

INSIDE: HORNBY'S NEW ROCKET REVIEWED

BRITISH RAILWAY MODELLING

MAKE THIS FARM SCENE

BRM

SEPTEMBER 2020



...HOW-TO GUIDE INSIDE!

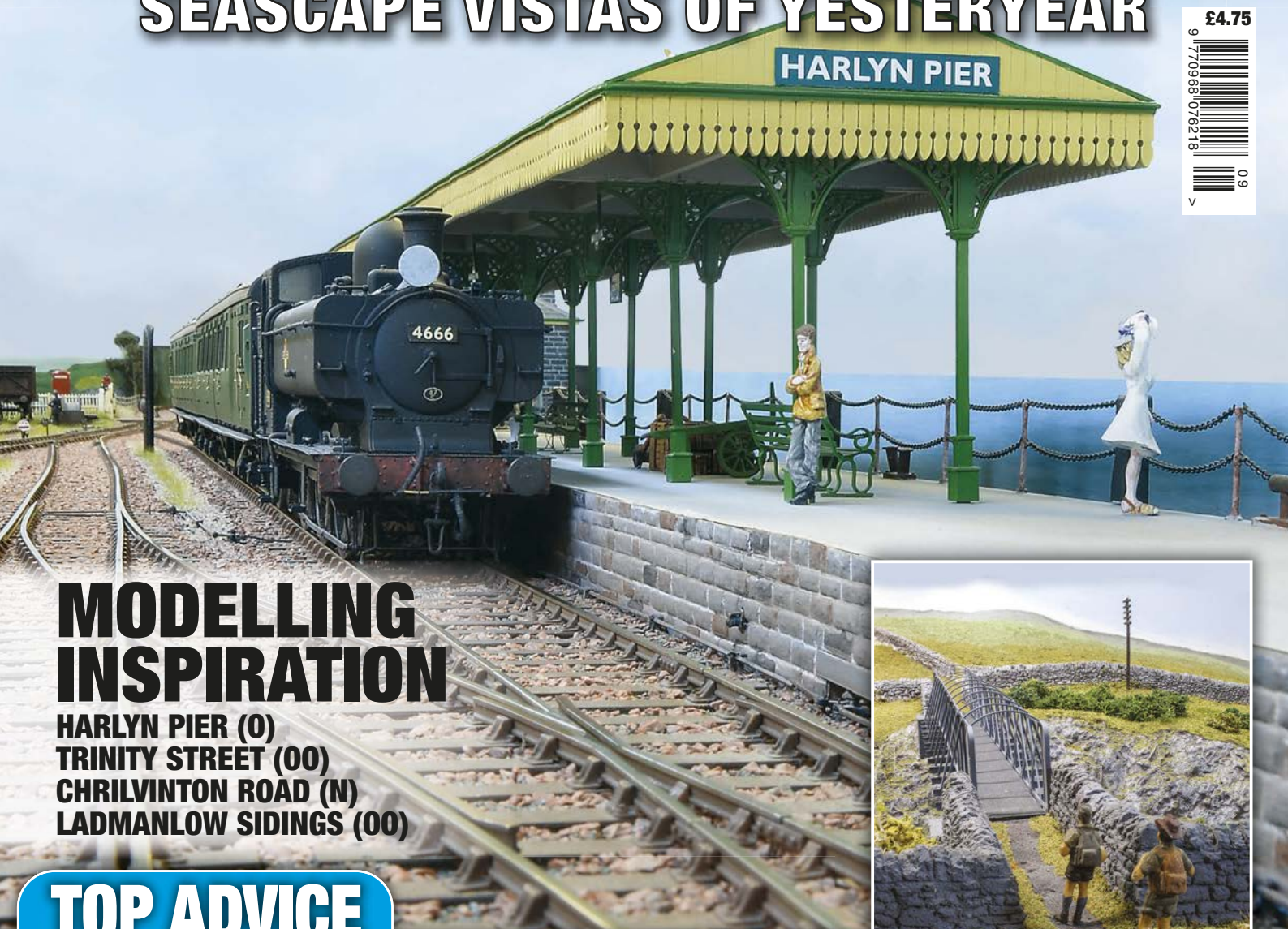
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09



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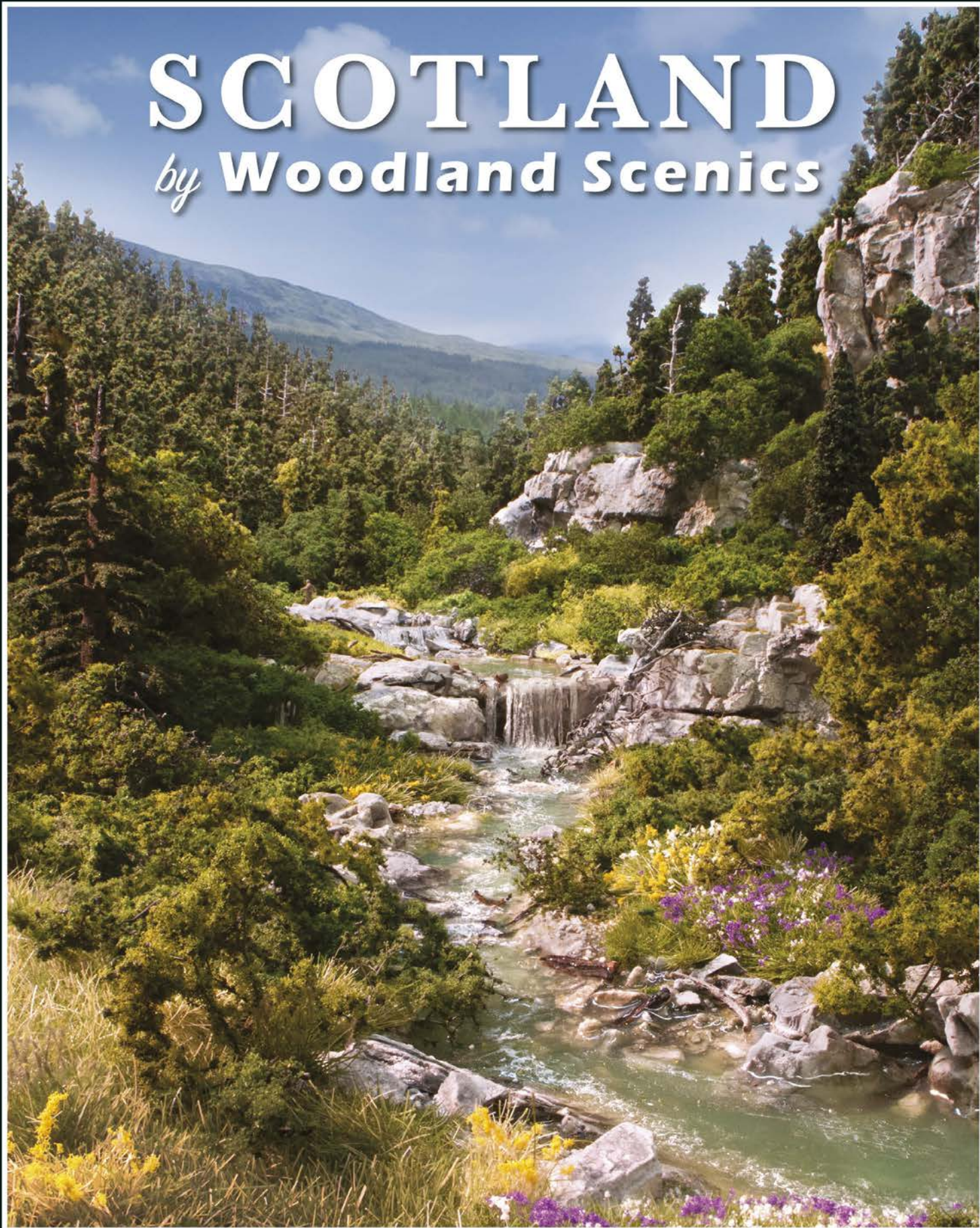
TOP ADVICE

- Entertaining animations for your layout
- Build a motorised fairground ride
- How to construct your first road vehicle kit
- Tell a story with better figure placement



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BRITISH RAILWAY MODELLING

IN THIS EPISODE...

We scale down for a tour of 'Chrivinton Road' – an animated and achievable N gauge layout, which makes great use of proprietary kits. Meanwhile, Howard Smith airbrushes a road vehicle, and Phil Parker explains how servos operate using a working model gate.



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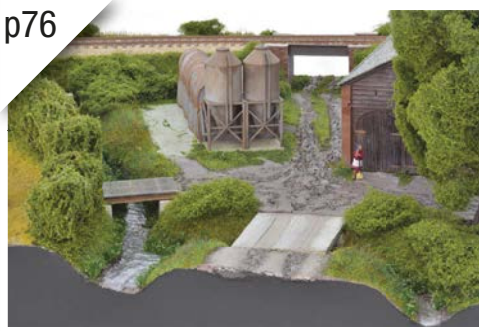
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BRITISH RAILWAY MODELLING

BRM

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Welcome to September

Ask those living outside of Britain to describe what makes our Great Britain 'great', and you're bound to hear a number of stereotypes. As a nation, we drink an obscene amount of tea, and we're led to believe that we're too polite – though whoever said that clearly hasn't tried to use the London Underground at 08:30 on a Monday!

Famed for our terrible weather, with overcast days and rain – perhaps a little unjust, though not entirely false given the weather this July – our weather can change in a day more times than the hour clock. We can also experience occasional glorious sunshine, celebrated in this issue with a day trip to Peter Beckley's 'Harlyn Pier' – an O gauge tribute to the beautiful coast of Cornwall.

It could be because our weather is so unpredictable that many of us choose to set our layouts in the heady blue-sky days of summer? Escapism at its finest. A blue sky year-round is wishful thinking perhaps, but sunshine makes us all happy, and it's why so many of the skies we add to our layouts are

blue, rather than overcast and gloomy.

On the flip side, the number of blue-sky layouts that exist encouraged Gavin Rose, creator of 'Trinity Dock Street Bridge', to make his South of England scene a polar opposite, with impressionistic qualities. This excellent OO gauge layout portrays the grime and bleakness of industry around Hull's docks on a dark and miserable February morning. Packed with detail, 'Trinity Dock Street Bridge' has a faithful miniature replica of a swing bridge, impressive stonework, and possibly the greatest number of police on a layout to grace the exhibition circuit!

Completing the quartet of layouts this issue is 'Chrillvinton Road' and 'Landmanlow Sidings'. The first, a cheerful scene with fairground rides, the other, inspired by the dramatic scenery of the Cromford and High Peak Railway. Alistair Green, creator of 'Ladmanlow Sidings', borrowed the breath-taking backdrop of the Derbyshire hills during the photoshoot of his layout, with startling results.

In true BRM tradition, our September

issue has many practical ideas and features. Tom Dewdney from Team Grantham of the GMRC offers insight into getting the most from the placement of figures on your layout, while Phil Parker builds a complex fairground ride kit and talks us through his favourite animations. Howard Smith, meanwhile, has constructed a truck kit from Road Transport Images, as voted by you on our social media channels, plus Jamie Warne builds a farmyard diorama – an ideal addition to many rural layouts.

Also, this issue, Andy York casts an expert eye over Hornby's Rocket and Locomotion Models' 'Crompton' exclusive from Heljan, we round-up the latest news, plus Tony Wright extols the virtues of the latest book releases.

Our hobby hasn't seen the usual 'seasonal slump' this year, and it seems modelling has remained a therapeutic past-time throughout lockdown. We are all looking forward to seeing the new layouts created this year, as soon as exhibitions get started again.

BRM Team

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R3522 Hornby Class A4
OO Gauge A4 Class no.60026 Miles Bee-
vor BR Green Real Coal TMC Weathered
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R3770 Hornby HST
GWR Class 43 HST 43002 Sir Kenneth
Grange and 43198 Weathered by TMC
Was £340.00 **NOW £310.99**



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OO Gauge Class 47/0 D1842 BR Parts
Fitted (1 end) Deluxe Weathered by TMC
Was £229.96 **NOW £204.49**



32-035B Bachmann
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Was £189.95 **NOW £169.00**



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OO Gauge Class 17 8546 BR Green FYE
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32-442 Bachmann
32-442 Bachmann OO Gauge Class 24/1
24137 BR Blue Weathered by TMC
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OO Gauge Class 24/1 D5149 BR Green
(Small Yellow Panels) Weathered by TMC
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31-520 Bachmann Class 159
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work SouthEast Weathered by TMC
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GWR Class 78xx Manor 4-6-0

Stage: Newly Announced

Due: TBC

Price: from £135.96

hattons.co.uk/dapolmanor



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British Rail Class 59

Stage: Painted Samples

Due: Late 2020

Price: from £131.71

hattons.co.uk/dapol59



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GWR Class 43xx Mogul 2-6-0

Stage: Painted Samples

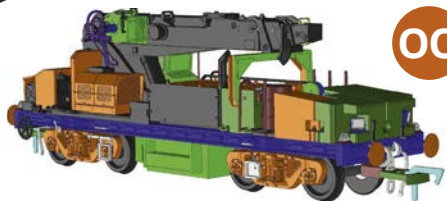
Due: Late 2020

Price: from £135.96

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Plasser GPC 12t Crane

Stage: CADs Shown

Due: Q1 2021

Price: £69

hattons.co.uk/gpc



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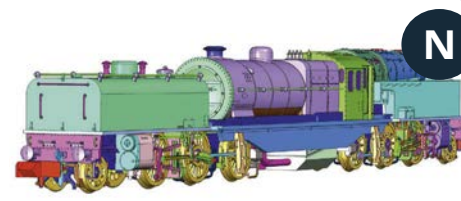
Genesis 4 & 6 Wheel Coaches

Stage: Artwork Shown

Due: from Q1 2021

Price: from £36

hattons.co.uk/genesis



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LMS Beyer Garratt

Stage: CADs Shown

Due: TBC

Price: £199

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009

L&B Baldwin 2-4-2T "Lyn"

Stage: Painted Samples

Due: Q4 2020

Price: £203.96

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British Rail Class 45

Stage: Hand Painted Sample

Due: Q3 2020

Price: from £143.65

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British Rail Class 47

Stage: Painted Sample

Due: Q4 2020

Price: £594.15

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BR Standard Class 2MT

Stage: Prototype Shown

Due: January 2021

Price: £162

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British Rail Class 91

Stage: Renders Shown

Due: December 2020

Price: £153

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LNER Thompson A2/2 & A2/3

Stage: Prototypes Shown

Due: Late 2020 to Early 2021

Price: £171

hattons.co.uk/thompsona2

N Gauge

Track - Code 55 Finescale

SL-300F 1 yard (91.5cm) length of Finescale Nickel Silver flexible
Wooden Sleeper track (PEC) £3.20
SL-300F Pack of 30 (PEC) £9.99

OO Gauge (1:76 Scale)

Steam locos



H4-AB16-003 Andrew Barclay 0-4-0ST 16" 2226 "Katie" in lined maroon (HAT) (RRP £99) **BARGAIN** £89



266215 Beyer Garratt 2-6-0 0-6-2 4982 in LMS black revolving coal bunker (HEL) £212



R3759 Class 3031 'Dean Single' 4-2-2 3031 'Achilles' in GWR green - Railroad range (HOR) £81



R3409 Class 6000 King 4-6-0 6002 'King William IV' in BR Green late crest (HOR) (RRP £137.99) **BARGAIN** £124.50



R3408 Class 6000 King 4-6-0 6016 'King Edward V' in GWR Green shirtbutton emblem (HOR) (RRP £137.99) **BARGAIN** £124.50
R3721X Class 61xx 'Large Prairie' 2-6-2T 6110 in GWR green - Digital fitted (HOR) **NEW** £144



R3721 Class 61xx 'Large Prairie' 2-6-2T 6110 in GWR green (HOR) **NEW** £126



R3723 Class 61xx 'Large Prairie' 2-6-2T 6145 in BR black early emblem (HOR) £126
R3723X Class 61xx 'Large Prairie' 2-6-2T 6145 in BR black early emblem - Digital fitted (HOR) £144



R3681 Class 8P 'Princess Coronation' 4-6-2 6241 'City of Edinburgh' in LMS post-war lined black (HOR) £184.50



R3677 Class 8P 'Streamlined Coronation' 4-6-2 6229 'Duchess of Hamilton' in LMS crimson lake - as preserved (HOR) (RRP £189.99) **BARGAIN** £139.50



R3621 Class J36 0-6-0 722 in LNER black (HOR) £126



R3635 Class LN 'Lord Nelson' 4-6-0 30863 'Lord Rodney' in BR green early emblem (HOR) (RRP £169.99) **BARGAIN** £124



R3412 Class S15 4-6-0 30842 in BR black early emblem (HOR) (RRP £94.99) **BARGAIN** £86



R3500 The Sir Nigel Gresley Collection (HOR) £474

Steam train packs



R3397 LMS Suburban Passenger Train Pack - Ltd Ed (HOR) (RRP £164.99) **BARGAIN** £148.50

Diesel locos



4D-003-015S Class 52 'Western' D1034 'Western Dragon' in BR maroon small yellow panels - DCC sound fitted (DAP) £248.66



H4-66-019 Class 66 66418 in Freightliner Powerhaul 'Patriot' (HAT) £150



H4-66-031 Class 66 66789 in BR Large Logo blue GBRf branding 'British Rail 1948 - 1997' (HAT) £150



4D-022-013 Class 68 68004 'Rapid' in Direct Rail Services blue (DAP) £131.71

Diesel train packs



R3697 Northern Belle train pack Class 57/6 57601 'Windsor Castle' and three Mk2D coaches in Northern Belle (HOR) £135

DMUs



4D-009-007 Class 121 single car DMU 'Bubblecar' 55032 in BR blue and grey Welsh Dragon emblem (DAP) (RRP £145) **BARGAIN** £79

Wagons



R6988 2020 Merry Christmas gift open wagon (HOR) £14.50



R6964 Triple pack of CDA hopper wagons in ECC - weathered (HOR) **NEW** £63

Digital controllers



R8214 DCC Elite unit digital controller (HOR) £215
R8213 DCC Select unit (boxed) (HOR) £98

Track - Code 100 Settrack

R8090 1 single yard length of Semi-Flexible Track (HOR) £4
R8090 Pack of 24 (HOR) £92
R807 2nd radius double curve track (8 make a circle) (HOR) £2.60
R807 Circle of 8 (HOR) £20



R8072 Left Hand Standard Point (HOR) £9.50



R8073 Right Hand Standard Point (HOR) £9.50
R600 Standard Straight (HOR) £1.80
R600 Box of 24 (HOR) £40

Buses



UK6519 ADL Enviro400 MMC - 'Stagecoach Oxford Gold' (HOR) **NEW** £51
UK1501 Alexander ALX 400 bodied Dennis Trident open-top - 'Megasightseeing.com' (HOR) £51

O Gauge (1:43 Scale)

Steam locos



7S-006-023 Class 14xx 0-4-2T 1426 in BR lined green late crest (DAP) £191.25



7S-006-020S Class 14xx 0-4-2T 1432 in GWR unlined green GWR lettering - DCC Sound Fitted (DAP) £340



7S-006-001S Class 48xx 0-4-2T 4800 in GWR green Great Western lettering - DCC Sound Fitted (DAP) £340
7S-006-050 Class 58xx 0-4-2T 5811 in GWR green Great Western lettering (DAP) £191.25
H7-A3-001 Class A3 4-6-2 2750 'Payrus' in LNER Grass green unstreamlined corridor tender - 'Record Breaker' (HEL) £750



H7-A3-002 Class A3 4-6-2 4472 'Flying Scotsman' in LNER Grass green unstreamlined corridor tender - 'Record Breaker' (HEL) £750
H7-A3-006 Class A3 4-6-2 60077 'The White Knight' in BR green late crest and unstreamlined non-corridor tender (HEL) £750



H7-A3-007 Class A3 4-6-2 60103 'Flying Scotsman' in BR green late crest and unstreamlined corridor tender (HEL) £750
H7-A3-006A Class A3 4-6-2 unnumbered double chimney, banjo dome and unstreamlined corridor tender in BR green late crest 1958 (HEL) £750



H7-A4-001 Class A4 4-6-2 2509 'Silver Link' in LNER silver streamlined corridor tender (HEL) £750



H7-A4-005 Class A4 4-6-2 4464 'Bittern' in LNER Garter blue streamlined corridor tender - 'Record Breaker' (HEL) £750



H7-A4-004 Class A4 4-6-2 4489 'Dominion of Canada' in LNER Garter blue steel numbers/letters and unstreamlined corridor tender (HEL) £750



H7-A4-006 Class A4 4-6-2 60007 'Sir Nigel Gresley' in BR express blue unstreamlined corridor tender - 'Record Breaker' (HEL) £750



H7-A4-008 Class A4 4-6-2 60009 'Union of South Africa' in BR green late crest and unstreamlined corridor tender (HEL) £750
H7-A4-007 Class A4 4-6-2 60012 'Commonwealth of Australia' in BR green early emblem and streamlined corridor tender (HEL) £750

Diesel locos

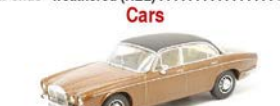


2007 Class 21 in BR Railfreight grey full yellow ends, 1980s style warning flashes and headcode discs - Exclusive to Hatton's (HEL) (RRP £599) **BARGAIN** £395



5506 Class 51 'Deltic' D9001 'St Paddy' in BR green full yellow ends - weathered (HEL) £509.15

Cars



VA13900 Daimler Double Six Series 2 Vanden Plas - Caramel (COR) £27



VA10819 Ford Capri Mk3 2.8i Special - Diamond White (COR) £27

Any or Multiple Scales

Analogue controllers

COMBI Combi 12v 1Amp Single Track Controller Transformer (GAU) £34



Q Quadraple4 circuit power controller (GAU) £149

Digital decoders

DCR-21Pin-Direct-V2 21-pin 6-function 1.1Amp direct plug decoder back EMF (HAT) £16.50
DCR-8PIN-Direct 8-pin 2-function 1.1Amp direct plug decoder back EMF (HAT) £17
DCR-8PIN-HarnessMini 8-pin (harness) 2-function 1.1Amp small & thin (mini) decoder back EMF (HAT) £16
DCR-8PIN-HarnessMini Box of 5 (HAT) £72
DCR-8PIN-HarnessMini Box of 10 (HAT) £128



DCR-8PIN-Harness Box of 10 8-pin (harness) 4-function 1.1Amp decoder back EMF (HAT) £120
DCR-8PIN-Harness Single (HAT) £15
DCR-8PIN-Harness Box of 5 (HAT) £68
R8249 8-pin 4-function 2-sided 0.5A (1A peak) decoder (HOR) £16
R8249 Box of 6 (HOR) £92
DCR-8PIN-Direct 8-pin compact direct 4-function 1.1Amp decoder back EMF (HAT) £17
DCR-8PIN-Direct Box of 5 (HAT) £77
DCR-8PIN-Direct Box of 10 (HAT) £136
R7150 Standard 8-pin Decoder (HOR) £23.50

Digital controllers



DCC02 Prodigy 'Advance 2' starter DCC controller package (GAU) £279

Point motors



HAT-PM-01 Solenoid point motor including pin extension and 2-way arm for use points and signals. Exclusive to Hatton's (HAT) £8.50
HAT-PM-01 Pack of 6 (HAT) £35



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Choose your controller for life with the Gaugemaster Lifetime Guarantee...

We have been producing Model Railway Controllers for over forty years. Our analogue controllers have stood the test of time, and so has our lifetime guarantee:

"We undertake to replace, free of charge, any parts found defective within the lifetime of the unit providing that the item has not been tampered with."

What's the difference between the controller types?

Our **Mains Powered Cased Controllers** come complete with transformer, and can just be plugged in, connected to the track, and away you go. **Panel Mounted Controllers** require a separate transformer, and also need to be mounted onto a control panel to be used effectively.

We also produce various controllers with **Feedback** and **Simulation**, two effects controlled by the controller itself. **Feedback** senses the load on the circuit and helps maintain the locomotive at a steady speed up and down gradients. **Feedback** controllers are not suitable for use with locomotives with coreless motors. **Simulation** (also known as Inertia) allows a train to accelerate, coast, and be braked to a standstill, by use of a regulator and a brake.

MAINS POWERED CASED CONTROLLERS

GMC-COMBI Single Track Controller/Transformer
Most Suited for HO/OO/N Scale Layouts



Fantastic for small layouts or beginners upgrading a starter set, the Combi has both a 12V DC output to run one track, and a 16V AC output for accessories.

BEST FOR
Beginners

GMC-D Twin Track Controller
Most Suited to HO/OO/N Scale Layouts



Our best selling controller. Runs a two track railway with minimum of fuss. The D Controller has two 12V DC track outputs, as well as a 16V AC output for accessories.

BEST FOR
Twin Tracks

GMC-Q Four Track Controller
Most Suited to OO/HO/N Scale Layouts



The best selling four track controller available today. It offers impressive value for money with its four 12V DC track outputs, and two of 16V AC and 12V DC outputs for accessories.

BEST FOR
Four Tracks

PANEL MOUNTED CONTROLLERS

GMC-100 Single Track Panel Controller
Most Suited to OO/HO/N/Z Scale Layouts



Some modellers may wish to incorporate their controller into an overall panel to control their layout. The Model 100 Controller has a single 12V DC output.

BEST FOR
Control Panels

GMC-U Single Track Controller with Simulation
Most Suited to OO/HO/N/Z Scale Layouts



With the brake knob controlling the 12V DC track output, this controller allows you greater realism when running locomotives.

BEST FOR
Realistic Running

GMC-W Single Track Walkabout Single Track Controller
Most Suited to OO/HO/N/Z Scale Layouts



Fitted with 1.5m of cable, this controller allows you the freedom to move around your layout while still controlling your layout. It has a single 12V DC track output.

BEST FOR
Flexibility

Did you know...

If you don't have a handy accessory output from a controller, the **GMC-WM1** Wall Mounted Transformer can be used on its own to power accessories, such as point motors and lights from the 16V output. Just plug it in and connect it up!

GMC-WM1
Wall Mounted Transformer
16V or 12V DC 1.1a



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GMC-COMBI	Single Track Controller/Transformer	£45.00
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GMC-100MO	Single Track Controller for O Scale	£120.00
GMC-10LGB	Single Track Controller for G Scale	£125.00
GMC-10LGBSF	Single Track Controller for G Scale with Fan	£215.00
GMC-P	Single Track Controller with Simulation	£125.00
GMC-D	Twin Track Controller	£125.00
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GMC-TS	Three Track Controller with Simulation	£215.00
GMC-Q	Four Track Controller	£225.00

Panel Mounted Controllers (Orange text shows transformer required)

GMC-100	Single Track Controller (GMC-T1/M1)	£45.00
GMC-100.O	Single Track Controller for O Scale (GMC-T2/M2)	£50.00
GMC-U	Single Track Controller with Simulation (GMC-T1/M1/WM1)	£55.00
GMC-UF	Single Track Controller with Feedback (GMC-T1/M1/WM1)	£50.00
GMC-UO	Single Track Controller with Simulation for O (GMC-T2/M2)	£70.00
GMC-UD	Twin Track Controller (GMC-T1/M1/WM1)	£65.00
GMC-UDS	Twin Track Controller with Simulation (GMC-T1/M1/WM1)	£90.00
GMC-UQ	Four Track Controller (GMC-T1/M1/WM1)	£100.00

Walkabout and Hand Held Controllers (All GMC-T1/M1/WM1)

GMC-W	Single Track Walkabout Controller	£40.00
GMC-HH	Single Track Handheld Controller with Feedback	£45.00

Transformers

GMC-M1	Cased Transformer 16V AC	£60.00
GMC-M2	Cased Transformer 18V AC 2.5V	£60.00
GMC-M3	Cased Transformer 24V AC	£60.00
GMC-M4	Cased Transformer 12V AC	£60.00
GMC-T1	Open Transformer 2x 16V AC 1a	£30.00
GMC-T2	Open Transformer 18V AC 2.5a	£30.00
GMC-T3	Open Transformer 24V AC	£30.00
GMC-T4	Open Transformer 2x 12V AC 1a	£30.00
GMC-WM1	Wall Mounted Transformer 16V or 12V DC 1.1a	£25.00
GMC-WM2	Wall Mounted Transformer 9V DC (1600mA) 1.6A	£20.00
GMC-WM3	Wall Mounted Transformer Kato Unitrack UK Power Supply	£20.00
GMC-WM4	Wall Mounted Transformer 12V DC Smoothed for Lighting	£20.00
GMTFK1	Transformer Fitting Kit for T1/T3/T4	£15.00
GMTFK2	Transformer Fitting Kit for T2	£15.00

See the **GM365** Gaugemaster Catalogue (£5.00) for more details

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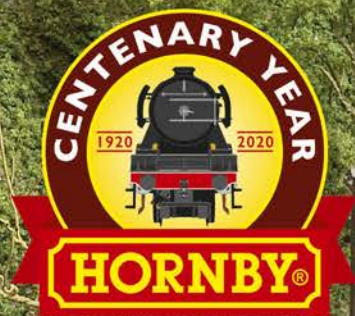
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WORLD OF RAILWAYS

NEW VARIANTS ADDED TO ACCURASCALE'S HUO WAGON RANGE



Owing to customer demand, Accurascale has produced new OO gauge wagon packs of its hopper wagons in pre-TOPS guise with new running numbers, allowing modellers to lengthen their wagon rakes, and cater for modellers who missed out on its first batch of models.

