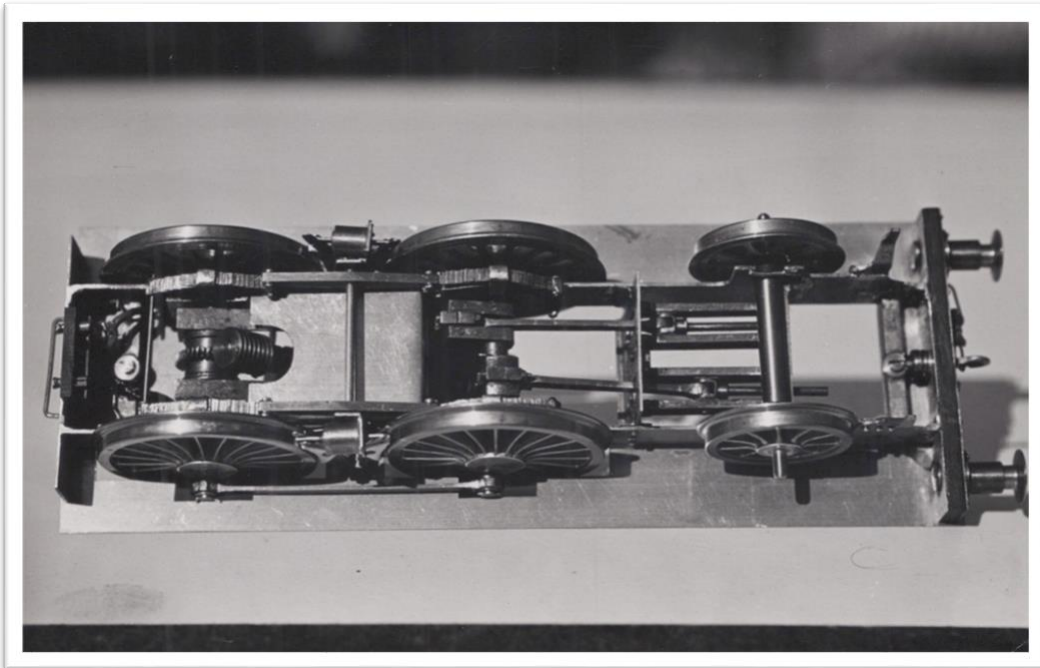
MOY wagon underframe



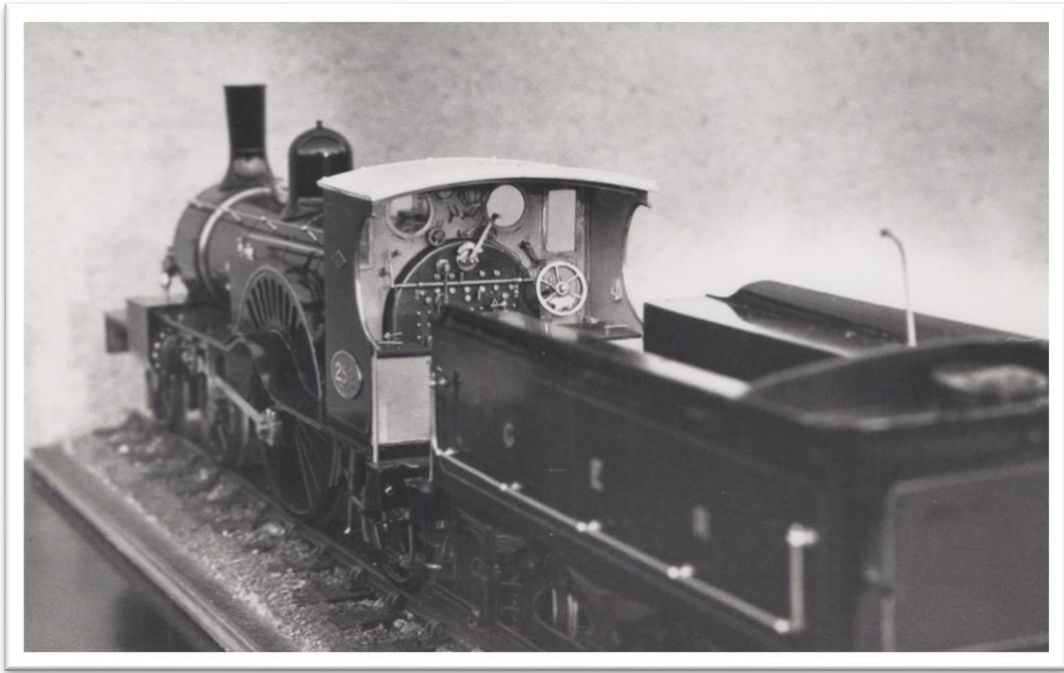
Front tubeplate believed to be from GE 'Sharpie'



