Risborough and District
Model Railway Club

Jan-Mar 2022 Winter

FOOTPLATE

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WELCOME

Merry Christmas and a Happy New Year to all members and their families. After what seemed a long period of no meetings we are now having regular meetings in the Church Hall. So far, space has been OK for general modelling. Our layouts are in store so have not been worked on. However we have a plan to get a couple of the Aylesbury boards out and start some Saturday meetings. We will also arrange further test track nights.

So, Fridays are a general modelling night and I have seen a wide variety of subjects being modelled. Different scales/gauges, rolling stock and buildings. And of course we need the social contact so we don't go completely nutty in these awkward times. Due to the Covid rules changing we now need to wear masks in the hall unless eating or drinking.

On 10th Dec we had our Christmas dinner at the Peacock in Henton. 30 of us this year and a great evening get together. I expect we will book there for next year as well.

In this edition we have a couple of articles showing what can be achieved with slow but detailed techniques on thatching and stone walling. I think the results in both case are really good and well worth the time spent.

Paul

From the Internet

Amazing model railway layout: Return to Llanidris
https://www.youtube.com/watch?v=C35ggvIpoPk

Create an AMAZING Diorama with Moving Cars & Bicycles – Realistic Scenery Vol.30
https://www.youtube.com/watch?v=_nucQujwkf0

One of Germany's most extraordinary HO Scale Model Railroad Layouts
https://www.youtube.com/watch?v=mZHNdVXrOQ8

An update about progress with the FARSAP signalling film archive after a tricky past 20 months
https://www.nrmfriends.org.uk/post/farsap-still-growing

Lucie - Cockerill steam tram type IV Number 8
https://www.youtube.com/watch?v=PFtnFgeW1Fo

Interesting footage of the German narrow gauge Plettenberger Kleinbahn
https://www.youtube.com/watch?v=PXdYuh1tWyw

Southampton Dockside & Railway - 1958
https://www.youtube.com/watch?v=-Wzb9dJxtHY

Mit Nostalgiezugreisen Volles Rohr durch Thüringen am 30.10.2021
https://www.youtube.com/watch?v=-4j4dfyPlzc

Horse shunting at Newmarket in 1960s
https://www.facebook.com/OldNewmarket/videos/1004872162944547

Bluebell Railway - 'Santa Specials' and 'SteamLights' 26-27/11/2021
https://www.youtube.com/watch?v=ogtmiKpmrDc

Front cover: Ken's finished cottage. Photo by Ken.

PETITE PROPERTY KIT
THE BLACKSMITH ARMS 4mm

Part one – The Main Building

I had had the above for some while and thought it was time to get on and construct it. However, I decided that the building was to become a cottage and have a thatched roof instead of tiles.

The model comes already laser cut in 2.5mm MDF and 0.8mm card. All parts were nicely cut without any cleaning preparation work needed. I used PVA glue for the main structure and used masking tape to hold walls and floor together. The chimney stacks are of a 3-layer construction. The window glass comes as a printed plastic sheet. I also decided to put lighting in 3 rooms, a flickering fire with a mantlepiece and a smoke generator in the larger chimney. The hole for the smoke generator was drilled from above and bottom of chimney stack with a 7mm drill. This part of the work had to be at a slow and careful pace and I used the club's pillar drill to do this because it gave me a more accurate and vertical hole. In the base of the chimney stack, I cut out an opening for the fire and put a fire surround to the chimney breast.

Once the chimney was completed it was time to construct the roof with 3 dormer windows in the roof. On the dormers I modified the sides slightly and put to one side to dry. The roof is a removeable one for easy access to the

cottage's internal space.

The kit came with a glue-on timber framework which I omitted at this stage. On the model it is either paper or whitewashed panels then woodwork glued on over the top. However, I decided to put patterned brickwork between the timber framing because I thought it would add more character. This is where the fun and games began. For the different brick bonds, I used 0.5mm Rowmark on 100mm square sheets which had to be laser cut. Paul kindly sorted this out for me on his visits to James' house. In the meantime, I used some of Slaters embossed Plastikard sheets. These sheets did not give such a clean defined brick course so once I received the laser cut sheets from Paul, I abraded the surfaces and cleaned with meths. All sheets were spray primed and coloured as needed. On the Plastikard sheets the mortar joints did not come out as good as I wanted but I left them as they were. I think this adds character to the model. The laser cut inlays have a more defined mortar joint to each course, and all the inlays were superglued to the apertures.

Each of the timber framework apertures was scored around with a sharp craft knife. This gave a tighter fit within each aperture. Each of the brick inserts were either numbered or lettered to correspond with the framework apertures. I did a sketch of the frame overlays and in the openings wrote corresponding numbers and letters. This aided me to locate the correct panel to each aperture. The bottom row of panels was cut from plain Plastikard and also numbered or lettered. These panels were then whitewashed, and a light weathering added.

Each of the brick bond inserts were weathered, and mortar joints defined with varying shades of colour.