Accurascale has produced a new run of its first model for the British market, the 24.5T coal hopper wagon, which later received the TOPs code 'HUO', in pre-TOPS condition, with new running numbers and identities. The manufacturer has produced four new packs of three wagons in pre-TOPS guise with new running numbers, which have arrived in stock and are available for immediate dispatch from its website or from its stockists.

A total of 5,263 HUO wagons were built by BR from 1954 for transporting coal and coke throughout Britain until their withdrawal in the 1980s, with many entering private use at collieries upon retirement by British Rail. The model, which is of the 3121 (1958), 3221 (1959), 3314 (1960), 3374 (1961), 3426 (1962 – listed 1/154 pattern but the design is actually identical), and 3437 (1962) pattern, marked the debut for the company in the British market in 2018 and sold out completely in pre-TOPS guise within a few months of arrival.

Specification of the wagons includes:

- Sprung buffers
- NEM coupling housing
- 110 darkened profile wheel sets
- Factory-fitted wire handrails
- Extra fine factory-fitted detail plastic parts
- Individual lettering and markings from real wagons for authenticity
- Built to scale tolerances to allow easy conversion to EM and P4 standards

The pre-TOPS era models are also available through trade for the first time. Due to the COVID-19 pandemic, manufacturing time was limited in China, resulting in a lower than desired production run size. It is recommended that modellers order early to avoid disappointment, as witnessed with its recent PFA wagons, which sold out within hours of going on sale.

For current pricing and availability, visit the Accurascale website, or see your local Accurascale stockist.

DAPOL UNVEILS O GAUGE 'CONFLAT' DECORATED SAMPLES

In a video released to its new YouTube channel, the Chirk manufacturer has shared features and design elements of its new 7mm:1ft scale wagons.

Containers and the special wooden decked 'Conflat' wagons used to convey them were produced by the GWR, LNER, SR and LMS. They allowed door-to-door deliveries via road, rail, and road again, without the requirement for goods to be handled at each leg. In the main, they were used for furniture removal, although some were built with insulation for refrigerated use. Post-nationalisation, BR built more than 10,000 containers, which continued into service until the arrival of the modern standard ISO containers in the 1960s.



Specifications:

- Die-cast chassis
- Compensation beam for smooth running
- Injection-moulded body and detail parts
- Sprung metal buffers and couplings
- Die-cast three hole wheels with blackened steel tyres
- Wheels suitable for fine standard track
- Vacuum-fitted Morton brake gear, both vacuum & unfitted
- 10 variants

HELJAN RECEIVES DECORATED SAMPLE OF OO GAUGE CLASS 25

Heljan has posted images of its first factory-decorated OO gauge Class 25 sample. Depicting BR green D7647 'as delivered', it is one of 12 versions covering the entire BR career of this popular and versatile BR/Sulzer Type 2 locomotive. The manufacturer anticipates the models will be released later this year.

Ben Jones, UK representative for Heljan said "Due to circumstances beyond our control, it's been far too long since our last update on the OO gauge Class 25 project. However, we can at last report some positive progress with the arrival of the first factory-decorated sample. We can report that this sample features refinements over previous EPs, including the removal of bolt heads from the windscreen frames and tail light surrounds."

Heljan is pushing to complete the models as soon as possible and hopes to deliver them to UK retailers in the final quarter of 2020. The model photographed is a pre-production sample and is subject to modification and correction before production begins.



2020 INTERNATIONAL N GAUGE SHOW CANCELLED

Meridienne Exhibitions has announced that, given the current impact of Coronavirus, the 2020 International N Gauge Show, due to be held on the 12th & 13th September at the Warwickshire Event Centre, has been cancelled.

The organisers believe that the likely restrictions on indoor mass gatherings will lead to limits on attendance for both visitors and exhibitors, with social distancing measures and traffic flow management severely impacting the enjoyment of the event for all. Equally, it would limit the layout operator's ability to operate as they work in such close proximity to each other, also social distancing makes it difficult for companies to attend.

The 2021 show dates are confirmed as the 11th & 12th September again at the Warwickshire Event Centre.

GUILDEX 2020 CANCELLED

The Gauge O Guild has cancelled Guildex 2020, which should have been held on August 29 and 30.

Its organisers made the decision in the interests of the health and safety of exhibitors, organisers and visitors. This event would have been the last year to be held at the Telford International Centre. O gauge modellers can look forward to Guildex 2021 on September 3 and 4 at the new venue of Bingley Hall, on Stafford County Showground. The venue offers more than 6000sqm of exhibition space, ample free parking, and many other facilities.

The Guild is planning a virtual O gauge show on Saturday, October 31, 2020. It has said that plans are progressing well and updates will be posted on its website.

FIRST LOOK AT RAPIDO LEYLAND 'FLEETLINE'



Rapido has shared images of its second British-outline 1:76 scale bus, representing the Leyland Fleetline. Expected to arrive in the third quarter of 2020, the photographs taken at the Chinese factory show a pre-production model, to be checked by members of the Rapido team in Canada, and is subject to change.

For fans of the West Midlands Passenger Transport Executive, the 1980s-era bus (originally the Daimler Fleetline) was only the second rear-engined double-decker bus chassis to be produced by a UK manufacturer following the Leyland Atlantean, which debuted in 1958.

When designed by Daimler, the Fleetline design offered numerous improvements over the Leyland Atlantean – such as a drop-centre rear axle – that enabled a lower body height without inconveniencing passengers with an uncomfortable seating arrangement or ceiling height.

While Leyland would later offer the drop-centre rear axle on its Atlantean, this option was dropped when the two companies came under the same fold in 1968. While the Daimler name continued to be applied to the Fleetline, this would be phased out in favour of the Leyland name around 1975.



KR MODELS UNVEILS BULLEID 'LEADER' PROJECT FOR 'OO'

At last month's World of Railways Virtual Exhibition, KR models announced its intention to produce the iconic 'Leader' experimental 0-6-0+0-6-0 articulated locomotive steam in OO gauge.

Five locomotives in the class were planned, but only one was completed at the Southern Region's Brighton works. Similar in appearance to a diesel locomotive, the steam-powered locomotive project was part of Bulleid's desire to modernise the steam locomotive, based on experience gained with the Southern Railway's fleet of electric stock.

The specification of the forthcoming OO gauge models is as follows:

- 21-pin DCC socket with easy access
- Heavy die-cast metal chassis with central motor and flywheels giving powerful performance
- Directional LED lighting
- Etched grilles
- Sprung buffers
- Flush glazing
- Available in prototype brushed aluminium and BR green
- DCC ready, with DCC sound to be confirmed

KR Models is asking for expressions of interest on its website at this stage, but if sufficient demand is seen, more information on the model specification, its details, and a delivery date will be announced.

FLANGEWAY AND DAPOL TO PRODUCE O GAUGE INDEPENDENT SNOWPLOW



Announced at the World of Railways Virtual Exhibition in July, Flangeway has revealed a partnership with Dapol on its latest new product, which sees it expand into O gauge with its first ready-to-run model.

Dapol's OO gauge independent snowplough has been well-received since its launch many years ago with subsequent reruns. With the rise of O gauge ready-to-run models in

recent years, it is the natural progression for Flangeway to take and the firm has said to be "pleased to make the next step in its range development."

Dapol is also pleased to announce that this will be a UK-manufactured product and is proud of the fact that production will be moved to the UK, once the initial release has been delivered.

All CAD work is complete on the model, undertaken by Dapol's Apprentice CAD Engineer, Ben Davies, who has undertaken the work alongside his daily studies. The models will now enter the tooling stage with a view to bringing the snowplough to market during 2021. Flangeway's sister business, Footplate, has now opened expressions of interest, which can be registered via its website.

Built in the 1960s on modified tender frames from LNER steam locomotives, British Rail created around 40 of these large drift snowploughs, some of which continue in service today with Network Rail.

Initial variants are to feature popular liveries including; Scottish, Network Rail, and 1965 versions. For more details, current pricing and availability, see its website.



NEW 'WATERSIDE' BUILDINGS FROM JS MODELS

A new selection of laser-cut kit buildings designed for modellers with a canal, wharf, or dock feature on their layout is to be introduced from August 1 by JSModels. Cut from 2mm MDF, with 3mm MDF detailing, 220gsm card roofing slates, and acetate glazing, windows are separate from the main structure, allowing the frames to be painted before fitting. Doors can be modelled open or closed.

The new kits are said to be "well packaged, with parts on several A4 and A5-sized sprues, with detailed printed instructions." All buildings share common architecture and dimensions, allowing modellers to 'kit-bash' them into different configurations.



DIGITAL EDITION EXCLUSIVE

KR Models Project Announcements

Andy York speaks to Keith and Michael Revell for an update on all their projects plus the announcement of two new loco projects in OO gauge.

EXCLUSIVE

WATCH THE VIDEO HERE

(You must have a wifi connection to stream video content)



PLAY



DIGITAL EDITION EXCLUSIVE

Flangeway and Dapol 0 Gauge Independent Snowplough

Rich Barnett of Footplate Models gives us an update on their exclusive 00 gauge Salmon wagon project and surprises with an announcement of a new project in a new scale for its Flangeway range.

EXCLUSIVE

WATCH THE VIDEO HERE

(You must have a wifi connection to stream video content)



PLAY

GET THE LOOK

With his layouts locked away, for our *world-of-railways.co.uk* virtual exhibition, Phil Parker had to build something new in a hurry. The result was 'Furness Quay', a 30in x 15in micro layout. Every stage of the layout build, from its design to baseboards, track laying, wiring and scenery, was filmed. If you missed the show, the videos can be found in the techniques section of *www.world-of-railways.co.uk*.

1 The water uses four coats of Ronseal yacht varnish over a base of colours from the Woodland Scenics water range – mostly Olive Drab, but with a bit of Moss Green. The colours were blended by patting them with a sponge while still wet.

2 The quayside wall is made from PVC-Foamboard from the Albion Alloys range. The stones are scribed with a blunt tool, then painted with Humbrol enamels applied with a sponge. Once dry, they were washed with dark brown weathering ink.

3 To save time adding plugs and sockets, the control panel is built into the baseboard. On the 2mm thick Plastikard top, the track is drawn using vinyl tape.

4 Roads are nothing more than beige emulsion dabbed on with a sponge. Where more texture was required, a little sawdust was sprinkled into the paint. All this is done before the static grass is applied, so the greenery can soften the edges.

5 The Ford Thames lorry is from the Pocketbond Classix range and has been taken apart before a coat of matt varnish toned down the glossy paintwork. Deluxe Materials Glue'n'Glaze replaces the supplied glazing.

6 The goods shed is scratch-built from Wills plastic corrugated sheets on a card base covered with brick Plastikard.

7 Sycamore trees are from the Hornby Skale Scenics range. Ready to plant, they just need to be popped into holes drilled in the expanded polystyrene hillsides.

8 Anyone who guesses which film the name Furness Quay comes from will know how important a red telephone box is. This one is from the Bachmann Exclusive First Editions range of ready-made accessories.

9 Small layouts need small stations. This is the Wills Station Halt with Waiting Room plastic kit. Signs are homemade and the single passenger is an Airfix figure.

Watch the step-by-step build of Furness Quay at www.world-of-railways.co.uk/techniques

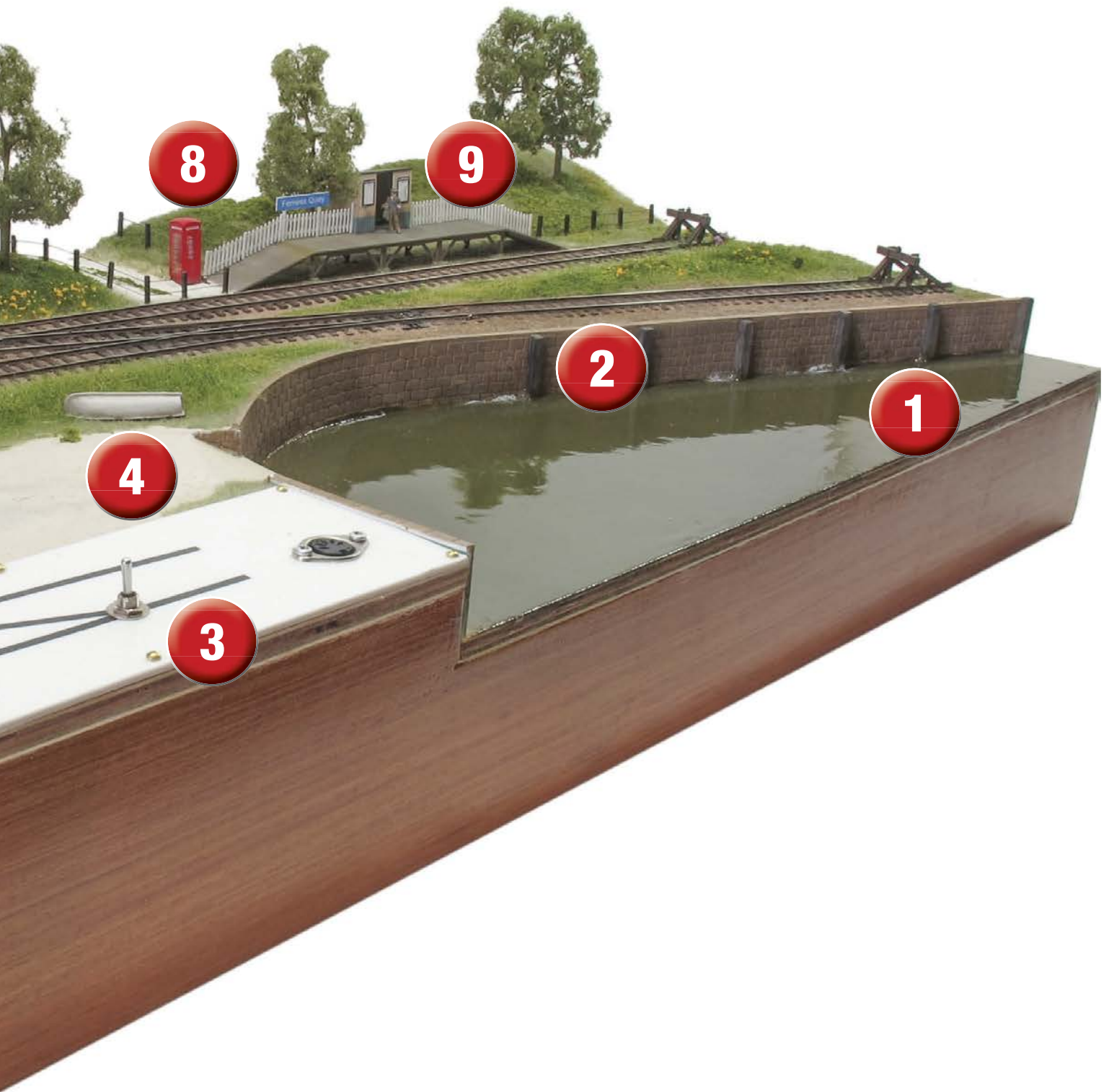
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6

5



FURNESS QUAY





Factfile

Layout name: Harlyn Pier
Scale/gauge: 7mm:1ft scale / 32mm gauge / O
Size: 23ft x 2ft 6in
Era/region: 1960 BR(SR)
Layout type: Fiddle yard to terminus

HARLYN PIER

Peter Beckley's ode to Cornwall's coastal lines was a triumphant self-test of modelling ability, which resulted in this attractive exhibition viewing experience.

Words: Peter Beckley **Photography:** Tony Wright



A few passengers wait for the next train to take them to Wadebridge. All very pleasant on a sunny summer's day but probably not so much fun in the winter with a gale whipping in from the south west!

'Harlyn Pier' came about because of my desire to build a layout on my own and prove to myself I had the skills and patience to produce something of exhibitable quality, that satisfied me and would be entertaining for the public. The impetus for this came when I was fortunate to retire early and we were able to have an extension built to provide me with a dedicated railway room.

I had previously been involved in the construction of two 7mm:1ft scale layouts, one in a club setting and the other as part of a team with two friends. The latter was 'Harlyn Road', which appeared in BRM way back in December 2007. I had learnt a lot in the process, but never tried my hand at all aspects of constructing a layout. Now was my chance!

Sunny setting

I already had a small selection of locomotives that I had constructed over the years that were, in the main, suitable for a BR period, Southern Region layout set in North Cornwall. However, I had fond memories of Lymington Pier from family holidays to the Isle of Wight in the 1960s and, whilst it would have been nice to build a model of a prototype, to fit something in the available space that would be interesting to operate and entertaining for the public was impossible. I settled on the idea of

taking inspiration from Lymington Pier, but moving it to North Cornwall.

The setting is therefore an imaginary extension from the Padstow branch, serving a ferry terminal on a quayside. The quayside setting gives a good excuse for short sidings and a cramped track layout, while still looking believable. Exactly where the ferry sails to has never been fully explained but people have been kind enough to make several, fairly believable, suggestions since I began exhibiting the layout!



0 gauge



Drummond 'Greyhound', 30715, sets off with a through service to Waterloo via Okehampton and Exeter Central. Passengers for Waterloo will need to be patient as they will be on the train for 7 to 8 hours!



Laying track

The baseboards utilise 6mm and 9mm birch plywood with diagonal bracing to ensure a stable and twist-free foundation. Something I had never tried before was track construction. I have used 1.5mm laser-cut ply sleeper bases, C&L bullhead rail and 'Exactoscale' chairs, bonded to the sleepers using 'Butanone'. While I have stayed with 32mm gauge, in a slight departure from normal finescale 0 gauge standards, I have narrowed the check rail gaps by 0.5mm to 1.25mm and I find this gives a much improved appearance and causes the check rails to do their job of guiding the wheel flanges through the pointwork in a smooth and prototypical manner.

The reason for using 1.5mm thick sleepers rather than the more common 3mm thickness is because I didn't need to show a deep ballast shoulder, the layout being predominately set within the station area. This halved the amount of ballast required and, if using granite ballast as I did, there is quite a useful weight saving. By laying the track on 1.5mm thick sheet cork, I have been able to match the sleeper depth of standard 'Peco' track that is used in the fiddle yard, without any cork underlay.

After laying and ballasting the track, I then added the point rodding, which is often so prominent in photographs of the real railway in steam days. The lack of rodding is, I feel, particularly noticeable in 7mm:1ft scale and I spent quite a time studying various books and articles to get

the layout as correct as possible. I have used C&L stools and cranks, and, whilst fairly time-consuming, it was quite an enjoyable exercise. One lesson for the future, however, is to set the bases for the stools and cranks in position before you ballast the track. You won't then need to excavate and make good the ballast like I did!

One aspect of the layout that gets almost as much attention as the scenic part is the fiddle yard. The rationale behind the design was that stock wouldn't need to be handled and especially not lifted on or off the track.

The design is basically one large sector plate with an additional small sector plate inset at the far end to facilitate loco release. At the layout end there are five short sidings to enable loco run rounds to be completed off-stage and also provide a small amount of extra storage for the odd wagon or van. The individual tracks are energised via rotary switches which also illuminate LEDs mounted between the end sleepers of each track to give a visual indication of which tracks are live.

Electronic control

Electrically the layout employs good old-fashioned analogue DC control. I was already too committed to contemplate a change to DCC when I started building the layout and I felt more comfortable with a system I knew and understood! I use a cab control system and common return wiring, which allows any one of three controllers to operate any part of the layout. The principle

is that trains are always driven towards the operator and LEDs on the control panel indicate the route set and which controller has command.

Point operation was initially by DCC Concepts Cobalt motors, but after failures, I changed them for Circuitron Tortoise point motors, which have proved 100% reliable. The signals and level crossing gates employ servo control, which I have found simple and reliable, as long as you separate the wiring from the track power and point motor cable runs to avoid interference, which can cause wagging or twitching signals and gates! There is a limited amount of interlocking of the signals with the points and level crossing, which helps the operators avoid incorrect signal indications.

I should also, at this point, make mention of the layout lighting. I feel it is vital to light a layout in a manner that adds to the effect one is trying to create and doesn't distract the viewer by shining in their eyes. This also applies to the operators' eyes as well! I have used LED tubes, which are sold as low energy replacements for fluorescent tubes. They have the advantage of not requiring any of the control gear associated with normal fluorescent tubes and are light in weight as well. I was able to construct a lighting box that sits above the front face of the layout, its able to span the length of the scenic section without intermediate support and cuts the light off at the back of the layout at the top edge of the backscene. I selected 'daylight' tubes because I was

8750 Class pannier tank 4666 comes to a halt at the end of its journey with a local service from Bodmin North via Wadebridge. The ferry has yet to arrive. Perhaps it's running late today?



aiming for the bright clear light that one gets on the coast and give an even spread of light without creating harsh shadows. While prototypically correct for a sunny day at the seaside, I don't think dark shadows look right and I have done my best to avoid getting unwanted shadows on the backscene.

Low tide

Once again, a new departure for me and nothing revolutionary, the landform is expanded polystyrene hacked to shape, covered with plaster bandage and D.I.Y. filler, which was carved to shape before it had completely dried. The whole lot was painted with poster paints before the usual scattering of flock and static grass. In some places, I have used carpet underlay teased and trimmed to length for overgrown summer grass as well as commercial grass mats in the background to try to give a sense of perspective. I have found that the secret of doing any scenic work is to have photographs to refer to and I find this much easier than trying to imagine what something should look like.

Something else that generates lots of queries at shows is the wet mud in the harbour at the front of the layout, not to mention the occasional prod from an inquisitive finger! I was trying to avoid modelling water as boats rarely seem to sit well in it and I had two board joints to cross as well. It occurred to me, while on holiday in Cornwall, that Cornish harbours are more often than not just wet mud at low tide, so I thought I would give this a try, not least because I felt it would be something not often seen on other layouts.

The contours were built up with DIY wall tile adhesive, which unsurprisingly sticks well and is easy to smooth to the required shape. This was then given a good coat of a horrible brown gritty scenic paint and odd rocks (broken pieces of filler), seaweed (various scatters), sand and some debris added, all done with reference to photographs of real harbours at low tide. Finally, several coats of Deluxe Materials Solid Water, a two-part resin product, were poured and/or painted on to build up pools in some places and the effect of wet sand and mud in others. This gave a very nice wet look to the area. It did however, over a period of a few years, start to lose its sheen and I have found that I need to give a refresher coat every couple of years. Lately, I have taken to using Deluxe Materials Aqua Magic for this as, being ready to use, there is



T9 30715 waits to depart with a stopping service to Okehampton, comprising Bulleid 'L' set 778. The fireman only needs to complete coupling up and remove the rear lamp from the front coach and they will be ready to start the journey.



The local fishmonger loads some of the day's catch into his van. The fishermen of 'Harlyn' won't be setting out to sea for a few hours yet as the tide is only just on the turn.



Beattie well tank 30587 drifts past with the china clay empties. The parents keep an eye on their three children who are investigating the rock pools, accompanied by their pet labrador, Toby. It must be quite a squeeze for them all in their Morris Minor convertible, which is parked on the roadside nearby.

Locomotives

Setting the layout as an extension to the Padstow branch has enabled me, as time has gone on, to refine my stock of locomotives and coaches to those that operated on the branch in and around 1960. The research involved has been pleasurable in itself and as a by-product has saved money by preventing me from making the inappropriate impulse buys that one can easily fall victim to at shows! At present, the locomotive fleet comprises the following:

- T9 4-4-0 30715 – An Exmouth Junction locomotive in 1960 and frequently photographed on the branch. The model was my first attempt at a Martin Finney kit and was a pleasure to build. I did, however, chicken out on the lining and had this done professionally so as not to spoil the ship.
- Beattie 2-4-0 'Well Tank' 30587 – One of the three 'Well Tanks' that existed at Wadebridge shed in 1960 and, although not strictly correct for the Padstow Branch, how can a North Cornwall layout be without at least one of these lovely locomotives? The model was built from a Roxey kit.
- 700 Class 0-6-0 30697 – Another Exmouth Junction locomotive, but it didn't move there until 1961 and, like the 'Beattie', not to my knowledge seen on the Padstow branch. It is a nice locomotive, so I stretched the rules slightly! The real locomotive was officially withdrawn in 1962, but lasted a little longer on snowplough



duties during the big freeze of 1962/63. It suffered a cracked cylinder block after being stuck in a snow drift for four days in January 1963 and never steamed again! The model is from a Sanspareil kit.

- 8750 Class 0-6-0 'Pannier' Tank No. 4666 – A distinct change from all the ex-LSWR locomotives, but entirely appropriate as two 'Pannier' tanks were operating on the branch from 1960 until 1963. I built mine from a JLRT kit and completed it a couple of months before Minerva and Dapol produced their RTR models. Some say, "Isn't that always the way?", but in my experience, one feels differently about models that you've built yourself, so I'm not sorry I beat them to it!

- O2 0-4-4T 30200 – Another Wadebridge locomotive in 1960 and the latest addition to the fleet. It was constructed from a Connoisseur Models kit and, I have to say, was one of the best and certainly easiest locomotive kits I've ever built. I didn't chicken out on the lining this time!

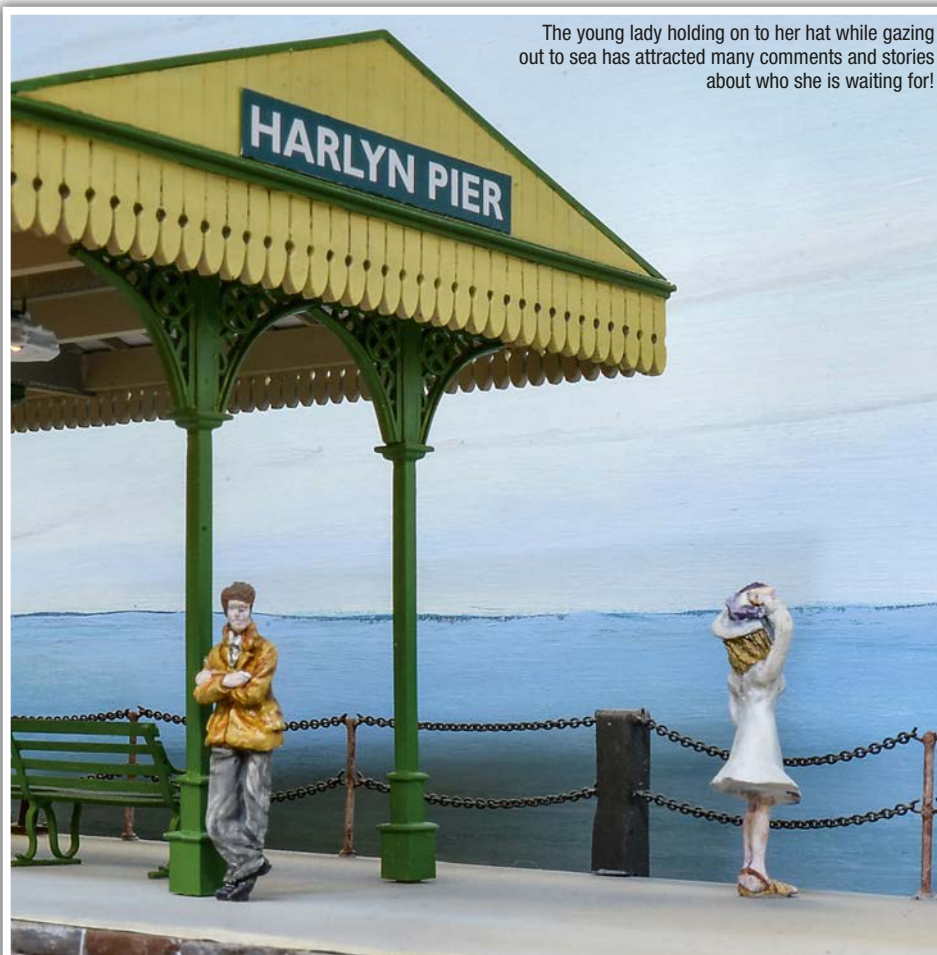
You may also see a few interlopers on the locomotive front in the shape of an N Class, other O2s, a G6, a B4 and occasionally a 'West Country', the last-mentioned being a bit of a squeeze. These are courtesy of my operating team, who've been excellent at lending stock for shows to bolster the stud while I was busy building mine.

no mixing and it gives a good result.

We now come to the backscene, which I was dreading, not being an artist in any sense of the word! When I started 'Harlyn Pier', photographic backscenes were in their infancy and, in my opinion, unless very well done, they don't always work terribly well. However, at the St. Albans Show many years ago, I saw a display explaining how to paint your own backscene. Well, this spurred me on to have a go! I worked from some photographs of the North Cornwall coast and 'Harlyn Bay' in particular and, using artists' acrylics to paint the lining paper that I had stuck to the ply back boards, I followed the instructions from that demonstration. Honestly, it wasn't that difficult and anything that I wasn't happy with I just painted over until I was satisfied. The advantage of painting your own backscene is that you can make it exactly match the colour and texture of your scenery and the size and perspective will be correct, too.

Buildings

Most of the buildings on 'Harlyn Pier' have been copied from various West Country locations on the old LSWR network to ensure that they look correct for a Southern Region North Cornwall branch line.



The young lady holding on to her hat while gazing out to sea has attracted many comments and stories about who she is waiting for!