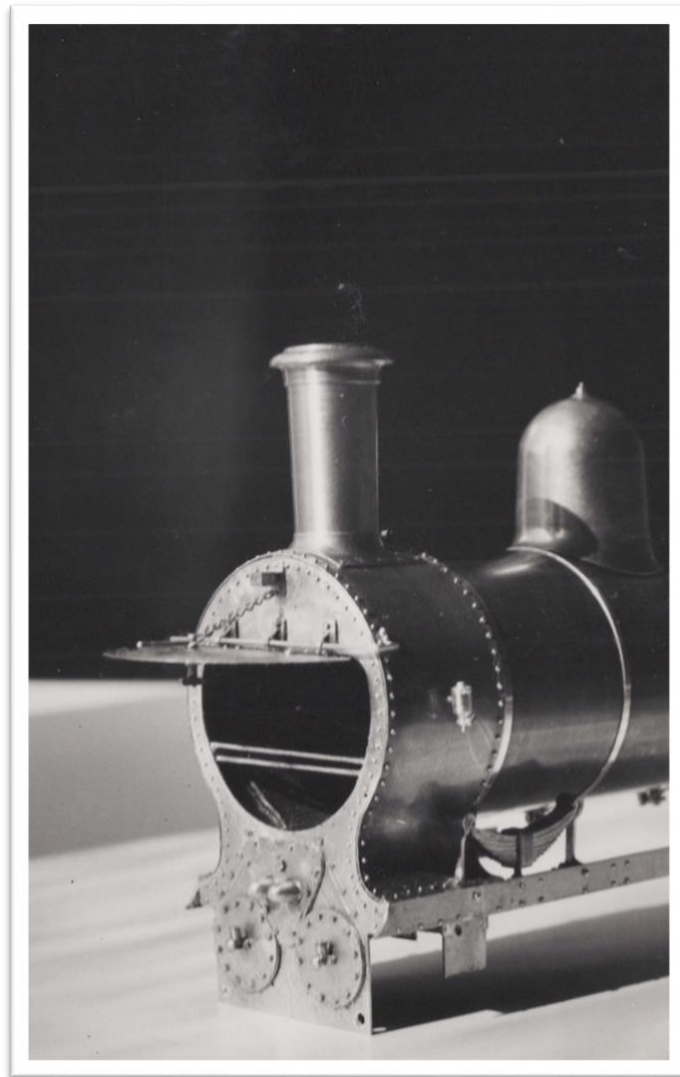
All those rivets! Entomological pins used as rivets.



Underside of chassis for 7mm scale GER 'Sharpie' no.1 showing underslung worm gear



GE Bromley single, showing cab fittings



Not all GE! LNW 890 Smokebox with door open

Building Atropos Penrhyn Railway Wagons

I have long had an interest in the railways of North Wales, including those associated with the Penrhyn quarries at Bethesda. Quarry Hunslets worked high up on the mountainside in different levels, whilst 0-4-0 saddle tanks Linda, Blanche and Charles operated on the main line down to Port Penrhyn on the Menai Straits. Nearly a decade ago, I purchased a Roundhouse 16mm live steam model of the Charles locomotive in its Penrhyn lined black livery and then set about sourcing stock for a typical freight train of the line. I was soon attracted to a range of kits produced by Atropos and bought enough to put together a decent rake of vehicles. Quite a few were built some time ago, but work has now started on building a few remaining slate wagon kits. They are no longer produced so it was a good decision to purchase a batch of them when I did so.

What attracted me to Atropos kits was their quality and extensive use of wooden and brass components. Care is needed in building, but instructions are clear and they go together well. The majority of the construction can be done with glue, although there is some need for soldering. They have provided an opportunity to recreate an authentic group of Penrhyn wagons in all their various forms as now illustrated and described.



Penrhyn Slate Wagon (wooden underframe)

These were painted grey but an attempt has been made to create a weathered, rusted effect. The brass basket was treated with primer and painted a dark rust colour. It was then soaked in water, dipped in salt and sprayed with grey paint followed by rinsing in water to create a mottled effect of grey and rust.



Penrhyn Slate Wagon (iron underframe)

With this particular model, it was decided to produce a recently outshopped wagon in light grey with the wooden floor and end pieces stained brown. Impressive sprung couplings are a feature of this wagon which is very free running using Slater's wheels.



Penrhyn Coal Wagon

These distinctive wagons carried coal from Port Penryhn to the quarries. This was a later version with an end door. The metal parts were chemically blackened and the wood stained with Indian ink. Although some might have been painted grey, I chose to go for a weathered, unpainted look.



Penrhyn Fullersite wagon

Apart from roofing slates, another product of the quarry was Fullersite, a slate powder which was used as a filler in a number of applications such as paint. This was bagged and transported in special wagons, the sides of which could be pulled out. The stanchions are chemically blackened and the wood is unpainted but it has been given a distressed look by roughening it up and using a black wash.



Penrhyn Flat Wagon

These wagons carried large, flat pieces of slate for shipping from Port Penrhyn, items which were once used in electrical switchboards. Again the brass has been chemically blackened, and the wood

stained with Indian ink. As with all these wagons, proper coupling hooks are used, although sometimes they are challenging operationally.

As well as building realistic wagons, careful attention needs to be given to using authentic wagon loads. For slate wagons there are a number of options regarding modelling slates. I did source some real slates from a supplier of materials for making dolls' houses which are very good but expensive. Online there are suggestions about making model railway slates by splitting a real roofing slate having immersed this in water but I have yet to try this. Some of my wagons have slate resin blocks but perhaps do not look as good as the real thing. A recent purchase from ebay of strips of slate tiles made from polyurethane look promising and can be easily painted. Railway modelling is often about experimentation and trying things out. I have some model Fullersite bags complete with a Penrhyn Castle emblem which really look the part, whilst the flat wagon carries a few pieces of nicely cut, genuine Penrhyn slate which were sourced from an enterprising Bethesda resident. Slates do vary in colour with those from Penrhyn noted for their bluish or purple tinge.

In conclusion, the railway activities associated with Penrhyn quarries were very widespread and provide considerable interest for railway modellers in terms of location, scenery, buildings, locomotives, wagons, traffic and operating practices. Although the focus here has been on 16mm and the garden railway element of the hobby, the Penrhyn Railway also has a strong following amongst the 009 community.

