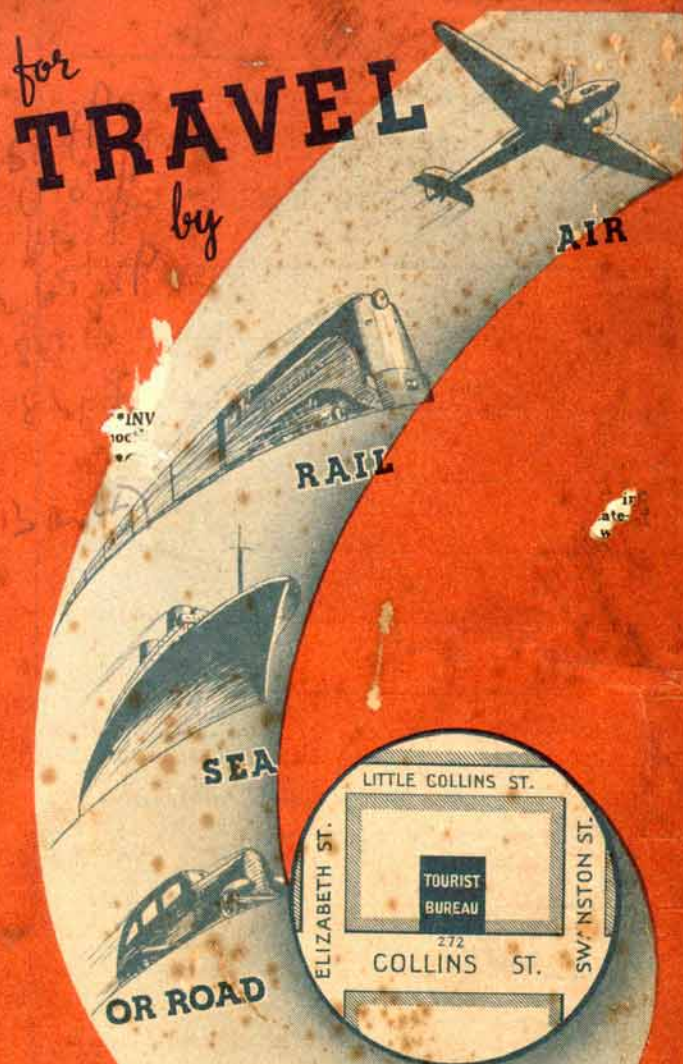




The Times

June 2004



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VICTORIAN RAILWAYS
COUNTRY LINES SERVICES



**PASSENGER
TIME-TABLES**



Official Issue
December 11, 1939.

Changes in Time-tables are advertised in the Press.

See Suburban Folder for Mornington, Stony Point & Cowes,
Red Hill, Healesville, Warburton, Whittlesea,
Upper Ferntree Gully & Gembrook Lines.

Inside: Is timetable collecting archaeology?
Thoughts on timetable auctions
Newcastle transport guide

RRP \$2.95
Incl. GST

The Times

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—Contents—

Is collecting railway ephemera an archaeological task?	3
Reflections on timetable auctions	12
Newcastle Guide	13
He who never made a mistake	16

Our cover

A piece of archaeology? This is a 1939 Victorian Railways Public Timetable, one of the last before World War II and, in fact, one of the last for a decade and a half. It features the then-new Spirit of Progress in a typically VR Art Deco style. The Victorian Railways was (were?) probably the leading exponent of Art Deco among Australian railways and had adopted flashy colour imagery from the mid 1920s. Its house magazine during that decade was equally lavish and people now pay high prices* because of the attractiveness of its covers. The Depression brought the magazine to an end, but the Art Deco thread continued to run through its public timetables for another decade. In this issue, we discuss why such things are appealing and why people are prepared to pay good money for them.

* estimate of \$250 per yearly volume at the recent Norm De Pomeroy auction.

This is a rather reflective issue, more about timetable collecting than timetables. While avid timetable collectors such as ourselves are—as Albert Isaacs suggests—‘on the fringe of the fringe’; is there yet a place in real life for this avocation? Some people—Robert Forsythe in this issue for instance—would say there is. Why? For some it must surely be the imagery such as that on this month’s cover. Some normal people save timetables for sentimental reasons—my mother kept the Walch’s Tasmanian Guide she took with her on her honeymoon as a ‘memento of bliss’. Others are attracted by the ancillary material found in old timetables. The not-so-rare republishing of old timetables by (say) museums seems to have been successful and popular because of the way the advertisements included therein give modern people a glimpse into the everyday life of previous eras. As I walked up the hill tonight, I met a person hurrying the other way with a timetable tucked prominently into her handbag. Will she save it on the mantelpiece in future years to jog her memories of the good old days? I would like to think so.

Editorial Team Geoff Lambert, Victor Isaacs, Duncan MacAuslan.

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Is collecting railway ephemera an archaeological task?

ROBERT FORSYTHE recently presented the following paper to the Institute of Railway Studies in the U.K.

Railway enthusiasm is probably perceived as a subject where no stone is left unturned. Certainly with regard to the hardware, the locomotives, coaches, wagons and signals have all been exhaustively studied. Hardly a railway company has not had its history published.

Nonetheless one major resource remains almost neglected in relation to the size of the subject and what publications exist, or attention is given to it in museum display. That subject is the official promotional literature of the British nationalised railway since 1948. In the light of the 1990s privatisation and fragmentation of the industry, this is all the more pertinent both in terms of retrospect and prospect.

It would be unfair to say that railway ephemera is entirely neglected. There is a well recognised interest in all types of pre-1948 ephemera, and to some extent pre-1965 BR ephemera. Back in 1970 a Cheltenham bookseller Roger Burdett Wilson was the author of *Go Great Western*, a truly pioneering volume in studying one railway's publicity. A book that has not been surpassed in its field. He wrote however something of a cop out when it came to possibly looking at GWR timetables "The history of railway timetables, an intricate and fascinating subject, has yet to be written, and like the evolution of maps, is outside the scope of the present survey".

The interest in posters, tickets and postcards is widely developed. A landmark volume like Greg Norden's 1997 study of Carriage Prints revealed how a new subject in railway ephemera could be presented and it is a subject not contained in today's materials. Since I first penned this around 1990, the tide of interest has changed but study of BR's publicity output remains limited. By contrast, London Transport is becoming quite well served with a variety of books available, most notably Ken Garland's *Mr. Beck's Underground Map*.¹ Capital who published this, have also commenced an introductory series in conjunction with the NRM on the Big Four's pre 1948

publicity.

For the preceding categories (posters, tickets, postcards) are not in any sense the bulk of the subject. That accolade must go to the publicly available timetables of the main BR system in leaflet and book form, and the vast array of supporting advertising literature promoting the use of the system, usually available free of charge.

This is the material that it is suggested is largely neglected. Perhaps the sheer size of the subject has daunted study. At a rough guess there were perhaps 2400 plus different timetables alone issued each year. The material was intended to become obsolete and be destroyed. Yet in a very real sense this was as much a face of British Railways as the colour of the trains. Significantly Michael Rutherford in November 1999's *Backtrack* called for the creation of a register of timetables.

I shall submit that the material possesses three academic imperatives that make the study worthwhile. It is a primary historical source for the study of railway history. While pocket timetables may to a certain extent duplicate the published book, supplementary information was often provided. To establish exactly how well or poorly any particular service was promoted reference to its individual publicity is essential. It is the index by which one can judge how BR sold its business. The other promotional literature whether advertising special trains, station closures or openings etc is in many cases perhaps the most tangible or detailed surviving primary evidence of a certain activity.

The second significant reason is the relevance to social history. The changing work and leisure patterns of large areas of society can be charted through this material. The third reason is the value of the material to art and design history. In this case BR provides a wonderful case study of interest to a much wider audience. Here is one of the premier nationalised industries which has first to create an image from its components. Arguably the regional influences and individuality in terms of ephemera lasted for

a very long time.

