



STEAM SCENE

Newsletter of the Steam Tram and Railway Preservation (Co-Op) Society Ltd.
t/a Valley Heights Steam Tramway.
Affiliated with the Council of Tramway Museums of Australasia and
Rail Heritage Australia (NSW) Inc.

"Preserving the past, enriching
the future"

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enriching the future"

June 2006

Our Excursion to

Sunday, May 28 dawned fine and crisp on CPH Nos. 1 & 7, they having been stabled overnight in the museum compound. Eagerly, everyone clambered aboard and very close to 7.30 we rumbled out of the museum to join the main western line on our journey West to the village of Carcoar. Joining the 1 in 40, the rail motors made heavy weather of the rising grade to Mount Victoria losing some time in the process. On reaching Wallerawang, we were held in check for 30 minutes or so, to allow the Down Dubbo XPT to pass. This obviated a more lengthy delay at Bathurst to allow the crossing. It was quite pleasant on the old platform at "Wang" taking in the old sandstone station buildings, long since disused. With the temperature at 7c, it was pleasant to feel the sun on one's back. Several took the opportunity to photograph the XPT overtaking our c. 1923 rolling stock. By the time we reached Bathurst, time gains and losses gave us an estimated 1½ hours in Carcoar.

On reaching Blayney at 12.08 we were joined by member Dennis O'Brien and things were looking good for our remaining time in Carcoar. Officialdom had something else in store for us however. The staff key was not at Blayney but at the other end of the section, some 80 odd km's down the branch at Cowra! With some hasty telephoning by the train manager, we at last obtained special authority to proceed to Carcoar, however in the process, we had lost over 30 minutes. It was pleasant to hear the rhythmic clickety-clack of the metals of the old branch line again. Short rail lengths are quickly becoming a thing of the past in these days of welded rail. At last we arrived in Carcoar with only about



Our rail motors stand alongside the delightful Carcoar platform as some of the passengers amble in the sunshine. (Photo courtesy, Peter Butler)

55 minutes left for our visit before we were to head out again at 2 p.m. It was fortunate we had not planned a sit-down lunch for some of our travelers at the local hotel considering the small amount of time we had at our disposal.

Our return trip was spirited, akin to a "horse heading to the home paddock", so much so, that we arrived at Valley Heights about 30 minutes ahead of schedule.

This enabled us however, to disembark within the depot confines rather than at the station.

In all it had been a most enjoyable day, despite the lack of time in the quaint village of Carcoar. Railway tours always seem to have some hiccough or other to frustrate the timetable. Being at the bottom of the food chain, I guess heritage operators have to make the best of what they can get nowadays. Thank you David Lewis for organizing the excursion.

Fall-out from Aria Park Tragedy

Most of you will have heard about the recent tragedy at Aria Park involving the death of a Rail Safety Worker whilst coupling an LVR excursion train. The circumstances were as follows: On Saturday, April 15, 2006 LVR was working an excursion train to Aria Park from Temora. Locomotive 3237 was being recoupled to the passenger cars at Aria Park. In the process, the Worker was caught between the buffer beam of the loco and the diaphragm of the passenger car, resulting in him being crushed to death. Following on from this tragic event, ITSRR's authorized officer, Bob McCallum, issued a prohibition notice to all operators, in effect prohibiting anyone standing in the

"four-foot" for the purposes of coupling rolling stock. With automatic couplers being the norm with most commercial operators, it was not a particular issue for them. For heritage operators with screw-couplings etc. it was of some concern to their operations. Our society was affected in particular as we use "link-and-pin" coupling for the tram. This is traditionally connected within the "four-foot". Much communication occurred between our Operations Manager Peter and Works Manager Craig and also the regulator's office. The upshot was Craig, Steve Tolhurst and David Lewis, devised a simple chock arrangement whereby the coupling bar on the car was directly in line with



From the
Editor

One comes across the term "interpretation" quite often nowadays, particularly in relation to museums and exhibitions. An article in this newsletter attempts to "de-codify" the term and lets you know the thinking behind it. Additionally, we touch on what it means to us in getting the steam tram and light railway story across to present and coming generations. Whilst on the subject of interpretation, the gift of some display cabinets to the museum will be a great boost in getting the "message across". Of course, they won't all be set up immediately. It can be an expensive project but one that is well worth while, not only in the matter of "interpretation" but also in value-adding the museum experience for visitors. The cabinets will really come into their own when the Small Exhibits Room is finished (December 2006?) As a trial, the society hopes to get a display going in one or two of the cabinets in fairly quick time.