I should perhaps mention the two boats that sit in the mud of the harbour. 7mm scale boats are a very rare commodity but I did find the 'Langley Models' fishing trawler kit that serves very well for the larger boat and was available with the full hull that I required, rather than a waterline model. I wanted a second smaller fishing boat but was unable to find anything suitable in kit form. I really didn't fancy building a boat hull, which I suspected would be the difficult part, so after photographing suitable boats whilst on holiday in Cornwall, I settled on a suitable prototype. After working out the length required, I purchased a suitably-sized 1/24th scale rowing boat kit and used this for the hull and scratch-built the superstructure within it. Another enjoyable exercise I have to say!

The Skipper of the trawler 'Isabel Joan' chats to the Harbour Master whilst waiting for the incoming tide. Once again, observation of the real thing provided the answer as to how boats stay upright when there is no water to support them!

The signal box is a mix of 'Budleigh Salterton' and 'Lyme Regis', but built as a mirror image to suit the site. It was constructed as a Perspex box and then clad with Evergreen strip for the shiplap boarding and all the timber framework, window frames and glazing bars. The roof is once again a Plastikard shell covered with individual 0.010in Plastikard slates. The distinctive ventilator on top was scratch-built from Plastikard and odds-and-ends from the 'useful bits' box! The interior is detailed and illuminated using LEDs because you can see it quite well and anyway, who can resist modelling signal box interiors?

The only other buildings on the layout are the store beyond the end of the platform, which is a Skytrex Southern Region provender store kit, but altered and reduced in size to fit the available space, and the permanent way hut, which is again courtesy of Skytrex but in this case not altered.

The final building on the layout – if I can call it that – is the harbour light at the end of the quay. I'm always being asked about it. I wanted a feature and while a lighthouse would have been nice, it would have been much too big! After some searching on the internet, I found a picture of a light on the end of the Banjo Pier at Looe in Cornwall that seemed to fit the bill. Well, having a picture was one thing, but I then had to build it! Some rough scaling of the photograph gave me a size to work to and a visit to the invaluable 'useful bits' box for all sorts of odds and ends including hexagonal

brass bar, various nuts, washers, Plastikard, wire and a plastic bottle cap, resulted in a most satisfying scratch-building exercise.

At this point, I was asked "well, aren't you going to make it flash"? So, an LED was fitted inside the light housing together with a 'blind' so it didn't make puddles of light on the backscene. My mate Rob then pulled a master stroke and produced a Lighthouse Simulator – a 'Pocket Money Project' from

the Model Electronics Railway Group (MERG). It makes the LED emit a series of flashes – just as the lamps in lighthouses appear to do – and you can select from several different flash sequences. A visit to the Trinity House website helped me decide how many flashes to have! I have subsequently visited the prototype at Looe and was quite pleased to see that it matched my model quite well, although I can't say if



8750 Class 'Pannier' No. 4666 simmers quietly at the end of the line. The crew are no doubt taking a break and enjoying another warm summer's day on the North Cornwall coast.

the flashing is correct.

Easy running

People often ask about the smooth, slow running achieved on 'Harlyn Pier'. The secret to this starts with the obvious, clean wheels and clean track. The track is cleaned each morning at shows using nothing more than a clean dry cotton cloth as this leaves no residue on the rail surface and doesn't abrade it either. The locomotives are all either sprung or compensated to ensure maximum current collection at all times and are generally fitted with 40:1 gearboxes, Mashima or Canon motors and flywheels.

The controllers used are very ancient H&M Walkabouts, which I have found are better than anything else I have tried. They have been collected over the years by word of mouth and internet purchases and the inertia setting gives very smooth and controllable starts and stops. The team and I are always conscious that we are trying to give the impression of many tons of locomotive starting and stopping, which they don't do 'on the spot'. We have actually been accused in the past of shunting too slowly, but we like it that way!



02 Tank 30236 waits, ready to run round its train, after arrival from Wadebridge. There will be time to take water and maybe even attach a fitted van before departure.



The station building is based on 'Bodmin North' (actually just part of it) and adjusted to fit the space. I wanted a small building so as not to dwarf the single platform and didn't want a half-relief building that disappeared into the backscene as, to my eyes, this rarely looks right from all viewing angles.

Construction is from foamboard covered with Slater's embossed Plastikard, particular care being taken around window and door reveals to make sure the courses lined up and the corner joints were all filled and filed to shape.

The roof is a Plastikard shell covered with

individual 0.010in Plastikard slates. Windows are clear styrene sheet with the glazing bars and frames made from layers of Evergreen strip of various sizes. It is important when covering foamboard to 'balance' the other face with a layer of Plastikard to avoid warping. As I was doing this, it seemed a shame not to model the interior too, so it now sports internal detail and is lit with LEDs so you can see inside it!

For the station canopy, I went for a freelance design, but based it on photographs of Lymington Pier – for the width and double row of columns

– and Camelford (for the pitched roof and gable ends) to give a South Western flavour. It was constructed using Skytrex columns, brackets and valancing, assembled on a jig. The roof framework was made using various sections of Evergreen strip, including fitting all the individual rafters, which you now can't see.

The roof covering is from Evergreen seamed metal roof sheets. Skytrex SR platform lamps were drilled and fitted with LEDs and then mounted below the roof timbers to create pools of light on the platform surface.

Cornish hedgerows are fairly awash with wild flowers in the summer, so I felt it important to include as many as I could. They are all commercially available scenic items from a variety of sources that just happened to catch my eye on stands at shows. I feel it is important not to overdo it as you don't want to make the scene look too crowded.

I felt something was needed at the entrance to the car park and mentioned this to a friend who has an encyclopaedic knowledge of SR stations. He suggested a notice board and sent me photographs of various examples. It was then a case of choosing a few notices from commercially available sheets, making a backboard to suit from Plastikard, and photoshopping an appropriate picture to get the BR totem, name, and direction arrow.

Like the cliffs, the sea in front is painted on the backscene. The illusion of depth is created by having something, in this case a fence, placed a few millimetres in front of the backscene, which separates the three-dimensional modelling from the two-dimensional backscene. In my view this makes all the difference!



Telegraph poles were seen alongside nearly every railway line in steam days, and for a good few years after, so they are something that really must be included in any model of that period. Mine are, from Duncan Models kits.

The timber post and rail and concrete fencing are both courtesy of Peco, while the concrete post and wire fences are from Slater's. It is important when fixing fences to remember to keep the posts upright and again, reference to photographs helps. For the wires, I used grey cotton, which looks less obtrusive than black, always remembering to keep it taught because, to my eyes anyway, sagging wires don't look right on a model.

The level crossing was a challenge and could almost make an article in itself! It is a Crossing Gates Models' kit and is operated by servos driven by a GF Controls servo controller.

I think it is important to model the common rather than the unusual and telephone boxes were such a common sight outside railway stations, especially in the days before mobile phones, that I was determined to include one somewhere! The model is from Langley Models, with a bit of help from my mate Rob who produced the 'TELEPHONE' lettering to go at the top of each face, as my first effort looked awful!

The vehicles on the layout are all proprietary models, mostly from Oxford Diecast and chosen from exhibition stands as I spotted something that took my fancy. Some care was taken to ensure that they are correct for around 1960. All have been given a coat of matt or satin varnish to take away the 'out of a box look' and the bottom of the tyres slightly flattened so they sit properly when fitted on the layout. They have also had tax disks fitted to the windscreens and some have been slightly weathered.

The figures are mostly from Omen Miniatures. I have purposely chosen figures in static poses as I think these look more natural than a figure 'frozen in time' as it were. The seagulls, of which there are quite a few on the layout, are from Langley Models. Painting the figures and seagulls took quite a time but is easier to do in batches when you are in the mood!



On the coaching stock front; this has taken a bit of time to refine but I am now happy to be able to run authentic stock in the shape of a three coach Bulleid; 'L' set No. 778 and a two coach Maunsell 'P' set No. 25.

The Maunsell set was built from Slater's kits and comprises a six-compartment brake third and a six-compartment brake composite. Numbering was fairly easy to decide upon as numerous photographs of 'P' sets in the correct period and location existed in books about the lines around Wadebridge.

The Bullied set, which I built from three CRT kits; two semi-open brake thirds and a corridor composite, was a bit more problematic as, try as I might, I couldn't identify a set number in any photographs at the correct period and location. I was relating this problem to a gentleman at the Warley Show a couple of years ago and he admitted to having taken details of coach sets and numbers on the North Cornwall line in the period I was after. He was then kind enough to send me the details, which even included the direction in which the coaches were marshalled! Many thanks to Roger Whitehouse for his invaluable help.

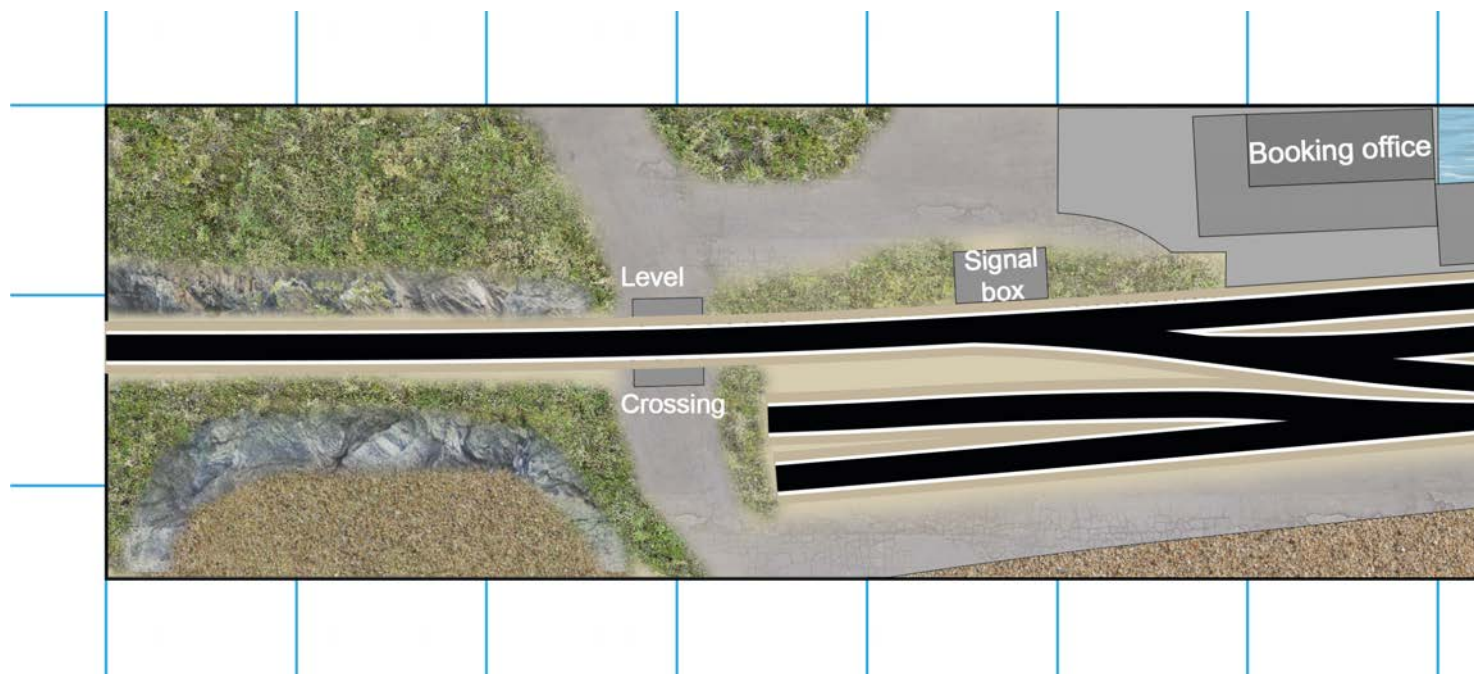
I will admit to not taking the same trouble

02 Tank 30236, a Wadebridge locomotive, has arrived with Maunsell 'P' set 25 on a service from Bodmin North via Wadebridge. It will shortly run round its train and take water before starting its return journey.



Trackplan

HARLYN PIER



over goods wagons and vans as there are limits! I select goods stock as the fancy takes me, but I try to stick to items that are arguably appropriate for the area and pick vehicle numbers that hopefully still existed in 1960. There are exceptions to this but please don't tell me if you spot any as I'll then be forced to change them!

The goods stock is mostly built from kits with one or two RTR items for good measure.

Final thoughts

Did I achieve what I set out to do? Most certainly, yes and the moral is very much that none of us knows what we are capable of until we try. I have learnt many new skills in the process and continue to learn new

ways of doing things.

I was fortunate to have the assistance of some very good friends who were always happy to give advice and constructive criticism during the building of 'Harlyn Pier' and also form my loyal operating team at shows. Thanks, Bob, John, Rob and Peter; I couldn't have done it without you!

I must also thank my very understanding wife, Christine, who was happy to give her opinion, particularly regarding scenic matters and whether something looked right. It is all too easy, when working on a particular scene, to get too wrapped up in it and a fresh pair of eyes can be invaluable.

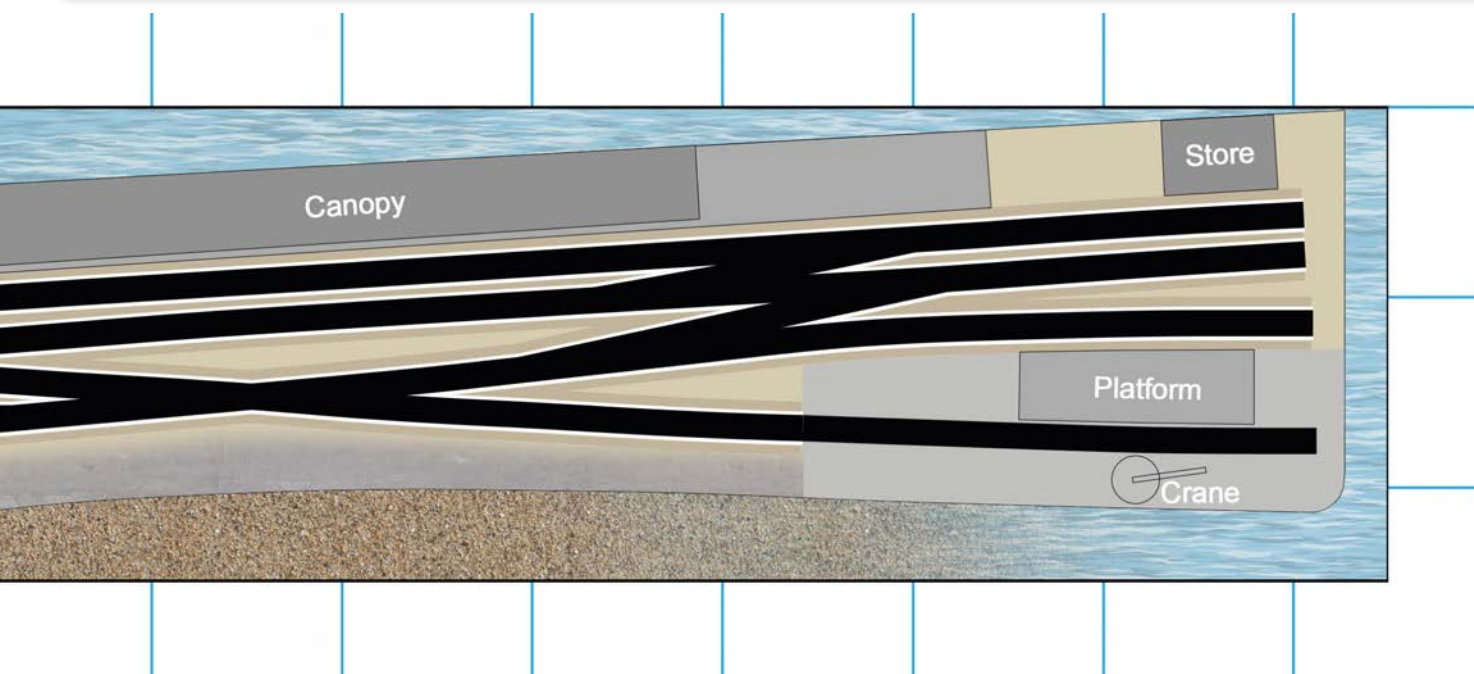
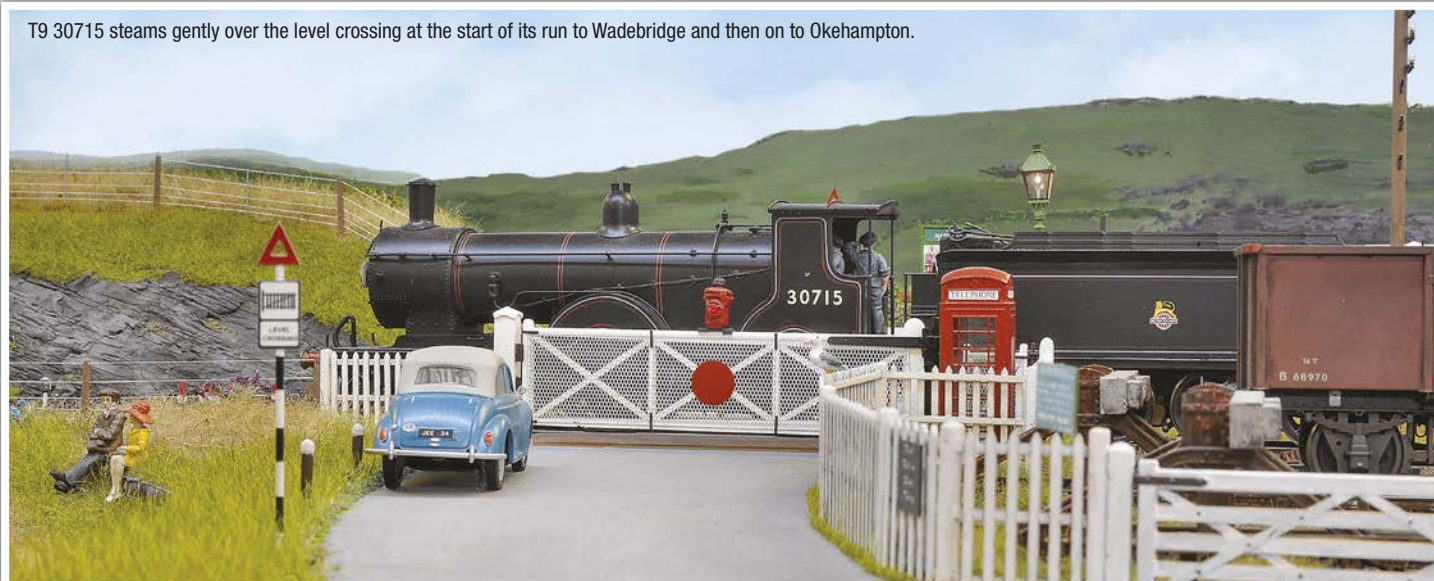
One surprise has been the amount of pleasure I have experienced taking 'Harlyn Pier' to shows. The viewing public are a

wonderful bunch of people. It is always a pleasure chatting at shows and the amount of knowledge that is out there and happily shared is a continual source of amazement to me.

I must also thank the numerous exhibition managers up and down the country who have been kind enough to invite 'Harlyn Pier' to their shows and apologise to those I have had to put off for a number of years or disappointed because their show is just too far away from home.

Finally, are there any other skills that I have found I can master while building and exhibiting 'Harlyn Pier'? I'm tempted to say becoming a writer, but if you've ploughed your way through the article this far, well I'll leave you to be the judge!

T9 30715 steams gently over the level crossing at the start of its run to Wadebridge and then on to Okehampton.



PROTOTYPE INSPIRATION

BESIDE THE SEASIDE

Before the days of mass car ownership and package holidays, Britain's railways were stretched to capacity on summer weekends. *Ben Jones* looks back to halcyon days of the 'bucket and spade' trains.





Homeward bound: holidaymakers crowd on to the platform at Hopton-on-Sea, between Yarmouth and Lowestoft. The train, led by a 'D16/3' 4-4-0 is typical of ER summer relief trains of the late-1950s/early-1960s, formed of ex-LNER Gresley coaches demoted from front-line duty and the odd BR Mk 1. COLOUR-RAIL.COM



A classic holiday and railway location – Dawlish in the late-1950s. More interested in the trains than the beach, a boy watches 'Castle' No. 5023 Brecon Castle pass with 8.0am Sheffield-Paignton led by an ex-LNER Gresley brake. COLOUR-RAIL.COM

This is not a story of streamlined expresses or Pullman Car trains taking the wealthy few to elegant resorts; it's a story of whole towns emptying for a trip to the seaside and how the railways coped with that mass exodus on weekends and bank holidays.

Railways didn't just help to create the big industrial cities of the 19th century, they also made family holidays and day trips possible for the first time. Using vehicles otherwise standing idle, the railway companies and travel agents such as Thomas Cook soon realised that there was money to be made from people looking to make the most of their new found holiday time.

Millions of people needed somewhere to go, and railway companies such as the GWR, London Brighton & South Coast Railway and Lancashire & Yorkshire were instrumental in transforming small fishing villages like Newquay, Margate, Scarborough and Blackpool into major resorts, heaving with holidaymakers.

Some resorts, such as Saltburn, Hunstanton and Sillioth were even established by railway companies. By 1914 there were almost 200 coastal resort towns around Britain served by the railway, each encouraging a particular class of clientele, from raucous day trippers to more genteel visitors.

Private motoring, motor coaches and, from the 1960s, foreign package holidays gradually ate away at the traffic, which is now largely a thing of the past. However, even into the early-1990s you could travel

to Skegness behind a pair of Class 20s borrowed from their weekday freight duties – a distant echo of the time when every fit locomotive, however unsuitable, was commandeered to haul excursion trains.

MASS TRANSIT

Summer Saturday timetables often bore little relation to those on weekdays. From the mid-19th century until the late-1950s, and in some cases beyond, the need to move vast numbers of holidaymakers meant that trains ran almost nose-to-tail on many lines to and from the coast. Any disruptions to the carefully compiled timetable could quickly multiply and result in many hours of delays.

Skegness, on the Lincolnshire coast, is one of the best-known examples of an unlikely fishing village transformed into busy resort. Reached by the railway in 1873, it attracted 75,000 visitors in 1878, rising to 110,000 in 1880 and 250,000 by 1900 as more workers began to take advantage of paid holidays.

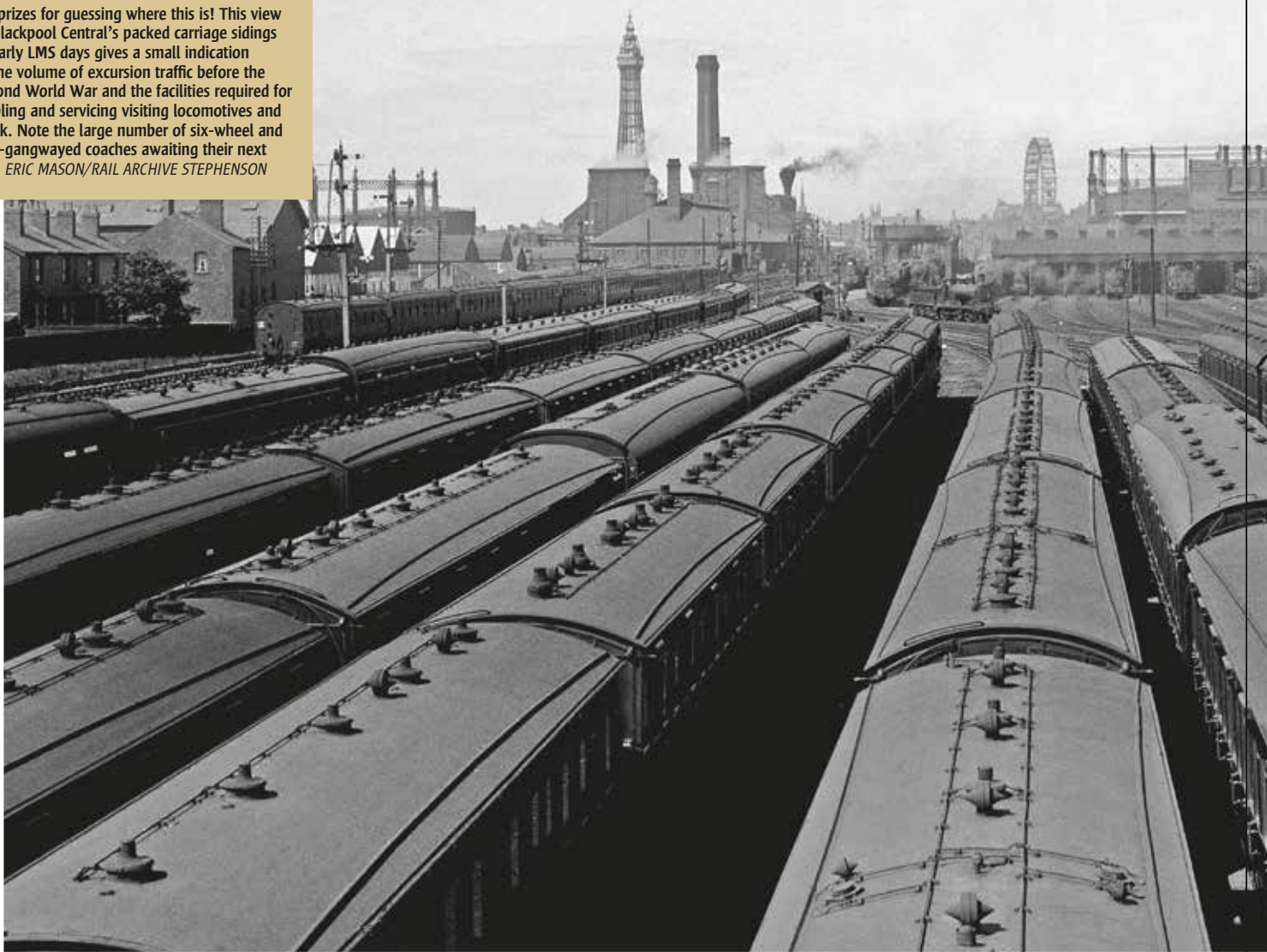
On the eve of the First World War in 1913, the Skegness branch somehow coped with no fewer than 750,000 visitors arriving by train; excursions scheduled services converging on it from across the East Midlands, South Yorkshire and even non-stop from King's Cross. Most of these would have been over a few short weekends in July and August or on Bank Holidays, making train planning difficult and requiring every piece of serviceable equipment the railway could muster.

Numbers recovered after the Great War,



PROTOTYPE INSPIRATION

No prizes for guessing where this is! This view of Blackpool Central's packed carriage sidings in early LMS days gives a small indication of the volume of excursion traffic before the Second World War and the facilities required for stabling and servicing visiting locomotives and stock. Note the large number of six-wheel and non-gangwayed coaches awaiting their next trip. *ERIC MASON/RAIL ARCHIVE STEPHENSON*



Excursions were organised by a wide range of groups, from companies and societies to, in this case, local newspapers. B1 No. 61241 *Viscount Ridley* in Blackpool Carriage Sidings ready to work a Newcastle Chronicle illuminations excursion back home in September 1960. Immediately behind the B1 is an ex-LNER 'Tourist Stock' brake built specifically for such work. *D.T. GREENWOOD/RAIL ARCHIVE STEPHENSON*



Fast forward to the 1980s and Skegness was still a popular destination for holiday trains and excursions. By this time, demoted BR Mk 1 and early Mk 2 coaches were the norm for summer-
on the blocks as passengers queue for their train home. A Tinsley-embellished Class 45 sits dated trains. COLOUR-RAIL.COM

but after another slump during the Second World War, holidaymakers did not return to British resorts in the same sort of numbers they once had. Even so, in the mid-1950s up to 40 holiday trains were scheduled per day, making full use of the 24 carriage sidings provided.

SPECIAL ARRANGEMENTS

At some holiday destinations, trains from more distant parts would bring 'foreign' locomotives from different companies/regions. Though the locomotives returned on the Saturday or Sunday, the excursion stock would often lie over for the week, returning the next weekend. This was the case at Llandudno with excursions from the West Riding. Where there were no simple balancing/return workings, trains of empty stock, often comprising 20 carriages would be run.

What is not always appreciated is that many excursion/holiday trains would have more than two brake vehicles and often a BG van attached. Not because more than one guard was needed but because holiday-makers would travel with trunks, suitcases,

prams, pushchairs, buckets and spades and all the paraphernalia needed to enjoy a week's holiday, and it needed to be accommodated.

For ease of identity for hard-pressed signalmen, excursions and reliefs in the 1950s/early-1960s would carry a special board attached to the locomotive smokebox. This might have paper numbers stuck with paste or just chalked numbers/letters on the smokebox door. Specials would be denoted 'X' and ordinary service trains 'E', 'M', 'S', 'W' and so on dependent on the region of origin and/or destination.

Up to the 1930s, 'extras' would have included elderly 19th century six-wheelers and clerestory coaches long past their prime. After Nationalisation, a similar pattern continued, albeit with ageing pre-Grouping and 'Big Four' gangwayed coaches that were being replaced by new BR Mk 1s and diesel railcars. Until the 1960s BR retained hundreds of coaches that made fewer than a dozen trips per year. With losses mounting every year, and demand for holiday trains in decline, the late-1950s and early-1960s saw mass withdrawals of pre-Nationalisation stock.

From the 1970s until the early-1990s, the gradually shrinking number of summer-dated trains employed Mk 1s and early Mk 2s cascaded from front-line duties alongside more modern vehicles taking a break from their weekday Inter-City work. Well-known examples include the use of Class 31s, 37s, 40s and 45s on holiday trains to Skegness, Cleethorpes, Yarmouth, Llandudno and Blackpool amongst others – in the 1970s/80s, double-headed Class 31/45s and InterCity Mk 3s on summer-only Manchester-Paignton trains and Class 50s with NSE Mk 1s/Mk 2s between Paddington and the West Country in the late-1980s.