The timber framework was given a light coat of oak shade and a darker shade to mimic the grain. Once all the framework had dried, PVA was used to glue it to the external walls. The framework came out as a good fit to the external wall facings.

The small end extension I have covered with laser cut roof tiles and Jennifer helped me with this. Originally the roof was made of 1mm thick card but with handling the corners got damaged and so I replaced it with 0.5mm plastic and the rows of tiles stuck to this with no problems. I then weathered the roof tiles.
The 2 external doors have laser cut moulding features and I then fitted those to the building and the painting process was the same as the framework.

Part two – The Thatched Roof

The next stage of the construction was the thatched roof. At one of the Friday club meetings I had mentioned to Paul about thatching (I had never done this before) and he was able to lend me a book about model thatching and I also acquired another one. I thoroughly read through both books and then it was time to start this stage.

Firstly, I tried coconut fibre but this was too coarse and made a hell of a mess on the table. Also, the coconut fibre did not come out in straight bunches as required so I ditched this idea. I pulled it apart and put in the garden for our feathered friends to use as nesting material!! The following day was a modelling Saturday, so I needed something to replace the coconut fibre. One of the other materials that had been mentioned in both books was plumbers' hemp, and this was something I had plenty of, a carrier bag full. I took out a large hank of the hemp and straightened it out as best I could. The next step was to cut hanks of around 150mm in length and wrap in newspaper. This was to straighten out the hemp over a period of a few days and wrapping the newspaper around it did the trick. Plumbers' hemp is a much better material to work with when cutting and no mess. You must have 2 good pairs of scissors

(one straight and one curved) for the job. I cut several bundles of hemp to about 25-40mm in length and these were put to one side ready for the next stage. I also made up a 50:50 mix of PVA glue.

The shorter lengths of hemp were the first to be used and a 25mm bundle was divided up into 5mm bundles and put to one side. Each bundle was trimmed to give the ends a clean edge. Approximately 40 of these bundles were made altogether. When all was ready the bundles were rolled up as tight as possible and ends trimmed if needed and then one end dipped in the PVA mix. These small bundles were set aside to dry for about 4 hours. Once the ends were dry enough the small hemp bundles were squeezed together with a pair of large pliers to make the ends as flat as possible. Some of the bundle ends were not quite dry but this makes it easier to flatten out with the pliers. Some batches I left to dry for too long and they were harder to squeeze flat. All the bundles were then left to dry out fully before the next stage.

My next step was to mark out straight grid lines on the roof surfaces. The lines were marked at 6mm spaces and slightly closer together at the ridge. The thatching bundles were then fixed to the roof with a hot glue gun starting at the eaves along the first marked line using 25mm bundle lengths. These need to have overhang for eventually they will need to be trimmed. When the first row of thatching was applied it looked like my untidy eyebrows (especially around the dormers)!!! The following 2 rows are 30mm in length and then 3 rows of 35mm length and finishing the last 2 rows with 25mm (lengths are approximate but longer rather than shorter is preferable). The 40mm lengths were used around the dormer windows. All the rows were the same on the opposite side of the roof. The roof was put to one side to completely dry out.

The roof is a weighty item on its own now the thatching's complete. The next

step was to make up a test ridge for laser cutting. The first ridge was made up using 20mm wide card scored along the centre and folded to roof angle. Lengths of 40mm hemp was glued over the card and left to dry. This ridge was for the laser cut test piece. I drew out a pattern to scale and handed this and the completed ridge over to James for laser cutting. When James handed me the ridge it hadn't come out quite right, so Mark 2 had to be made in 0.50mm Plastikard but I extended the ends past the ridge thatching by 25mm. This gave James a better datum to work from each end. The following Friday James handed me a perfectly laser cut ridge thatching which is a really good feature to the cottage. The next step was to add the ligger feature to the ridge. The ligger feature was fixed with PVA glue to the surface of the hemp. The ridge was put to one side and left to dry. Once dry the completed ridge was glued with neat PVA to the roof. The gable ends were the last to be thatched and this was done

using scallop design. The liggers also continued round the ridge scallops. Weathering to the thatch was applied to the main roof leaving the ridge as a new repair feature.

Part three – Chimney Stacks and Chimney Top Features

The chimney pots came from Dart Castings and the main chimney stack pots I drilled holes through. The pots were fixed with super glue to the brickwork stepping which I built up from 1 and 1.5mm Plastruct and faced with laser cut brickwork. The main chimney and pots can be removed to apply a couple of drops of smoke oil.

The little extension chimney stack top was made from 1mm card and the pot glued to top of the card. To finish the chimney tops off I haunched around base of chimney pots.

The final job was to weather the above features. Both chimney stacks have angled parts which I have stuck roof tiles on. On the larger lower part of both stacks I have glued a lead feature.