Bibliography.

James I.C. Boyd, Narrow Gauge Railways in North Caernarvonshire, Volume 2, The Penrhyn Quarry Railways, The Oakwood Press, 1985.

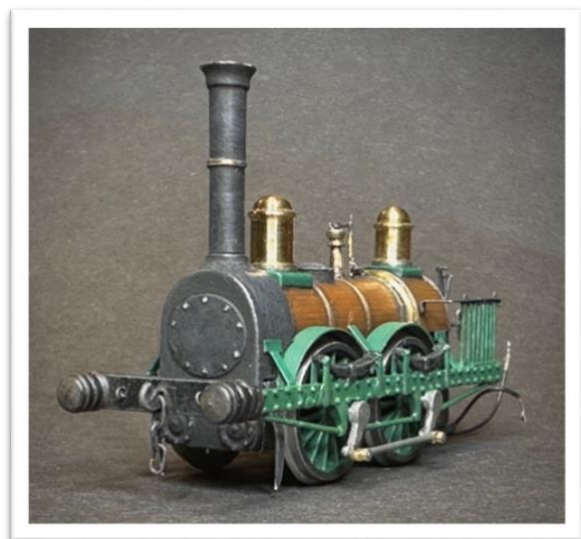
Andrew Neale and Rob Bennett (Ed.), Penrhyn Quarry Railway – A 16mm Modeller's Guide, The Association of 16mm Narrow Gauge Modellers, c2013.

Paul Bowen

Tales from the dining room table

Your editor has been busy since the last edition of this Journal on the same project: the scratch build of a Fenton, Murray & Jackson 0-4-0. Pleasingly, it's all done and awaits the tender which is also underway.

I brought it along to the 'What's on your workbench?' meeting but we had so many great presentations, there wasn't time to show it. However, I shall bring it to the March meeting although I can't promise the tender will be finished. The real deadline is the Shrewsbury show in June when I shall need it to be up and running.



Train Call

"TRAIN CALL"

BY
CECIL M.
FURST

"TRAIN Call" is a theatrical term for the notice posted up backstage to inform a touring company of their journey to the next town. Almost all theatrical companies, whether revues, road-shows, musical comedies, or straight plays, travel by rail. A small show may manage to pack all its scenery and properties into a 21 ft. wagon, but more usually one or more 45 ft. bogie vehicles are required. The railway provide a 21 ft. wagon free, so long as a minimum of 10 passenger tickets has been bought for the company, or a 45 ft. car if 25 tickets are required. Nowadays, only these two sizes of vehicle are offered, though sometimes 30 ft. wagons are supplied when they are available.

It is customary for a representative from the railway to call early in the week at each theatre where a touring show is playing, in order to learn from its manager where the production will be appearing the following week. Having ascertained the number of passengers travelling and the size of scenery vehicle required, he makes the necessary arrangements with the traffic department and supplies the theatrical touring manager with full details of fares and journey times for the passengers, and also particulars of the time after the last show by which the car must be loaded. Information is also provided as to the arrival time of the vehicle at the next town, so that the stage manager there can order lorries to collect the scenery on the Monday morning. The vehicles have to be shunted into a bay, so that the long battens and stage flats can be unloaded through the end doors. As they are fitted with continuous brakes, the scenery vehicles are often attached to the same train as that in which the members of the company are travelling on the Sunday, though they may be sent on by a separate service. Whenever possible, compartments or coaches are reserved for the members of the theatrical shows, and that is why the general public often find two or three coaches barred to them on Sunday expresses.

Needless to say, some cross-country journeys can be very complicated, especially on a Sunday. Shortly after the outbreak of the war, our company had to travel from Birmingham to Scunthorpe. The service supplied by the railway involved leaving Birmingham about 3 a.m. on the Sunday morning, and arriving at Scunthorpe around 3 p.m. on the Sunday afternoon. I had a good hunt through the Bradshaw which I always carry, and worked out a service whereby we could leave Birmingham at 8.50 a.m., and still arrive at Scunthorpe at 3 p.m., by going via Derby and Grantham. I suggested this to the traffic manager at New Street, who said: "This looks O.K., but I'll have to check it up. We have even been on to Euston to try and find a better service than the one we gave you. Anyhow, call back later." When I returned, he dashed over, shook me by the hand, and said: "This is the first time anyone has come in here and taught me my job." On another occasion before the war, I had been doing a concert with

Joe Loss and his band at Rhyl, and we were due to do a stage show in Newcastle at about 2 p.m. the following afternoon, with a rehearsal at 11 a.m. We travelled from Rhyl in the late evening in a special through coach which was to be attached to each train en route, while we tried to get some sleep. I woke up at York in the morning to find our coach standing in a siding, while the Newcastle train to which we should have been connected was just about to depart. I immediately awakened the manager of the band, who dashed along the platform in his shirt-sleeves and stockinged soles to the station-master's office, with the result that the express was held for a few moments until we were attached to its tail!

Parties of eight persons or more, of course, are entitled to single tickets at half the cost of the monthly return fare, and theatrical performers travelling with a show avail themselves of this concession. Many variety programmes, however, are made up of individual artists who may only be together for that particular week, and who may be travelling to different towns for their next engagement. Members of the variety profession have therefore to join the "Music Hall Artistes Railway Association." The cost is 25s. per annum and members are provided with a "Green Card" which entitles them to the same privilege of doing a single journey for half the monthly return rate. The "Green Card" also allows the holder to carry a certain amount of excess baggage free of charge, to pay less for depositing baggage in left-luggage offices, and to obtain a day return ticket between any two towns, should such a ticket be required for professional purposes. The "M.H.A.R.A." has representatives in each town, who provide members (on production of the "Green Card") with a voucher made out to the destination desired. This voucher has to be surrendered at the booking-office, and the ticket paid for at the special rate. Single journeys have to be completed in three days, as with the outward portion of monthly return tickets.