EXCURSION TRAFFIC

It's important to make the distinction between 'relief' and 'excursion' trains; the former being provided to supplement scheduled trains, furnished with stock of reasonable quality and locomotives of similar power to the main train to ensure they could keep to schedule. Occasionally, scheduled trains would be 'strengthened', by the addition of extra carriages, usually at the front. This could often create incongruous results, such as an old pre-Nationalisation vehicle at the head of a uniform Mk 1 rake.

However, excursion trains could employ almost any locomotives and stock that was available – however unsuitable – with special fares and usually run at a leisurely pace. Excursions were run from the very earliest days of the railway, initially run in connection with local fair days, sporting or religious events and even public executions. They proved to be enormously popular, especially in northern England. One Leeds-Hull excursion in 1844 conveyed 6,600 passengers in 240 carriages hauled by nine locomotives.

For the majority of working families, excursion trains were the cheapest way to enjoy a break at the seaside until the 1950s – especially when unpaid holidays were still the norm. In industrial towns and cities, factories would shut down for a week – known as 'Wakes Weeks', taking their name from a traditional religious feast. Towns would decamp en masse to their chosen resort, with each area taking a different week during July or August. In 1860, 23,000 holidaymakers from Oldham alone travelled to Blackpool for a well-earned break.

South Londoners went to the Kent and Sussex coasts, whilst east Londoners would head for Southend or Clacton. Further north, Midlanders had the choice of north Norfolk, Lincolnshire or perhaps North Wales, dependent on which areas their local railway served. For Lancastrians, the obvious choice was Blackpool, supported by Southport, Rhyl and Prestatyn,



PROTOTYPE INSPIRATION



Bulleid 'BB' No. 34072 257 Squadron sets back into the platform at Ilfracombe with the stock for the Up 'Atlantic Coast Express' on 18th May 1959. Even in this cliff-top location, extensive sidings have been provided for coaches stabled between trips. Many sets would sit idle until returning home the following Saturday. K.L. COOK/RAIL ARCHIVE STEPHENSON

whilst Scarborough, Bridlington, Cleethorpes, Morecambe, Filey and Whitby were the prime spots for residents of Yorkshire and the North East.

From the industrial areas of Scotland's Central Belt, workers headed for the Ayrshire Coast by train from as early as 1829, but later also went further afield on summer-dated trains to Blackpool and Scarborough. In South Wales, miners and their families would make the short trip from the Valleys down to the coast at Barry Island and Penarth.

For many of these trips, right through to the 1950s, non-gangwayed coaching stock was largely used, some borrowed from local suburban work for the busiest days of high summer and some held in reserve. Usually without toilets, and certainly without on-train catering they were often hauled by goods locomotives limited to around 40mph. They had to be weaved into the timetable between scheduled trains and often took hours to reach their destinations. Some of the vehicles used could be well past their best and conditions for passengers were primitive. In fact, until the early-1870s, the Lancashire & Yorkshire Railway was using open wagons and cattle trucks with temporary roofs to transport the hordes.

In later years as more modern gangwayed coaches came on stream, the railway companies retained older generations of gangwayed stock for such work. The practice declined rapidly from the 1970s onwards as BR sought to utilise its rolling stock fleet more efficiently. Today, the practice still clings on in the form of special trains operated by specialist companies such as West Coast Railways.

EXPRESSES

As well as excursions from towns and cities to the coast, from the 1900s onwards, railway companies began to operate longer-distance

summer-only trains, often in co-operation with other railways. Whichever period you choose to model, such trains offer modellers the opportunity to run 'foreign' stock and add some variety to their operations.

As train speeds increased and a growing middle class started to travel further afield from the 1900s onwards, the number of inter-regional trains began to increase. In the pre-Grouping and 'Big Four' eras, a number of routes were developed, linking the big cities of northern England and the Midlands with the South Coast and the West Country.

Started by the London & North Western and London, Brighton & South Coast Railways in 1905, the 'Sunny South Express' initially linked Eastbourne with Birmingham, Liverpool and Manchester. Many changes occurred over the years, with the train serving Hastings and Ramsgate at different times, as well as Sheffield, Bradford and Leeds. Although the name was not revived after the Second World War, a Birmingham-Hastings restaurant car express continued to run on summer weekends, formed of ex-LMS coaches.

Other famous inter-regional trains aimed at the holiday market included the cross-country 'Devonian' and 'Cornishman', the Manchester-Bournemouth 'Pines Express' and the Cleethorpes-Exmouth and Bournemouth-York trains. The two latter services employed both ER maroon and Southern Region sets of coaches, bringing a splash of SR green to northern England.

In later years, diesel enthusiasts would find themselves flocking to places such as Great Yarmouth, Blackpool and Skegness to ride behind Class 20s, 37s and 40s on summer-dated trains from Manchester, Sheffield and Leeds.

Holiday trains presented the railway companies with huge marketing opportunities and individual trains became nationally famous; The GWR's 'Torbay Express' and 'Cornish Riviera' being good

examples. Special mention must also go to the Southern's 'Atlantic Coast Express', which despite serving multiple destinations all year round, would transform into a series of heavy relief trains for towns in Devon and Cornwall in the height of summer.

Another good example of marketing success was the LNER's 'Scarborough Flier' (corrected to 'Flyer' in the 1930s), which started in 1925 and ran non-stop from King's Cross to York. On its busiest days in the 1930s, the train would be bolstered by two reliefs running ahead of and behind the main train, plus a further train to Whitby in place of the usual single coach portion.

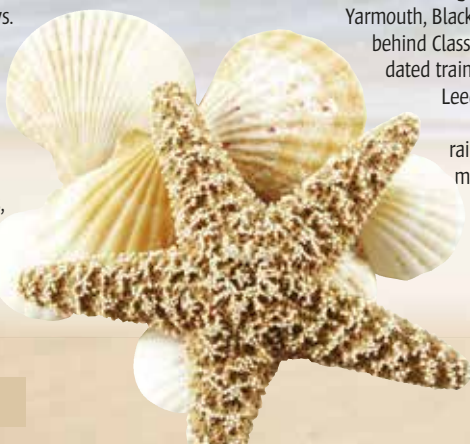
HAPPY MEMORIES

For the modeller, holiday traffic and excursions present a great opportunity. A sleepy West Country location such as Halwill Junction would have become a hive of activity on summer Saturdays, making it an interesting basis for a layout set in the height of summer.

Looking at locomotives and rolling stock, it's a chance to give smaller types and goods locomotives a run out on passenger trains and to create interesting train formations based on prototype operations. Right through to the 1970s, excursion and relief trains brought all sorts of vintage vehicles out to play, but for the 'Big Four' and BR 1948-68 era modeller it's a chance to add some interesting pre-Nationalisation and even pre-Grouping vehicles to your fleet.

We can only scratch the surface of more than a century of intensive operations, but even a little research will reveal interesting and modelleable holiday trains suitable for your area of interest. Re-creating them on your layout might just bring back a few happy memories of family holidays and add a long-lost part of British life to your railway. **BRM**

With thanks to Tony Wright and Robert Carroll for their advice and assistance.





On the GWR/Western Region, summer Saturdays saw a procession of trains heading to and from the West Country, hauled by a wide range of classes, including rare express goods machines such as the '47XX' 2-8-0s. No. 4701 approaches Taunton with the 1.20pm Paddington-Kingswear on 5th August 1961. M.J. FOX/RAIL ARCHIVE STEPHENSON

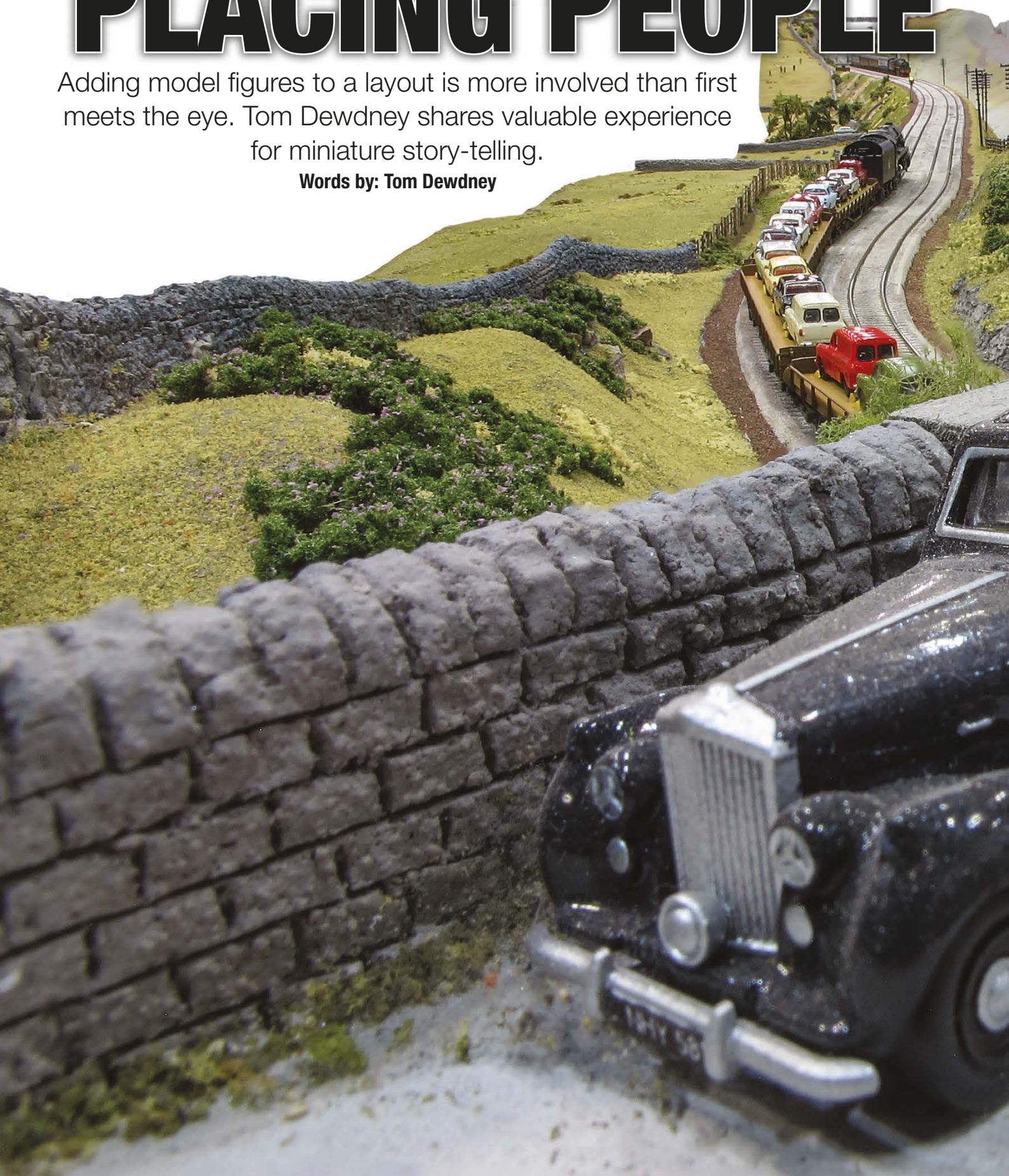


Excursions from Yorkshire and the Midlands to the East Coast often employed ex-LNER and LMS 0-6-0s. Gresley 'J39' No. 64974 climbs Ancaster bank near Grantham with a Mablethorpe to Nottingham Victoria holiday train on 3rd August 1957. The scruffy 0-6-0 contrasts sharply with the smart rake of BR crimson/cream Gresley and Thompson corridor stock behind. T.G. HEPBURN/RAIL ARCHIVE STEPHENSON

THE ART OF PLACING PEOPLE

Adding model figures to a layout is more involved than first meets the eye. Tom Dewdney shares valuable experience for miniature story-telling.

Words by: Tom Dewdney





When building my layouts, I give equal weight to the accuracy of the stock, the correctness of the railway environment, the relevance of the scenery and the quality of the animation – to me they are all equally important. I am still learning about how to deliver better work in all these areas, but that is my challenge.

I use the same process when populating a model with miniature humans and animals, as I do when choosing my stock, creating the railway environment or producing scenery. I try to work to the same standards and judge the product with the same degree of criticality. All my modelling is for use on layouts and I work to the 'three foot' rule.

I start by thinking about the type of effect that I am wishing to create and bounce ideas with team members. Once I have a mental picture of what I am trying to create, I begin my research. I look for photographs taken at the time that give information about the subject – it can be the age or sex of the subject, the stance taken, the type of clothes worn and colours used. With animals, I work to the same level of accuracy by discovering the breeds that were around in the area and the era that is being depicted.

Once I've decided what I need, I source unpainted models in either plastic or metal. If the model isn't quite what I want, I am quite prepared to cut and carve to get the

required pose. To paint the models, I usually prime metal items with a metal primer, but for plastic models, I normally use a matt white undercoat before applying colour. I find that acrylic paints dry quicker, are normally quite robust and can give me the finish I require.

The purpose of adding people or animals is to bring the scene to life and add an extra degree of realism. I often find less is more. I use my observational skills and ask "would you expect to see real people doing this?" I choose life-like groupings. I normally use people doing things that are frozen in time. I have also used people of different scales to add an extra feeling of depth to the scene.

SOURCE: Andy York



Bringing a scene to life

Shap Summit was a popular place to photograph trains climbing the hill on the down line as they neared the summit and there are many published photographs available.

What struck me first was the way people were dressed. The number of suits and jackets being worn and the overall 'smartness' of the dress. In seeking to reproduce this, I was thinking about the stance people were adopting, the type of clothes they were wearing and how their presence enhanced the scene. After much thought and some discussion with team members, we developed the cameo shown here on the layout, 'Hills of the North – Shap Summit' from an old photograph. The emphasis of the cameo was to have folks looking attentively towards the train, wearing fairly drab 1960s' clothing and carrying cameras and bags. The chap standing on the platelayer's hut was actually captured in a photograph and was added to create some extra interest. To me, the addition of a few people (less than in the original) brings the model to life without dominating the scene, and helps tell the story that we were wanting to convey from the model.

Creating realistic cameos

In the first example, the people were completing the picture, but in many other examples you are trying to add a cameo that gives spectators something to look at in-between trains passing by and, at the same time, inject some natural interest in the scene.

In this photograph, the porter is taking a break from his job. He may be having a quick cigarette, waiting for a train to arrive, or just keeping out of the stationmaster's view. What he is doing is irrelevant, if you can get the spectators to relate to the situation and he is in a position that is realistic, even when the locomotives move, then you've achieved your goal.

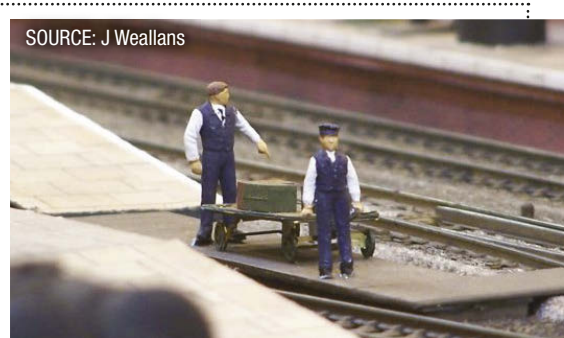


SOURCE: Tony Wright



SOURCE: Graham Nicholas

Two workers are seen chatting – a normal workplace activity. Both are in a resting pose not performing a physical activity and this makes it a timeless scene and one that we can all relate to. When putting this part of the yard together, I've stacked the pallets neatly and the cable drums, but deliberately left the sacks in a slightly untidy array. After all, these men are tidying the yard, aren't they?



SOURCE: J Weallans

I like the cameo here because the porters are standing still. Again, it doesn't matter if they're waiting for a train to pass, just taking a 'breather', or the man behind without a hat is having a chat with the signalman, who is leaning out of the box across the tracks. Whatever the porters are doing, it feels natural.

Creating better figures

I use a six-step process, starting with thorough research on the subject matter. I source suitable unpainted plastic models, then consider more drastic physical changes to ensure that I get the pose required. Then, I paint the figures with matt acrylic paints and weather to suit. I finish by positioning the model to get the effect that I intended. Finally, I stand back and ask, "does it look real?"

Poses and positioning

I prefer natural resting poses for items that remain static on the layout. I think less is more when adding people or animals. I ask the questions, "is this cameo one I would see normally in real life?" and "does the cameo bring this part of the layout to life?" Modelling is meant to be an enjoyable process, so don't get consumed by the act of creating to the extent that you forget to stand back and enjoy what you have created.



SOURCE: Graham Nicholas

I couldn't resist including these engineers working on the locomotive, they are white metal models, which were primed with white metal primer, before being painted with acrylics. They complete the scene – imagine what it would look like if they weren't there?

Modelling challenges



For Team Grantham's Heat 5 entry into Channel 5's 'The Great Model Railway Challenge', I faced a number of new challenges. The layout was based in Switzerland in an unspecified time period. In this layout we were trying to achieve a feeling of scale. As the models were to be positioned in the middle distance, we purchased HO scale items which, being a little smaller, help to create the feeling of height. I then searched the Internet for photographs of Swiss scouts, police and country folk to get an idea of the way they dress and the colours they wear. As these were all plastic figures, I gave them a white acrylic priming, then painted them in the usual way with matt acrylic paints. I finished with a dry-brushing of a darker colour, or a dilute wash of black to remove the fresh paint look and to help pull out some of the detail. I'm always reluctant to include active figures in a model, but couldn't resist this scout group pushing their carts – not quite 21st century, but part of an image that leads your eye into the Swiss mountain scenery.



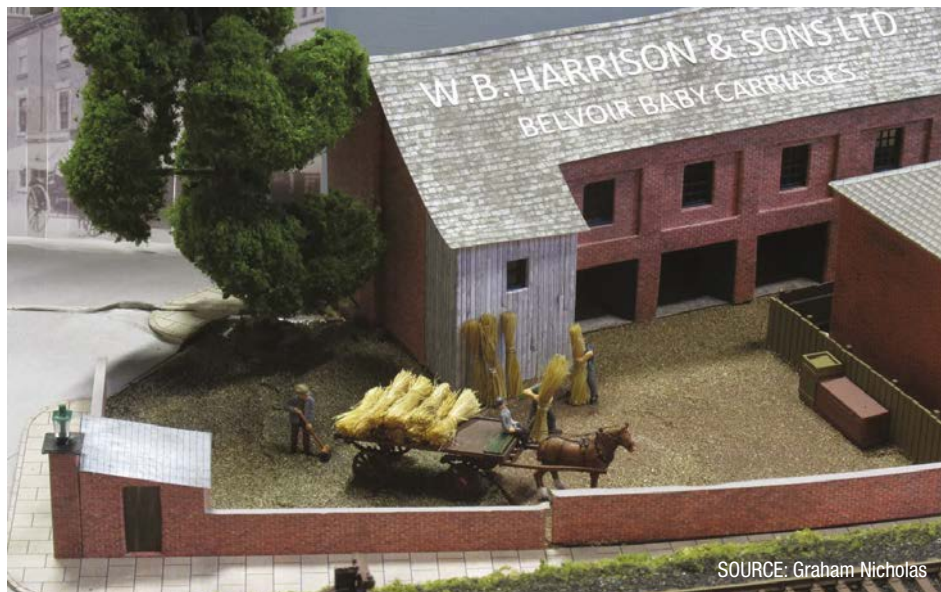
To add a mid-European atmosphere, the hikers were painted to show them dressed in lederhosen. In this case, I painted the lederhosen onto the figures. In others you may need to file off clothes detail from the plastic before over-painting. They were positioned so that most of them were looking up towards the rocket launch site at the top of the hill. I positioned most figures looking upwards deliberately – how often do you see everyone looking in the same direction?

In creating the scene here, I was drawing on my experience hiking in the Yorkshire Dales in the early 1960s and the clothing I wore. Imagine it, the two hikers have just climbed up quite a steep path to the summit at Shap and are taking a 'breather' before crossing the bridge for the fells.
SOURCE: Andy York

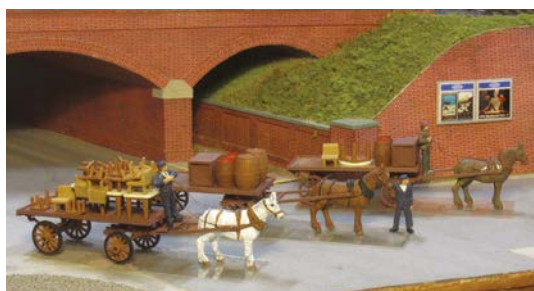


Animal additions

I use the same approach when adding animals. These examples are from the 'Grantham – the Streamliner Years' layout. I look for photographs of the scene I'm modelling, taken at the time and/or I look for photographs on the Internet and in books that cover the subject that I am modelling and the era. This photograph shows the yard at W. B. Harrison and Sons, who manufactured baby carriages, woven from willow stems. The osier withies are being unloaded from the wagon, before being taken to storage and the horse and driver wait patiently. I struggled to find men in the right pose to be handling the bundles, so I needed to cut some of the arms and re-glue them to get the correct arm positions. The outcome is a realistic little cameo.



SOURCE: Graham Nicholas



SOURCE: Graham Nicholas

In the photograph here, two of the loads on these wagons represent my impression of typical loads, but the one on the left, reproduces a photograph that we found from the period, showing a wagon loaded with tables and chairs. The chairs and tables are available in kit form, and there were plenty left over from this model and the excess have found a place on three other layouts I've been involved in building. Each horse and cart is mounted on thin clear plastic sheet, which helps us keep the unit together and makes it easier to remove and then store them at the end of each model railway show.



This third photograph shows the cattle market, which is sited conveniently near the railway yard so that animals can be delivered to and taken away from the market. In this case, the cattle are painted to represent Lincoln Red cattle, which is an old English breed and likely to be on sale here in the 1930s. I have always been careful to research animal breeds to ensure they fit the place and era portrayed, since a gentleman told me that the black and white cows (Friesians) I had placed in a field in a 1930s layout were unlikely to be present in such numbers in the UK at that time. The cows were quickly removed and repainted to represent Ayrshires, which were much more likely to have been there – a lesson learnt!

SOURCE: Graham Nicholas

Larger modifications

Up to this point in my modelling career I had performed minor surgery on the 'mini humans' and animals to create cameos for various OO gauge layouts, but nothing had prepared me for doing that in last year's semi-final of the 'Great Model Railway Challenge'. We were modelling King Arthur and the Knights of the Round Table – a totally new subject and in G scale! I had about 20 hours to create a collection of 20 Knights and medieval Lords and Ladies.

The first task was to convert modern mini-skirted ladies into noble women at King Arthur's court, suitably dressed in flowing gowns and pointed hats. The hats were made from thin Plastikard, cut and rolled to size, then softened with solvent glue until they could be rolled and fitted to heads. The flowing gowns were made from tissue paper, suitably damped with PVA glue and worked with my fingers to produce a long flowing gown. In this example, we were making images for a TV scene, so could afford to limit the time spend perfecting the individual models because the detail wasn't visible and, of course, we didn't have the luxury of time as you do when modelling at home.



The biggest challenge was to create knights on horseback. I had obtained a mixed packet of Cowboys and Indians, that gave me humans and horses in various poses. I found a few galloping horses that may have been a bit sleek for chargers, but looked the part and these were readily converted into the white and black horses with bridles and saddles that I needed. The knights were a different problem altogether. None of cowboys was in a pose that could be used to convert to hands and arms holding a sword or lance. The solution was to amputate an arm from one model and replace one on the body I planned to use. I used a file and craft knife to remove parts of the cowboy's outfit that weren't in-keeping with the armour I wanted to produce. A coat of white paint, a twist of thin Plastikard to produce the helmet, a blob of model filler to fill in the top of the helmet and a white feather completed the White Knight look. The lances were made of barbecue skewers. With modifications to their legs, we could have a joust that ensured the white knight, Arthur, was always victorious!

FIGURE PAINTING MASTERCLASS

Whether you're familiar with the 'Warhammer' game or not, it certainly boasts some fantastic figure painters. Here, one of its prime exponents shares some of his award-winning techniques.

Railway and scale modellers are often experts at creating lifelike representations of vehicles and equipment in small scales. However, it can sometimes be the case that any figures used are either pre-painted or are painted in a hurry, where they can detract from scene in which they're displayed.

This article will provide modellers with a strong foundation to create realistic figures, in keeping with the theme of their dioramas and track layout locations. What follows are basic and intermediate tutorials, allowing you to see how a few skills with a brush can lead to some pleasing results.

Paint and Tools

Paint technology has come a long way in the last 30 years. Acrylics, in particular, have many advantages in terms of their lack of toxicity, easy clean-up and large range of colours. In these tutorials I am using Games Workshop's 'Citadel' paints (names in inverted commas). Paints should always be thinned a little with water beforehand, as it is often too thick straight from the pot.

Shopping list

- Micro File
- Craft Knife
- Pin Vice and suitable bit
- Clippers
- Super Glue
- Games Workshop Citadel paints
- Fine tipped paint brushes

Preparation and Assembly



Before painting, many figures may require some clean up and perhaps assembly. Most have what is known as flash – thin bits of metal or plastic that show the moulding lines. These need to be scraped away with a craft knife or a micro file. Once the flash has been removed, any individual parts can be superglued together.



Once the figures are fully assembled, I drill a shallow hole into each sole then insert a short length of brass wire that is same size as the hole with a dab of superglue. This allows the figure to be pushed into a cork for easy handling during painting. The wire can be cut off later as required.

Undercoating

Undercoating is very important in figure painting. On a basic level it creates a strong key for the paint. It can also be used to show how a figure will look when lit from certain angles. This process is called 'Zenithal', where you spray a lighter colour (usually white) in the direction you would want light to appear from. This is usually from above or at an angle down towards the face. The figures I used in this tutorial have all received a base coat of black spray-paint. Once dry, I sprayed a light haze of white paint aiming down towards the head/face and shoulders, giving the impression of shadows.



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BASIC LEVEL

Great Coat Civilian

I have used a model of a travelling civilian to show how you can get a good quality and realistic finish quickly.



1

The coat of the figure received two thin coats of 'Mechanicus Standard Grey' (a medium shade) and the trousers received two thin coats of 'Abaddon Black' (matte black).



2

Once dry, apply 'Cadian Fleshtone' (a medium pink skin shade) to the face, hands and neck. Then apply 'Rhinox Hide' (dark brown) to the boots and 'Gorthor Brown' (a slightly lighter shade) to the suitcase.



3

Apply 'Kantor Blue' (a dark blue) to the top of the hat and 'Macragge Blue' (a slightly lighter shade) to the scarf. Once those are dry apply a thinned wash of 'Nuln Oil' (black) to the coat, trousers, boots and hat – this paint is designed to run into nooks and create depth. Then apply a similar wash of 'Agrax Earthshade' (a dirty brown) to the flesh areas and the suitcase. Apply 'Celestra Grey' (a medium silvery shade) to the hair and beard.



4

Once dry, apply a 50:50 mix of 'Administratum Grey' (a slightly lighter shade) and the original coat colour to the figure on just the edges and folds of the coat. Use a fine-tipped brush and take your time. This will create a greater sense of depth.



5

Apply 'Steel Legion Drab' (a medium brown) in thin, light brush strokes to the edges of the suitcase and in random areas to create some depth and along the edge of the toe area of the boots, where light would show on polished shoes – you are aiming to make it look where light would reflect the most. Apply 'Kislev Flesh' (a pale skin shade) to the raised flesh areas, such as the nose, cheeks and the tops of hands and fingers. Leave a little of the original colour still showing at the edges and shadows to add depth.

Finally, apply Abaddon Black to the handle of the suitcase and 'Retributor Armour' (metallic gold) to the buttons of the coat and on the clasps of the suitcase. For the eyes, apply a small amount of Abaddon Black then in the corners of each eye place some spots of 'White Scar' (which is designed to layer over other shades). This is to show glints of light in the eyes.

INTERMEDIATE LEVEL

In these tutorials I add a little more detail and depth, giving your figures a bit more presence and realism, but not getting too complicated if you just want them to add a story element or a visual interest to a display.

Hiker



1

The model has been undercoated and pinned to a cork base for handling. This is to avoid touching the surface you are going to paint, as oil from skin can cause paint to not stick.



2

Apply base colours to the main areas of the figure as before. Use 'Deathworld Forest' (a woody green) for the shirt, 'Stormvermin Fur' (mid grey) for the trousers, 'Thousand Sons Blue' (bright blue) for the backpack and straps and Gorthor Brown for the socks.



3

The secondary areas now get base tones, 'Cadian Fleshtone' for the skin areas, 'Dryad Bark' (a dark brown) for the shoes and hair, Steel Legion Drab for the staff and 'Castellan Green' (dark green) for the bedroll.

PRACTICAL BRM

4



Give the model a wash with Agrax Earthshade and let dry. Apply a mix of 'Nurgling Green' (pale green) and 'Deathworld Forest' (olive green) to the shirt. Use thin paint and build up in light layers. This is known as feathering, where you leave some of the darker base tone showing. Apply the base grey tone to the trousers where light would touch - creases etc.

5



Apply a 50:50 mix of Cadian Flestone and Kislev Flesh and apply to the upper surfaces of the skin. Apply 'Ushabti Bone' (cream) to the socks. Lightly drybrush, using a brush that has most of the paint rubbed off, and apply the paint to the area. Use Steel Legion Drab with a little White Scar added for the staff and hair of the figure.