Part four – Internal Space

I have divided the internal space into a ground floor and first floor and split both areas into rooms. I then fitted LED lighting to 3 rooms. Also, the flickering fire feature has 3 micro colour LEDs. I purchased a kit for the flickering fire which only came with 2 LEDs but these were quite large. I added an extra LED and that gave me yellow, orange and red. The red LED had a higher resistor added to make the illumination slightly duller. The orange and yellow flicker but red is on constantly. At the moment they work off batteries but once the cottage is installed on my layout, they will work off the appropriate power supply.

The smoke generator will work off a 15v battery when installed.

Overall, the build has taken me about 45-50 hours and I am pleased with the outcome.
Thanks to Paul, James and Jennifer for their help.

Ken

SR Bogie Hopper

The bogie hopper construction continues. The PRMRP kit is now done. It was supplied originally with BR style bogies, but I've modified the kit to represent the SR version built at Ashford in 47. I needed the AAR bogies which I got from J & M Hughes. There are two more hoppers to finish.

James

Laser Cutting Materials

In stock we have:

0.5, 0.75, 1, 1.5 & 3.2mm white plastic (Rowmark) with some 1.5 & 3.2mm in black. Sheets are 1220 by 610mm.

Clear acrylic in 0.5 & 1mm. Sheet sizes vary but some are 1000 by 1000mm.

MDF in: 1.5, 2, 3.2, 4 & 6mm, sheet sizes are 1220 by 600mm

The max. size the cutter takes is about 350 by 450mm. The larger sheets will be cut down to approx. A3 or A4 and we will calculate the prices.

Dry Stone Walling

A few years ago, there was an article in the S4 Society's newsletter by someone who'd used tile grout to model Cotswold dry stone walls. The Cotswolds are limestone country while my modelling interests focus on the northern half of Mid Wales, where slate dominates, but the method used appeared to be quite versatile, so I thought I'd give it a go to see how I got on.

My first attempt used just tile grout mixed with that well-established modellers friend, DIY store test pots of emulsion paint. I mixed the two thoroughly then spread it out fairly thinly (for slate in 4mm scale my target thickness was 1.5mm +/- .5mm) on a sheet of kitchen foil and left it to dry. Once it had dried, I broke it up by flexing and crumpling the foil until I'd got a 4mm scale quarry then I set to work with tweezers and PVA glue to build a wall more or less the same way a real dry-stone waller builds a full-size wall. That was fairly successful, but I found the mix had dried so crumbly and fragile it tended to shatter no matter how careful I was with the tweezers. The result featured in the collapsed wall that formed part of the mini diorama I submitted for the pandemic modelling challenge.

The second attempt had a generous dollop of PVA glue added to the mix. This took a long time to dry. After 48 hours it was the consistency of half-chewed toffee and while it was just about useable in that state it was a lot better if left

for a further 24 hours, by which time it had hardened enough to snap cleanly. It was far less prone to disintegrating than the first attempt and much easier to use with similarly improved results.

I did try a third variant, using Mod Podge instead of PVA, but that never got beyond the half-chewed toffee stage no matter how long I left it and won't be tried again.

I mixed enough to cover about a square foot at a time but only used between half and two-thirds of each batch, with thickness, shape or disintegration being the usual reasons for rejecting the rest. That meant even a short stretch of wall needed more than one batch mixing and another problem I had was colour variation between batches. Some variation is good, obviously, and I knew it would get lighter as it dried so mixed accordingly, but even so I was caught out more than once by how inconsistent the colours of each batch became when dry. If you try this, be prepared to experiment and resign yourself to an anaemic failure or two.

The biggest problem I had, however, was the time it all took. Never mind how long it took for each batch to dry, the actual building of the wall was *extremely* tedious! The wall to the left of the gateway was as close to scale as I could get it and took about an hour and a half per inch to build!

In the hope of speeding things up, I cut a few corners when building the longer wall on the right of the gateway. In places where I thought I could get away with it I was far less fussy when it came to rejecting 'slates' for being too pale and/or thicker and/or longer than plausible, yet despite that corner-cutting, construction time was only reduced to about an hour and a quarter per inch. If I

get around to hiding the shortcuts behind banks of nettles, carpets of moss and skims of lichen I suspect even that negligible time saving will have been lost! Never mind. I am pleased with the results and will undoubtedly use the same method again in future.

Incidentally, the 'mud' in the gateway was made using a mix that was very similar to that used for the walls – the only difference of any significance being the addition of fine sieved earth in roughly the same quantity as the grout. I have to admit that this, my first attempt, dried rather paler than intended (again!) and lacks the unwholesome glisten of the thick gloop found in Welsh upland farmyards, but I'm sure I can correct those problems with the addition of some varnish to the mix when I try again.