TRAINS ILLUSTRATED APRIL 1952 151

Settle Station

A series of photos taken by Graham Betts on a suitably British summer's day, some lovely details for modellers.









Below: Your editor's shot of the impressive Ribbleshead viaduct taken on the 14th Feb this year.



...and finally

Dave York has supplied a copy of the following special working notice.

Shrewsbury Station - the working notice for the provision of the additional downline which is the southern extension of Platform 3, and taking out of use of Central Cabin, Platform 3 was dog-legged prior to this and the two sections were originally numbered separately as Platform 7 (south) and Platform 10 (north). The re-numbering took place, Feb/Mar 1961. The Central Cabin Signal Box was sited transversely at the head of what are now the bay Platforms 5 and 6.

BRITISH RAILWAYS
(WESTERN OPERATING AREA)

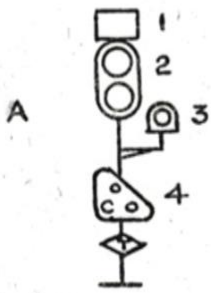
**SHREWSBURY STATION—ADDITIONAL
DOWN LINE AND TAKING OUT OF
USE OF CENTRAL CABIN**

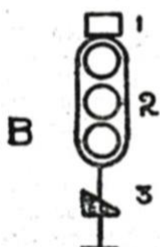
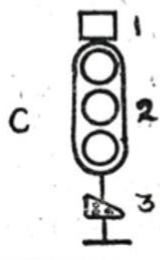
The Signal Department will have occupation at Shrewsbury Severn Bridge Junction from 10-0 p.m. on Saturday, 18th February to 5-0 p.m. on Saturday, 11th March or until completion and also in this period as may be necessary at Crewe Junction and Coleham, for the purpose of taking Shrewsbury Central Cabin and all associated signalling apparatus out of use.

The existing Down Main Platform Line between Centre Cabin and Crewe Junction will be extended in the rear to Severn Bridge Junction as shown on the accompanying sketch.

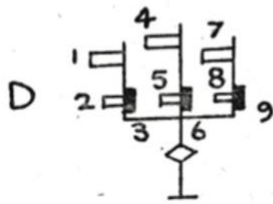
The platforms and bays at Shrewsbury Station have already been re-numbered to correspond with the attached sketch. (Throughout this notice this numbering will be used, with the exception of where existing signals or connections are being recovered, when they will be referred to by their existing names).

At Severn Bridge Junction the following new signals will be brought into use:—

Form	Description	Position	Distance from Signal Box
	<ol style="list-style-type: none"> 1. Route indicator working with main aspect (2) or calling-on aspect (4) 2. Up Hereford Home to:— <ol style="list-style-type: none"> a. Platform 1 (route indication "1"). b. Platform 2 (route indication "2"). c. Down Lines (route indication "D"). d. Up and Down Platform Line route indication "4"). e. Platform 5 (route indication "5"). f. Platform 6 (route indication "6"). g. Loop (route indication "L"). <p>(this signal will act also as Abbey Foregate from Hereford Distant).</p>	Up side of Up Hereford Line	265 yds. (360yds from Coleham) (564 yds. from Abbey Foregate)

FORM	DESCRIPTION	POSITION	DISTANCE FROM SIGNAL BOX
A—continued	3. Up Hereford Home to Engine Line. 4. Up Hereford Home Calling on to:— a. Platform 1 (route indication "1"). b. Platform 2 (route indication "2"). c. Up and Down Platform Line (route indication "4"). d. Platform 5 (route indication "5"). e. Platform 6 (route indication "6").		
	Height:— 15 feet to red aspect. (All the above slotted as Up Main Starting for Coleham). An A. W. S. ramp will be provided 200 yds to the rear of this signal.		
	1. Route Indicator working with main aspect (2) or calling-on aspect (3). 2. No. 5 Platform Starting to:— a. No. 1 Up Main (route indication "W"). b. Down Hereford (route indication "H"). 3. No. 5 Platform Calling-on to:— a. No. 1 Up Main (route indication "W"). b. Down Hereford (route indication "H").	On Platform 5 at South end.	107 yds
Height:— 15 feet to red aspect.			
	1. Route Indicator working with main aspect (2) or calling-on aspect (3). 2. No. 6 Platform Starting to:— a. No. 1 Up Main (route indication "W").	On Platform 6 at South end	107 yds.

C—continued



- b. Down Hereford (route indication "H").
- 3. No. 6 Platform Calling-on to:—
 - a. No. 1 Up Main (route indication "W").
 - b. Down Hereford (route indication "H").

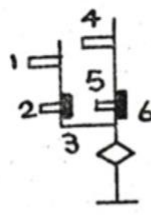
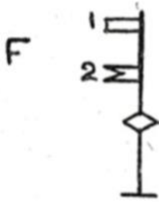
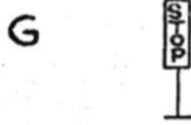
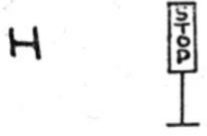

Height:— 15 feet to red aspect.