6



Highlight skin areas with pure Kislev Flesh on the highest points. This gives illusion of a light source. Paint thin layers onto the highest parts of the backpack and straps with 'Ahriman Blue' (aquamarine), leaving the lower sections the original colour. Paint the laces with some Ushabti Bone, drybrush the socks with 'Screaming Skull' (a paler cream) and paint the belt 'Stormhost Silver' (a metallic silver).

7



Finally paint the bedroll fold edges with Nurgling Green, the roll strap with Dryad Bark and the backpack fastener with Stormhost Silver. Then paint the eyes in the same manner as the basic figure.

Old Hobo

1



Apply a base coat of Steel Legion Drab to the coat in two thin layers.

2



Paint the secondary aspects their base colours. Abaddon Black on the trousers, Dryad Bark on the shoes, 'Calgar Blue' (medium blue) for the waistcoat and 'Mephiston Red' (matte medium red) for the bindle sack.

3



Now paint the accessory parts and skin. Dryad Bark for the carry bag and carrying stick, Mephiston Red for the necktie and sock on the bag. Use Abaddon Black for the bowler hat and Cadian Flestone for the skin and then Thousand Sons Blue on the scarf on the bag.

4



Apply a wash of Agrax Earthshade over the jacket and skin areas, a Nuln Oil wash on the hat, trousers and shoes, then a wash of 'Carroburg Crimson' (pinkish red) on the bindle sack, sock and necktie and a 'Drakenhoff Nightshade' (ink blue) wash onto the waistcoat and scarf in the bag. Once these are dry, apply a highlight to the coat of Steel Legion Drab with some 'Zandri Dust' (beige) mixed in (50:50) onto the high points. Paint the rope belt with pure Zandri Dust and the beard and hair with Dryad Bark.

5



Further highlight the model with applications of 'Evil Sunz Scarlet' (blood red) onto the raised areas of red colour, especially on fold edges. Highlight the scarf with Ahriman Blue and the waistcoat edges with some White Scar mixed into the Calgar Blue basecoat, leaving the darker colour in recesses. Apply a highlight of 'Stormvermin Fur' onto the trouser raised edges and bowler hat. The flesh areas can be highlighted with Kislev Flesh mixed with Cadian Flestone, again keeping to raised areas. The boots and stick can be highlighted with some Zandri Dust mixed with the Dryad Bark base.

6



A few final highlights and details are added to finish the model. The flesh areas have a highlight of Kislev Flesh, the carry bag's handle is painted Abaddon Black and highlighted with Stormvermin Fur. The rope belt gets a wash of Agrax Earthshade. Once dry, pure Zandri Dust is carefully applied with a fine brush in lines to give the effect of rope texture. The beard and hair is dry-brushed with Zandri Dust. The eyes are added using Abaddon Black and White Scar dots at the edges as before. As a final touch small dots of pure White Scar are placed onto the bindle sack to add some interest to the flat area.

The completed figures (plus one that I painted earlier) ready for insertion into a display.



it can sometimes be the case that layouts use figures that are either pre-painted or are painted in a hurry, where they can detract from scene being modelled

Meet the modeller

Richard Rose has lived in the north east of Scotland for 35 years and has been a figure painter for over 20 years. Originally just playing Warhammer, he has moved on to many different fields of modelling. He now operates an independent commission studio for figure painting and scale model work. To see more visit www.pictishminiaturepainting.co.uk.

What we think

Richard makes liberal use of Games Workshop's 'Citadel' paints. The peculiar names notwithstanding, many railway modellers have already discovered this diverse array of colour options. Other acrylic paints are available too, of course. If the thought of entering a shop full of wargaming youngsters fills you with dread, as it does us, there's always the internet – see www.games-workshop.com. Suppliers such as Humbrol also supply acrylic paints, which can be colour-matched as needs be and used in exactly the same way.

AIRBRUSH ESSENTIALS

Michael Russell troubleshoots common misconceptions with the setup and use of this modelling tool, for more realistic effects on your models.

Words & Photography: Michael Russell



EQUIPMENT NEEDED

Apart from the airbrush, you'll need an air supply and a lead to connect the two. You'll also need a spray booth situated in an area of good lighting, with access to the outdoors so you can vent the fumes. You can spray outdoors in summer if there is little wind,

but this may be an infrequent luxury, only when the variables of the weather are in your favour.

A good quality face mask is essential. You'll also require gloves, paint and thinners to match the paint. Enamel or acrylic

paints are the two common types used. Don't forget the need to handle the model. You may be able to rotate it on a turntable/'Lazy Susan' or improvise a handle from an everyday object. I often find that toilet roll inserts do the job, but you can purchase specialist sprung handles.



Airbrushing can seem like a dark art to the beginner, but the secret is to have a basic understanding of how the device works and how to achieve a balance between the parameters involved. To find a problem in any complex system you need to test each, in isolation. Some of the remedies may seem obvious, but it's often simple issues that cause the majority of problems.

HOW IT WORKS

Air is passed over an opening and paint is forced out due to the Venturi Effect. The paint atomises whereby it mixes with the airflow to form a mist. This only happens if you balance the air pressure with the paint thickness, though. The thicker the paint, the more air is required to achieve a spray. In general, I spray in the range of 10 to 20 pounds per square inch (psi).

COVERAGE ISSUES

If your paint is too thin it will be blown around on the surface of the model. Conversely, if it is too thick you will end up with a rough, sandpaper/orange peel-like finish. The paint should be about the consistency of milk. All paint, unless it has been specifically prepared for airbrush use by the manufacturer, will require thinning. If you have problems achieving the correct consistency, you may like to use pre-thinned paint such as that provided by Vellejo in its Air Jet range.





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TESTING PAINT THICKNESS

Put the paint in first and fill the cup half full. Add thinners to raise the level to about three quarters of the cup. Ensure that your paint is well-mixed in the paint cup. I use old lollipop sticks as stirrers. To test the consistency of your paint, dab some onto a piece of paper. If it spreads out a little and holds its shape, it is just right. If it spreads out and soaks in, it is too thin. If the paint doesn't want to come off the stirrer, or sits in a bead on the paper, the paint mixture is too thick and more thinners must be added. Pour the contents of the paint cup back into the paint pot and start again.



COMMON ISSUES

Problem: My airbrush won't spray.

Resolution: Don't overlook the obvious. I was once called out to a supposedly broken personal computer, when the owner had forgotten where the on switch was because they had pushed the device against a wall! So, is the electricity supply working and is the socket you are using okay and is the socket switch turned on? Use a device you know is working to check the socket. Remember that not all compressors make a great deal of noise when in use or if the storage tank is full. Ensure that your compressor is switched on. If you are using a high-powered compressor then use a high wattage rating extension lead and keep the cable run to a minimum. Last, check for leaks in the air-lines. If air is expelled from the connection to the airbrush handle you know that the problem must lie within the airbrush. You can try loosening this connection and listening for the hiss of the escaping air. If the problem is inside the airbrush then the air valve, which is in the handle of the airbrush, could be faulty or require adjustment.

Problem: Air is reaching the airbrush and the trigger moves, but nothing comes out.

Resolution: The most likely cause is that the needle isn't moving with the trigger. Unscrew the rear cover, push the needle home against the seating and tighten the chucking nut. If this doesn't work then your air pressure is too low for the consistency of the paint. Also check that the air inlet in the paint cup lid is not blocked.

Problem: The trigger won't move.

Resolution: Your airbrush has seized solid or has been poorly reassembled. Paint residue is the most likely explanation, but there is a last ditch remedy that you can try. Remove the rear cover, undo the chucking nut and try removing the needle. If it won't come out with moderate pressure then don't force it. Try soaking the tip of the airbrush in thinners for 24 hours. Try something strong like cellulose thinners. (Note this substance gives off strong fumes, so carry out this exercise in a well-ventilated

area such as a garage or shed). If you still can't remove the needle after this treatment, I would recommend returning it to the manufacturer for an overhaul. If it works, proceed to carry out a full clean and ensure that you are more vigilant with cleaning in future.

Problem: I've started spraying and the paint is spattering on the surface or the airbrush has stopped spraying.

Resolution: The nozzle will be clogged with paint or the paint is too thick. You could try increasing the air pressure, but I wouldn't recommend using more than 30psi. You will need to clean the airbrush by following the instructions in my cleaning article that follows and reload with paint. See the hints and tips section for issues that may have caused the problem. Don't take a shortcut and withdraw the needle to wipe it down when the airbrush is loaded with paint, otherwise paint will get past the seal that stops contamination of the airbrush body. If this happens, the only fix is to do a deep clean, which necessitates an almost complete disassembly. This is not so straightforward and may require specialist tools. The other option is a return to the manufacturer or dealer, which is likely to be expensive. So, don't take shortcuts and carry out a paint change and clean only in the prescribed way.



AIRBRUSH TECHNIQUE

It is important to spray correctly. You should start the airbrush spraying before passing it over the model. Keep the airbrush in motion at all times when passing it over the model. Additionally, it is important to get an even coverage. Spray into corners and recesses first to ensure that places where paint is less likely to fall will have sufficient coverage.

If you spray too much paint onto one spot then the paint will run. If this happens, the resolution is to get a lint-free cloth soaked in thinners and wipe the run away while still wet. You will now need to carefully respray this area, being mindful not to repeat your mistake while at the same time blending it in with areas that you haven't over-sprayed. It is not easy to do this and so it makes sense not to over-spray in the first place. Therefore, you should always aim to spray several thin coats rather than one thick one, leaving the model for a few minutes between each coat.

When weathering you sometimes need to spray in one place without moving the airbrush in a sweeping motion. In this case, I start spraying onto a piece of card. Position the airbrush and the card so they are to one side of the place on the model that you want to spray. Spray onto the card, and when you are happy with the level of paint being expelled, move the airbrush slightly to direct the flow onto the model.

HINT AND TIPS

- Never exceed the air pressure that your equipment was designed for. Check the documentation that was provided by the supplier.
- It is more economical to use a compressor than compressed air canisters.
- Avoid getting cellulose thinners on areas of the airbrush that have rubber seals.
- Acrylic paint dries quickly and even a short spraying session can cause problems. Try using a retarder to lengthen the drying time.
- Use acrylic thinners for acrylic paint rather than water.
- Using a fresh pot of paint for each spraying task will minimise the chance of clogging due to lumps in the paint, although you can pass the paint through a filter to make sure.
- You will never achieve a good finish if you can't see what you're doing – always work in good light.
- A bent needle is likely to manifest itself in a poor/dual spray pattern and the only alternative is to buy a new one. Be aware that a dirty airbrush can exhibit the same traits.
- Always ensure the model is primed before spraying or brushing with acrylic paint.

CONCLUSION

You'll need practice to become proficient at using an airbrush, so don't be put off if your initial results aren't what you expected. The potential results are worth the effort. Keep on top of the cleaning and, at least while you practise, any issues are likely to be restricted to those connected with the paint and its interaction with the sprayed surface. Seek the help of a mentor if you really get stuck. Expect to return your airbrush to the manufacturer periodically for a major service and only perform a deep clean if you know what you're doing and have the correct tools. If your airbrush has had a lot of use, some parts may be worn and will require replacement.

INBOX

Q&A
LETTERS
PROJECTS

HIGHLEY DETAILED

In Andy York and Phil Parker's tour of Highley Station, as featured in the excellent World of Railways Virtual Exhibition, Phil advocated adding barrow crossings to a layout. Coincidentally, I have just added two to my new N gauge layout 'Hartley Poole', and wondered if fellow readers might be interested to know that I made them out of the thin wooden box of French Camembert cheese, with sleepers scribed with a razor saw! I reduced the height within the tracks as some older locomotives with low-slung pony/bogies and round-headed keeper plate screws caught as they passed over.

Richard Hart



KEEP IN TOUCH

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MINERAL WAGONS

With reference to your article comparing mineral wagon kits in the August issue of BRM, I enclose a photograph of a kit-bashed ex-Midland Railway D348 30T bogie coal wagon, as described in Essery's *Midland Wagons Volume 1*, page 102 (OPC 1980).

This has used the sides and side doors from three Cambrian Model Rail C8 LMS 16T steel mineral wagon kits, and its C94 diamond frame bogies are the nearest match to the diagram that I could find. Buffers are from Lanarkshire Models and Supplies, the pinpoint bearings and wheels (EM 10.5 mm discs) are from Alan Gibson, and additional strapping and the frames are prepared from Evergreen and Plastruct plastic sections, as required. Brake wheels are from a Bill Bedford fret.

The wagon sides are made from two unaltered C8 sides, plus the side door section from the third, with wagon ends being non-opening ends from two C8 kits. The sides are fractionally high compared with the D.348, and the additional vertical side members are solid strip rather than angle irons because these match better the vertical side members on the C8 kits, but give a good representation of the original vehicle insofar as it can be traced. Essery points out that very little is known of the wagons built to this diagram, which might even have been a one-off, and apparently there are no photographs surviving. I will use the C8 chassis for other wagons, but Cambrian will supply parts from the kits on request.

Weathering, numbering, and fitting a load, probably prepared from Bachmann Scenecraft (44551) cut to size to give three humps, is still to be completed.

Mike Clifford



SHUTTLED RAILCAR

In the July 2020 issue of BRM, there was an article about adding a shuttle unit and making it into a little layout.

I'm a member of the New Mills & District Railway Modellers and, a few years ago, we had our 40th exhibition. As part of that show, we had a 40in.sq challenge competition (a bit like the cakebox challenge) for members. Rather than build a diorama, I built a working layout in N gauge, 20in long and 2in deep. A railcar shuttled between the station and tunnel throughout the two day show, powered by a Heathcote Electronics shuttle unit. I've kept the layout.

Colin Kennington



NORTH ROAD TRACKPLAN

Regarding Colin Brown's letter in July's BRM about my trackplan, "Alternate North Road", below are some key points of the fiddle yard:

- The design uses "loco lifts" as a simple, safe and cost-effective way to extract and turn locomotives in the terminal sidings without damaging them. They are shown on the plan but not labelled as such. So, there is no problem releasing or turning locomotives that arrive in the terminal sidings.
- The era of the layout does not rely on locomotive-hauled services. Many trains would be DMUs and HST sets, which can simply reverse from the storage sidings with no need for locomotives to run round or be turned.
- The minimum radius for the design is 610mm and this is the radius of the curves feeding into the fiddle yard, so it is not possible to add any pointwork that would turn inside the end curves (even if Peco made it).
- The end curves can't be moved without adversely affecting the station plan.

Those restrictions mean that Colin's proposed loops would be more limited in length than the terminal sidings in the current design, especially those closest to the operating well.

Furthermore, if storage loops were to be operated in the way that Colin suggests, with each one devoted to a particular train, then two opposing crossovers would be needed outside the loops at both ends. These would take up a lot of space and compromise the length of the loops even further.

So, in practice, storage roads can not be devoted to particular trains and the fiddle yard operates more like terminal destinations on the real network, you could think of them simplistically as Penzance and Paddington. Trains that enter storage will most often re-appear on scene travelling in the opposite direction - i.e. they leave storage from the same end that they entered. So, there's actually very little need for loops and a simple point ladder, with one crossover at one end of the storage sidings allowing them to make the most efficient use of the space available and have really good, consistent capacity.

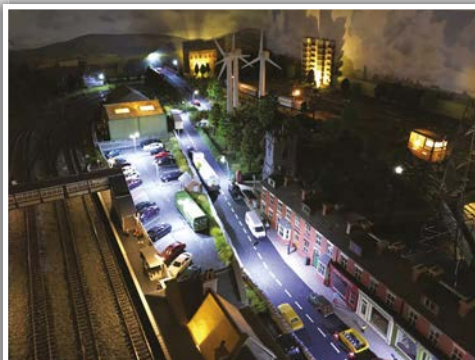
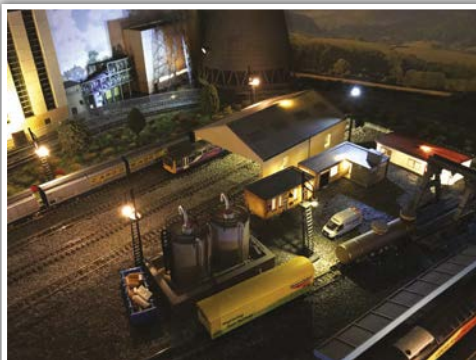
Hopefully that explains the design of 'Alternate North Road's' fiddle yard. The whole layout design was developed through discussion in a topic on RMWeb, which readers might like to visit if they're interested.

Phil Martin

LAYOUT AT NIGHT

I enclose some pictures of my layout at night. I have managed to add working CR signals, and a power station, as well as some blocks of flats – thank heavens for low relief buildings!

Edward Pearce



CLUB LIFE

I am the Publicity Officer for the ancient and glorious Railway Enthusiasts Club, commonly known as the REC, based at Farnborough.

The club has been in existence since 1953 and has worn out at least one dedicated club building, and is in the process of wearing out its existing premises. The club is responsible for the successful exhibitions held at the Woking Leisure Centre in September. The exhibition is a popular meeting place for modellers, as I often see arrangements being made on social media.

This virus has hit everybody hard. We currently have a membership of about 50 regulars at our Tuesday night meetings. Here we cycle our club layouts through all of the major gauges. I am currently on a team giving the 40-year plus OO scale model of 'Alton' a well-deserved makeover, until we had to stop!

Stuck at home, I have been producing a weekly light-hearted whimsy of articles, provided or gleaned from whatever I can find. It isn't meant to be serious, just a little something to remind everybody that we are all in this together. Time to get those old railway snaps out.

For myself, when my family will allow me, I have been attacking those jobs that I have been neglecting. My layout really needs me to get those electrics sorted. I bought myself a Morley controller, only to find that it was giving up the ghost on my 'up' line, but performing very well on my 'down'. I could have accepted that gravity might have had something to do with it. Seriously, this I have now sorted. I had temporarily set up my electrics using choc blocks, which was causing me problems. I now have solder tags and I am going to make it more permanent. Deciding on what I am going to use for a control panel is seriously exercising my brain.

It has been a time making those kits that have accumulated for a rainy day, I have also been experimenting with weathering, some of it looks too good to have been done by me!

Another task I have been looking at are couplings. I am really fed up with the standards used by all of the manufacturers. I must have at least eight different types of tension-lock and not all of the same type want to work with each other. A colleague in the club encouraged me to take a look at Sprat and Winkle. So, I bought a test pack for four wagons. I have now purchased two starter frets of 32 couplings each, that will keep me busy.

If any of what I have been blathering on about interests you but you don't belong to a club, this is the time to think about it. Any club contains a mixture of characters and there will always be someone to support you in your modelling just as you can hand on your skills to someone else. It gives you an opportunity to get away from your problems, railway modelling or otherwise. Very importantly, it isn't just a hobby for old white blokes. If it's a good club, then everybody is welcome.

The REC at Farnborough is a broad church so if you are in the area (we have members from as far away as Woking, Farnham, Wokingham and Fleet), come and see what we are up to. Once we have been released.

Charles Weager



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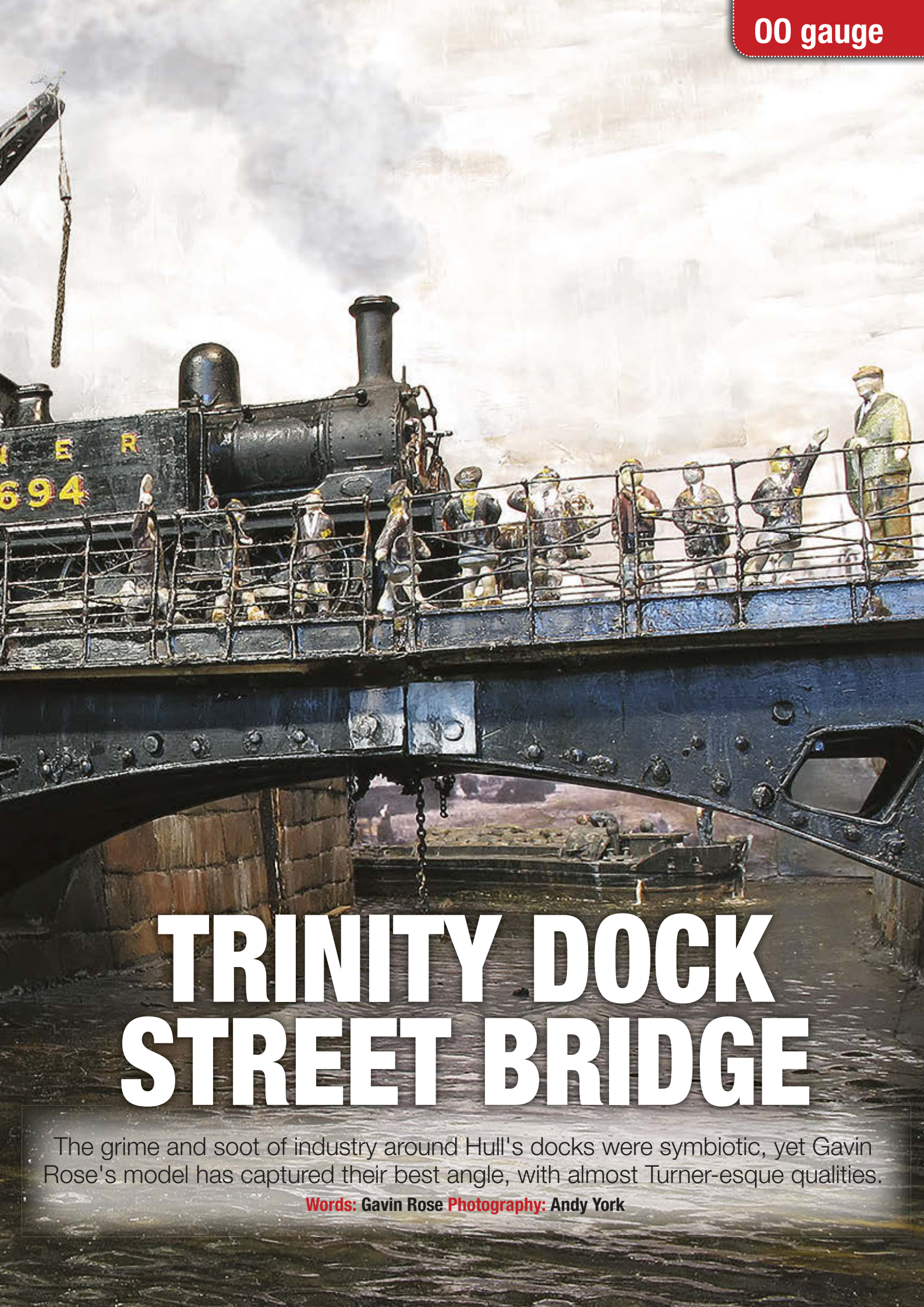


Factfile

Layout name: Trinity Dock Street Bridge
Scale/gauge: 4mm:1ft scale, 16.5mm gauge / OO
Size (to include fiddle yard): 6ft 8 x 3ft 6in
Era/region: 1939 LNER (NER southern division)
Layout type: End-to-end

LNER J72, No. 1694, trundles over the assymetic swing bridge, while children from the recently-opened Kingston High School 'field trip' watch the commotion of the police operation below, the teacher having to answer some awkward questions, no doubt.

00 gauge



TRINITY DOCK STREET BRIDGE

The grime and soot of industry around Hull's docks were symbiotic, yet Gavin Rose's model has captured their best angle, with almost Turner-esque qualities.

Words: Gavin Rose **Photography:** Andy York

Set among the stone sett covered streets of the old town docks in the early part of February 1939, this is a layout somewhat different from the 'norm'. Grey and brown tones predominate, the only greens to be seen on the model are on the lamp post, telephone box and seamen's mission. The model portrays a dark dismal morning, with the south-easterly wind bring a 'Sea Rouge' up the Humber and mixing with the soot and smoke of the industrial heart of the city of Hull. Not only does it bring the foul weather, but also the threat of war from the near continent!

Born and bred in West Hull, Yorkshire in the late 1950s, I remember as a child walking around the old (then redundant) docks and driving over the bridges in dad's car trying to avoid the rotten timber. I left the city in 1976, joining the military, and have only visited a few times since.

The reason for a model showing such a dark foreboding scene is very simple. Having got very fed up of seeing, in the model press and at shows, layouts portraying 'summer, somewhere in South West England in the 1930s, complete with the 'chocolate box' village and a certain railway company plastered all over it' style layouts, it was decided to be the antipodean and try to make things as dark and filthy as possible.

Construction starts

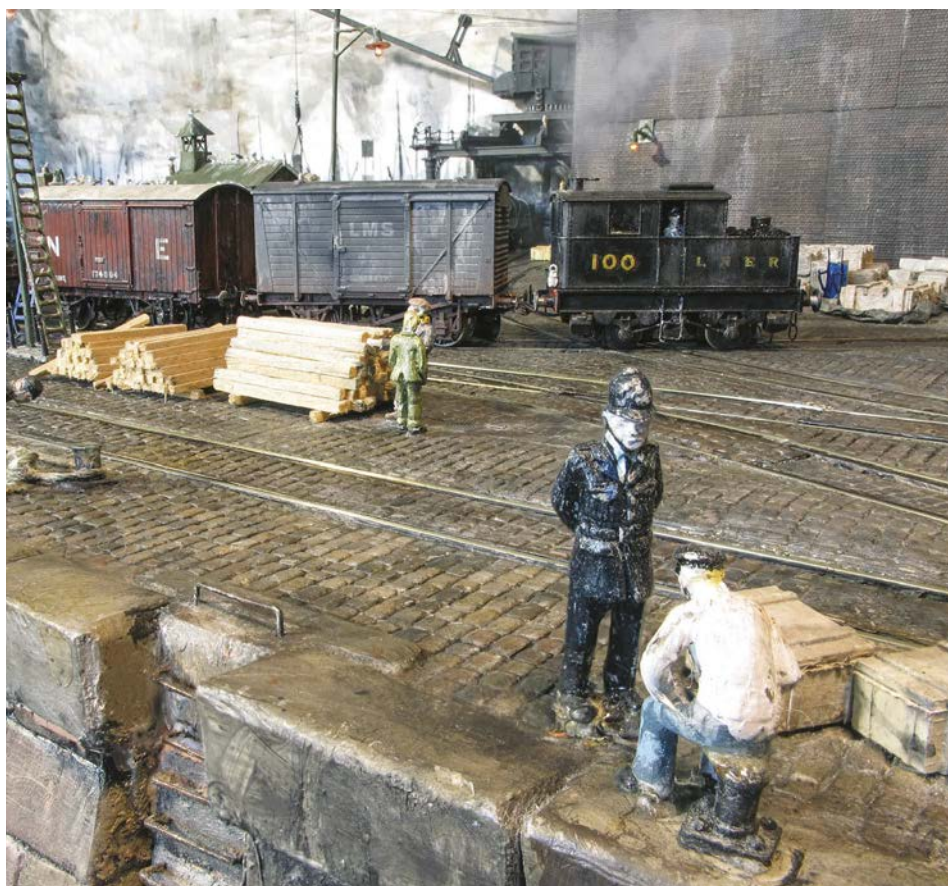
With the room that I could use for my model being the third bedroom, I had to think small for the layout size. Working out that there was only one wall I could put the model against, the maximum size of this was about 7ft 2in long, and this determined the overall length to be 2000mm to allow for moving back and forth. The width of the model was determined by the size of a plywood sheet at 600mm!

The scenic section is 1200mm x 600mm, and each of the end fiddle yards is 400mm x 600mm. The rear fiddle yard is 600mm x 500mm and is supported by a single tubular leg made from plumbing pipe, which has an adjustable foot on the bottom.

The main body of the layout sits on top of a metal wallpaper pasting table, bought from one of the German-owned cheaper food stores, the top of which measures 2000mm x 600mm, so makes for a perfect fit. It's convenient because it's quick to set up and strip down, easy to carry and sits nicely folded in the back of the car, but it is not as stable as I would really like. Still, it makes for movement in the loads on the cranes!



The little traffic island in the middle was placed there to add a little interest in what would have been a vast area of road surface. The green telephone box (Hull's phone service was never part of the national one and therefore the boxes could not be painted red!), the urinal and the (pre-TARDIS type) police call box are based on the ones that were found on the junction of Park Street and Anlaby Road in Hull, with positions and orientations changed a little to suit the location.



A police constable talks to a shipmate of a poor drowned seaman. Behind, LNER Class Y1/3 No. 100 draws a short rake of wagons on to the Trinity Dock Spur.

Sergeant John Thomas Rose and three of his constables are charged with recovering the body of a drowned seaman in the dock.





Swing Bridge

The bridge, after which the layout is named, is based on the original cast iron bridges that were seen around the docks in Hull, and in Liverpool, too. It is an asymmetric swing bridge, each side pivoting around sponsons mounted in the pits and spanning the channel between Humber and Railway Docks.

When I cut out the openings in the baseboard for the docks, bridge and pit, I scaled the sizes from a 1960s photograph of the Spurn lifeboat entering through the tidal lock under Wellington Street Bridge (a close neighbour). When I came to build the model bridge, I did some research and found that a heavy engineering company in Sheffield had built replica steel bridges in the 1990s. So, with cap in hand, I emailed the company to ask if it was possible for any information that they would be willing to let me have. To my surprise, they offered me a good number of drawings, including GA (general arrangement) and detailed, of the original and replacement steel bridge. I measured the model against these drawings and found that I was a scale three feet too short, and

one foot too wide! Where I mistook sizes was in the depth of the decking, which is about 6mm too deep. A photograph and drawings show that this is of a very light construction.