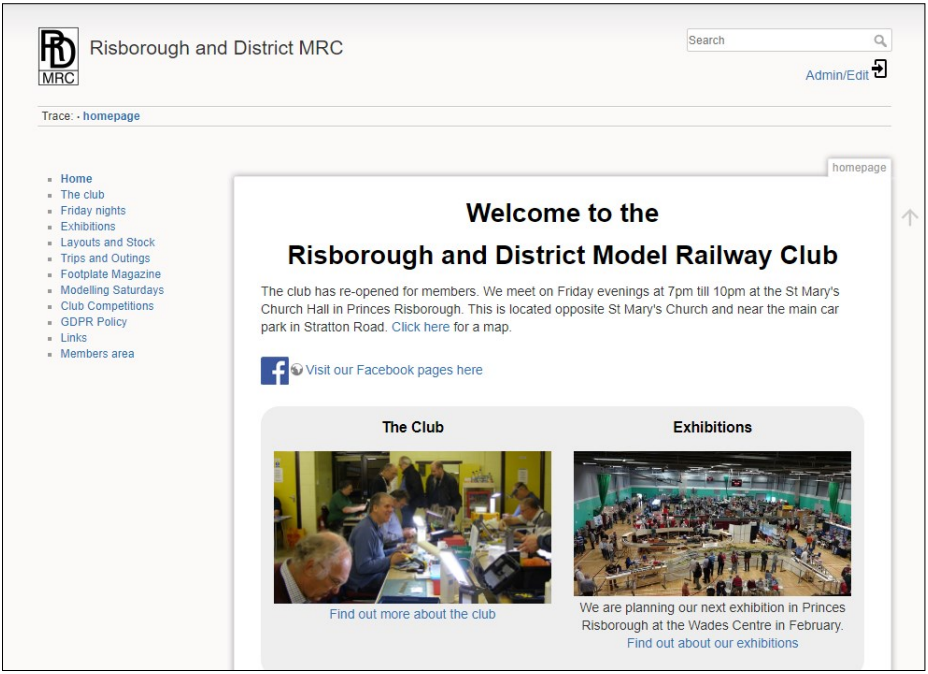
Mike Morley

The Club's New Website

As many of you would be aware, Ant Mead used to maintain our website, but sadly with his passing that job has been difficult to do, having fallen to Mick Moignard and I. The site had grown and needed regular updating. It was also written in old fashioned technology, using frames and pure HTML. Frames are now frowned on.

I've been working on new website components for the Gauge O Guild and introduced a wiki platform there for information held by the guild which would be useful for members. It has also been used for the Guild's new virtual shows, both in March 21 and November 21. Having established the benefit of the wiki platform for virtual shows, I felt that it would also be useful as a basis for the new website for the club. We trialled it in our own Virtual Railex back in May. There are many significant benefits. The way the wiki works is very simple. You create pages using a simple syntax and upload pictures into your pages in a simple way. Many people can work on the wiki at the same time. Expanding it is easy. You do not need any programming skills to be able to contribute to the website.

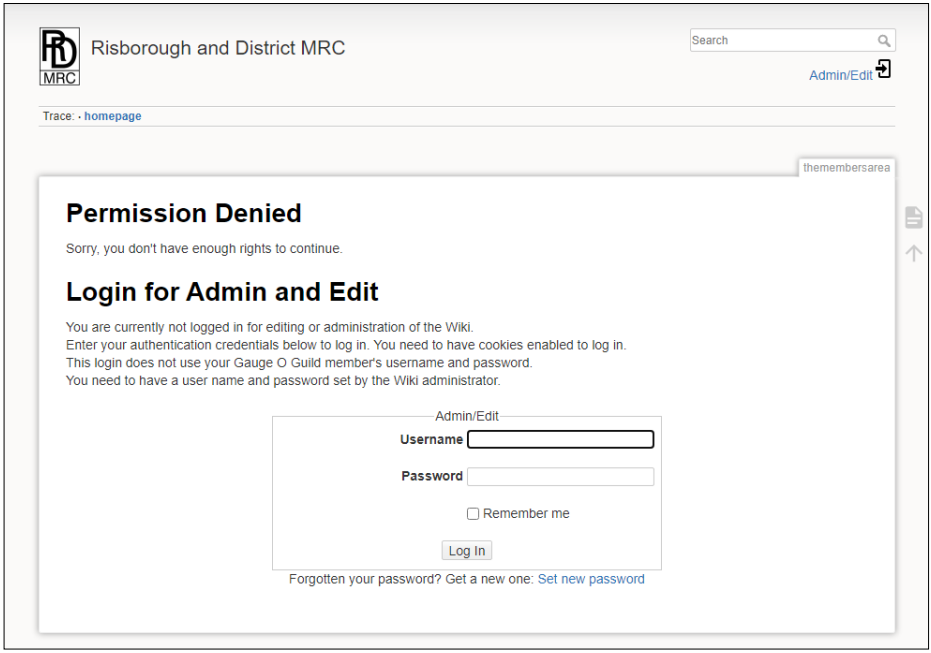
The wiki uses free to download code called dokuwiki which is very popular in the web. About a third of all wikis use it as a basis. It is written in PHP which



is a standard web programming language so is supported by all web hosting companies. There are also many extra facilities you can add to the wiki later to add extra functionality.