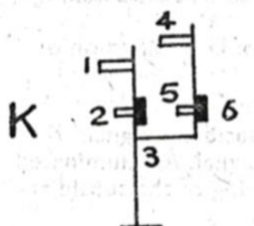
- 1. Down Main Home to Down Main Platform.
- 2. Down Main Calling-on or Warning to Down Main Platform.
- 3. "C" or "W" indicator working with subsidiary arm 2.
- 4. Down Main Home to Up and Down Platform.
- 5. Down Main Calling-on or Warning.
- 6. "C" or "W" indicator working with subsidiary arm 5.
- 7. Down Main Home to Up and Down Platform.
- 8. Down Main Calling-on or Warning to Up and Down Platform.
- 9. "C" or "W" indicator working with subsidiary arm 8.

Between Down Main and Down Siding.

115 yds.

Height to top arm:— 27 feet.

Form	Description	Position	Distance from Signal Box
	<ol style="list-style-type: none"> Up Hereford Starting to Down Main Platform Up Hereford Calling-on or Warning to Down Main Platform. "C" or "W" indicator working with subsidiary arm 2. Up Hereford Starting to Down Main. Up Hereford Calling-on or Warning to Down Main. "C" or "W" indicator working with subsidiary arm 5. <p>Height to top arm:— 27 feet.</p>	Between Up Hereford and No. 2 Platform Line.	44 yds.
	<ol style="list-style-type: none"> Down Hereford Starting. Down Main Distant for Coleham. <p>Height to top arm:— 22 feet. An A. W. S. Ramp will be provided immediately in advance of this signal.</p>	Down Side of Down Hereford Line	162 yds. (463 yds. from Coleham).
	<p>Stop lamp controlling exit from Goods Siding to Up Siding (Back Line).</p> <p>Height:— 3 feet.</p>	Up Side of Goods Siding.	345 yds.
	<p>Stop lamp controlling exit from Howard Street Landing to Up Siding (Back Line).</p> <p>Height:— 10 feet.</p>	Between Howard Street Landing and Goods Siding.	348 yds.
	<p>Stop lamp limiting shunting movements along Engine Line</p> <p>Height:— 10 feet.</p>	Down Side of Engine Line.	160 yds.

Form	Description	Position	Distance from Signal Box
	<p>At Crewe Junction the following new signals will be brought into use:—</p> <ol style="list-style-type: none"> 1. Up Main Inner Home. 2. Up Main Calling-on or Warning. 3. "C" or "W" indicator working with subsidiary arm 2. 4. Up Main to Up Platform Line Inner Home. 5. Up Main to Up Platform Line Calling-on or Warning. 6. "C" or "W" indicator working with subsidiary arm 5. <p>Height to top arm:— 28 feet.</p>	<p>Up Side of Up Main.</p>	<p>15 yds.</p>

At Severn Bridge Junction new ground signals will be brought into use and certain existing ground signals will be re-routed as shown on the attached sketch. The following existing signals at Centre Cabin will be renamed:—

Existing (Centre Cabin)	To Become (Severn Bridge Junction)
1. Up Main Home	Up Main Home
2. Up Main to Up Main Platform Home	Up Main Home to Up Main Platform
3. Up Main Platform to Up Main Home	Up Main Platform Home to Up Main
4. Up Main Platform Home	Up Main Platform Home
5. Up and Down Platform Up Home	Up and Down Platform Up Home
6. Up and Down Platform to Down Main Home	Up and Down Platform Down Starting
7. Up Main Calling-on	Up Main Home Calling-on or Warning
8. Up Main to Up Main Platform Calling-on	Up Main Home Calling-on or Warning to Up Main Platform.
9. Up Main Platform to Up Main Calling-on	Up Main Platform Home Calling-on or Warning to Up Main
10. Up Main Platform Calling-on	Up Main Platform Home Calling-on or Warning
11. Up and Down Platform Up Calling-on	Up and Down Platform Up Home Calling-on or Warning
12. Up and Down Platform to Down Main Calling-on	Up and Down Platform Down Calling-on or Warning

The existing "C" indicators will be recovered from the subsidiary signals 6—12 above, and an electrical stencil indicator will be provided at each signal. An illuminated "C" or "W", as the case may be, will be exhibited on the lowering of the subsidiary arm concerned.

The following existing signals at Crewe Jan will be renamed

Existing	To Become
1. From Crewe to Up Main Calling-on	From Crewe to Up Main Calling-on or Warning
2. From Crewe to Up Platform Line Calling-on	From Crewe to Up Platform Line Calling-on or Warning
3. Up and Down Platform Up Calling-on	Up and Down Platform Up Calling-on or Warning

The existing "C" indicators will be recovered from the subsidiary signals 1—3 above and an electrical stencil indicator will be provided at each signal. An illuminated "C" or "W", as the case may be, will be exhibited on the lowering of the subsidiary arm concerned.