As mentioned last issue, the society now possesses two very old steam tram trailer car destination rolls. We have received some professional advice on the conservation of these relics. More on this, next issue.

Best wishes,

Bruce Irwin. (Editor)

Special points of interest:

- Annual subscriptions for 2006-07 are now due and should be paid by June 30. Any gifts need to be received by that date to enable you to gain the benefit of tax deductibility.

What's all this "interpretation" stuff?

"Interpretation" is a term we often hear in connection with museums, but what exactly does it mean? The following article appeared in a 1993 edition of Locomotive & Railway Preservation. It does much to de-mystify the term and to apply a "nuts & bolts" application for it. The article has been adapted and edited for Australian conditions.

How do we know railway heritage and how do we share it? What is the history that we are trying to save? What does it mean? Who uses it?

These are not abstract philosophical questions of an historian or museum curator; they are the kinds of questions buried in every railway museum, restoration project, renovated station or train ride. We may not see them as central to railway preservation. We might not believe that they have anything to do with the hard realities of raising money for boiler tubes or public risk insurance but they do. These questions are the central issues of railway preservation because by answering them, we communicate to our audiences why we preserve railway heritage in the first place and what ideas lie behind the hard work. By answering them, we indeed begin to see the richness of railway heritage, the validity of preserving it in all its forms and opportunities to expand the understanding of that history.

Historians and curators use the term *interpretation* to describe how and why things happened as they did, why they are important enough to preserve and how to present them. Some people might have you believe that interpretation is some solemn priestly rite to be performed by professionals. It is nothing of a sort. It is a broad term with many nuances and technical aspects but for railway heritage, it means exactly what it seems to: how we create, understand and share our insights with our many different audiences. Most good interpretation is just plain common sense. The background may be complex but there are basic approaches to historical interpretation. The idea of interpretation is simple:

- **Importance:** Working out what is important about an object, place or person.
- **Relativity:** Relating it to other objects, places and persons in a way that tells the truth and makes sense.
- **Presentation:** Presenting it in a way that is clearest and most useful to the largest number of people.

The most basic principle of interpretation (and of history itself) is this; there is no one discrete historical reality. There are many ways of interpreting the same era, event or machine. One of the gravest mistakes one can make is to disregard this fact. It is a fallacy to believe that there is one true version of what happened in the past or that a particular version is the correct one. This doesn't mean that we can't be accurate in our facts and sincere in our convictions as to what they mean. So long as we realize that rail heritage, however we may define it, exists at different levels with a variety of meanings. Often those meanings will be different for different audiences.

Interpreting railway heritage is similar to interpret-

ing a foreign language. You know a foreign tongue may be conveying relevant information but you do not understand it. In the same way we speak a language about railway terminologies. We might be fluent between ourselves and those who know but what about those outside the jargon and fraternity? Put yourself in their shoes. They may have a passing interest in railed transport but what you are saying might just as well be a foreign language!

We speak the language of railway heritage in many ways. Sometimes our message is straightforward and doesn't need translation. Take our tram for example. A simple interpretation may look something like this. *The tram was built in 1889/91. It is an early form of public street transport and formed the basis for the Sydney electric tram system. It looks much like they used to and it carries folk just like you nowadays like it did years ago. We saved the whole thing ourselves.* With that basic interpretation, the tram has provided hundreds of people with an honest, valid, useful (and fun) experience. Sooner or later however, someone will want to know more than just the simple outline of the machine and what it did. They will want to know what it means, rather than what it is.

People are naturally curious and many who are not particularly interested in railway or tramway heritage, may be deeply interested in a particular aspect of it. For example: Someone had a long-dead relative who was a tram conductor; what was it like to be a conductor years ago? Again, someone might be interested in physics but not particularly so with steam trams—how do those vacuum brakes work? Further; what did the tramways mean to the average family of the late 1800's?

There are also practical reasons for interpreting rail heritage. Visitors who feel some personal connection to the museum are more likely to become members or donors. School children for whom we can make rail travel and rail heritage interesting and important, may grow up to be supporters or a new generation of rail heritage workers. Funding instrumentalities generally consider the presence (or absence) of valid interpretation when awarding money for projects.