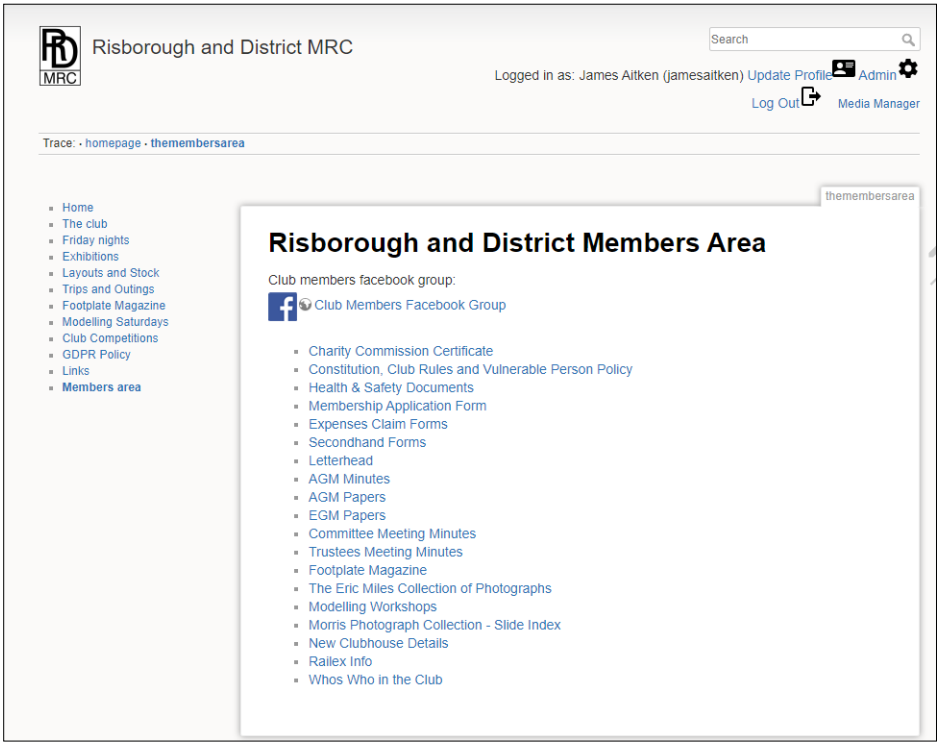
Having decided to use the wiki as the basis for our new website, I enlisted the help of a few of our members. Some, like John Hipwell and Roger Noble, had worked on virtual Railex in May, and John has also done a lot of work with the Gauge O Guild working on their virtual shows. Other members have also helped put the pages in, and as I said, there were a lot.

The new website is now live at www.rdmrc.org.uk. There is a menu down the left-hand side of the page, and each links to pages on the main window. The members' area requires a login.



This will be unique for each member consisting of their name in lower case and with no spaces, and a password which you can set yourself. I will provide an initial password. If you'd like access to the members' area, please email me at treasurer@rdmrc.org.uk and I'll add you as a user.

This is another benefit of the wiki format. The login and access control are standard. Each user can be given multiple roles. So, I am an administrator, as is Mick. Other members are simply members and can see the members' area. Other members have been given edit rights and can edit pages. I'd be very



happy for members of the club to contribute towards the website, especially if you have a specific area of interest. For example, if you wanted to update and maintain pages about your own layout for example, then I can give you the ability to do that.

James Aitken

Articles for Publication in Footplate

Articles can be on any subject including, model reviews or construction, places you have visited, your own layout etc. and should be sent at least 1 month before publication dates, i.e. beginning of March, June, September and December for publication in April, July, October and January. Plain text, no formatting, photos as high a resolution as possible.

Amersham 6” scale train

I stumbled upon a reference to this piece of 6" to the foot modelling whilst doing a web search some weeks ago and finding myself in Amersham on a Sunday went to inspect it. It's a very impressive piece of work, I cannot vouch for the materials used and in what combination, but the workmanship and finish is stunning. I'm sure rivet counters amongst you will note the absence of brake and heating pipes on the loco buffer beam (I believe the Met was a Westinghouse line?) but otherwise it is very much the immortal No 1 in all her glory.

The coaches are 1892 Jubilee stock, No 353 of Steam on the Met fame and normally resident on the Kent and East Sussex, and brake end 355. No interior detail unfortunately, or in the loco cab, but still a very heartening sight. Of course, David Lane has reproduced the grounded body of one these vehicles, 212, for Aylesbury Town loco shed yard.

Apparently, according to the Amersham Town Council website this is a joint venture between them and 1st Chesham Bois Scouts, and some 2 years in the making. Tantalisingly, as stated above, there is no reference to the materials used or whether they worked from plans or laser scanned Nos 1 and 353 in true Hornby style! No 1's bogie wheels are signed with the fleur-de-lis Scout emblem in true Neasden paint shop style.