Sadly, the bridge doesn't operate. There are a couple of reasons for this; firstly, the deck is part of the main structure of the layout and it would bend even more than it does already. Also, the modelling skills would have to be phenomenal to make the bridge operate correctly and accurately enough every time and would be beyond my capabilities. However, saying that, there is approximately one hundred and fifty hours work on this as it stands. Under the model, there are 12 individually-shaped girders and then the two sponsons that the original bridge pivoted on. The timber on the decking is exactly 'right' made from three 1mm mahogany strip wood sections, cut to length and then a round needle file pushed into it to suit represent bolt holes where the wood would be fixed to the supporting girders beneath.

Laying the track

The track is inlaid within the stones, with tight radii curves and points to get between the main roads and the quaysides of the various docks, with hidden point levers within sunken wooden cabinets flush to the road surface.

Trackwork is mostly Peco, either Flexitrack or Set Track for the points. The latter were used because the radius of the curve continues beyond the frog, enabling the tight curves to continue throughout. Owing to the requirement for this continuous curve, there was a need to hand-build a curved diamond crossing between the two dock spurs. The ninety-degree crossing is a slightly-modified American fine scale (Code 83) item.

Creating the scene

With the exception of the seamen's chapel, the offices and the store, all the buildings on the layout could be found within a few miles of where the layout is set. All the large warehouses are scratch-built using foam board and Wills Scenics embossed sheets.

The gantry cranes are purely fictitious, as these hide the entrances to the rear fiddle yards.

The idea was for the buildings to dominate the scene as they did in real life – the large shed should have been two storeys higher! There are a few kits on the model, and these have been modified in some way and detailed inside.

I used two methods of creating the brickwork, the first being to paint the structure with a mortar-coloured mix, then dry-brushing with a mucky brick colour before weathering. The two larger 'sheds' were first painted a mucky brick colour. This was allowed to dry before a solution of brown wood filler, PVA and water was smeared over a small area, allowed to dry for a few minutes before being wiped off with a damp cloth at 45 degrees to the mortar courses. This actually helped fill in the overly-deep embossing in the sheets, too. Once dry, the whole lot was weathered.

I used modified kits on the layout for the belfry, and the plinth on the mission to bring it up to a nearer scale height. I also used a Dapol/Airfix station canopy to make a covered open-sided shelter. Interiors have been detailed and lit, but it isn't easy to see inside.

The most pleasing thing about the model is the interpretation of the atmosphere achieved with the grim and bleakness of the inner-city environment on a miserable February day, as mentioned, the antipodean to the often-seen models.

This brings many comments at exhibitions, with viewers at exhibitions or on social media saying how refreshing it is to see the dirty working colours and features, some even using 'gorgeous', 'beautiful' and 'delightful' to describe it – not quite the terms that were thought of when planning the scenery! However, these words are often followed by, "in a different sort of way!"

The area was heavily-polluted with soot and grime, so nothing grew. To this end, the main colours used are toned-down greys and browns throughout. The water is another feature that viewers ask about. It's made from a plastic sheet material and upwards of twenty coats of tinted wood lacquer.



LNER J72, No. 1694 is in charge of a rake of tank wagons destined for the quay on the western side of Princes Dock.



One of HLD's 'Sentinels', LNER Class Y3, steams on to the wooden-decked swing bridge on its way to Neptune Street yards with a mixture of wagons. The local coal merchant steadies his horse as the train passes.

Rolling Stock

All the stock (at the time of writing) is 'ready to run', however, it has all been detailed and weathered to some degree.

All the locomotives have been renumbered to suit engines that were in Hull Dairycoates (HLD) on the first of January 1946, so there is a good likelihood that the numbers are correct for 1939. All the locomotives are also permanently-coupled to the first wagon behind. This wagon has had electrical pick-up attached and connected to the loco, to assist in slow running over the dead frog points.

Approximately an extra 30g of weight was added to all the wagons, self-adhesive car wheel balance weights to the vans and under the tarpaulined loads, and white metal crates, boxes, etc., used on the un-covered wagons. This additional weight makes the wagons act like a motor flywheel: should the loco stall, the wagons will buffer up to it and nudge it on a little. All stock has been fitted with three-link couplings.

Entertaining the public

The design was based on the complex lines that served the quays and warehouses in the old town area of Hull, Yorkshire. It makes for a lot of interest and often presents a mental challenge when operating the layout.

No real timetable or sequencing is adhered to when operating the layout, simply a series of moves around the layout to keep interest in front of the public and to prevent the operator getting bored. To this end, at shows, the operators often set each other shunting challenges, where the sets are left in certain positions and the game is to get them into the positions nominated by the previous operator. This can take some time, often into a few hours' work!

Often sets will be moved for no apparent reason to the viewer, but it's all part of the game. This means that it's not long between movements on the model, and though not always prototypical, they're entertaining for the operators and the viewing public.

The model is not only unusual in its subject, but also in its track layout. It's an inverted 'T' shape, insofar as there are three fiddle yards; one at each end, and another to the rear of the model, allowing trains to appear and disappear through the backscene.

This allows for an added dimension to the operation of the layout, especially at shows when it surprises viewers when a train appears from under the cranes on each side of the warehouse.





No. 197 pulls out of the loop toward the main line during a shunt onto the spur that serves the Railway Dock. Meanwhile, a shunter prepares the hydraulically-operated windlass before rope working.

Next steps

Plans are afoot on the next phase, a 1200mm long extension to the northern (the right side when viewed from the front) end of the model. This will entail running three tracks down its length to suit the three on the right-hand end of this, merging into two via a single slip on a 'Y' point to utilise the current fiddle yard.

There will be another tightly-curved spur from near the front of the layout to the rear to take another line off through the backscene. This time, points will be hand-made, more prototypical and will have live frogs. The scenic section will be dominated by the tall warehouses that were around the docks, again, no greenery and with a similar quayside.

I've also been pitching the idea of a street crossing, complete with dummy tram tracks with their central flangeway set in the stone setts!

Sgt. Rose, and his constables take no notice of the train passing on the bridge behind them. The sergeant has rested his bike against one of the four windlasses used to guide larger ships through the channel. These are made from 9mm glazing beading, card and brass tube.



Stonework

The stone setts on the road surface, around 48,000 of them, have been individually-painted. The stones are from the Wills 'Scenics' range and are too big for the stones around Hull's docks. They are laid in sheets but cut and adjusted so that they are running along the main linear feature in the area. The bottom of the piece of sheet has been scored in different directions to allow for the plastic to be bent to give an uneven look. Where the sheets are up against the rails, a chamfer was made under the meeting edge to allow for clearance over the rail chairs. These pieces were stuck to the cork filler sheets with a silicone wood adhesive, which allows for the sheet to maintain some unevenness, but better still, where it butts up against adjoining sections, the excess bubbles up between the sheets. This acts as a filler and the remainder is wiped away using a damp cloth, thus filling any gaps in.

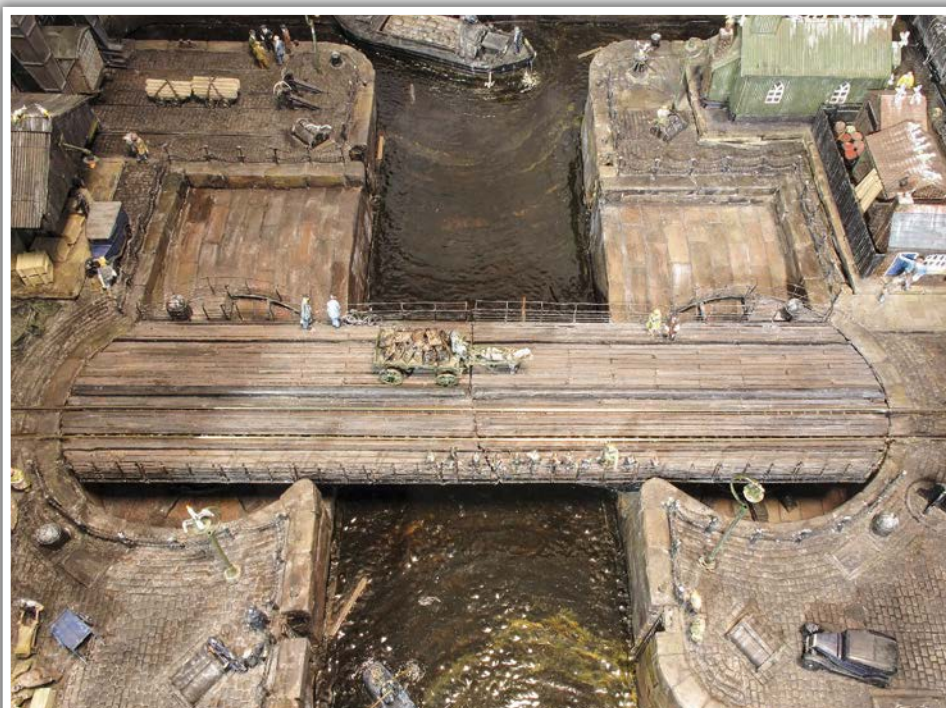
On areas where there is a need for radiused rows of stones, around the bridge pits or curb corners, for instance, individual rows of stones were cut off the sheet, sharp edges were removed by running the back of a knife over them and then the curve was produced by gently bending the strip over my thumbnail. These were stuck down with a 'UHU' type glue as the solvent within the glue softens the plastic and makes it less likely to break, and once the glue dries, the plastic becomes hard. Once set, the stone setts were covered with a thin layer of the silicone glue to fill in the gaps, and again wiped off before drying.

The stones to the quayside walls were made from redundant plastic card, cut to size, and the

surfaces and corners were rubbed down with 40 grit sandpaper to take the square and flatness off each stone. Once a dozen or so were at this point, I smeared the rears with a thick layer of silicone adhesive and 'laid' the stone on to the walls. Again, the silicone oozed out between the stones, and this excess was again wiped off to form the mortar course. Once dry, these stones were primed,

painted, then weathered in the same way as the setts.

The capping stones were made in much the same way. However, a 12mm x 12mm plastic angle was used instead of card. The curved stones around the pits and corners of the wall presented a few issues that were sorted by cutting a 'V' into the horizontal flanges.

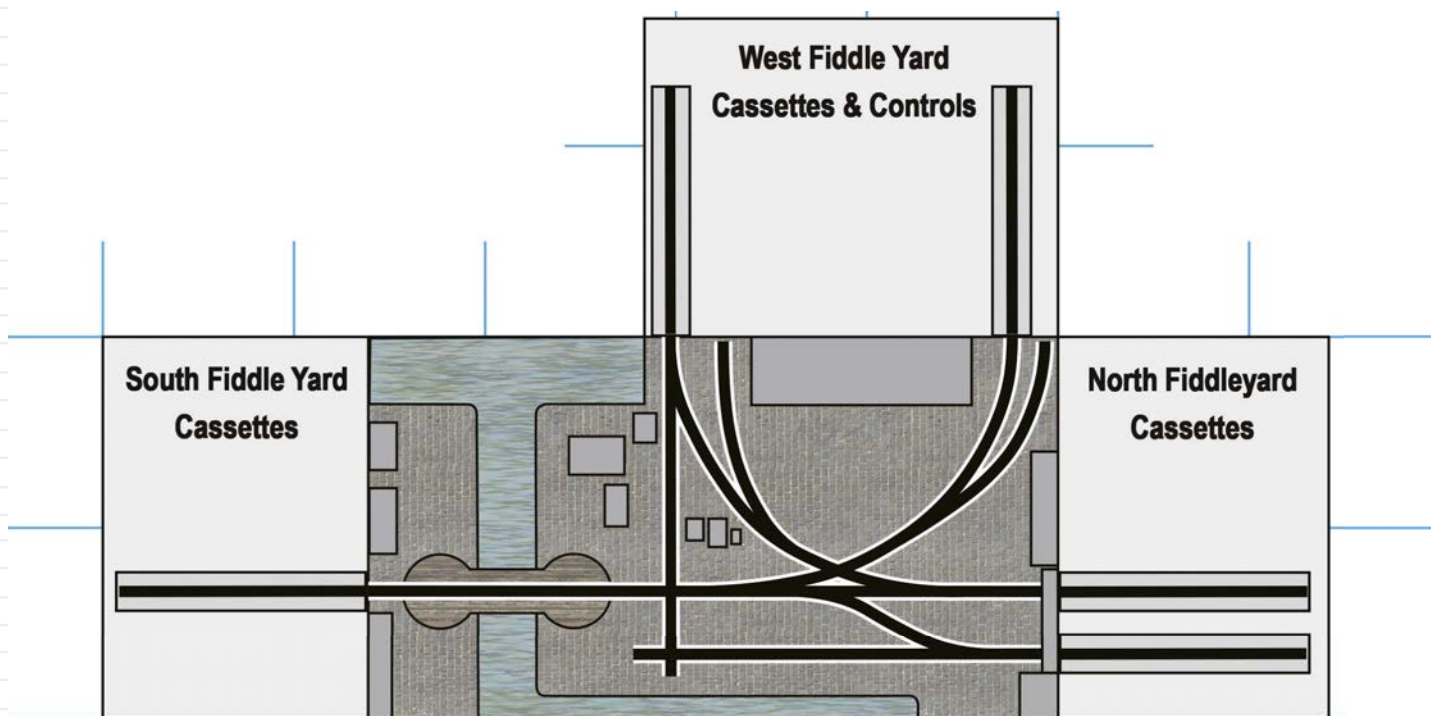




Testing the bridge somewhat, a J72 with a rake of oil tanks slowly trundles over the bridge, having been split from a larger train in one of the three yards in Neptune Street.

Trackplan

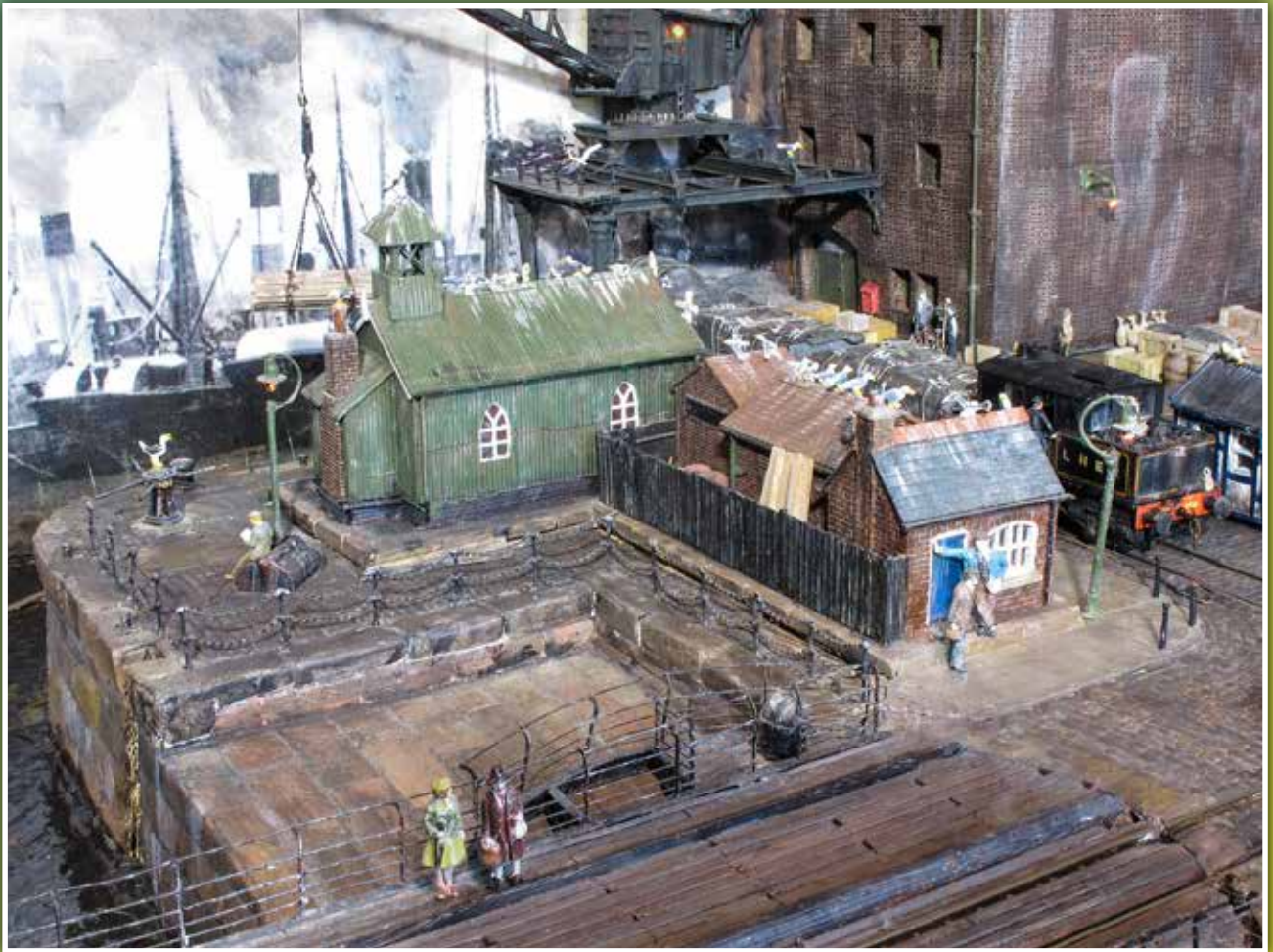
TRINITY DOCK STREET BRIDGE





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HOW TO... BUILD A CUSTOM LAYOUT VEHICLE

Words & photography: Howard Smith

When die-cast manufacturers don't produce the specific vehicle you need, constructing a kit can prove to be a therapeutic alternative. Howard Smith explains.



Let's suppose your layout has seemingly reached that almost intangible point of completion. You've poured hours into the project, observing details, regional – perhaps even local – history, and yet, your roads are bare. Perhaps you've found a vehicle in the background of a photograph you'd really like to add to your model? Only, it isn't produced by a manufacturer because it's a little 'mundane' – too ordinary to grace the product catalogues because it doesn't carry a GTI, GT or SRI badge. Perhaps it's even a commercial truck with local branding, which by its very nature tells a story of local trade or a municipality? With such features, instant layout interest is almost guaranteed.

Now you're on a quest to populate those roads or streets with a few choice, period-looking vehicles. Is now the time to compromise and purchase an 'off-the-shelf', shiny, die-cast model, the likes of which many other modellers and collectors might have?

Seeking unique trucks for 'Runcorn Salt Union', I selected two kits from Road Transport Images and asked our social media followers to choose the one you wanted to see built. The Ford D series flat bed was chosen, so here's the account of how the kit went together. These are accessible models for those who dare to be different, and are suitable for intermediate modellers seeking more individuality on their layouts.

SHOPPING LIST

Road Transport Images

(FOR3) Ford D series 1965 cab

(W7) Wheels

(CH3) 16ft chassis

(B36) 20ft aluminium platform body

W www.roadtransportimages.com

Revell

Revell Matt 5, Matt 46

W www.revell.com

Humbrol

Humbrol Matt 243

W www.humbrol.com

Railmatch

Matt black

W www.howesmodels.co.uk





RTI kits are sold in a modular form, making customisation for the modeller easier. You purchase what you require, from wheels to cab, rigid, flatbed or tanker body, and construct the kit as you wish to match a specific vehicle type.



The flash around cab windows is carefully cut flush with the frames using a new finger-grip scalpel, sold by Gaugemaster.com. For such intricate work, it offers greater control than a conventional scalpel, without wanting to rotate in the hand under pressure.



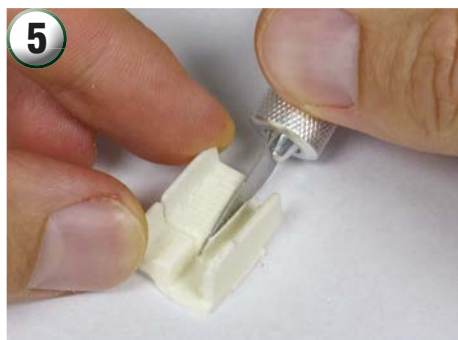
Boiling water is poured into a glass – allowing me to see what's going on – and the part is submerged for 30 seconds. With the heat transfer, the part becomes malleable once more, and can be gently bent to the correct shape until it cools.



Rocket Hot from Deluxe Materials bonds components quickly and I find this adhesive has a longer shelf life than any other of its – or other brands – variants, provided the cap is returned soon after each use.



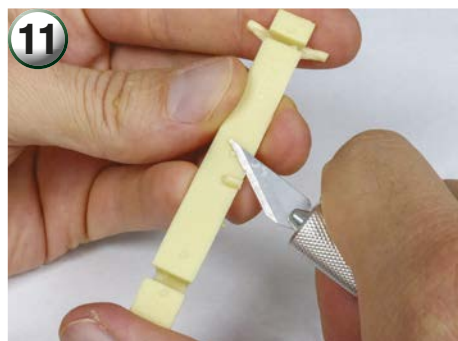
Parts – with the exception of the white-metal wheels – are moulded in resin. They're not to the same standard as an injection-moulded plastic component, but require little cleaning and a few pin holes can be observed.



The cab interior moulding, with its seating and an impression of the dash, is where I found the most flash to reside on this kit. Paring back excess was required before sanding. Most of this detail will be hidden when fitted inside the cab.



The smooth shiny resin surface is sanded to provide a good 'key' for the adhesive to bond parts together. It's important this is done where all parts are to be glued to ensure longevity of bonds.



Mould marks are carefully pared back with a scalpel to the chassis transmission/axle keeper plate. Resin is a soft material, so be careful not to dig into the surrounding areas, keeping the blade flush at all times.



Sanding sticks are my favourite tool for ridding surfaces of mould seams. The edge of this stick tucks neatly under the cab roof seam, ensuring the line is neat, and a quick sand with the 400 grit removes surplus resin.



Resin is a forgiving material, though it is well-known for its ability to warp after it has cured. The chassis was the only component affected as such, and this is remedied before gluing of parts commences.



Dust! Sanding resin soon creates quite a lot of it, and this sticks to hands, tools and parts. This small modelling brush from Gaugemaster is used to remove dust, before washing parts in the sink and leaving them to dry.



The wheels are moulded well and when consulting about this kit, I was directed to those with the correct bolt and slot pattern. The rears are 'dual/twin tyres' and, as with the fronts, must be drilled to accept the axles.



The wheels have sprue marks left from where they were cut free, so these are sanded flush, following the curvature of the wheel, again with the 400 grit sanding stick.



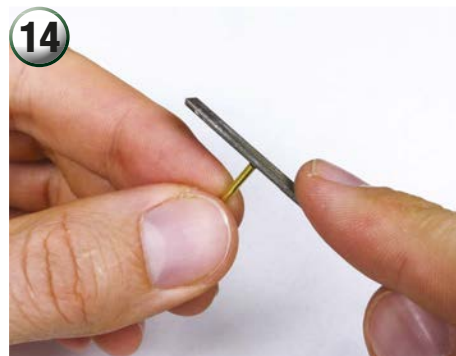
A fuel tank is included with the cab. Consulting photographs online shows roughly where this should be located, though its size and exact location varied across vehicles. Working from photographs always helps.



With the filler dry, I'm using the sanding sticks for the last time to ensure the surfaces are smooth. If in doubt, another light application of primer will reveal potential flaws. Remember, paint can't hide these, so it's at this stage that defects should be rectified.



The body finish isn't as important, so it's brush-painted to avoid masking and overspray on the black chassis, for speed. The process doesn't take long, working the slightly-thinned paint into the grooves with the brush.



Axles are included with the wheels, consisting of lengths of solid brass round bar. These must be measured to the correct length by doing a 'mock up' with the wheels in place. Because it's an axle, not a fence post, I'm filing the crudely-cut ends flat with a needle file. The steel teeth cut better through brass than the abrasive sanding stick, which would soon disintegrate through such use.



With the main sub-assemblies prepared, I spray them with a grey primer and leave them to dry. The primer highlights gaps in the moulds, for instance, at the rear of the flat bed, in the front bumper and to the cab roof.



Choosing colours to spray your models can be difficult, so a quick search online for popular tones of your chosen era will ensure your vehicle won't look out of character. Painting commences with the underframe, which is treated to an even spray of Railmatch black.



The wheel centres are painted before the tyres, themselves an off-black colour. Tyres are never a shiny jet black colour, even when new or after an application of tyre shine. I'm masking the cab grille and painting it white.



Some prefer to paint components before assembly for ease of access, particularly if they're a different colour to adjacent parts. Where possible, I prefer to glue parts together before painting because gluing paint to paint won't guarantee a strong bond.



A few scrapes of Humbrol Model Filler are applied to the areas concerned, using the scalpel like a spatula. I find an old piece of cardboard useful as a temporary palette, which can be later discarded without making a mess of the workbench.



For the cab, I don't have a green in aerosol format, so I resorted to using the airbrush, loaded with Humbrol Matt 48 – a dull green, which after a coat of gloss, will look suitable for the early 1970s. Spraying leaves a more-even finish than brush-painting.



After applying Ford lettering with a cocktail stick, dipped in black paint, the cab is sprayed with satin varnish to seal. The vacuum-formed glazing is fixed with Glue 'n' Glaze from Deluxe Materials to the roof. When dry, the components are superglued together – model complete!

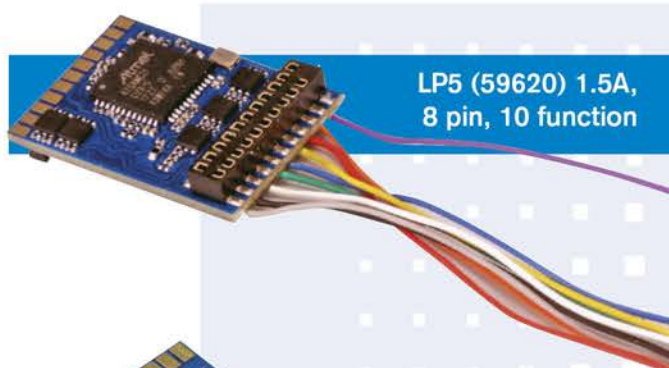


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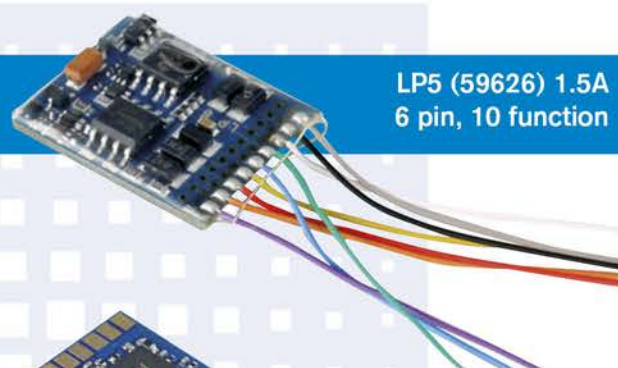
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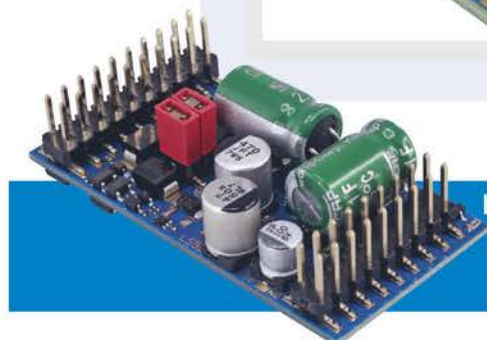
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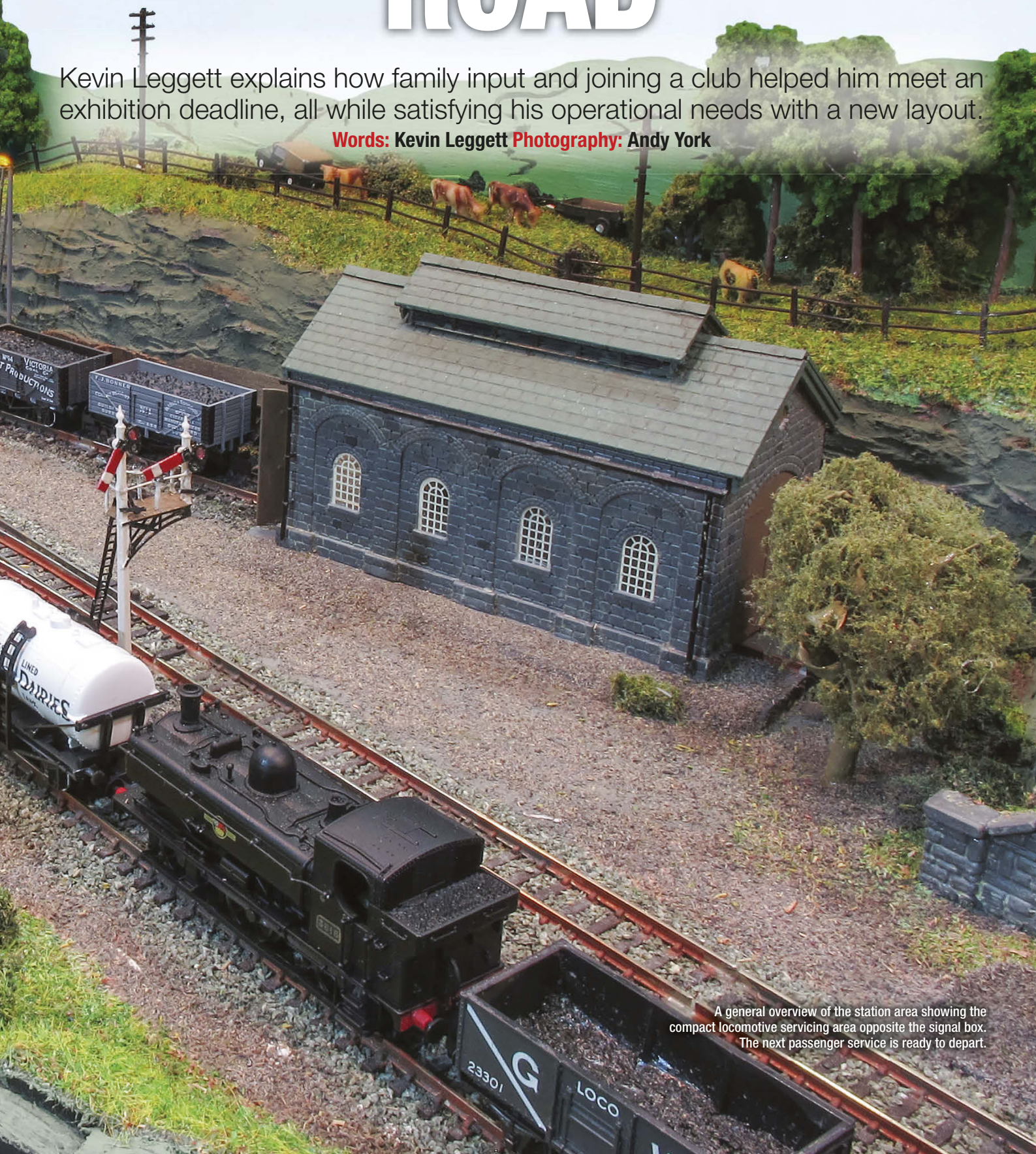
Factfile

Layout name: Chrlvinton Road
Scale/gauge: 2mm:1ft scale / 9mm gauge / N
Size: 8ft x 1ft
Era/region: 1950s/1960s WR branch line
Location: Fictitious
Layout type: Fiddle yard to sidings and terminus

CHRILVINTON ROAD

Kevin Leggett explains how family input and joining a club helped him meet an exhibition deadline, all while satisfying his operational needs with a new layout.