Then the industry undergoes a major trauma in terms of Beeching which leads to a complete identity change the era of corporate image. This is followed by participation in a society which becomes much more advertising conscious: all sorts of elaborate marketing schemes are implemented.

As political pressures changed, the 1980s saw the end of the corporate image and ultimately the complete breakup of the national system by 1997. The result has actually been a fascinating revival in the standards of literature produced. This has been for at least two reasons, the new business sectors wished to create their identities, whilst there has been a general revival of the value of artist originated material.

Whilst there has always been a proportion of excellent ephemera in artistic terms from BR, its production divides into three technical phases. The pre-corporate image era sees a vast amount of 'crude handbills printed on lavatory paper', with a limited quantity of excellent artist influenced material. Some of this reproduces in miniature form the famous posters of the period.

The corporate image era has a consistency of approach in design terms, certain worthwhile examples of originality especially in marketing schemes, and a great use of colour photography and logos. In this period BR received widespread recognition for its design achievement (c.f. *British Rail Design*)². The NRM, thankfully, does have sets of the official Corporate Image Manual.

The final period was one of overall high quality, with considerable variety in the actual image due to sectorisation and a very healthy use of all the different techniques available to designers. It might be said that the late 1980s/early 1990s produced some of the best BR ephemera in overall terms. That is in providing items that are attractive, informative, and generate business - which is their whole purpose.

Those are the academic reasons for giving the subject much greater

attention. There are at least two practical reasons. For a museum or archive, ephemera is easy to look after compared with the resources required by railway hardware. It would be hoped that this essay might stimulate much greater attention by curators, and the national institutions. It can then be both an academic resource, and a most worthwhile display resource for exhibition, and publication. Consider how much ephemera could be occupied in the space one National Railway Museum locomotive occupies, yet does the institution systematically collect contemporary material or have a policy towards past material?

When will the Design Museum host an exhibition of BR ephemera? How many railway books heavily feature ephemera as a source or illustration³? Does a guide to BR train timetables exist? This author would dearly love to see the interest existing in official institutions that led to: the production of a full colour general guide to BR ephemera; and an attempt made to provide a line by line catalogue of BR train timetable issues.

Having argued the philosophy, this essay will now use some examples to demonstrate its argument. Only the surface can be scratched in suggesting this is an issue worthy of much greater attention by museum curators, and scholars. It could also provide a hobby of great potential to many enthusiasts and collectors.

Pre-Corporate Image

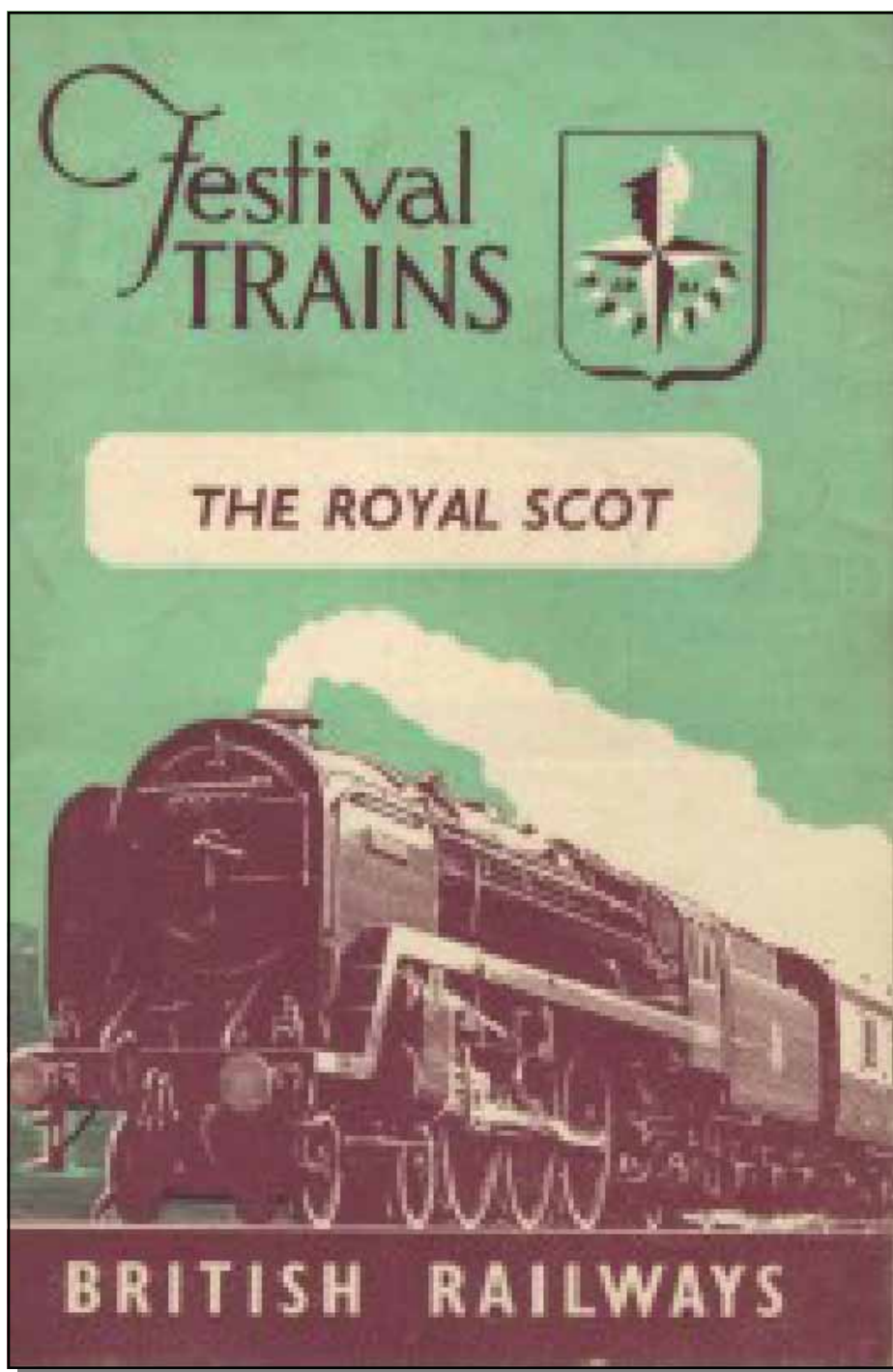
The named trains of BR were accorded their own high quality ephemera of which there is great variety. This 1951 example (right) from the famed Royal Scot has especial significance. The Festival Trains motif is of special note. The artwork of a brand new Britannia locomotive, a type of engine not used on the actual train but displayed at the Festival, is interesting, as is the reference to the use of new Mark One coaches. It suggests that today's literature marking the IC225 may be of merit in years to come. A leaflet in similar concept was certainly available for this service into 1959. The route map inside suggests the potential of the study into the wide variety of line guides that BR has produced over the decades.

The item on page 5 may stand for the vast number of handbills produced from BR's inception until, in about 1965-66, they fell out of fa-

vour. McCorquodale was a favoured printer, though not in this case. Some are known with the double arrow symbol. Often devoid of any form of artwork, nonetheless a percentage did feature this. The example has certain special points. It possesses a piece of artwork (the football stadium) that the Eastern Region widely used. There was also a different design for horse races. The social history interest is apparent, such an item would be perfectly relevant to a display in a Lincoln local history collection. It would appeal as much to football as railway enthusiasts. It also

represents one of the management initiatives of the early 1960s, reviving line management on pre-grouping boundaries. The example is mint. They were intended to be punched at the top through the green circle, and to be hung with string, and torn off by passers by. This is cheap but uninspiring advertising.

The standard pocket timetables of the period can be represented by the item at bottom right on page 5. Each region produced distinctly different house styles, and this is typically London Midland. Scottish issues for instance were totally



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LEYTON ORIENT

(AT SINCIL BANK)

EXCURSION

TO

LINCOLN

SATURDAY 6th FEBRUARY

Return fare **18/9** second class

OUTWARD JOURNEY		RETURN JOURNEY (same day only)	
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For further information apply to Traffic Manager (King's Cross District),
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CONDITIONS OF ISSUE

These tickets are issued subject to the British Transport Commission's published Regulations and
Conditions applicable to British Railways and subject to their revision or alteration free of charge at their
issuing offices.