Indeed web content on this is frustratingly sparse, the town Council website, a story in Bucks Free Press entitled "Huge Metropolitan train appears" and, all the way from Aussie, an entry in railpage.com, tho' I can't view the photos on this. There is also a 4 min video on You Tube by Henry's Adventures.

A marvellous model steam train has appeared in Amersham

Half size Metropolitan train at Amersham

Intelligent search from Bing makes it easier to quickly find what you're looking for and rewards you.

Huge Metropolitan Railway steam train replica appears in town centre Bucks Free Press

A "tired" grass verge in Amersham has been overhauled - with an impressive replica of a Metropolitan Railway train now standing proudly on it. Many residents have been wondering why train tracks had appeared on the grass verge at Oakfield Corner across the road from NatWest bank in recent weeks …

Metropolitan No.1 Train - Amersham Town Council

The planting and pathway surrounding the Metropolitan No.1 train has now been complete, and fencing removed. We hope you enjoy the display!

Peter

Model Railway Signalling – Part 4

Junction stations are possibly the most popular freestyle layout. They are also the most varied and offer an interesting mixture of main line and branch traffic. This variety also makes them more complex to signal.

12. Basic Junctions

In this note I will look at a twin track main line dividing to serve two different destinations. The traffic pattern is the determining factor when planning the signalling and this simple junction will give us a basis for looking at more complex variations. An illustration of how changing traffic needs can affect a junction can be seen in the history of Bridge of Dun Junction ("The Signalling Record, 202, summer 2021"). S-R-S members Graham Roberts and Robert Dey set out its history from the opening of the line in 1848 until it moved to heritage operation in 1993. At its peak, the Caledonian Railway used two signal boxes with 24 running signals to manage the junction.

13. Junction Pointwork

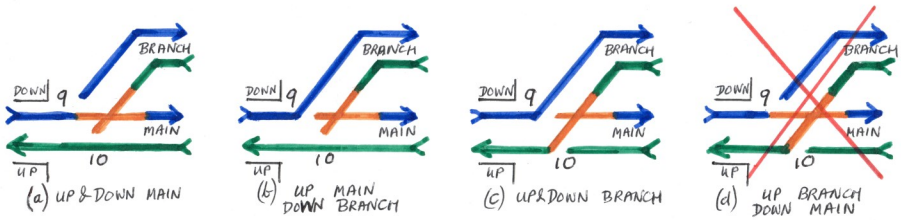


FIGURE 9 JUNCTION SETTINGS

Before turning to the signal placing there are some issues around the modelling of the point-work and its operation to be addressed. Figure 9 shows the four different ways the points can be set for the junction. As before, the up and down tracks are shown in green and blue. The diamond crossing is shown in orange because it carries both up and down traffic at different times. This is the critical part of the junction that needs protecting. In the first three diagrams the points are set for (a) down main traffic; (b) no traffic; and (c) up branch traffic over the diamond. The last diagram (d) shows the points set for both down main and up branch traffic over the diamond! If a signal is passed at danger for some reason, one train can end up stopped across the diamond leading to a collision. The levers controlling the points are mechanically linked (interlocked) to prevent them being set as shown in figure 9(d). If operated correctly, points on a model should always move through setting (b) to get between settings (a) and (c).

Another aspect of operation which might be reflected in a model layout is the sequence of signalling actions. For every set of points there is a "normal" position. When a train is approaching, points move to the required route and then signals are cleared. After it has passed, the signals are replaced at danger (or caution) and then points return to their normal setting. The obvious normal setting is figure 9(a) with the routes set for main line traffic.

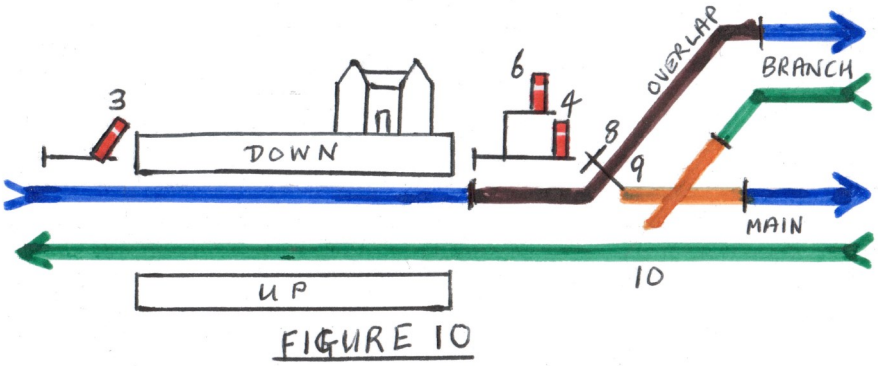


FIGURE 10

However, a significant number of British junctions adopt figure 9(b) as their normal setting. To see why this can be an advantage, consider figure 10. The signaller has accepted a down train and cleared the home signal (3) for it to run into the platform. Although both platform starters (4 and 6) are still at danger the signaller must maintain a clear one-quarter mile overlap beyond these signals. This overlap is shown as brown track in figure 10. With the down point (9) set to the branch, all up routes are available without fouling this safety zone. Even if the home signal 3 were to be maintained at danger, the overlap will extend over the point work for the junction unless the junction has platforms that are over one-quarter of a mile long.