At Severn Bridge Junction the following signals will be renamed:—

Existing	To Become
1. Up Main Home	Up Main Inner Home
2. Up Main Calling-on	Up Main Inner Home Calling-on
3. Up Main Platform to Up Main Home	Up Main Platform Inner Home to No. 1 Up Main
4. Up Main Platform to Up Main Calling-on	Up Main Platform Inner Home Calling-on to No. 1 Up Main
5. Up Main Starting (Slots)	No. 1 Up Main Starting (Slots)
6. Up Main to Down Hereford Home	Up Main Inner Home to Down Hereford
7. Up Main to Down Hereford Calling-on	Up Main Inner Home Calling-on to Down Hereford
8. Up Main Platform to Down Hereford Home	Up Main Platform Inner Home to Down Hereford
9. Up Main Platform to Down Hereford Calling-on	Up Main Platform Inner Home Calling-on to Down Hereford
10. Up and Down Platform Up Home	Up and Down Platform Up Inner Home to No. 2 Up Main
11. Up and Down Platform Up Warning	Up and Down Platform Up Inner Home Warning to No. 2 Up Main
12. Up and Down Platform to Down Hereford Home	Up and Down Platform Up Inner Home to Down Hereford
13. Up and Down Platform to Down Hereford Calling-on	Up and Down Platform Up Inner Home Calling-on to Down Hereford
14. Back Line to S. U. Siding Home	Back Line to S. U. Siding Starting
15. S. U. Siding Down Home	S. U. Siding Down Starting
16. Down Bays to No. 1 Bay Home	Down Bays Home to No. 6 Platform
17. Down Bays to No. 1 Bay Calling-on	Down Bays Calling-on to No. 6 Platform
18. Down Bays to No. 2 Bay Home	Down Bays Home to No. 5 Platform
19. Down Bays to No. 2 Bay Calling-on	Down Bays Calling-on to No. 5 Platform
20. No. 4 Bay to Down Hereford Starting	No. 1 Platform Starting to Down Hereford
21. No. 4 Bay to Down Hereford Calling-on	No. 1 Platform Calling-on to Down Hereford
22. No. 3 Bay to Down Hereford Starting	No. 2 Platform Starting to Down Hereford
23. No. 3 Bay to Down Hereford Calling-on	No. 2 Platform Calling-on to Down Hereford

At Abbey Foregate the following signals will be renamed

Existing	To Become
1. Up Main to Up Relief Home (Slot)	No 1 Up Main to Up Relief Home (Slot).
2. Up Main Home (Slot)	No. 1 Up Main Home (Slot)
3. Up and Down Platform Line to Up Main Home	No. 2 Up Main to Up Main Home

The existing Up Main Line and the existing Up and Down Platform Line between the junctions with the Hereford Line at the South end of Shrewsbury Station and the junctions at Abbey Foregate will be renamed "No. 1 Up Main" and "No. 2 Up Main" respectively.

At Severn Bridge Junction the indications on the Cripple Sidings Starting route indicating signal will be amended to read:—

1. Platform 1
2. Platform 2
3. Down Lines
4. Up and Down Platform

At the same time the 4ft. arm on the Back Line to S. U. Siding Starting signal will be recovered and will be replaced by a 3ft. arm.

The following signals at Severn Bridge Junction will be taken out of use:—

1. Down Main Home and Down Main to Up and Down Platform Home bracket signal with associated calling-on arms.
2. Up Hereford to Down Main Starting with associated calling-on arm.
3. Up Hereford Home and Up Hereford to Up Loop Home Bracket signal, with associated calling-on arm slotted as Up Main Starting for Coleham, and lower arm Up Loop Distant for Abbey Foregate.
4. Gantry in Hereford line carrying the following signals:—
 - a. Up Hereford to No. 4 Bay Inner Home and associated calling-on arm.
 - b. Up Hereford to No. 3 Bay Inner Home and associated calling-on arm
 - c. Up Hereford Inner Home
 - d. Up Hereford to Up and Down Platform Inner Home and associated calling-on arm
 - e. Up Hereford to No. 2 Bay Inner Home and associated calling-on arm.
 - f. Up Hereford to No. 1 Bay Inner Home and associated calling-on arm.
 - g. Down Hereford Starting with associated lower arm Down Main Distant for Coleham.
5. Gantry at South end of Platforms 5 and 6, carrying the following signals:—
 - a. No. 1 Bay to Up Main Starting with associated banner type calling-on arm.
 - b. No. 1 Bay to Down Hereford Starting with associated banner type calling-on arm.
 - c. No. 2 Bay to Up Main Starting with associated banner type calling-on arm.
 - d. No. 2 Bay to Down Hereford Starting with associated banner type calling-on arm.
6. Backing from Down Main to Up Hereford.
7. Backing from Down Main to No. 1 Siding.

The following existing ground signals will be recovered:—

1. Disc Down Siding Starting.
2. Disc Backing Down Up and Down Platform Line.
3. Disc backing from Up Hereford to Cripple Siding or along Up Hereford.

The following signals at Severn Bridge Junction will be released by "Line clear" effective for "One Train" only:—

1. Up Hereford Starting to Down Main Platform.
2. Up Hereford Warning to Down Main Platform.
3. Up Hereford Starting to Down Main.
4. Up Hereford Warning to Down Main.
5. Up and Down Platform Down Starting.
6. Up and Down Platform Down Warning.
7. Down Main Home to Down Main Platform.
8. Down Main Warning to Down Main Platform.
9. Down Main Home.
10. Down Main Warning.
11. No. 1 Up Main Starting.
12. Up and Down Platform Up Inner Home to No. 2 Up Main.
13. Up and Down Platform Up Inner Home Warning to No. 2 Up Main.
14. Down Main Hereford Advanced Starting.
15. Up Hereford Home to Loop.

The following signals at Crewe Junction will be released by "Line Clear" effective for "One Train" only.

1. Up Main Inner Home.
2. Up Main Warning.
3. From Crewe to Up Platform Line Starting.
4. From Crewe to Up Platform Line Warning.
5. Up Main to Up Platform Line Inner Home.
6. Up Main to Up Platform Line Warning.
7. From Crewe to Up Main Starting.
8. From Crewe to Up Main Warning.
9. Up and Down Platform Line Up Starting.
10. Up and Down Platform Line Up Warning.
11. The Down Main Starting.
12. To Crewe Advanced.