In general, we need to start explaining to non rail heritage folk why they ought to care about our engines and infrastructure. Governments and oversight agencies increasingly want to know how the rail heritage industry plans to teach railway and tramway history to a larger audience rather than to keep it as a coded message to the chosen few. This is fair enough, after all, we expect them to pump thousands of dollars into the "industry". Recognizing that we must put our history and technology in terms that people can relate to is a first great step towards growth and long-term survival.

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The "parcels traffic" on the back of the trailer car is loaded and unloaded two or three times on steaming days. It is a simple way of giving further interpretation to this aspect of the steam tramways. The luggage tag attached has an "old time" address and facsimile parcels stamps on the front. The obverse has some detail of the type of traffic represented.

(Photo courtesy, Peter Butler)



Driver, Craig Connelly (bowler hat and all) releases water to the motor. This simple task gives an interpretative aspect not available in static display.

(Photo courtesy, Bruce Irwin)

an easy matter. We have a 1913 round house that was built primarily to house and service back-up engines for mountain traffic. Today, the exhibits are representative of some of that traffic and its later application. The complication comes about with the steam tram and its ramifications. Steam trams were street transport and in no way related to Blue Mountains traffic. Because of this, there was some opposition to the steam tram collection placement at Valley Heights during earlier days. It would be nice if we could package all our heritage into correct contexts. Regrettably, viability and available resources sometimes dictate outcomes over contextual correctness. Our new site was either to be at Valley Heights or nowhere if the collection was to remain in tact. As it has turned out, the "marriage of convenience" as it began, is now a "marriage of alliance". The principal groups involved, VHLDHM and STARPS, are mutually supportive for viability. The fact is, each group is dependant on the other. The museum as a whole, could not survive as a public exhibition, without that mutuality. So much for the physical and practical necessities but what about that matter of interpretation? Do people appreciate the difference between what the round house is/was about and what the steam tram represents? Do they go away with a foggy, confused idea that perhaps steam trams ran on the rails up to the mountains? This is something I think, we need to work on and probably clarify more but to what extent?

Then again, does it really matter? Whilst there might be a general appreciation of the museum and its contents by the public, are they really that interested in the background of either the museum or the steam tram? I suspect that most aren't that interested in gaining in-depth knowledge. They come with the family, they inspect, they ride, they eat and then go home. They are quite content with only a cursory knowledge of what they have seen and ridden on. In these times of "information overload" most people are quite content to be lightly informed but mostly entertained. Their leisure time is one for relaxation, not for acquiring yet more "useless" information like they are obliged to during

“Those dirty, smutty horrible edifices... ”

The Melbourne/Sydney competitive thing has been going on for a long time be it in business, city sights or whatever. Comparison of the respective transport systems is not the least item to be used in the competitive jockeying. over 100 years. The following comment on Sydney's steam trams was made in "The Age" in February 1899, at the time Sydney was changing over to electric trams. It was quoted in the "NSW Railway Budget" magazine of Feb.20, 1899.

"Sydney has tried the steam tram, the cable tram and the electric tram and it seems that she has finally thrown in her lot with the last-named of the services, orders having been given for dispensing with the steam tram service at once. The friends and admirers of the sister capital will be glad to hear of the decision, for, sooth to say, the horrors of the steam tram service were apt to linger in the memory after the beauties of the harbour had faded away. A traveler can view scenes as good- well, nearly as good- as even the beauty spots of Sydney but he never comes across anything half so repulsive as the dirty, smutty, horrible edifices on wheels which affright him in the day in Sydney and disturb his repose at night." The "Budget"

the workaday week.

There are the exceptions however. There are people who want to know more, who want to know precisely what the steam tram did or what occurred at the depot in earlier and later times. Indeed, advertising to earlier in this article, what it all means.

Seems to me we need a foot in both camps. We need a balanced impart of knowledge. Not too much, not too little. An interpretation given whereby the basics are stated but with other access available for greater in-depth knowledge. I think many museums give people too much to read. The author of a museum's scripts may think it important for folk to know every detail of an item but in reality, few people have the time to read more than the head and secondary line. They have limited time to visit. And really, is it that important for people to know such detail? I think a lot more basic comprehension could be imparted if information by "bullet point" for example, were to be given. Of course it won't suit all applications. Knowledge should be available for different levels of enquiry and by different formats. Most visitors will be satisfied by the "bullet point" level, others by more detail, perhaps available else where in the museum. Unfortunately, a lot of places serve information up wholesale in indigestible packages.

The principles expounded earlier by John White are sound. The important thing I think though, is to follow the old KISS principle. There is nothing wrong with a basic simple message. Don't bog people down in semantics and excessive detail. We shouldn't forget, entertainment is high on their priorities for a day out, not another day at the office reading interminable reports and e-mails!