Once a train has been accepted the overlap cannot be changed. The train must come to a stop in the platform and signal 3 set to danger before point 9 can be reversed. For a main line down train not scheduled to stop at the junction this is a disadvantage. For a down through train point 9 must be reversed before it is accepted (i.e. can leave the previous signal box). In this configuration (9a) up branch traffic cannot be accepted. The balance between up branch and down main through traffic determines which setting would be normal for the junction.

14. Facing Point Locks

Figure 10 shows a dagger (8) through the line next to the down point (9). This

indicates that the point has a facing point lock which could affect how the point detail is represented on a model.

A facing point is one where traffic moves from the stem of the Y to one or other of the branches. The vibration as axles pass over the point can cause the blades to shift and leave the following sets of wheels on the diverging stock rails. The rear part of the train inevitably derails and on passenger routes a facing point lock is mandatory to prevent such accidents. Locks are not necessary on trailing points where movement is towards the stem of the Y. In this direction the wheel flanges push the point blades back into place.

A point lock consists of a bolt which goes through the stretcher bar between the point blades. When engaged with one of the two holes in the bar, it pins the blades in place. If you ever visit Chinnor Station look towards the yard as you cross to the platform. The steel casing protecting the locking mechanism is clearly visible between the point blades. A dummy casing could be added to a model but needs to avoid tripping any decoupling mechanism. Also, if a model shows point rodding, two linkages are necessary for a facing point lock: one to operate the bolt (8) and one to move the point blades (9).

15. Running Signals

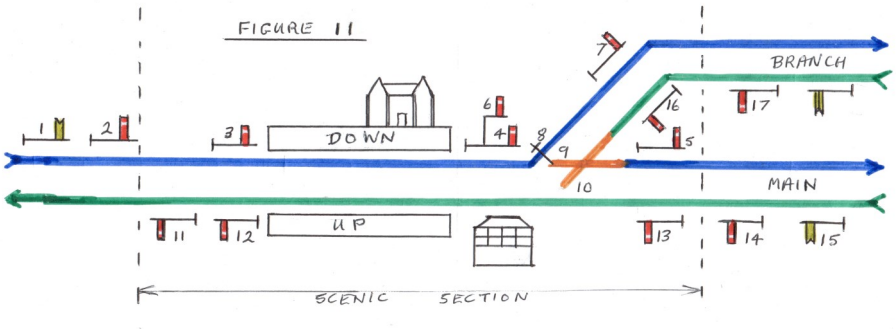


Figure 11 shows the junction with all possible on and off scene signal positions! For reference they are numbered as they might be for a manual signal box. The decisions on which ones a model needs follow the same issues of protecting sidings and crossovers discussed in part 2 of these notes. However, the junction will create additional issues around the signals on each of the four routes.

Starting with down main traffic this is covered by signals 1 to 5. Placement of signals 1 to 3 (distant to down home) is unchanged. The placement of the starters (4 and 5) needs to span the junction points and diamond as well as any other point work on the down side of the station. As at a terminus (part 3) the

advance starter (5) is useful to isolate the next block from other movements over the junction.

Turning to down branch traffic, this is controlled by signals 2, 3, 6 and 7. The starter 6 alongside 4 is essential to indicate which route has been set for the departing down train. The distant (1) does not clear for branch traffic because in most cases branch traffic must slow down to take the diverging pointwork. Use of a splitting distant (Figure 12) can only be justified where through branch trains are permitted take the diverging pointwork at significant speed. The case for an advance starter (7) is weaker, especially when the branch traffic is light or the block to the next box is short.

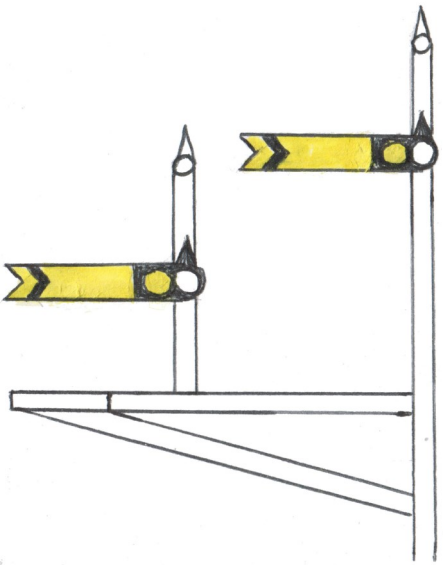


FIGURE 12

Up main traffic is controlled by signals 15 to 11. The only additional issue to be considered for this route is the use of an outer home (14). If present it allows up main traffic to be accepted when the junction is blocked by setting the route for up branch traffic. Where the main line is busy or the block is long this reduces delays at the station further down the line.