Emergency release plungers will be provided at Crewe Junction and at Severn Bridge Junction for all facing point lock levers held reverse by track circuit.

"One Acceptance" Block will be provided on the Down Main Line between Abbey Foregate and Severn Bridge Junction.

New Independent telephone circuits will be provided between the following points:—

1. Up Main Home Signals and Severn Bridge Junction Box.
2. Up Main Platform Home Signals and Severn Bridge Junction Box.
3. Up and Down Platform Up Home Signals and Severn Bridge Junction Box.
4. Up Hereford Home Signal and Severn Bridge Junction Box.

Occupation of the Locking Frames at Severn Bridge Junction, Crewe Junction and Coleham will be required for the purpose of altering and testing the locking.

INSPECTOR TUDOR, SHREWSBURY will make all arrangements for the safe working of the line, including the appointment of handsignalmen in accordance with Rule 77—see separate notice.

During the time the work is in progress the Up Main Distant for Coleham will be disconnected and maintained at Caution.

TRACK CIRCUIT ALTERATIONS:

New track circuits will be brought into use at Severn Bridge Junction as follows:—

Track Circuit LL. in Up Loop, through facing connection to Engine Line. Length 80 yards. Occupation of track circuit locks Up Hereford Home to Up Loop and Up Hereford Home to Engine Line signals and holds F. P. L. No. 178 reverse. Sealed Release provided.

Track Circuit AC. in Up Main, through trailing crossover connection from Up Siding to Up Main. Length 44 yards. Occupation of track circuit locks Up Main Home and Up Platform Home to Up Main signals. The existing track circuit 3AT will be correspondingly shortened by 44 yards.

Track Circuit EL. in Up and Down Platform line through facing connection to Middle Siding and facing crossover connection from Down Main to Up and Down Platform. Length 103 yards. Occupation of track circuit holds F. P. L. 114A and 114B in reverse position. Sealed Release provided. Existing T.Cs 25T and AF5AT will be shortened by 40 yards and 66 yards respectively.

Track Circuit NV. in Down Main Platform line through trailing connection from Down Main. Length 90 yards. Occupation of Track Circuit locks Up Hereford Line Inner Home to Down Main Platform signal.

Track Circuit NU. in Up Hereford Line through facing connection to Down Main Platform. Length 65 yards. Occupation of track circuit locks Up Hereford Line, Inner Home to Down Main and Up Hereford line, Inner Home to Down Main Platform signals and holds F. P. L. No. 128 in reverse position. Sealed Release provided.

Track Circuit FG. in Down Main line through facing crossover connection from Down Main to Up and Down platform line. Length 70 yards. Occupation of track circuit holds F. P. L. No. 118 in reverse position. Sealed Release provided. Existing T. C. No. 178AT will be correspondingly shortened by 26 yards.

Track Circuit F.H. in Down Main Line through trailing connection to Down Siding. Length 48 yards.

Track Circuit F. J. in Down Main Line through diamond Crossing in Down Main. Length 21 yards. Existing T. C. No. 134T will be correspondingly shortened by 10 yds.

Track Circuit F. P. in Down Main Line through facing connection to Down Main platform. Length 80 yards. Occupation of track circuit holds F. P. L. No. 104 in reverse position. Sealed Release provided.

At Severn Bridge Junction the following existing track circuits will be re-named:—

Existing Name	New Name
3AT	AD
55T	AE
3T	AF
11AT	BD
57T	BE
11T	BF
53T	CC (Amalgamation
174T	of 53T & 174T)
59T	CD
17T	CE

Existing Name

New Name

108T
173AT
1J1T
119T
A18T
61T
52T }
173T }
25AT
64T
A22T
18T
25T
178AT
A153T
22T
71T
67T
134T
149T
153T
156T
10AT
72T
96T
28T
6T
14T
101T
15AT
C23AT
157T
A152T
152T
98T
75T
165T
48T
78T
51T
164T

CF
DD
DE
DF
DG
DH
DJ (Amalgamation
of 52T & 173T)
EF
EG
EH
EJ
EK
FF
FK
FL
FM
FN
GG
GH
HH
JJ
KK
MM
MN
MP
MQ
MR
MS
MT
NN
NP
NQ
NR
NS
NT
PP
PQ
QQ
QR
QS

P.T.O.

The following track circuits at Centre Cabin will also be re-named:—

Existing Name (Centre Cabin)	New Name (Severn Bridge Junction)
SC44AT	AA
SC48T	AB
SC51AT	BB
SC57T	BC
SC7T	EE

At the same time Crewe Junction 106AT and 119AT will be extended in the rear by 120 yards.

The following track circuits will be recovered:—

57T 119T 163T 169T 177T

The new names will be effective as from 19th February, 1961.

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**THE RECEIPT OF THIS NOTICE TO BE ACKNOWLEDGED
 BY FIRST TRAIN**
 —————

Shrewsbury Station
 10th February, 1961.

O. VELTOM,
 District Traffic Superintendent.

Received copy of Mr. O. Veltom's Notice No. WW 16, dated 10th Feb., 1961.