At Valley Heights, better interpretation is an area we are beginning to venture to. There are challenges attached to it because of the complexity of what the buildings house. Despite the complexity, it is one we need to get to grips with.



The mode of dress of former times adds a human dimension to the era the steam tram belonged to.

“...most people are quite content to be lightly informed but mostly entertained.”



A perception of the steam tram from "Punch" magazine of Sydney. The speed of the trams (compared to former horse transport) and a spight of fatalities alarmed some editors into considering them purveyors of death.

continues: *"This is no doubt a little far fetched as, while the steam trams can certainly hardly be admired on aesthetic grounds, they have done their work on transporting a very heavy traffic with efficiency and punctuality. The time has undoubtedly arrived when they should give way to a more rapid, cleaner and lighter form of traction."* The "Budget" goes on to make a final jibe by saying (with much more verbiage than space permits) that with the coming of the electric system to Sydney, Melbournians will have nothing to fall back upon with which to compare and will probably as a consequence, decide to come an live in Sydney! Interesting how perceptions change. Today when we look at the steam



A photo of Queen Victoria taken c.1880. This is the usual regal pose we see of her.

When Victoria Hit the Track

Queen Victoria has been somewhat type-caste as being staid, stuffy and “not amused”. Much of the perceived ethos of the Victorian era can be attributed, not to her but to her husband, the Prince Albert. In some respects she was an unlikely pace setter. Her decision to have her 9th child (Princess Beatrice) with the aid of the

On June 13, 1842, there occurred a very important event in the history of railways. Queen Victoria, accompanied by Prince Albert, made her first journey by train. As mentioned, she was not the first royal personage to do so but was never-the-less, one of the earliest.

Having made her decision to make her first journey by rail, the railway company was notified of her decision. Before noon on June 13, 1842, the Royal Train was waiting at Slough station. The Queen arrived, examined the Royal coach, the line and made searching enquiries into the whole of the arrangements. Evidently satisfied, she entered her saloon and precisely at noon, the train started.

More than an hour before, Paddington station was the scene of great animation. A crimson carpet was laid from one end of the platform to the other. Elegantly dressed ladies—wives, daughters and friends of the railway company’s directors—were agog with excitement. A detachment of the 8th Royal Hussars arrived. At 12.25 p.m. the locomotive “Phlegethon” hauled the Royal train into Paddington.

The Queen Sets the Pace

The Queen was so pleased with her first experience of rail travel that on July 23, when she returned to Slough with Prince Albert, she had with her the 8 months old, Prince of Wales. Despite all, she never liked speed. The Hon. Alexander Gordon wrote from Osborne in 1850, “I am desired to intimate Her majesty’s wish that the speed of the Royal train should on no account be increased on any one part of the line in order to make up time lost by unforeseen delay at another, so that if unexpected delay does take place, no attempt is to be made to

regain the time by traveling faster than what has been agreed upon in the Time-bill you have sent me. This order has probably arisen from one of the directors telling Her Majesty last year that they had been driving the train at the rate of sixty miles an hour, a gratuitous piece of information, which, very naturally, alarmed Her Majesty, although it was probably incorrect. I have to request that you will communicate Her majesty’s wishes to the secretaries of the other rail-

ways concerned.”

It would probably have been from about this

time that Queen Victoria insisted on a speed limit of forty miles an hour for all her journeys by train.

First Long Distance Journey

Queen Victoria made her first long distance journey on September 28, 1848, after staying at Balmoral. It had been intended for her to go by sea, but the voyage had to be abandoned because of bad weather. At a few hours notice, the old Aberdeen Railway had a train ready for her at Montrose. The journey was made by the West Coast route, with two overnight stops at Perth and Crew. An ordinary first-class compartment-type carriage was used throughout, so that the journey must have been far from luxurious.

The *Railway Chronicle* of October 8, 1848 announced: “between London and Aberdeen there were no fewer than six railways associated with the London and North Western....When it is known that Her Majesty was conveyed over a distance of 500 miles, at a rate of 35 miles an hours, including stoppages, at a rate amounting to but not exceeding at any time fifty miles an hours over a country rising twice to an elevation of 1,000 ft. above the level of the sea, and descending to intermediate stations neatly to the level of the sea, and so conveyed without the slightest alarm or cause for danger, we may be permitted to say that the railways of England, under the present system of management, have reached an amount of perfection, regularity, and security unsurpassable and almost unhoped for.”