Words: Kevin Leggett **Photography:** Andy York



A general overview of the station area showing the compact locomotive servicing area opposite the signal box. The next passenger service is ready to depart.

I write this article from the coastal town of Shoreham-by-Sea in West Sussex, I am 64 years young and I suppose I have been interested in railways most of my life. My earliest memory of a train set was when I was allowed to go to our next-door neighbour in the school holidays and set up a large tin-plate layout all across their lounge floor. This layout was complete with all the accessories a young boy could imagine and I had sole use of it for four weeks before it was dismantled and put away until the next summer! I got my own Hornby train set when I was about 10 and I was then hooked. However, although the scale change to N gauge came later to save space, no real layout was put together until after I was married!

I started going to Modelworld at the Brighton Centre and there I met Alan from the West Sussex Area Group of the N Gauge Society, who introduced me to the club's modular layout system. I liked the concept, and so joined the club. I then set about building a modular layout to the club's standards measuring 4ft x 2ft 3in with a small village, canal and farm. I went to a number of exhibitions around the country including Warley in 2001, in which a number of the Society's Area Groups came together and produced a rather large 100ft sq. modular layout.

The club also took its modular layout to the exhibition at Erith run by Paul Plummer, which was always well received by the paying public as we always had trains

running, but Paul then dropped a small bombshell at the end of one show. He asked if we could come back the following year with something different, so I made some silly comment about building a stand-alone layout, which was something I wanted to do and he booked me in. The members of the club were impressed at my boldness, as was my son Christopher, so I suppose from that day 'Chrivinton Road' was born.

Layout design

I needed to build a small portable layout that would be easy to transport, could pass through the loft hatch, fit in my car and show off my collection of GWR stock (apologies to other regions).

I set about drawing up a plan of a GWR



branch terminus and concluded that a size of 8ft x 1ft x 1ft would be ideal, splitting into two 4ft x 1ft x 1ft boards. Christopher had been given a modular layout from one of the club members to get him started, which was a 4ft x 1ft 3in fairground scene but after a number of outings this board was retired, so we decided to use the frame from this to make the station board. Another board was then built using similar materials and also covered with 9mm ply as well.

The track consists of Peco Code 80 and this was pinned down and then ballasted using the usual mix of ballast, water, PVA and a drop of washing-up liquid. The points on the layout were all controlled by SEEP

point motors, a CDU and push buttons on the control panel. The trackplan did originally include a 4ft fiddle yard, but this was changed and the board was then modified to include the castle ruins and the factory. The main reason for this change was pointed out by my son, who asked why I needed 3ft sidings in a fiddle yard when the station loop is only three coaches long. While I was thinking about a reply, the Liddle End castle ruins arrived courtesy of Christopher, so the plan changed and the fiddle yard board was re-designed.



The fairground is in full swing in the castle ruins. The roundabouts, built by Cyril Packer, were donated to Christopher over 20 years ago and are still going strong!

Rolling stock

The stock on the layout is a mixture of steam and diesel around the 1950s and 1960s that I think would have run on the ex-GWR system and, in particular, on the coastal branch lines. The stock is all ready-to-run as I have not ventured into the scratch-building domain yet, and comes from Graham Farish, Peco or Dapol. I have tried to keep to the correct era for stock but, I have to admit, sometimes rogue locomotives or coaches might arrive at the terminus!

The control panel for 'Chrillvinton Road' was designed to bolt on the back of the boards and the trackplan was produced on the PC using a standard drawing package. The construction of the panel was designed by me and built from off-cuts of wood that I had in the model railway room at the time. As the control on the layout is DC, the panel houses two Gaugemaster panel controllers, one at each end, and is also fitted with DIN sockets for handheld controllers. I designed the panel so it could be operated from either side, so allowing one person to operate the complete layout, although two operators make it a lot easier.

I have thought about the fact the layout is a terminus and so shunting would need to be a large part of the operation. Indeed, at present I do my shunting by using a shunting pole, and the Peco couplings make it fairly easy to uncouple wagons without too much hassle, but this is not the case for Graham Farish wagons or coaches. I have already fitted electro-magnets in places under the boards ready to remove the need



The factory has received another delivery by rail, but the disused siding nearest the camera shows that this traffic is declining in favour of road haulage.

for the 'hand of God'. However, I have not yet got round to changing the couplings on the layout's stock as yet.

Scenic work

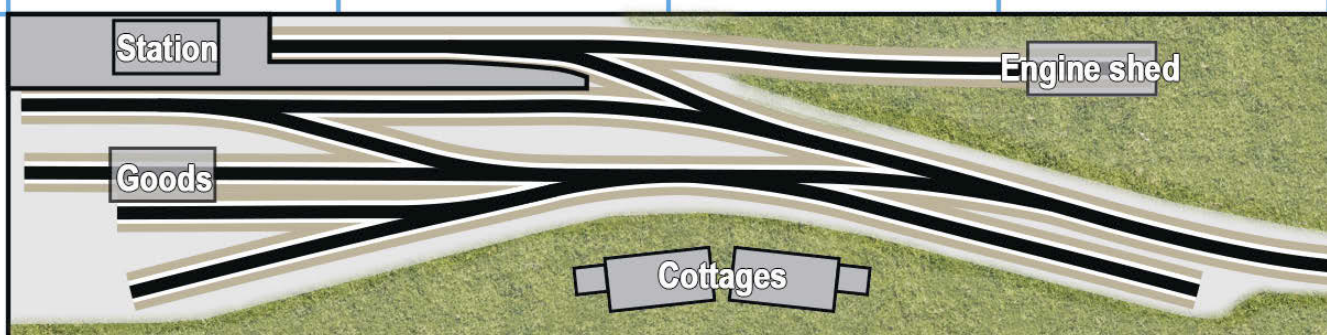
All the buildings on the layout are all ready-to-use kits either from Metcalfe, Ratio or the Hornby Liddle End ranges as they seem to complement each other over the layout. The station platforms for instance are Metcalfe as it is easier to make curved platforms in card, but the station building is the Ratio version. The signal box, goods building, cattle pens, engine shed and water tower are all from

the Ratio range, with the factory and station houses from the Metcalfe range. The signal box has the interior modelled using the Ratio kit. I made the roof removable so the public can see the work as long as the sun is shining, otherwise the signaller gets wet!

The station houses have been modelled in order of importance, and start with the stationmaster, who has the biggest garden with shed and greenhouse, then followed by the signaller's house, who has a large garden, flower borders and side gate to the signal box. The smallest garden with just a lawn goes to the station porter, who doesn't have

Trackplan

CHRILVINTON ROAD



much time at home because he is busy on the station most of the day.

The local pub by the bridge and the castle ruins are both from the Hornby Liddle End range and help hide the scenic break between the boards and the point control board for the fiddle yard.

Construction of the hills, fields and grass areas follow the usual practice of wooden formers covered with a card lattice and then covered with ModRoc or RocksGalore, which, when hardened, forms a strong but lightweight covering that can be easily painted. The ground was covered with flock, and small bushes and shrubs added to break up the grass areas. The trees on the layout were purchased from Layouts4U, who have a wide range of N gauge trees, so this made the tree planting easy. The fencing on the layout around the farmer's fields and the telegraph poles are both from the Peco range, and with small holes drilled in the ModRoc, the posts are glued in place where required.

People and animals have been added around the layout and I have tried to create small cameos, which are points of interest for the public, especially the younger ones who try to find the cat worrying the animals being loaded for market and the dog helping the permanent way workers do their job. I have also added some signs on the layout, which creates some amusement when parents can't read them, but their children can and delight in telling them so.

Having decided to fit the layout with signals, I then tried to place them in

prototypical positions without making the scene look overcrowded. I needed a bracket signal on the station approach, so set about building one from the Ratio range of signals. I was pleased with the result, so I made two more starter signals for the platforms. Dapol, at this time, had just introduced the working N gauge signal, so I bought three and modified the control panel to include the extra switches to control them. Unfortunately, over the years, two of them have stopped working and it would seem from various N gauge forums it might be the 16V AC current I was operating them at. I have left them in the 'off' position so it isn't as obvious they don't work and no passing through signals at red!

Next steps

This compact layout meets all the demands set and my expectations. It has been out on the exhibition circuit a number of years now

and has been well received by exhibition managers and the public alike, wherever it has been shown.

The compact nature of 'Chrivinton Road' has two drawbacks in the sense you can't watch the trains go by or stop to talk to the public without it coming to a halt. I needed to address both, and have done so in a new layout called 'Chrivinton Town', which is now under construction.

In closing, I would like to express my thanks to my wife Hilary, who puts up with me disappearing off to exhibitions around the country, my son Christopher who had the idea about the castle and who helps in operating the layout, fellow club friend, Ian Redman, who helps operating the layout and Paul Plummer who laid down the gauntlet in the first place.

I forgot to mention where the name of the layout comes from – it's an amalgamation of Christopher, Hilary and Kevin.



The cows and sheep are ready for market as the 'B' set passenger service departs from the main platform.





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HOW TO... BUILD A REALISTIC FAIRGROUND RIDE

Words & Photography: Phil Parker

In a change from his usual grimy industrial modelling, Phil Parker tries his hand at the bright lights of the fairground with a working chairplane ride.



SHOPPING LIST



Faller 140315 Kettenkarussell (Chairplane)
W: www.gaugemaster.com

Why do animated features so often look like toys?

Perhaps part of the problem is that kit-makers produce them in self-coloured plastic. I remember when this first appeared on the scene. Adverts for Matchbox plastic kits made much of the idea that you wouldn't need to paint your model aeroplane thanks to its multi-colour moulding technology.

It was true – you didn't need to paint the model, so long as you were happy with a 'would be' canvas-made biplane looking like it was made of shiny plastic in somewhat garish hues. Until someone invents a matt-finish plastic, my models will be covered in a coat of Humbrol.

Faller's chairplane kit is made using

self-coloured plastic and you might argue that a fairground ride should be bright and shiny. It's true that the glitzy bits will be gaudy, but they are generally painted wood and from a distance, you can't see the shine. Even close up, they really don't look like plastic.

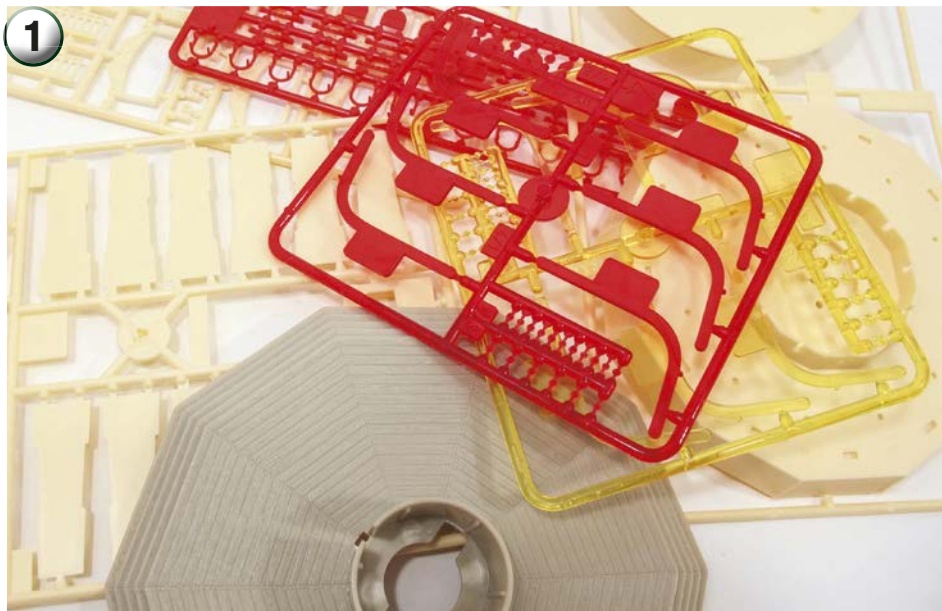
My plan was to build this model "Phil-style" – a miniature real ride, not something from the toy shop. Everything would be painted and perhaps weathered a little. Rides have a hard life being assembled and dismantled every week before being loaded onto lorries by tired roustabouts.

Assembly is made easier by the design of the kit and it goes together well. The hard work of decorating things with detailed pictures is handled by nicely-printed

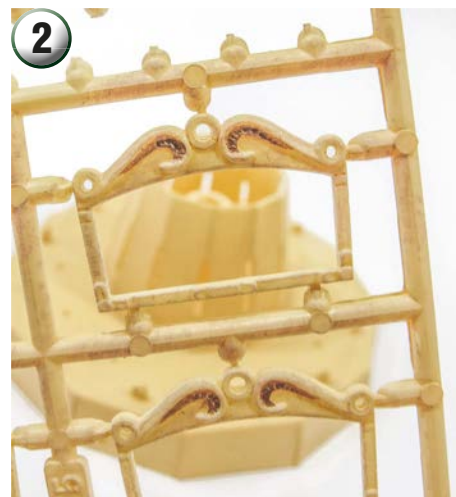
artwork. Unless you're a talented miniature sign-writer, you won't do better. The artwork is shiny, but nothing a spray of satin varnish won't take care of, with the added benefit of reducing the danger of the ink fading.

You could assemble this model in an evening. Painting it, and letting the paint dry to avoid gumming up the works, adds a few hours. I don't think this matters, after all, at £66.50, this isn't a cheap model, so don't rush assembling the 165 parts; take the time to enjoy it.

One quibble. The kit is listed at Epoch II, or 1925 – 1945. This is far too restrictive; the design and decoration is still with us today. Fortunately, the flamboyant fairground style is timeless, so a kit like this is a great way to add colour and animation to many layouts.



I've seen self-coloured plastic before in kits. It's often touted as a way of saving the modeller from painting the parts, but the Faller kit breaks new ground (for me) with self-coloured transparent parts. There are also bags of electric bits to make the model work.



Possibly the biggest challenge is working out when to paint. The job can't be left to the end as you'll find other decoration gets in the way. I assemble the main carousel and then spray it, along with the picture frames that will fit around the top, with a pale cream colour. Leaving them on the sprue makes holding things a lot easier, especially when it comes to dry-brushing and adding gold detailing.



Using paint from Lifecolor's White Wood pack, the base is given a grey undercoat with individual planks picked out in different shades. Years in the sun and thousands of feet would turn the real base silver grey. To bring all the colours together, once dry, the base is given a wash of track brown from the same range.



All the fancy decoration is supplied on a pre-printed sheet. Sections have to be cut out, then stuck in place on the model – a clear, all-purpose glue works best for this. Use only a smear of glue though, we don't want to dampen the paper and it needs to sit flat to look right. Once all the decoration is fixed and dry, a spray of satin varnish protects the inks and gives the model a little sparkle without looking toy-like.



The transparent arms should just push through the slots and clip under the canopy. I need to reduce the thickness of the tab that passes into the centre by around half a millimetre to make them fit. Coarse files and abrasive sticks are fine for this as the scratched results are hidden on the finished model. Once the arm is fitted, the clip on the top holds everything in place without the need for glue.



Tiny jewels fit in the picture frames around the canopy. It's a good job that spares are included on the sprue because they are easy to drop and lose on the workbench. Some of those in my kit are missing the post that push-locates them on the frame, but this isn't a problem as a drop of plastic cement holds them in place. I've kept the spares because they will be useful for lamp lenses on other models.

7



A clever spring connection fits on the motor to dampen the starting and stopping effect on the carousel. This should ensure the plastic parts don't break through regular use.

TOP TIP AC Motors

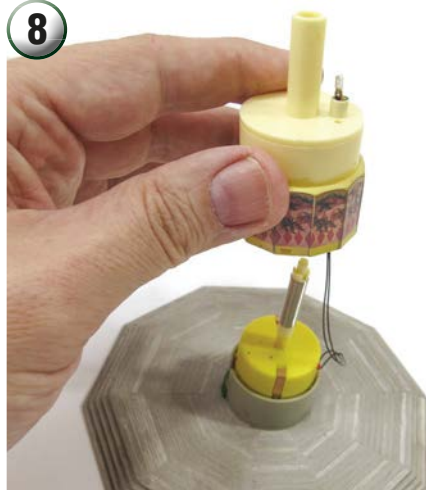


Faller uses AC rather than DC motors to power its range of operating models. This is the motor used to power the working moles mentioned on Page 72 and it's a chunky beast, although part of the bulk is the gearbox used to slow the output shaft down to a sensible RPM. If you want to see more, unclip the bronze metal strips on the side, although, from experience, this will lead to a frustrating hour or so trying to put all the cogs back in the right order.

AC power is available from the accessory connection on most traditional (non-DCC) model railway controllers – it's also used to power point motors. If you have these as well, you are advised to use a separate supply from a transformer.

Reversing the connections doesn't reverse the direction of the drive shaft. This has to be done by the gearbox and the big red switch on the side handles this. On the chairplane, this is buried within the body, so it makes sense to check the drive is spinning in the direction you want before assembling the model.

8



All the mechanical parts slide into place without glue, so it will be possible to dismantle the model for maintenance and repair in the future. You'll notice a 12V DC 'grain of wheat' bulb poking out of the top – the wires for this and the motor must be arranged in moulded channels so they don't prevent parts from seating properly.

10



On the top is a simulated canvas cone. Although printed segments are provided, I'm painting it red and white as there should be a bit of texture and anyway, I don't like the supplied colours.

9



The canopy is held down with a plastic bung on top of the drive shaft. Keep glue away from this. At this point, a test is required – connect the green wires to a 16V AC power source and the model should gently revolve.

11



Finally, the chairs are made up from the plastic mouldings and superglued to the pre-bent wire supports. These hang on hooks under the canopy, making sure that they face the direction of spin. All I need to do now is find some suitable plastic figures to sit in them.





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GREAT LAYOUT ANIMATIONS



As an owner of 10 Tri-ang operating Giraffe cars, Phil Parker is a big fan of layout animations. Here are five of his favourites – all of which you could have, too.

Words and photography: Phil Parker

We know that model railways have moving trains, but the rest of the scenery doesn't have to be static. Adding a few moving scenes helps add life, and certainly proves popular at shows.

Not everyone is a mechanical genius at adding animations, and you don't need to be, either. There are, and have been, many animated models ready to fit to a layout, or simple to build kits.

Serious modellers will dismiss most of the models on this page as gimmicks, and I can't really argue with that. They are fun though, and if you look at how they work, some finescale versions could be made by those blessed with sufficient skill.

For me though, I like to think that this hobby is fun and if that means a few entertaining gizmos, then I say go for it!

Operating drinkers

Sitting at a table, these drinkers raise and lower their glasses, seemingly finishing their pints. Produced by Viessmann, they are fixed on top of a tube containing the motor and gears, which move their arms via some plastic cranks out of sight behind their bodies.

Installation of this ready-to-use animated feature is simple – make a 16mm diameter hole in the baseboard and poke the unit through. The baseplate needs to be blended in to the surface but a little green scatter material will do the job. The instructions suggest you need to power it from a 14V to 16V DC power source, but a 9V battery is enough to keep them working for a full day at an exhibition.

Being German, the drinkers are dressed in traditional costume, so if you don't want lederhosen, you'll need to use a paint brush to add a pair of jeans, being careful not to get paint on the mechanism. Technically, these figures are to HO scale at 1:87, so a little small for OO, but as people are different heights, it doesn't really matter.

We used the drinkers in the August 2014 of BRM as part of a beer festival diorama. Since then, they have appeared at several shows and despite their small size, they always attract attention.

VN1525 - Viessmann eMotion Beer Drinkers



Faller Car System

Possibly the best known, and most widely-used animation system, is the Faller Car System. Self-powered vehicles steer themselves around the model roads following a steel wire buried just under the surface of the road.

Introduced over 20 years ago, a variety of vehicles have been made available ready-to-run. Most people opt for a starter set, which contains a single vehicle. Originally, this was a coach or lorry, but sets with a van are now sold as battery technology has improved. Everything you need including a charger and wire for the road is in one pack, which is usually keenly priced.

Single vehicles often cost as much as a starter set, but offer a greater variety for your road. The smallest in the current range is a Mercedes G wagon, but VW vans and even tractors have been



produced. There is also a spin-off range of working boats, too.

For the constructor, working chassis and all the spare parts to build your own model can be bought and many people have used these to motorise British prototype vehicles.

While the models move at a realistic speed and can be stopped by an electromagnet operating a built-in reed switch, more sophisticated control is available using the digital version of the system to operate the models to better mirror the way real traffic behaves.

The trickiest aspect of installing the road system is burying the steel wire. This needs to be very close to the surface or the steering magnets will lose their magnetic attraction. A cutting tool to make a suitable slot is available, or you can use laser-cut road templates to lay things out.

Howard Smith recently installed the system on our 'Runcorn Salt Works' project layout and, while it was a little challenging to achieve the result he wanted, in action, the van driving around by itself looks terrific.

Faller 161504 Starter Set – MB Sprinter



Heljan container crane

Modern shunting of goods trains doesn't mean re-ordering wagons, it's all about shifting ISO containers between them or onto lorries. Modelling this has always been a challenge. Tri-ang produced a crude, hand-operated crane in the 1970s, but 2006 saw Heljan introduce a working version.

Standing a scale 48ft 6in tall over the top railings, and with girders 93ft 3in long, the crane has a 59ft 6in span with 34ft 6in of clearance underneath – it's an impressive bit of kit.

Control is via a supplied DCC system operating the four motors that move the gantry forward and backward along the rails, shift the trolley from side to side on the top rails, raise or lower the hoist, and operate the container turning mechanism.

Two containers were supplied, but others could be adapted by putting metal strips inside.

At least two exhibition layouts, and doubtless many others based at home, were built around the crane. Troutons, built by the Wakefield club was shown at the London Festival of Railway Modelling, where it drew the crowds, despite a simple track plan. Shunting, even with boxes, is quite the spectator sport. If you want to know more, the layout has a thread on RMweb.

Sadly, Heljan says there is unlikely to be another batch of container cranes produced – the product was ahead of its time and now would be terrifyingly expensive to make. Second-hand examples appear occasionally, but buyers should check that the complicated model is working before purchase.

Moles

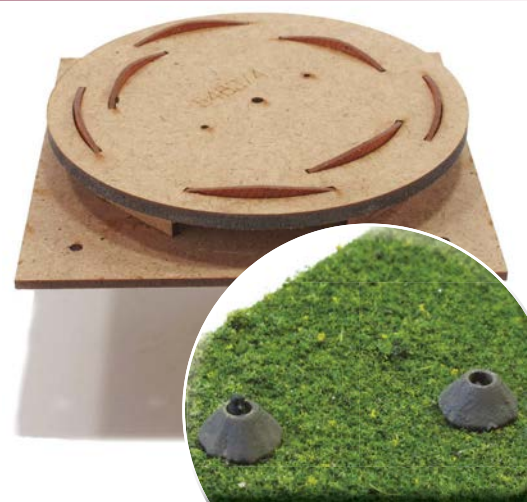
Possibly one of the strangest kits that have appeared on my workbench, the Busch operating moles have a subtle effect, but require some clever mechanical parts to work.

The viewer sees a series of molehills in a manicured lawn. If they watch carefully, out of the top of each hill pops a tiny mole head, which looks around and drops back underground.

Underground, a circular plate with raised cams elevates the moles as it's turned by a motor. Cams on the disk lift the moles that are cast in pre-blackened heavy brass. They need to be a very smooth sliding fit in the plastic molehills, but as long as care is taken, construction isn't too difficult.

A full build appeared in the October 2016 issue of BRM.

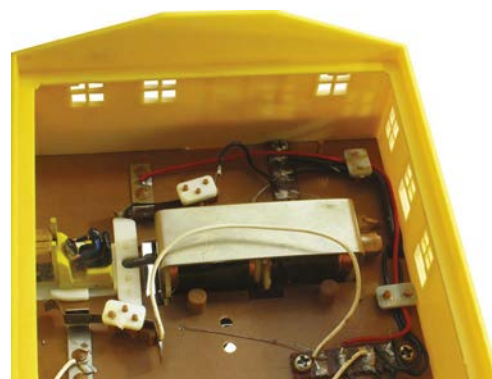
Busch 5483 Moles In Holes Kit



Bachmann depot

In Great Britain, we tend to associate Hornby and Tri-ang with operating novelties but in the US, Bachmann produced a range of interesting animated items. Operating log cars, a caboose with working guard, a lifting bridge, working level crossing, cattle crossing and a speaking station were all part of the range, as was this model, the Action Depot. As a train approaches, it triggers a pressure plate, which causes a forklift truck driver to burst out of the doors. When the train passes, he returns to the building. Inside, the forklift is powered by a hefty, and noisy, double-acting solenoid. You could achieve the same effect with a point motor and a Base Toys stacker truck. The doors in the warehouse need to be sprung to ensure they shut, but that ought not to be beyond an ingenious modeller.

The model isn't in the current Bachmann USA range, but they can be found second-hand. I paid £10 for this and the seller thought he got a good price. Perhaps American animations aren't that popular here, but Anglicising it wouldn't be too hard. Bachmann has returned to animations with a couple of kits in the Proses range that offer opening doors, but no moving forklifts.



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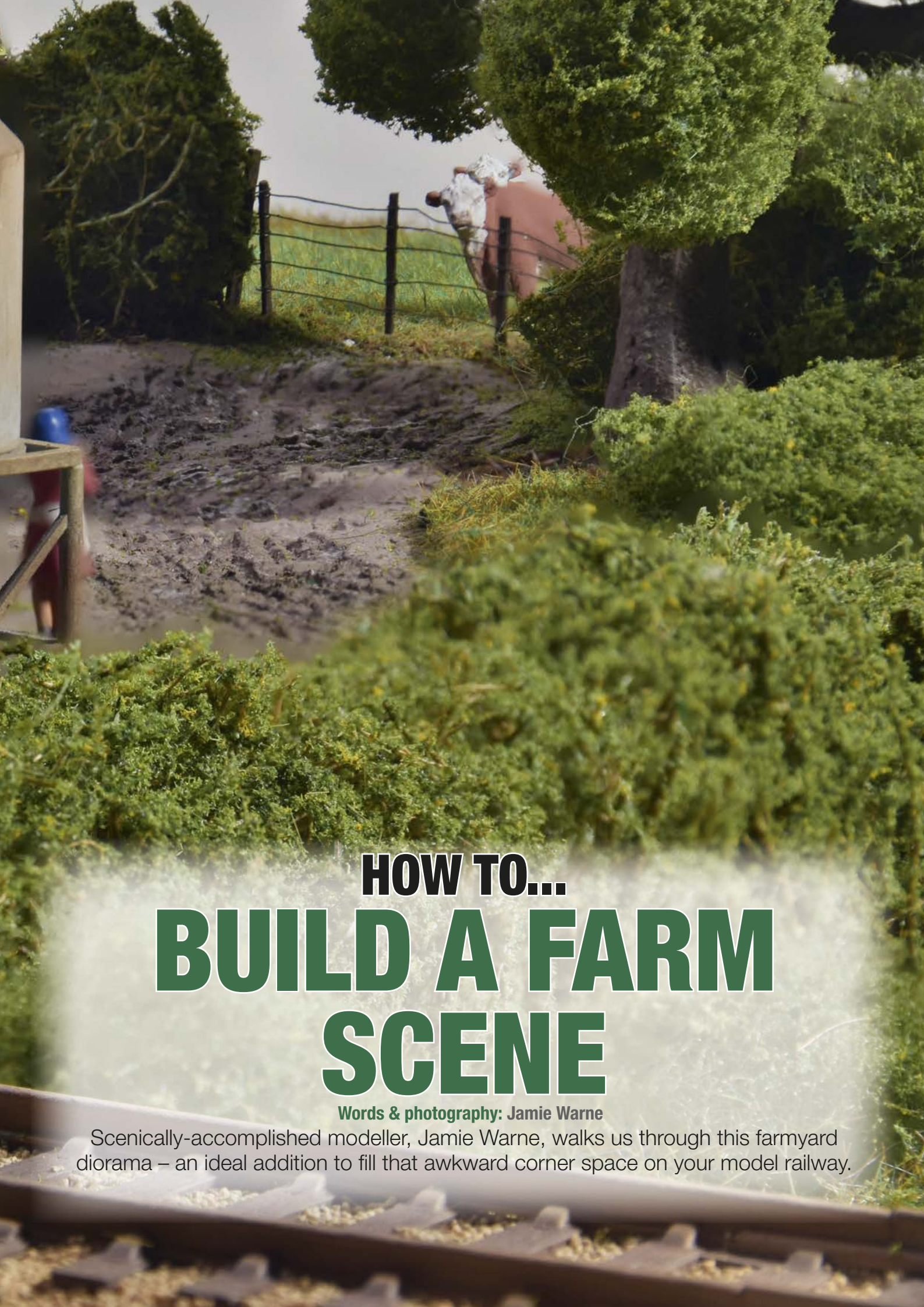
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HOW TO... **BUILD A FARM SCENE**

Words & photography: Jamie Warne

Scenically-accomplished modeller, Jamie Warne, walks us through this farmyard diorama – an ideal addition to fill that awkward corner space on your model railway.