LUGGAGE ALLOWANCES are as set out in these general notices.

Children under three years of age, 50c.; three years and under (inclusive), 10p.

London, January 1966

Published by British Railways (Eastern Region) Printed in Great Britain by Bedford & Co., Ltd., Harpenden, Herts. HX1 1AA

number of high quality guides to popular areas were produced (page 6, lower left) These are now sought after for their obvious attraction. Some limited circulation listings have appeared in the 1990s.

The combined rail river tours with Messrs Salter's continued to be available into the mid 1980s.

An entire subset of the subject exists in the ephemera of dieselisation. This often saw attractive glossy leaflets produced. The example at top right on p 6 has two extra features of interest. It represents services withdrawn in April 1964 under Beeching. The AC Cars rail bus on the cover was one of 22 introduced in 1958 to revitalise lightly used branches - an experiment that events overtook.

Of obvious value, each closure received its formal final obituary, of which the example on page 7 (top right) is typical for one of the major cross-country routes that were closed. The appearance of the double arrow was not an omen of good fortune here. Typically they recorded the replacement bus services that generally had to be arranged, these themselves generally had a very short life. Thus the item becomes a memento of another form of transport interest.

BR has also been responsible for a variety of subsidiary activities including hotels and shipping. The latter has produced a quite outstanding range of varied ephemera over the years. Of the various subclasses, each shipping route has its own material, and amongst them a large selection of material accompanying the operation of the TSS *Caledonian Princess* between Stranraer and Larne is exceptional

**NEW
DIESEL
SERVICES**



between
MANCHESTER VICTORIA
BURY
BACUP
and
ACCRINGTON

11th SEPT. 1961 to 17th JUNE 1962
or until further notice

LONDON & NORTH
CENTRAL RAILWAYS

4 10

different usually being quarter of the size. On the London Midland Region (LMR) this style came with and without the train artwork. Artwork exists representing a class 104 DMU as here, a class 40 diesel, a Stanier express steam locomotive, the Derby Lightweight DMU, the class 310 EMU and a class 81 electric locomotive.

The BR totems were replaced by the double arrow for the final issues which were valid into 1967. A

vast scope for research exists here. How often is it remembered that prior to the corporate image a special *London Midland Electric Services* logo and image existed? This note can only scratch the service of a large and unrecorded subject.

Much of the route itself is now but a memory though part survives as the East Lancashire Railway, and other lengths nearer Manchester are still open.

Throughout the 1950s a limited


DIESEL RAILBUSES

Diesel Railbuses, forming part of the British Railways modernisation plan, operate improved services on the Kemble—Cirencester and Kemble—Tetbury branch lines, and stops have been introduced to serve halts at Park Leaze, Chesterton Lane, Church's Hill, Culkerton and Trouble House.

The Railbuses are comfortably equipped in modern style and provide seating accommodation for 46 passengers with a small luggage area beside the centre doors; twenty seats on each side of the luggage space face the ends of the vehicle thus giving a clear view of the railway line and surrounding countryside.

In conjunction with cheap day tickets, season tickets, etc., Diesel Railbuses offer a convenient mode of travel.

PUBLISHED BY BRITISH RAILWAYS (WESTERN REGION)
PRINTED BY COLLABORATIVE OF HERTFORD LTD.



DIESEL RAILBUS

SERVICES

11th Sept, 1961 to 17th June, 1962 inclusive

**KEMBLE - CIRENCESTER
(TOWN)**
KEMBLE - TETBURY



ALSO CONNECTING SERVICES WITH
LONDON, SWINDON AND GLOUCESTER

WESTERN REGION



for the quality of artwork, as this item exemplifies (page 7, right, lower).

Two matters point the path forward into the corporate image era. One is the appearance of the double arrow, although typographically the layout is otherwise pre-corporate image. The second is the cover.

This shows the vessel passing Corsewall light inbound into Loch Ryan. The cover must have been freshly commissioned for it shows the rail blue hull with yellow/black/red funnel adopted during her 1965 overhaul. A variety of different images were generated, and some re-used. The interior view of the Rover at Stranraer with the ship's black hull being the cover for the previous issue.

The vessel's own interest derives

from her being a product of the renowned Denny of Dumbarton shipyard, indeed the last Denny vessel of many delivered to British railways over the years. She was commissioned in 1961, Denny's went out of business in 1963. The ship was highly thought of, and is now a showboat in Newcastle.

Corporate Image

Thoughts of a new image became increasingly apparent from 1964, although the corporate image proper was unveiled in 1965. The tiny and ostensibly insignificant item on page 8 left top, is one of several which chart the evolution of the new image. The same logo was used on a prestigious booklet 'Business Travel by British Railways', and on a limited but varied selection of other items including the 1964 WR timetable. Other

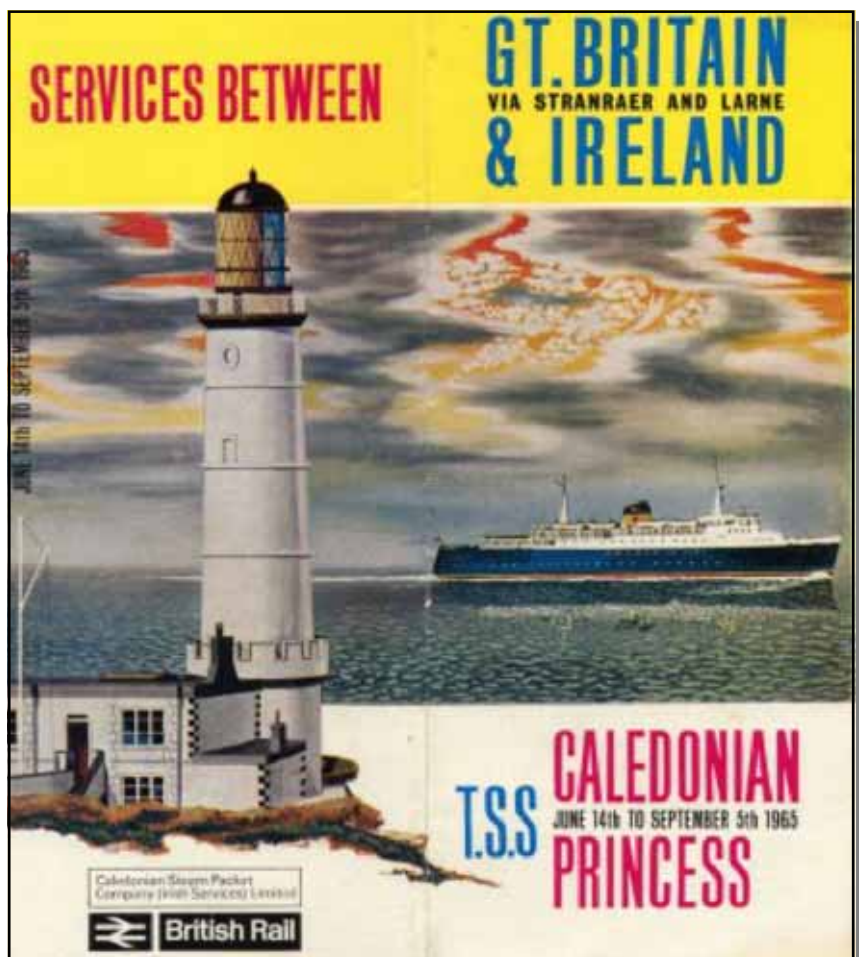
transitional styles are also known. Their study would be an article to itself.