When Queen Victoria travelled to Scotland in 1850, all the London and North Western signalmen along the line were ordered to wear white gloves and salute the train as it passed. From the days of the Fenian threats, the lines were watched and patrolled with special care. A pilot engine was sent fifteen minutes ahead of the Royal train and no train was allowed to move until fifteen minutes after the Royal train had passed. All trains travelling in the opposite direction had to stop and shunting ceased on adjacent lines and sidings.

Had Never Seen a Railway Ticket

The Royal coaches used on the British railways have never been the property of the sovereign or the state. The use of the Royal trains has always been charged to the Royal Household account. It is said that for many years, until Mr. Disraeli accidentally dropped a railway ticket on the carpet at Balmoral, the Queen had no idea of the use or appearance of one.

At the same time, hearing something of the elaborate safeguards always taken in working the Royal train, she expressed the wish that equal care should



The day saloon of the LNW Royal train, featuring gilt and varying shades of blue furnishings.

be taken of all her subjects when travelling by rail. Unfortunately, this would have completely disorganized the country's railway traffic.

When Sir William Harcourt was Home Secretary in the 1880's, he told a friend that Queen Victoria spent no less than £5,000 on a return journey from London to Balmoral. The cost was of course, the result of having to post watchmen at every 200 yards along the line. Allowing for eight men to the mile, about 4,500 additional men were required for patrol duties. Queen Victoria usually spent about £10,000 a year on railway travel. This would be the equivalent of millions today.

"Shaking Like the Devil"

After the death of Prince Albert, the Queen usually travelled North by the West Coast route. For these journeys, in 1869, the London and North Western built a very famous pair of six-wheeled royal saloon carriages. These were later united on one long twelve-wheeled frame. One of these coaches was for daylight travel and the other contained a bedroom and dresser's compartment. At the far end of the day saloon was a sort of cubby-hole for the sergeant's footman in attendance on the Queen. Her favourite manservant, John Brown, used to travel in this, acting as Her Majesty's somewhat rough mouthpiece if anything went wrong. One night at Wigan, he informed G.P. Neale, the LNWR Superintendent, the Queen said the carriage "was shaking like the devil".

A Royal Command

The Queen was emphatically opposed to having her travelling and domestic habits altered in any way. There was trouble once when gas lighting was substituted for the old oil pots. The latter had to be restored. Indeed, until it was most respectfully pointed out that a major structural alteration could not be carried out on the spur of the moment, Her Majesty commanded the immediate restoration of the old lamps. Electric reading lamps were installed in the old North Western royal saloon at or about the time of rebuilding. The Queen did not care for them and

the oil lamps had to be retained as well. Likewise the candles.

Those candles once caused a terrible to-do at Beattock on a journey from Balmoral to Windsor. The Queen wished to read, the evening shadows were falling and by some appalling oversight, the requisite were neither in their sockets nor anywhere to be found. One can picture the group of worried officers beside the royal saloon where a very exalted personage waited in chilly dignity for more light. Someone suggested telegraphing for candles to be ready at Carlisle. John Brown, the Queen's footman, promptly announced: "The Queen says the train shanna stir a fut till the lamps are put in!" It was done somehow. Possibly Richard Bore, the designer of the royal saloon coaches, who was on the train and immediately responsible, commandeered the candles from the carriage lamps of the omnibus that plied between Beattock and Moffat.

The Queen's Fastest Journey

Queen Victoria died at Osborne on January 22, 1901. The royal coffin was taken from Gosport (London & South Western Railway) to Victoria (London, Brighton & South Coast Railway) on February 1. Engines were changed and the train reversed to Farnham. This was the fastest journey ever made with Queen Victoria. In her lifetime she was most strongly opposed to anything resembling high speed but the royal funeral train on the Brighton line exceeded 80 m.p.h!

(Taken from the Pleasant Point Gazette, Vol 37, Issue 4. Originally appeared in the NZ Railways Staff Bulletin—May-June 1954)



Not the usual depiction of the Queen. She did have a sense of humour and is said to have had a delightful laugh.



Another view of the interior of the Royal Saloon car. This time, Prunella Scales is depicted as H.M. as part of a promotion to raise funds for the restoration of the carriage. It is understood the carriage was sealed after this event to prevent deterioration.