Finally up branch traffic is controlled by signals 17, 16, 12 and 11. In this case the distant is fixed because all up branch traffic must slow down through the diamond and pointwork. Once again the case for an outer home (17) depends on the traffic level and the value in being able to accept up branch traffic when the junction is blocked.

Up trains arriving at the junction need not continue as two independent trains. Where multiple units are in use they may be coupled up to continue as a single train. However, if this is to happen one or both of the up home signals (13 and 16) will need a calling on subsidiary signal arm to allow the second unit to enter an occupied platform.

If blocks to any of the adjacent boxes are short, say three-quarters of a mile or less, the remote box's distant may be present in the scenic section. If this is the case it will be present as a distant arm under the relevant starter. It can also be

repeated under both a starter and advance starter but should not appear on a separate signal post. A model can only justify an independent distant for a remote box at the end of a long scenic section after the last starter signal.

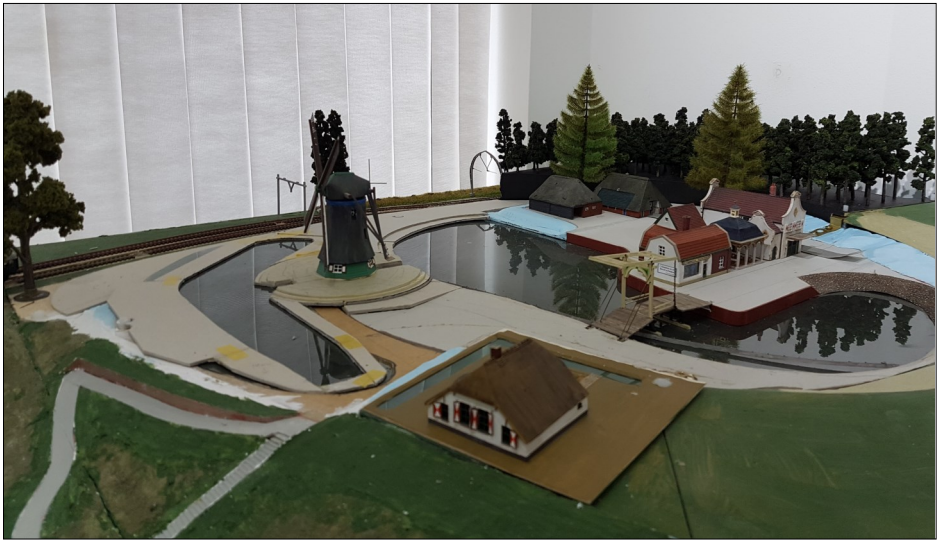
In operation, a distant under a stop signal should only show clear when the stop signal is clear. In British signalling practice it is described as a "slotted" signal. This is a mechanical device on the signal post that only allows the distant arm to move to clear when both signallers have pulled the relevant lever. What you would expect to see is the stop arm clear when the next box accepts the train. The distant would clear later, after the signaller two boxes away accepts the train. Then when the train passes both arms would return to danger/caution as the local signaller replaces the starter.

Having established a basic signal layout for a junction my next note will explore variations.

Tony

Dutch Landscape Progress

You will have seen the little building I have been making at the club or on Facebook or in Footplate. Here are some photos of the scene coming together. This area of the layout is based on Arnhem Open Air Museum but a much smaller area.




J. Kluessen en zn. Brood en Banket

Wheeltapper 2021

This year Wheeltapper was part of our Virtual Railex Show. Finally Mick has his Trophy.

Club Diary
2022

Many shows are still being cancelled , but some are still listed as going ahead at present but this may change at short notice.

January	8	Marlow, Maidenhead & District MRC, Cox Green Community Centre, 51 High Field Lane, Maidenhead SL6 3AX
	30	NMRA Winter meet, Stokenchurch Community Centre, HP14 3RX
February	**18**	**Risex setup**
	19	**Risex at the Community Centre**
March	19-20	Warners Exhibitions**,** Alexandra Palace, Alexandra Palace Way, London N22 7AY
April	16-18	York Model Railway Show, Knavesmire Suite, The Racecourse, Knavesmire Road, York YO23 1EX
	23 `	De Havilland Model Railway Society, Methodist Church, Ludwick Way, Welwyn Garden City AL7 3PN
May	8	Association of Larger Scale Railway Modellers Wycombe Leisure Centre, Handy Cross, High Wycombe HP11 1UP
June	11	Marlow, Maidenhead & District M.R.C. Knowl Hill Village Hall, The Terrace, Knowl Hill, Reading RG10 9XB
	24	**Railex setup**
	25-26	**Railex, Stoke Mandeville Stadium**
July	2	Beaconsfield & District Model Railway Club, Beaconsfield School, Wattleton Road, Beaconsfield HP9 1SJ