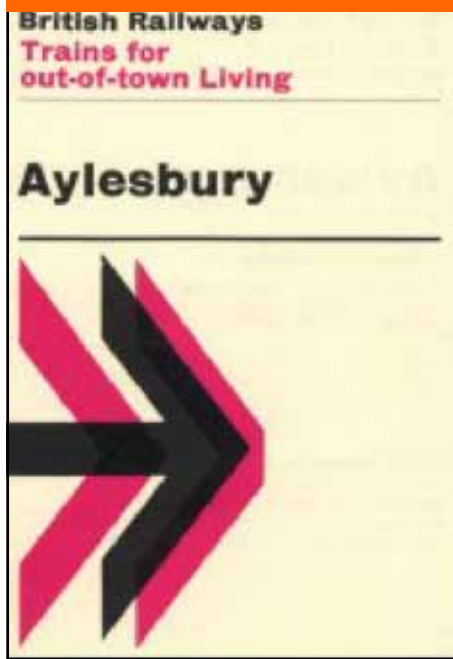
The new image tended to see bulky handbills replaced by the A7 folder, used in one style all over Britain from 1967 to 1984. There were in addition many variants which add interest. The example on page 8 left bottom is here for its sheer ordinariness, it reflects both the order and simplicity, but also the unavoidable dullness of the era. Compared with what went before, it remained a cheap item; against what was to come, it is a very cheap item. An incidental feature of note in the example is the rather marginal reference to the anticipated Advanced Passenger Train (APT) revolution.

There was variety too. A large number of one offs, and another quantity of 'scheme' timetables existed to reflect marketing drives. One of these was Eastern Region's Pay-train idea (page 8, centre top) which was promoted from 1969 to the mid 1980s. This itself spawned local identities which lasted several years. The example exemplifies one such initiated in 1973, no trace of which can be found today. These schemes were substantial successes in the post Beeching period marking a change in rail's fortunes.

Popularly priced excursion traffic had almost deserted BR by its demise and has not made a comeback. It survived well into the 1970s as the handbill at the upper right of page 8 shows. The style is the successor to the cheap throw-away sheet of earlier years. There is a wealth of primary information here. The Southern Region (SR) Central Division still supported an 'Excursions Section'. It had its own Assembly Point at Victoria, and this was the 100th trip. Corporate image was also the era of the slogan, two of which are on the item. Jimmy Saville's contribution to BR's corporate image was still a few years away.

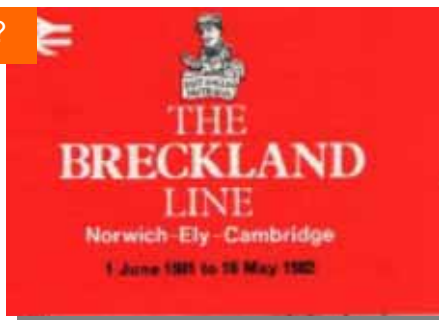
Much perfectly satisfactory, attractive and practical ephemera characterised the era. The item at bottom right on page 8 is highlighting the opening of the first of several 'Parkway' stations, a significant development in competing with road traffic. It shows good use of the 'rail alphabet' that the Corporate Image manual required. It also illustrates a perennial issue, that of the actual timetable typeface. The interior is little different to that of the latest Regional Railways use,





despite the apparent attempts by BR in the late 1980s to adopt the 'Easyreader' format. That was far easier on the eye but it occupied considerably more space.

The transition from corporate image has proved more drawn out than its advent. The process began in the mid 1980s. In the item on the left of page 9 the rail alphabet on the slogan 'We're getting there', and the fact that it is not overtly published by a 'business sector' reflect the old era. The new era is shown by the revival of quality in the use of colour artwork, a new typeface elsewhere, and in the language of the item. This evolution



can be charted through these leaflets on a year by year basis from the mid 1960s to date. A wide variety of this anonymous artist's work is also known, which really requires charting.

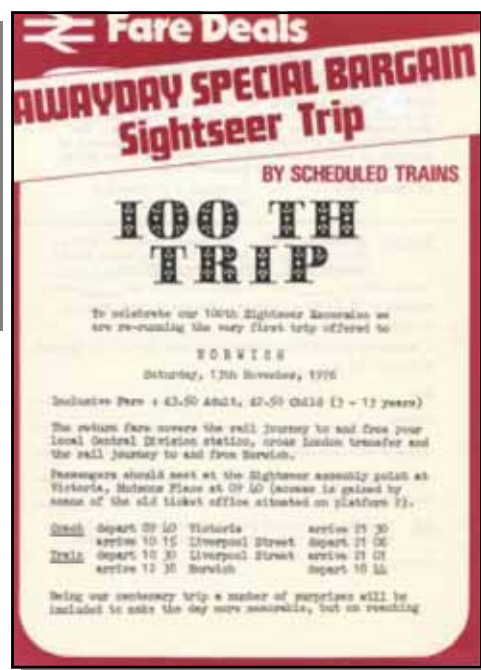
Post Corporate Image

In the 1990s excursion traffic took a new direction, blatantly up market yet resulting in a very worthwhile item of throwaway literature (page 9, centre). It used the new Intercity swallow motif adopted from 1987. There was more work from an artist (29 items). Colour photos reveal Intercity's livery on coaches and class 37 locomotive. That livery first appeared on the APT train, and then more generally from 1983, so the lengthy gestation period may be understood. Yet something survives of the 1950s (quite consciously). The coaches are Mark One designs, the famous BR totem is there delineating 'First' in both photo and painting. The photo also adds the old 'No Smoking' triangle. The contemporary fashions of quality, business, and heritage were abundant.

A BR success story, the Network SouthEast (NSE) sector had created a most effective image through its ephemera and livery, as the item at page 9 top right demonstrates. And then after less than a decade privatisation wiped it all away. This product was popular, surviving the turmoil, and integrates BR and London Transport (LT,) something not done before its advent. It was launched along with NSE in June 1986 although initially known as the One Day Capitalcard.

An artist has again been busy. Far more study will be required to highlight those individuals for the moment anonymous. This man's style is different to that seen in Intercity and some other NSE material. The items (at least the trains) are all recognisable, and an inviting pastiche of activity and variety has been created.

The NSE commitment to its image has been well publicised. Thus un-



usually even a spotter's guide details the image and illustrates ephemera in colour.⁴

Intercity, Scotrail, and NSE have all created a strong profile. Many other aspects of BR had also been creating their images in the late 1980s/early 1990s. Arguably the plethora of colours has confused





and failed the public, although delighted the enthusiast. The constant changes for Railfreight, and then even the departmental liveries, with a multitude of cryptic logos like Black Diamonds (and that was one of the more obvious) can all be charted via ephemera.

The third passenger business sector of BR had a contorted history which will not be elaborated upon now. Provincial was established to run 'local services'. In a short space of time it wore three liveries, and then became Regional Railways - all trace of which had disappeared by 2000 (apart from some shabby class 101 DMUs left with North West Trains). In a rare article on ephemera⁵, a new image was unveiled in April 1990 which was very soon redundant, as were a number of the images of the period (like Network North West and Loadhaul to name but two). The trains and their matching ephemera became very confused. This item, page 10 bottom left, shows the Express logo solely applied to the May 1990 timetables. The Joanna typeface was adopted

for Provincial timetables more widely, but is now discarded from the Regional Railways successors. The timetable with its class 156 Sprinter (itself soon displaced from this route) is attractive, but was possibly with its predominant use of silver too easily confused with Intercity's then colours.

1991 saw Provincial change into Regional Railways (which had a six year lifespan), and a determined attempt to create a consistent image. This timetable style (page 10 top left), originated in 1986) has been refined with the colour band, the parallel tracks logo, and the Regional Railways title. Although the double arrow survives with the last three items, its role is trivial. The design appears to have finally replaced attempts to adopt the Easyreader format, and it has displaced the size of pocket timetable familiar from the mid 1960s. It was adopted from Penzance to Berwick, Scotrail using a variant north thereof. In size the style was still used over some of the same area in 2000.