Report on RHA Annual Meeting and ITSRR Workshop

Peter Stock and Bruce Irwin attended the Annual Meeting of Rail Heritage Australia on Saturday May 6. The society is affiliated with that body. The meeting was chaired by David Hill with the agenda being uneventful. Some highlights were the progress being made by the association in the area of Public Risk insurance and their input into the preservation of the state's railway heritage. Concern was expressed about the future of the Eveleigh Workshop area with redevelopment being on the agenda. David and his team, are making themselves heard in higher places and are having influence in decision making, the like of which would be thoroughly inconsequential if rail organizations acted individually.

After the meeting, the floor was taken by representatives of ITSRR who brought all participating rail

groups up to date on several matters. These included the impact on heritage railways of national legislation, Safety Management Systems guidance material, ITSRR audit processes, RSW health assessments (problems and solutions) and Emergency planning (some practical advice on updating disaster plans). Quite a wad of guideline material was handed out with the expectation that groups will review their Safety Management Systems, co-relate and update them as necessary in accordance with the national guidelines. Just when you think you might be just getting on top of the paper work, along comes another revision. The administrative burden for all heritage operators continues to grow. Unfortunately for a lot of operators, the number of persons willing, or for that matter capable of doing the task, appears to be diminishing.



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enriching the future”**

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The museum is located in Tusculum Road, Valley Heights. Ample parking is available. A train service is available to Springwood. Valley Heights station is accessible for museum visitors but you must walk around to the Tusculum Road entrance and not attempt to short-cut across the tracks.

The museum is open between 10 and 4 on the 1st and 3rd Sundays of the month. Trike rides on the 1st Sunday, steam tram rides on the 3rd Sunday only.

Last but not least...

Numbers Painted on Motor and Trailer

As mentioned in the works report, the numbers have been painted on the motor and our trailer car. Member, Darren Stock did the job. The gold paint with black trim looks resplendent and certainly sets the car off. Thank you Darren.

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Gift of Display Cabinets

The National Museum in Canberra recently gifted to the VHLDM a variety of display cabinets. Twelve vertical 10 foot x 3 feet square cabinets and six timber units were among the gift. It was decided that the museum would take all of those on offer. A safari to Canberra with two trucks took place on Friday, May 12. Craig Connelly accompanied the team

on behalf of our society. The cabinets were brought back to the museum where unloading took place. On the following Saturday the cabinets were temporarily stored pending completion of the Small Exhibits Room.

The cabinets will be a great asset to both the museum and the society for they will provide first class display facilities that will enhance interpretation of various aspects of rail and tramway history.

Congratulations to VHLDM on picking up on the National Museum’s offer and for all the work that went on behind the scenes.

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Great Results from Work for the Dole Scheme

Congratulations to VHLDM in



Works Report: 103A: Numbers painted. **93B:** Numbers painted. One set of doors installed. **1022:** Two axle boxes and a trunion bearing white-metalled. Fitting commenced of smoke box yoke support. **Other:** Assist in cartage of display cases from Canberra.

Photo Gallery of Recent Activities



(Above) Member, Darren Stock exercises his sign-writing skills as he carefully lines-out “103A” on the motor. Note his reflection on 103A’s paint work. (Photo courtesy, Peter Stock)



The road bed prepared for re-sleeping. The cross-over has already been re-timbered. Heavy and tiring work as most in the rail heritage business would know. (Photo courtesy, Bruce Irwin)



Kids and adults are fascinated with the Sheffield trolley. Here, David Lewis shows the gearing to some young enthusiasts.



Two of the timber display cases gifted to the museum.

the ballast removal etc. most work is still done with the “Armstrong” levers. Other track-work and maintenance is contemplated before the programme expires. Hats off to Ted Dickson for a superb job. The society will be a grateful beneficiary of much of the hard work.

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Gift of Old Documents

The society has recently been the recipient of a gift of some very old documentation (c.1880) regarding, (among other things) the tendering for steam tram trailers and the acquisition of the second batch of motors from USA. More information next issue.

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picking up the initiative to gain a “Work for the Dole” programme for the museum. The programme has been underway for some weeks now and is due to expire in September. After a tentative start, the team has consolidated into quite a competent work force. Ted Dickson (duel Museum and Society member) has led the team. It is quite an onerous position for quite apart from heading the work team there is a lot of administrative work to be taken care of, including a budget line. This is not to mention the lengthy negotiations etc. that took place leading up to acceptance of the museum as a suitable programme. So what have they been doing? The cross-over between the coal road and the road on which the railcars are stored has been renovated with most timbers being re-