.....Signature

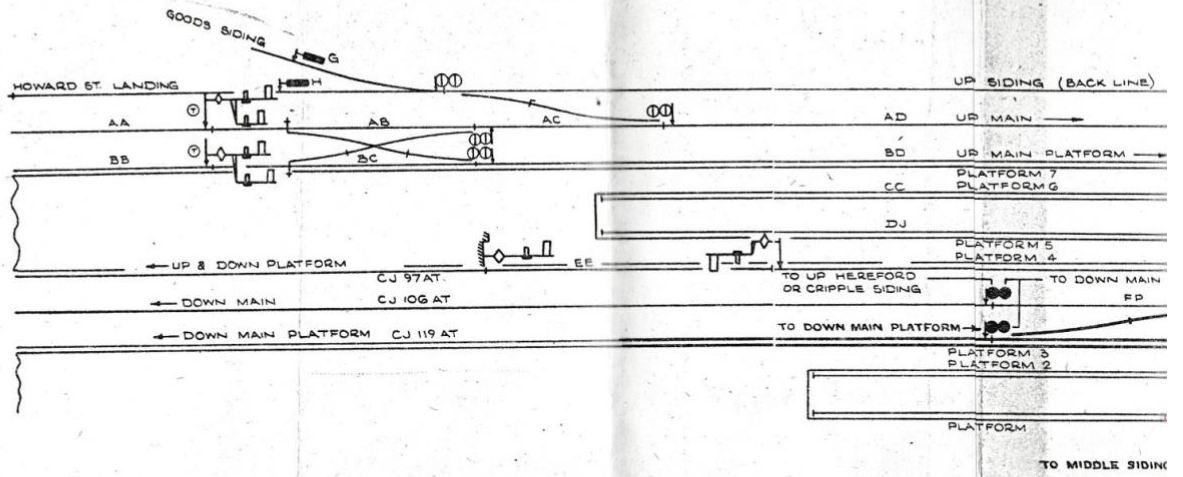
.....Department

.....Station

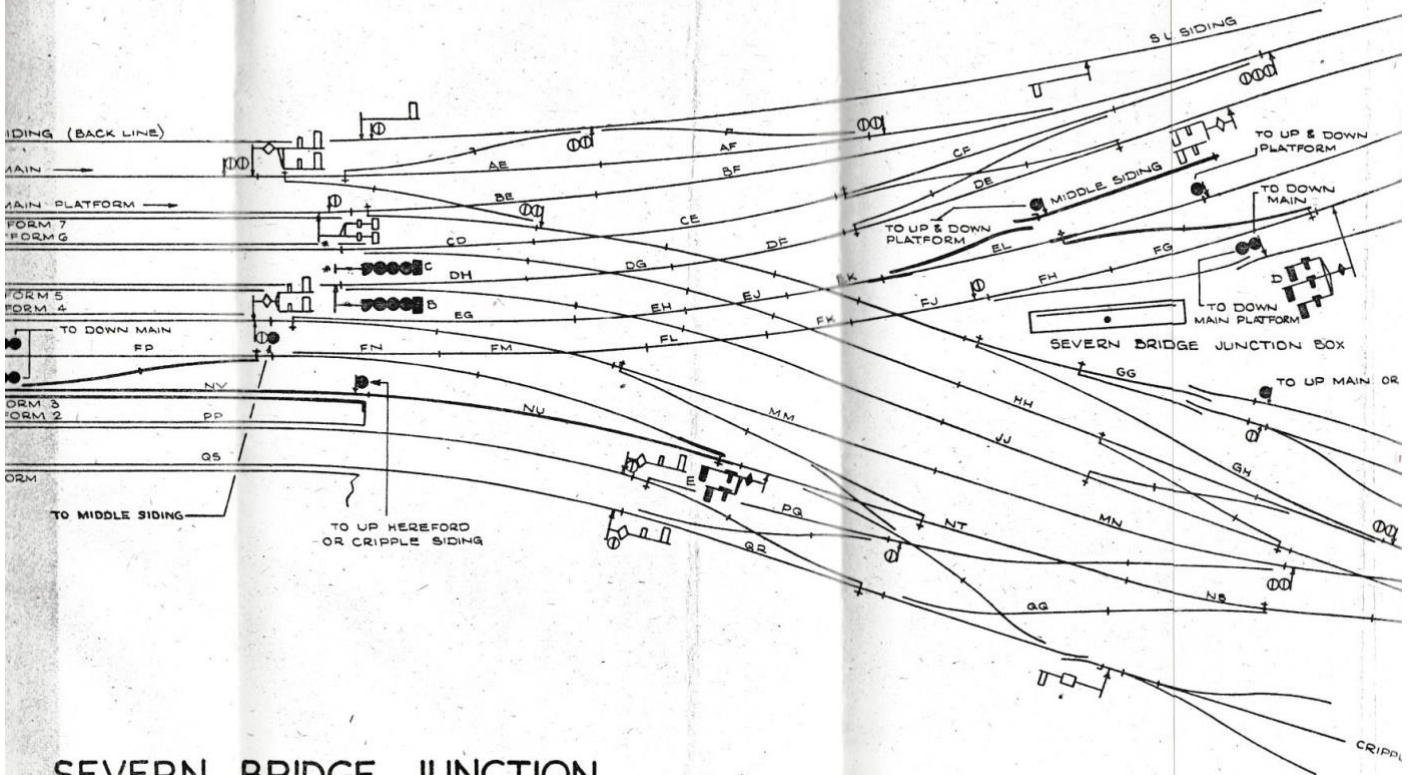
Date.....1961.

O. VELTOM, Esq., Shrewsbury.
 WW/A13106 Sy.

FROM CHESTER



SEVER



SEVERN BRIDGE JUNCTION