The ephemera of BR thus underwent an Indian summer. Much of it revolved around our leisure time and thus our social history. That had always been so but from the mid 1980s there was a tremendous effort directed into this end. Several very considerable 'Explore', 'Day out' or 'Discover' marketing initiatives were launched. The item at page 10 top right was one such. A free 28 page booklet available across Britain and supported by a series of area leaflets, it is a most attractive piece, and is bound to appreciate. In cost/benefit terms, did it pay its way? Such a clear example of what many would classify as a book raises another wide ranging issue: how and should such items feature in the *Ottley Bibliography of Railway History*?

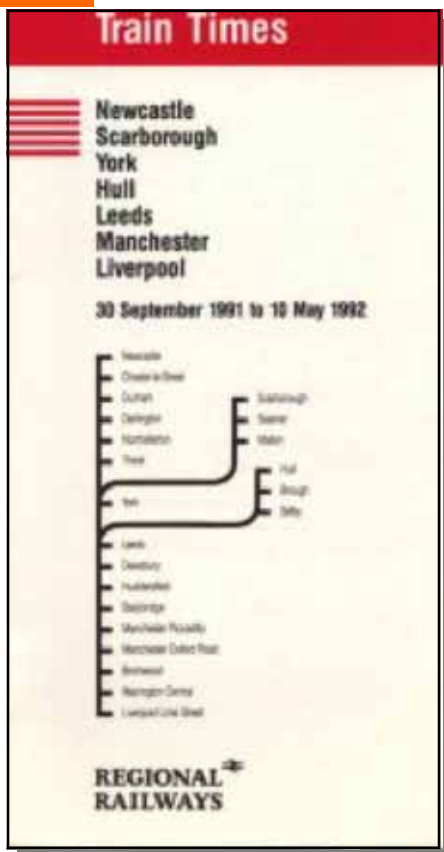
Modern ephemera has thus become a fascinating subject with easily as much interest as that before it. It remains a vastly neglected primary source. It revolves around train times and tickets. For the latter it was often the only publicly available record. The item on

page 11(left) exemplifies this historic and contemporary interest. The contemporary because it is a good example of simple and effective balance between text, artwork, photography, local identity, logo and slogan.

The historical because Rail Rovers have been a popular product for decades. This particular ticket was created for 1958, and its annual leaflet charted BR design styles ranging from the imperial to the tacky.

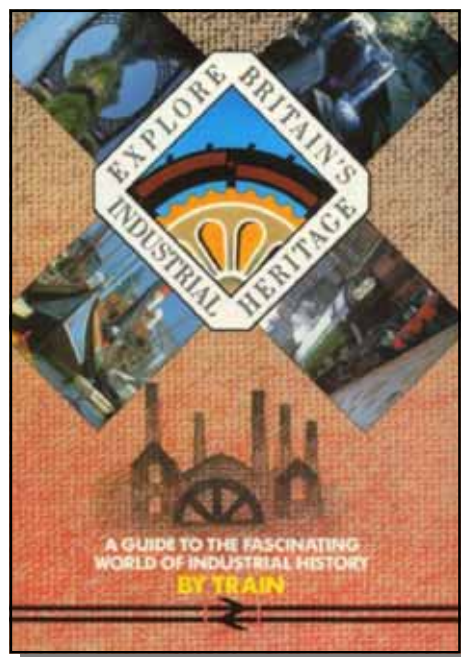
The two themes are linked because this example stood for a corporate image that resisted the fragmentation for some years, with the logo and design standardised nationwide well into the 1990s. Over the last few years much Rover ticket publicity has disappeared. National promotions have been few and far between. Individual tickets do survive but for some almost their only record is buried in the current fares manual. Having been to several key meetings I know exactly how little known the long standing Tyne Valley Day Ranger ticket is in 2000. Publicity ephemera has a role in judging the success of today's railway was much as the historical railway.

I should like to close by looking at a most unusual item, something that I knew nothing of when I first set out this paper nearly a decade too. I show it to be seen in the con-



text of this paper's title. It is probably evident by now that if any attempt were to be made to record the output in the areas we have glimpsed that something parallel to an archaeological dig would be required. The archaeological parallel stands good in another respect. An awful lot of archaeology is tedious recording. In order to reach credible conclusions an inordinate amount of recording is undertaken. If sense is to be made of our subject, the same task has to be undertaken or else the result may veer to guesswork. Long listings of individual route timetables or the history of rover ticket promotion are not purposeless, they will enable judgments to be made about whether for instance the Isle of Wight railways were purposelessly being run down in the 1960s. If we knew what publicity was available, we would have a tool to judge that regular question. The same could be said for The Waverley Route.

The final item (page 11, right) shows this archaeological task in a strong light. *The Monotype Recorder* Volume 41 Number 2 Spring 1958 Typography for Hospitality by the British Transport Commission. Frankly I was simply staggered to find this item. Christian Barman, an authoritative practitioner in the generation of railway publicity in the 1940s and

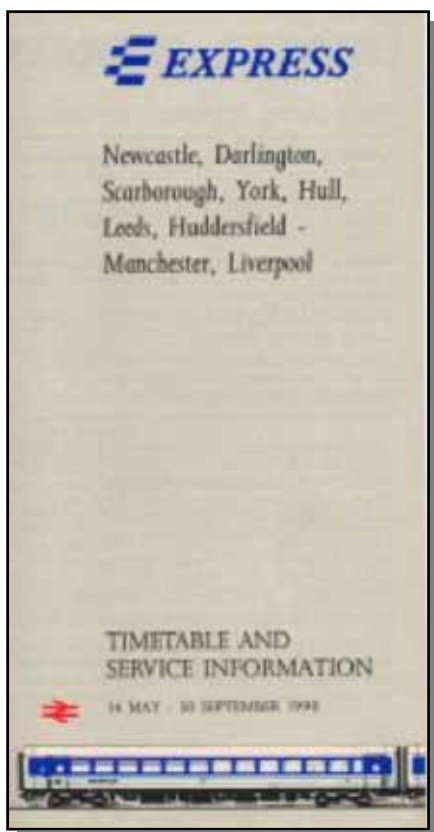


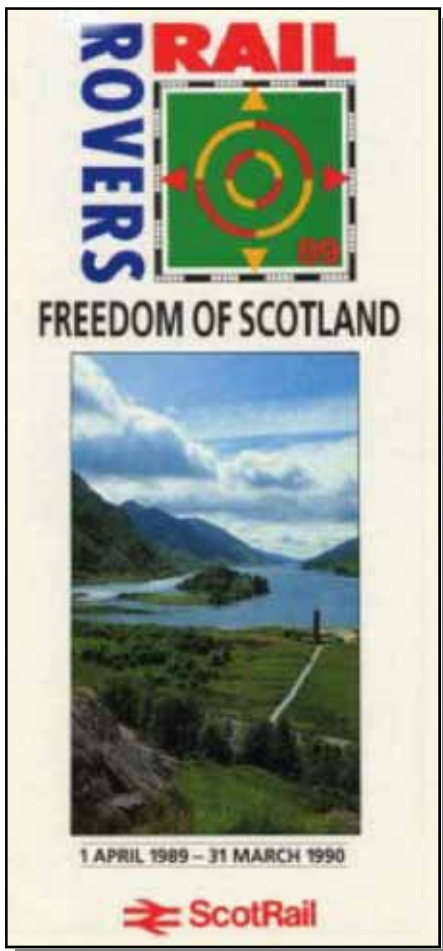
1950s as one could find, wrote a feature in an entire issue of *The Monotype Recorder*, which was the house magazine of The Monotype Corporation, dedicated solely to BTC work, in the main considering the publicity of the railway owned hotels.

His purpose was to set out as he saw it the seminal and leading role that the BTC were then performing in the generation of publicity. The essence was what in 2000 would be regarded as an unfashionable commitment to order leading to a title "Variety Through Symmetry" and a judgment that "No other re-styling of recent years has had a more noticeable effect on typographic fashion". The individual items would if they appeared today certainly attract collector interest. But there is a sting in this tail. Barman had appreciated the value of what he was doing. There was apparently created, both on behalf of the British Transport Commission and a second collection for The Monotype Corporation, a reference collection of this material. The publication makes extensive reference to it. Where are these materials today? Possibly they are in a public collection but I do not believe this material is well known where-ever it is. It deserves to be, does it not?

References

- 1 - See The Transport Ticket Society. *Railway Picture Postcards*, Maurice Bray, Moorland, 1986. *Railway Tickets, Timetables & Handbills*, Maurice Bray, Moorland, 1986. This really does not refer to BR ephemera at all. *The*

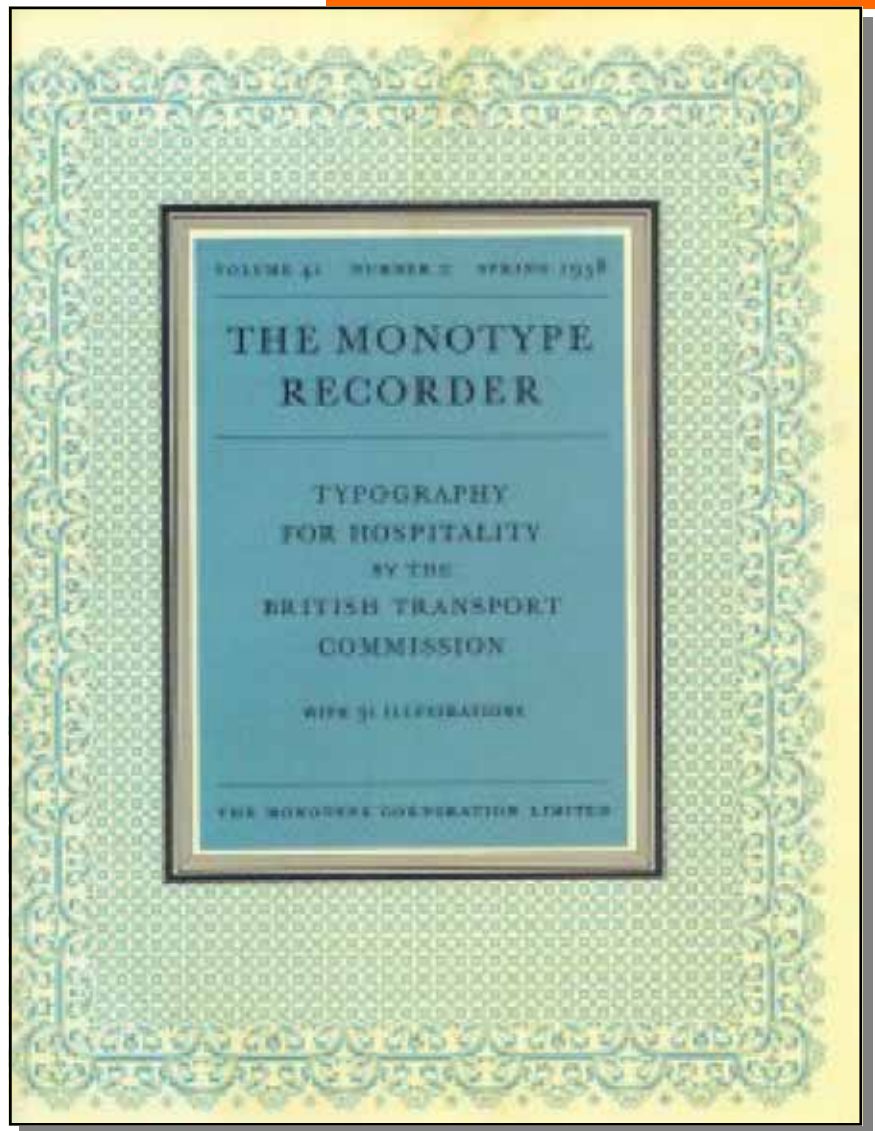




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John Alsop, Author, 1987. *Go Great Western A History of Great Western Railway publicity* R Burdett Wilson, David and Charles, 1970. *Happy as a Sandboy Early Railway Posters*, Beverley Cole and Richard Durack, HMSO for NRM, 1990. *Landscapes under the Luggage Rack*, Greg Norden, GNRP, 1997. *Mr. Beck's Underground Map*, Ken Garland, Capital Transport Publishing, 1994. *South for Sunshine*, Tony Hillman and Beverley Cole, Capital Transport Publishing, 1999. *Speed to the West*, Aldo Delicata and Beverley Cole, Capital Transport Publishing, 1999.

2 - *British Rail Design*, James Cousins, Danish Design Council, 1978.

3 - *British Rail 1948-1978 A Journey by Design*, by Brian



Haresnape, Ian Allan, 1979. Despite its title and authority, and considerable use of pre-nationalisation posters and ephemera, BR output is represented by 2 leaflets and 2 posters. *BR Diary 1978-85*, by John Glover, Ian Allan, 1985. This is a rare example of systematic use of ephemera, with 16 items, and a further item on the cover in colour. *Through Limestone Hills*, by Bill Hudson, OPC, 1989. This shows good use of ephemera underpinning a broad based railway history.

4 - *Network South East Handbook*, by David Brown and Alan A Jackson, Capital Transport, 1990.

5 *Rail No 118* March 22-April 4 1990. p40 'Provincial A Subtle Change of Identity' explains new images and typefaces, line branding.

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Some reflections on the buying of timetables and, in particular, purchasing by auction

Albert Isaacs, AATTC Auctioneer and bookshop manager was prompted by observations of AATTC's most recent auction to make some observations on the 'trade'- or is that 'the archaeological task'?

The purchasing of any specialised product produces problems that are not inherent in the acquisition of essential items such as a pair of shoes or a loaf of bread. The following notes have been prepared by me after having spent nearly 40 years in the marketing of non-essential items to the hobby trade (this includes the sale of stamps, vintage records, camping equipment and railway books, videos and ephemera on a professional basis, as well as the sale of T.T.s etc, on a voluntary basis). The sale of obsolete T.T.s particularly highlights the pitfalls and advantages of sales of luxury products (either as a vendor or as a customer)—this is because, due to the small supply and, particularly, demand for such products, they are on the 'fringe of the fringe' of the market.

Remember that the price of any product is always determined by the twin factors of supply and demand. Product knowledge is also a huge advantage in the sale of luxury items. However, these three marketing factors also create some interesting problems.

Occasionally, one will find T.T.s offered in the mainstream marketplace at such places as second-hand bookshops, trash and treasures markets and antique shops. Here, the key-word is 'persistence' because one will go from shop to shop and get rejection after rejection to one's request of 'Have you got any T.T.s?' before one comes across the occasional item of interest. Also, the lack of availability is usually offset by a lack of detailed knowledge on the part of the seller. Sometimes, the T.T. is offered at a highly inflated price because of the: 'I haven't seen this before, therefore it must be rare' syndrome. On the other hand the opposite is often the case: 'what a strange item — nobody would be interested in that — it's junk and to be sold cheaply'. The next type of market is the hobby trade itself. Places like The End of The Line [mail auctions on a non-regular basis] (Melbourne based), the A.R.H.S. Bookshop

(Sydney), the National Rail Museum (Adelaide), the Railway Shop (Brisbane), Train World Melbourne) or The Railfan Shop (Melbourne) offer a better chance of purchasing T.T.s. Because of an increase in supply, demand and vendor knowledge, prices in such outlets are usually (but not always) somewhat more realistic.

Sometimes T.T.s are offered on eBay (below) but, again, it's a case of wading through a lot of dross to find the occasional pearl.

Nevertheless, by far the richest source of specialised ephemera is always going to be found within the specific hobby. When it comes to T.T.s, the A.A.T.T.C. offers three

Item Title	Price	Bids	Time Listed
ROMNEY, HYTHE & DYMCHURCH TIMETABLE 1928	GBP 2.00	-	09-May 16:58
Rock Island Railroad Public Timetable	US \$3.99	-	09-May 14:31
Chesapeake & Ohio Railway Employee Timetable	US \$6.99	-	09-May 14:22
SYDNEY 1981 501-508 RYDE-CARLINGFORD BUS TIMETABLE	AU \$18.00	Buy It Now	08-May 22:46
SYDNEY 1961 1st LLA PEROUSE-QUAY-RAIL BUS TIMETABLE	AU \$45.00	Buy It Now	08-May 22:43
SYDNEY 1962 DRUMMOYNE-YORK STREET BUS TIMETABLE	AU \$45.00	Buy It Now	08-May 22:42
SYDNEY 1962 BRONTE-RAIL-QUAY BUS TIMETABLE	AU \$45.00	Buy It Now	08-May 22:40
NP Railroad 1943 Employee Timetable Tacoma	US \$8.00	-	08-May 16:23

Timetables on EBay. A brief selection of timetables available in E-Bay's Railroadiana category on 9-May-2004. Some 600 'timetables' or 'time tables' were on offer this day. Some of them—category 'Railroadiana' notwithstanding—are old Sydney bus timetables. Would you pay \$45 for the inaugural 394 TT?

excellent ways of obtaining obsolete items: grab boxes, the distributions list and the auction. The six monthly mail auctions conducted by the A.A.T.T.C. are probably the very best source for the rare and older T.T.s.

- Although it happens to be me that runs this auction and I would claim that I have some knowledge of the product I'm selling. Therefore, I'm able to present it in a realistic and helpful manner. This is particularly true when it comes to writing a description of the condition and to the setting of an estimate of a realistic price.
- The A.A.T.T.C. is able to tap into the available market and attract a large pool of interested, potential purchasers. Further, they also attract vendors who want to dispose of the type of material that goes towards making an

attractive and varied auction.

- The main advantage in the mail auction system is that the vendor sets his own limit on what he is prepared to spend on a particular item. This means that auction prices are usually the most realistic indicator to prices. (Interestingly, when it comes to setting prices, the most important bid is not that of the highest bidder but the bid from the under-bidder or second-highest bidder. The under bidder actually determines the price, as the lot will go to the highest bidder at one bid above the underbid.)
- Vendors can have an expectation that they will usually get a good price for their lots because they know that their T.T.s are being offered to others with similar interests.

• A frustration for a mail auction-

eer is the low bidder who expects to pick up bargains at less than a realistic price. As I have explained, there are differences between the mainstream marketplace and the specialised market and unrealistic bids are not fair on the auctioneer and, in particular, unfair for the vendor who has submitted his lots into a focused market because he/she knows that this is where they will get the best price. (Obviously, reserve prices, set by either the vendor or the auctioneer, are there to protect the vendor against these type of silly bids.)

I hope these random thoughts of mine will enable T.T. collectors to get a better enjoyment out of their hobby through the judicious purchase of new items for their collections.

Newcastle Guide

GEOFF HASSALL *has uncovered something in the attic— a guide to Newcastle including much public transport and timetable material, and has sent The Times a sample.*

During my move to the Newcastle district, I rediscovered a very old booklet which had been floating around the family for many years. It was titled 'Guide to Newcastle and District' and can be dated at 1927 or 1928, as it refers to a new Town Hall which the local council 'anticipates completion in 1929'.

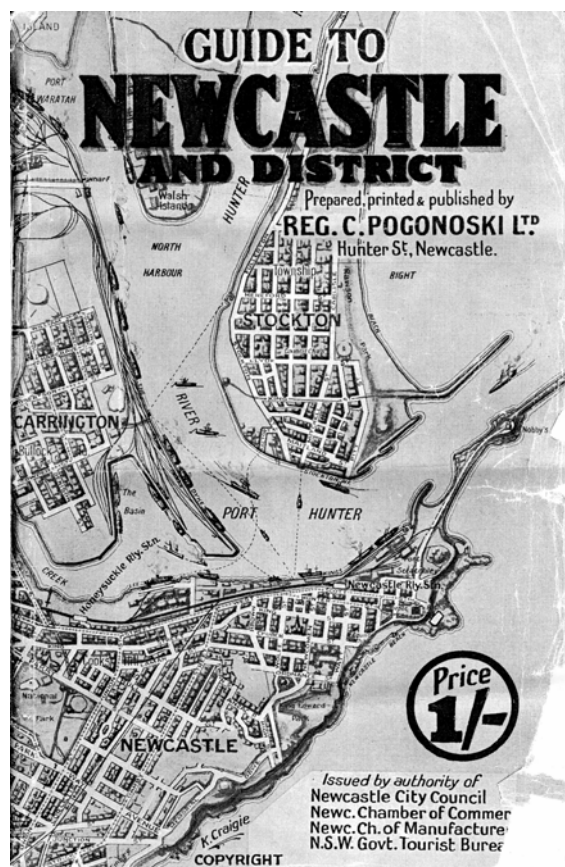
What a fascinating document it turns out to be! Amongst other period details about scenic attractions, city buildings and social activities, interspersed with wonderful old advertisements, are descriptions and timetables of local public transport.

Remember, this was the time when the quickest road route to Sydney was via Cessnock and Wiseman's Ferry, all on dirt roads. The railway and shipping lines were the major lifelines between Newcastle and Sydney.

The trams ruled supreme in central Newcastle, and I have included a summary of tram services from the guide. Public timetables as such probably did not exist (they

did for steam trams— Duncan MacAuslan). Of greatest interest, I think, is the attached timetable for the Swansea Motor Service. Other long distance bus services, to Port Stephens, Raymond Terrace and Speers Point are advertised, but the ads could hardly be called timetables. The picnic grounds at Speers Point were also served by steam tram, but the service was indirect and required a change from the electric tram at Wallsend. The steam trams were also noisy and smelly, so 'travel by Deluxe Charabanc the direct, quick way....' would be an attractive alternative for those who could afford it.

It is interesting what old timetables can tell us about the social habits of our forbears. Perusal of the Swansea Motor Service timetable shows a somewhat sparse weekday service, augmented on week-



TIME TABLE Swansea Motor Service

(Yellow Buses)

NEWCASTLE—BELMONT

MARKS POINT, SWANSEA, C. H. BAY

Tourist Bureau and Booking Office
WATT STREET (Opp. Newcastle Railway Station)

FARES		Single
Newcastle—C.H. Bay		3/3
" Swansea		2/0
" Belmont		1/9
" Marks Point		1/9

DEPARTS NEWCASTLE		
Week days	Saturdays and Holidays	Sundays
7.30 a.m.	7.30 a.m.	8.30 a.m.
10.15 a.m.*	9.15 a.m.*	11.0 a.m.*
11.45 a.m.*	11.0 a.m. and 12.0*	1.30 p.m.
1.30 p.m.	12.45 p.m.	2.30 p.m.*
4.0 p.m.*	2.30 p.m.	5.30 p.m.
5.30 p.m.	5.30 p.m.	7.30 p.m.
	6.0 p.m.*	
Fridays Additional	7.30 p.m.	10.0 p.m.*
8.30 p.m.	10.30 p.m.	

*Belmont, Marks Point and Swansea only. All other trips call at these points and proceed to C.H. Bay.

Mondays, Fridays and Saturdays additional trips from Swansea 9 a.m., and leaving Newcastle 6 p.m.

RETURNING—WEEK DAYS		
C.H. Bay	Swansea	Belmont
7.0 a.m.	7.30 a.m.	7.50 a.m.
9.30 a.m.	10.0 a.m.	10.10 a.m.
	11.45 a.m.	12.0 noon
	1.30 p.m.	1.45 p.m.
3.30 p.m.	4.0 p.m.	4.20 p.m.
	5.45 p.m.	6.5 p.m.

FRIDAYS ADDITIONAL		
7.30 p.m.	8.0 p.m.	8.20 p.m.

RETURNING—SATURDAYS AND HOLIDAYS		
C.H. Bay	Swansea	Belmont
7.0 a.m.	7.30 a.m.	7.50 a.m.
	9.0 a.m.	
9.30 a.m.	10.0 a.m.	10.20 a.m.
	11.0 a.m.	11.15 a.m.
1.0 p.m.	1.30 p.m.	1.50 p.m.
3.0 p.m.	3.30 p.m.	3.45 p.m.
5.0 p.m.	5.30 p.m.	5.50 p.m.
7.30 p.m.	8.0 p.m.	8.20 p.m.
9.15 p.m.	9.45 p.m.	10.5 p.m.

SUNDAYS		
7.0 a.m.	7.30 a.m.	7.50 a.m.
10.30 a.m.	11.0 a.m.	11.20 a.m.
	1.0 p.m.	1.20 p.m.
	4.0 p.m.	4.20 p.m.
5.0 p.m.	5.30 p.m.	5.50 p.m.
7.30 p.m.	7.15 p.m.	7.30 p.m.
	8.0 p.m.	8.20 p.m.
	8.10 p.m.	

TOURIST PARTIES
ESPECIALLY CATERED FOR

Phone N/cle 1792
Swansea 26

EMELIN BROS. } Proprietors
A. PROUDLOCK }

SPEERS' POINT

Newcastle's Most Popular Holiday & Picnic Ground

TRAVEL by de Luxe Charabanc the direct, quick way over the finest roads in the State. No humbug—no changing—fares the cheapest in the world. Charabancs at regular intervals from our booking office as under.

You cannot deny yourself a visit to Speers' Point

Ring our Booking Office, Ncle. 46

SCOTT ST. (Next Great Northern Hotel)

HANCOCK'S MOTORS

The Lower Hunter Shipping Company Ltd.

Passenger & Cargo Service

Clarence Town, Glen Oak, Raymond Terrace and Tomago, to and from Newcastle.

S.S. "IRRAWANG"—S.S. "WARRINGHI"

S.S. "Warringhi"—Clarence Town-Newcastle Service.

From Clarence Town.—Mondays, Wednesdays, Fridays, 9 a.m.

„ Newcastle.—Tuesdays & Thursdays, 9 a.m.; Sat., 8 a.m.

Single Fare to and from Newcastle.

Clarence Town	4/-	Raymond Terrace	2/-
Glen Oak	4/-	Tomago	1/6
Seaham	3/-		

S.S. "Irrawang"—Raymond Terrace-Newcastle Service

From Raymond Terrace—Mon., 7 a.m., Tues. & Thurs, 9 a.m.

„ Newcastle.—Monday, 1 p.m. Wednesday & Friday Noon

Fares to and from Newcastle.

Raymond Terrace	2/-	Return	3/-
Tomago	1/6		

Cargo Received at Newcastle No. 4 Timber Wharf

Telephones: Newcastle 1444 Raymond Terrace 9

Clarence Town 8

Head Office: RAYMOND TERRACE.

A. L. ADAM, Manager.

ends, especially in the afternoon. Clearly leisure traffic was a significant source of revenue for the company, taking families to the various lakeside resorts on the route for day or afternoon outings. Even the headings in the timetable suggests this, with 'Returning' used as the title for the service towards Newcastle— not the way a commuter would see it. Nevertheless, residential and commuter traffic must have existed, even requiring a late-night shopping service on Friday nights and a 'picture bus' on Saturday nights. Catherine Hill Bay, then a significant mining village, gets a better service than it does today, separate from the Swansea

services run by Newcastle (government) Buses.

One question left unanswered by the timetable is: Was Swansea Motor Service allowed to convey passengers from suburbs north of Belmont to Newcastle? Under current regulations, companies are limited in their roles in areas served by other companies, but what about in 1928? Perhaps the (presumably) minimum fare of 1/9 (probably significant in those days) would discourage shorter distance journeys.

While the sparse use of intermediate timing points and the layout of the timetable appear inconvenient by today's standards (as do some of today's examples!), the timetable, and the guide in general provide a fascinating glimpse of small city life at a time when 'getting around' was not the easy activity it is today.

TRAMWAY SERVICES

Newcastle has an efficient and modern electric tramway system controlled and operated by the Railway Commissioners.

The tram cars can each seat 70 passengers, and have movable glass windows for the full length of the cars on both sides, which makes them very suitable for tourist traffic. They are clean and brightly illuminated at night time, and staffed by efficient and courteous employees.

The City terminal is at Parnell Place, overlooking the Pacific Ocean, and in close proximity to the City Council Ocean Baths.

All trams start from this end of the City and run via Hunter Street at every few minutes interval from 5 o'clock in the morning until midnight.

There are 58½ miles of tram lines, and the longest journeys are to West Wallsend and Speers' Point (Lake Macquarie). The single fare is one shilling on each of the above routes from Parnell Place.

Trams also run to Merewether Beach, Glebe, Racecourse and Speedway Grounds, Adamstown, Wallsend, Waratah, Mayfield, Port Waratah (Steel Works), and Carrington (Bullock Island). The length of sections and fares are similar to those prevailing in Sydney.

The electric current necessary to operate these services is generated by the Railway Commissioners at Zara Street Power House.

Last year 21,183,800 passengers were carried on the Newcastle trams without any serious accidents involving the passengers.

Time tables and full information in respect to the system can be obtained from the Tramway Offices at Tyrrell House, Telford Street, City.



On the Wallsend tram line. *Newcastle had an extensive tramway system, steam at first, then mostly electric. The tracks reached up to 15 miles from the Hunter St terminus, as far as West Wallsend, Plattsburgh and Speers Point. Several of the routes were effectively rural, giving the trams and their tracks an interurban feel. Here we see a coupled O set approaching the suburb of Jesmond.. From 'Tramways of Newcastle', © Keenan, McCarthy & Wilson.*



PORT STEPHENS MOTOR SERVICE

Port Stephens and Myall Lakes
Nelson's Bay, Pindimar and
Tea Gardens, via Salt Ash

MOTOR 'BUS LEAVES NEWCASTLE DAILY
AT 1 P.M.

Best Fishing Grounds in N.S.W.

Our Motor Boats (modern design) ply to all parts
of the Lakes.

Special Holiday Excursions
Xmas and Easter

Any Information desired can be
obtained at

Korsman Bros.
Passenger Service

Booking Office :
87 Scott Street, Newcastle

Phones : New. 1778

Tea Gardens 17

He who never made a mistake?

For many years, Sydney bus stops were plastered with advertising 'Your ad here!', a campaign which appeared to fall flat on its face. Below is an equivalent—and I think, flawed—effort by the Queensland Government Printer.

In most states, the State Government Railway had its printing done by the Government Printer, although many railways switched to in-house printing in later years (in NSW after a row with the Government Printer over a late timetable). The Government Printer

mostly printed stuff for the Government—of course—but the enabling legislation allowed them to take on outside commercial work. The various railways' timetables could probably be regarded as a kind of amalgam of both types. The circulation of a train timetable is now unknown, but one assumes from this ad that it was in the thousands.

This, then, is a advertisement by the Queensland Government Printer in a Queensland Railways Public Timetable, for commercial firms to advertise

in future issues. Probably, the QR had no control over what advertisements appeared in 'their' timetable.

This one is a real beaut, displaying an acute lack of advertising acumen in touting for advertisements themselves. It has to be wondered whether the implication that such an advertisement might itself be a mistake repelled more than it attracted—if it attracted any at all. Perhaps this was their first mistake?

xv.

Wise Men say—

That we learn wisdom from failure much more than from success. We often discover what will do by finding out what will not do; and, probably, he who never made a mistake never made a discovery.

By Judiciously Advertising

in the Railway Time Table Publicity will be given to thousands of Railway Travellers, Tourists, the Man on the Land, and to the Public in other States.

The Returns must be

A GREATER INCREASE IN YOUR OUTPUT!

The following are our charges :—

Contract not less than One Year.				Per Annum
One Page	..	..	..	£24
Three-quarter Page	..	..	..	£21
Half Page	..	..	..	£17
Quarter Page	..	..	..	£9

*Write to our Advertising Manager for Information,
or ring Central 5150.*

*At
Your
Service.*

Govt. Printing Office,
George St., Brisbane.