SHOPPING LIST



Bachmann Scenecraft (44-160) Pendon Wanborough Barn

W: www.bachmann.co.uk

Gaugemaster (GM420) Fordhampton Farm Silos

Gaugemaster (GM167) Balsa Wood Mini Bundle

W: www.gaugemasterretail.com

Hornby (R7209) Oak Tree, 15cm (Classic Trees)

Hornby (R7118) Farm People

W: www.hornby.com

John Day Models (RDS10) Hereford Cattle

W: www.johndaymodels.co.uk

MiniNatur (725-22 S) Summer Tufts with Leaves

W: www.modeldisplayproducts.co.uk

Noch (07460) Hay Bales

W: www.noch.com

Plastikote Primer Super

W: plasti-kote.co.uk

Slater's (0110) 0.010in Plastikard

Slater's (0140) 0.040in Plastikard

W: www.slatersplastikard.com

South Eastern Finecast (FBS409) Corrugated Iron

W: www.sefinecast.co.uk

Tasma Products (00378) Straw Bales

W: www.tasmaproducts.com

Vallejo Model Color Acrylics

(70.951) White, (70.949) Light Yellow, (70.862)

Black Grey, (70.837) Pale Sand, (70.976) Buff,

(70.876) Brown Sand, (70.974) Green Sky,

(70.985) Hull Red

W: www.acrylicosvallejo.com

Wills (SSMP212) Plain Bond Brickwork

or Will's (SS28) Occupational Bridge Kit

W: www.peco-uk.com

Woodland Scenics (B73) Fine Buff Ballast

Woodland Scenics (T49) Blended Turf

Woodland Scenics (FP178) Poly Fibre

W: www.woodlandscenics.com

World War Scenics (01-1217-WWS208) Four

Seasons Static Grass & Glue Kit

World War Scenics (26-0219-WWS002

Autumn Hedgerow Kit

World War Scenics (10-0519-WWS231) 2mm

Hayfield Fibres (30g)

W: www.wwscenics.com

Despite the sprawling nature of farms, a bit of selective compression can turn one into an interesting corner scene on your model railway. There are plenty of 'ready-to-use' buildings available, particularly from Bachmann, which offer a really easy way to get you started; as was the case here with this Pendon barn. What's more, many farms have similar styles of buildings, so something like the Bachmann (44-0056) Dutch Barn can be found all across the country.

While most modelled farms seem to be found on steam era branch line layouts, there's nothing to say you couldn't model part of a farm on a modern era layout. Many farms have kept their original barns and outbuildings, opting to build additional modern steel frame structures nearby, so the only adjustments needed would be to any machinery, figures, and additional details. The growing urbanisation even means that

some farms have become increasingly close to housing and industrial sites.

For this project, I've tried to show how a mixture of ready-made buildings, kits, scenic materials, and a bit of scratch-building can be used together to form such a scene. To give an idea of size, the trackwork consists of two third radius curves, and two 110mm straights. Inspiration for this project came both from browsing farms on the internet, and also from memories and photographs of my grandfather's farm; the small rusty metal dairy parlour is something I vividly remember, and I just had to model it!

In any case, I've tried to focus more on the scenic aspects, such as the structures and vegetation; so forgive me if I've glossed over aspects such as the woodwork, or tracklaying that have been covered in previous articles. Either way, I hope that this article will inspire you to build your own farmyard scene!



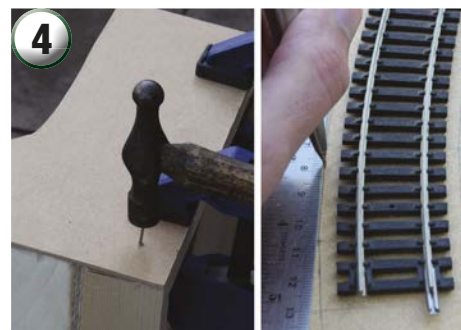
The baseboard is a standard frame of softwood battens and plywood. However, the inside of the rear softwood batten is notched to allow it to be curved to the required shape. This is glued and clamped overnight.



With the baseboard made, a 50mm slab of foil-backed insulation is cut to shape to form the terrain base. A blunt knife is used to remove the foil, and the insulation is glued with a polyurethane adhesive.



Having left the glue to cure overnight, terrain contours are carved using a fine-toothed saw. Subtler ground variations like muddy ruts are achieved by ripping up small chunks with a dentist's pick. Everything is then smoothed with relatively-fine grit sandpaper.

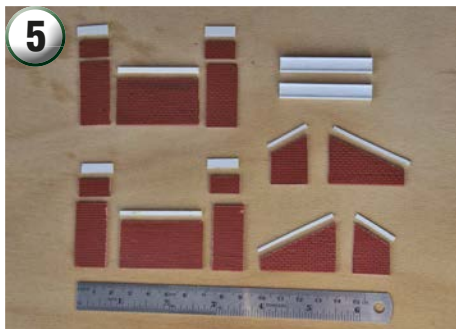


3mm hardboard fascias are cut to match the terrain, then glued and nailed onto the baseboard sides. The trackbed is also hardboard; allowing 4mm either side of the track for a ballast shoulder. Chamfer the edges with a plane/sandpaper.

Top Tip

For a diorama like this, 3mm hardboard is plenty sturdy enough for a trackbed and fascia. However, for model railways, replace these with 6mm or 9mm plywood for better rigidity. You don't want movement, especially on a board joint!





It'll be easier to build and fit the bridge before gluing down the trackbed. Rough measurements are worked out by counting bricks from a Google Streetview photograph, and the components are cut from Wills Flemish Bond sheets and 2mm thick Plastikard.



The abutments and wing walls are mitred. A line on the inside edge marks the sheet thickness, and a block of wood with a 45-degree angle is clamped on top. A file against the slope forms the mitre.



Top Tip

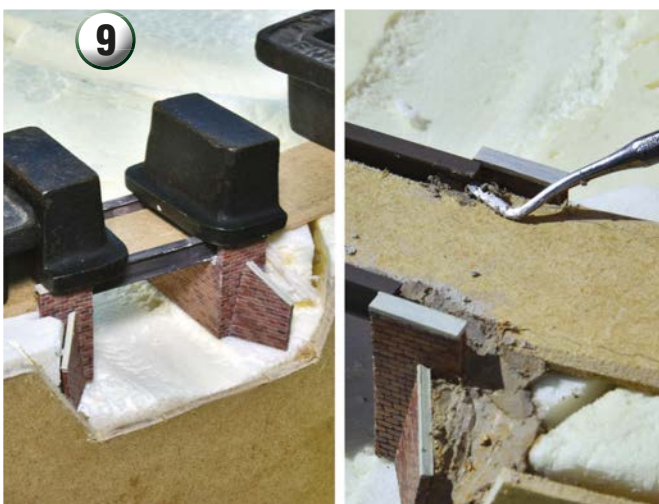
Wing walls are seldom formed from right-angled triangles; the side against the bridge tapers in towards the top. This angle helps hold the embankment securely in place behind. You can use a needle file to scribe any missing bricks/courses.



The components are glued together with plastic cement. Note the parapets are made from two parts, glued back-to-back, as both sides will be visible. These are primed, and then painted with a mix of Vallejo Brown Sand and Hull Red.



Random bricks are picked out; three to four subtle tones are sufficient, with darker shades used sparingly. You may instead prefer to dry-brush random spots. Various washes are applied – and mostly wiped off – to form the mortar courses, and additional weathering.



The bridge components are assembled; allowing it, and the trackbed, to be glued with PVA. Both are weighed down overnight. The next morning, plaster is used to fill holes, and track is painted, glued down, and ballasted.



The diorama's two other bridges are made from balsa, with the corners mitred, and glued using PVA. The old lengths of rail will sit in the recesses underneath the foreground wooden bridge deck. The rear bridge will be all concrete.



Top Tip

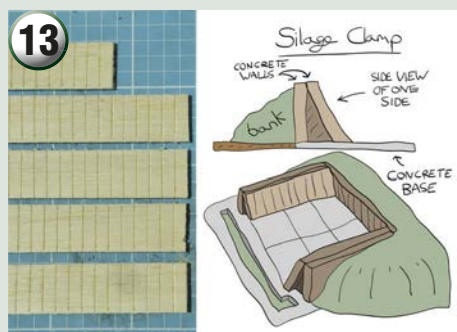
Owing to the lightweight nature of balsa, long sections are likely to bow slightly; particularly if plaster is only applied to one side. For larger structures, try a ply base or similar material, but be wary of the extra weight!



Concrete-coloured plaster is applied on the visible sides, left to dry, and sanded lightly. The abutments are glued with PVA into recesses cut into the polystyrene terrain.

To paint the wooden deck, a watery wash of Black Grey is followed by a wash of a Brown Sand and Black Grey mix. Dry-brushing Light Sand for worn areas, and a brown emulsion for mud, completes it.

STRUCTURES



The silage clamp is made in exactly the same way as the concrete bridges, but with joints scribed into the balsa. Plastering over these creates a raised joint, as is found on silage clamps, which need to be watertight.

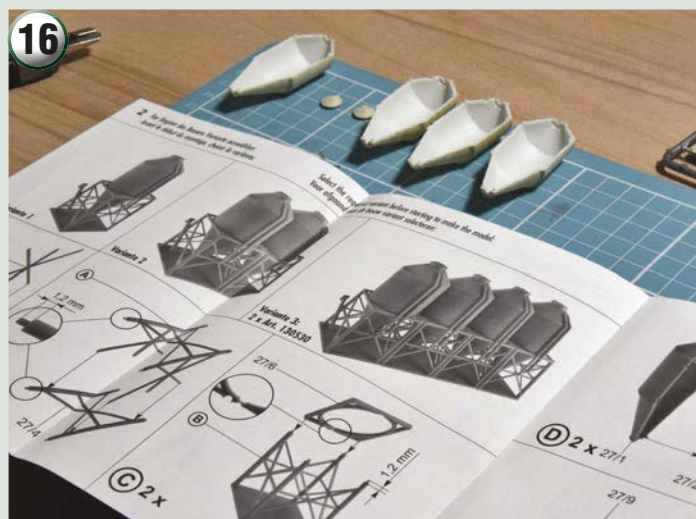
Weathering requires a mixture of washes. Black Grey is first, most of which is removed to keep the effect subtle. This is followed by an off-white, and subtler washes of browns and greens for mud and effluent.

Did you know

Silage effluent is actually surprisingly corrosive, being 200 times more polluting than raw sewage! That's why joints in the concrete are sealed – the clamp needs to be watertight on at least two sides. Similarly, that explains the need for the drainage channel in front; to capture the run-off and divert it into an underground slurry tank, away from the watercourse. I love the research phase – there are always new things to learn and model!



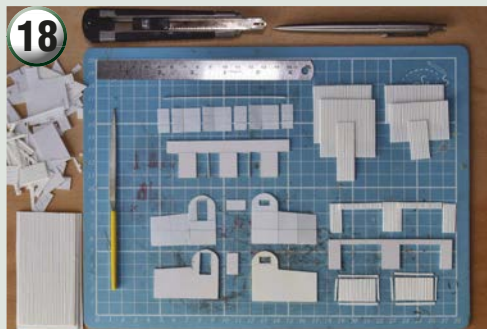
The Gaugemaster Farm Silo kit goes together quickly and easily, but take care cutting the delicate leg braces from the sprue. If you don't have a sprue cutter, a sliver of something underneath these will help avoid damage.



The kit allows a variety of placements, and multiple kits can be joined together; so choose your layout before cutting parts, and watch out because some components have particular orientations! Don't forget to remove excess flash with a sharp blade.



After priming, a wash of Vallejo White was applied to tone it down. The top was painted first with a mixture of Brown Sand and Dark Grey, with final dry-brushing of Brown Sand streaks elsewhere to complete the rusty look.



The dairy parlour's shell is cut from 0.040in Plastikard. Three elevations have additional 0.010in layers lightly scribed to form exterior metal cladding. The corrugated cladding is cut into 8.5mm wide strips later. Retain the offcuts for now.

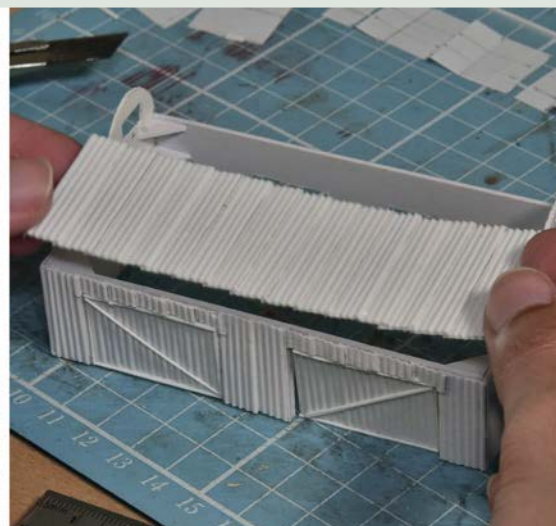
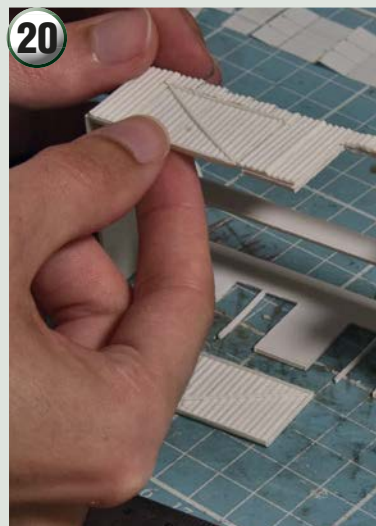


Top Tip

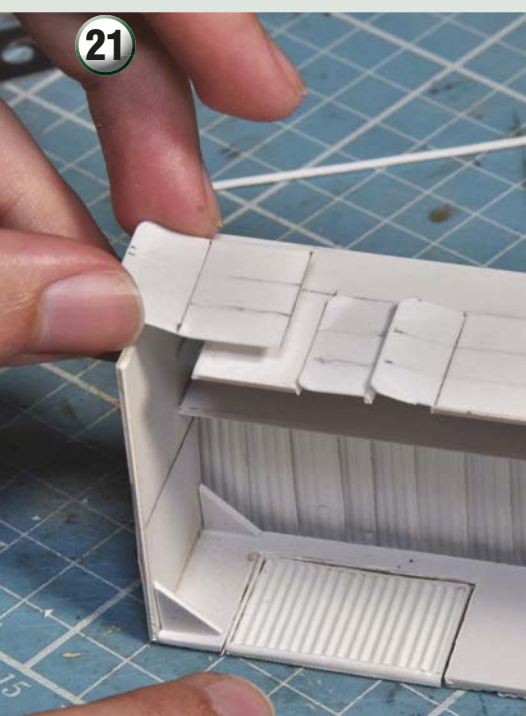
Each corrugated panel will need to overlap the previous one; so don't forget to accommodate for this! Note that to make life easier, three of the six front doors are simply bent as part of the walls, rather than being separate.



Offcuts of Plastikard are trimmed into right-angled triangles to help strengthen the corners. These also make assembly much easier by holding everything square. Don't forget to ensure the ends are square, filing them with a needle file if necessary.



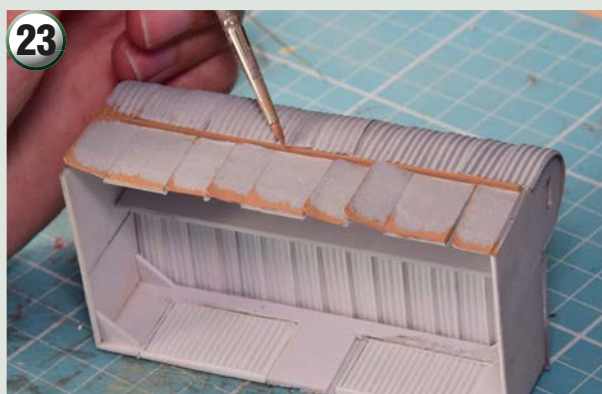
The rear cladding, doors, and roof are fabricated from South Eastern Finecast corrugated panels, with door frames cut from the leftover moulding around the edges. I also use a single corrugated length for guttering. Nothing goes to waste!



The other three sides have their 0.010in panels glued on. The front have the outward edges of each door filed to a curve. They are also bent until out of shape – cows have a habit of bashing these thin iron doors!



Bending roof panels to shape is best done by securing them to a suitable diameter tube with rubber bands, then carefully immersing them in hot water. Additional Plastikard is added for an additional gluing area and support for the roof.



Finally, painting and weathering is similar to the silos; grey primer, a white wash, Brown Sand painted rust and a black wash. Observation is key, as is keeping a consistent colour palette; I use the same handful of colours everywhere!

SCENERY



24

The entire diorama is covered with a layer of household plaster, working in small areas at a time. Before it dries, hoof and tyre marks, footprints, and field furrows are gouged out using a dentist's tool, then sanded smooth.



Weathering consists of a wash and instant removal of Vallejo Dark Grey, and again with White. A thin wash of Green Sky is applied in the cracks, and blended turf sprinkled on top. Further brown mud marks are added using dry-brushing techniques.



27

Everything not to be covered in vegetation is now masked. Working in small areas at a time, World War Scenics Basing Glue is applied with an old brush. This is a watery glue, so be careful with the application!



25

A worn concrete base for the parlour and silos is created with an additional thin layer of plaster, which is sanded when dry. Joints are scribed, and random holes/cracks gouged out with the dentist's tool again.



28

For the water meadow, Blended Turf and Scale Scenics Medium Brown foliage were added; the latter around damp areas. Don't worry if it looks patchy, as this is then sprayed with layering spray, and covered with 2mm spring static fibres.



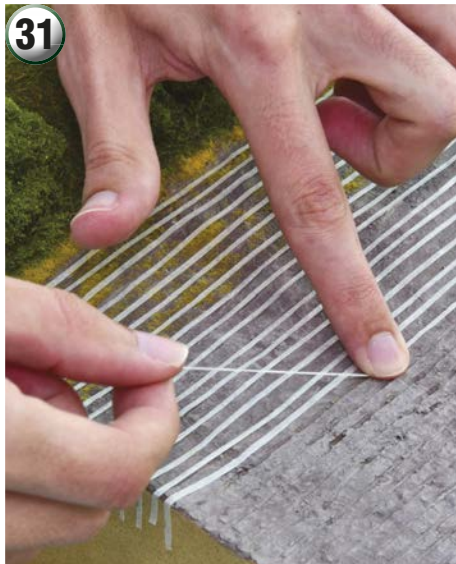
29

Subsequent layers of spray and fibres are applied in increasingly random and sparing amounts. The meadow is restricted to 2mm autumn and 4mm winter, but elsewhere 4mm autumn and 6mm winter are used. Poly Fibre teased and covered in flock represents overgrowth.



30

The farm track ruts are partially filled with a mixture of brown emulsion and flock. This is also used to soften the transition between the mud and static grass. A thin layer of PVA in the ruts forms the puddles.



31 The straw field has its furrows masked with 1.5mm low-tack tape. Don't attempt to do large areas as I did; the glue applied later will get underneath and cure before you can remove the tape, causing absolute mayhem!



32 Pre-fill the applicator with 2mm hay fibres, and cover the masked area in basing glue. Apply the hay fibres with the applicator. Secure with layering spray, and add a second layer. Carefully remove the masking tape as soon as possible.



33 Hedges are from the WWS hedgerow kit. This comes with a soil-type base, which can be applied to the relevant area first. The rubberised horsehair is shaped with scissors, and random bits are pulled by hand for a wilder look.



34 Like all the vegetation, layering spray is applied, and blended turf is sprinkled on top. I glued the hedges first, so had to mask off and tilt the diorama to get the flock to stick properly – you learn from your mistakes!



35 The Hornby Classic Oak Tree has a nicely-moulded armature, which I dry-brushed in grey to bring out the detail. However, the foliage was thin and garish, so it is wrapped in Poly Fibre, with blended turf sprinkled all over it for a better appearance.



36 The stream is the last piece of scenery. A level plaster base is applied and stippled with a brush to form slight undulations. Having cured, a subtle transition from light brown to dark brown is painted towards the centre.

37



The water is formed by gently stippling five thin layers of PVA; letting each layer cure until transparent. Gaps between the plaster/water and static grass are hidden using the same mud mix from earlier, and MiniNatur Tufts with Leaves.

Top Tip

Ready-made trees often have well-detailed bases; some are detachable, but this one wasn't. A large hole was cut into the scenery, and the dirt mix from the WWS Hedgerow Kit is used to cover and blend the tree base.



FINISHING TOUCHES

38



Fencing is made from lollipop sticks chopped into 1mm sections, and beading wire. The posts are tacked 30mm apart onto masking tape placed onto glass sticky-side up. At one end, the wires are wrapped around wooden templates with grooves filed to space the wires.

39



The other end of the wires are individually wrapped around metal bolts, and suspended from another grooved wooden template to keep them taut. PVA is dabbed where each wire and post meet. Leave to cure for a day before installing.

40



Unlike the fences, these 'Hampshire gates' of barbed wire panels, loosely stretched over a gateway, are created by hand. The wires are individually wrapped tightly around each post, making sure the correct spacing is achieved. It's fiddly, but a unique feature.

41



These cows from John Day Models are whitemetal and come unpainted. These are primed, and being Hereford cattle, are then painted a suitable off-red colour, with white features. These are beef cattle, hence the abandoned dairy parlour and silos!

42



The barn's red features are repainted brown. Various colours were dry-brushed to age the barn further; including green for lichen. Climbing growth is Poly Fiber, with layering/hair spray and flock applied. Moss is simply flock dunked in yellowy-green paint!



43



There are plentiful opportunities for additional detailing at a farm. A foot crossing was made from sanded balsa, while the stile was formed from chopped-up lollipop sticks. Both were painted in the exact same way as the wooden sleeper bridge.

44



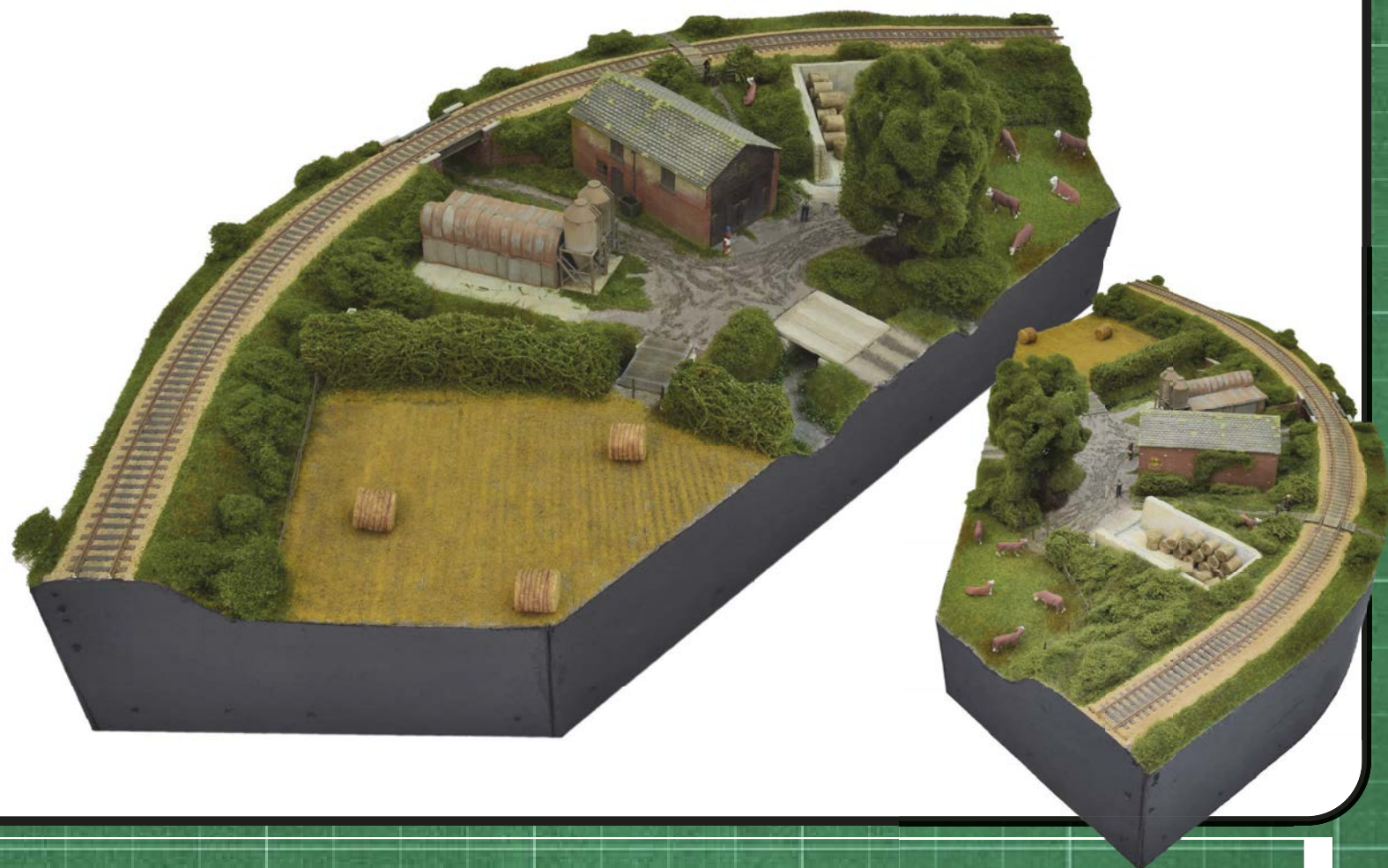
Hay and straw bales are added. Along with the straw field, these are toned down by dry-brushing various browns. The concrete silage clamp floor, both stream bridges, and the farm track are also given muddy marks using a similar method.

Conclusion

All things considered, I'd call this diorama a success. There are always things to improve upon. For starters, I think that the railway bridge could do with a bit more space either side of the track, along with suitable handrails. I also think that the diorama would benefit greatly from a few bits of farm machinery and additional detailing such as water troughs and round bale feeders for the cattle, as well as a proper field margin.

That said, I think the diorama fulfilled the brief nicely, and explores a range of scenic avenues that should be able to be reproduced without too much trouble. The scratch-built dairy parlour and the 'Hampshire gates' are probably the fiddliest things; but it's not challenging provided you have a little patience and a steady hand! If you don't feel comfortable scratch-building, there are usually plenty of alternatives – be it in kit form or as ready-made structures.

I appreciate that I've tried to squeeze a lot into this article, so if you have any questions, I'll happily answer them on RMweb.co.uk. Look out for this month's magazine topic in the BRM section!



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Factfile

Layout name: Ladmanlow Sidings
Scale/gauge: 4mm : 1ft / 1:76 scale / OO
Size: 8ft x 20in
Era/region: 1960s BR(M)
Location: Cromford & High Peak Railway
Layout type: End-to-end
Control: DCC

LADMANLOW SIDINGS

After a few false starts, Alastair Green's table top-sized layout was the only way to realise his dream of modelling a section of the Cromford and High Peak.

Words & Photography: Alastair Green



The idea to take the layout into the countryside to photograph it stemmed from my dissatisfaction with the backscenes I had tried when the layout was set up in Exhibition format. I used a plain backscene which was OK, but didn't really capture the feel I wanted. I have previously used photographic backscenes to good effect on Bakewell, but they didn't really work for me for Ladmanlow. In August 2019, I took the opportunity to get up before dawn and take the layout up onto the hills above Taddington in Derbyshire, not that far from where the line used to run, and try to use the sunrise and the countryside as a backdrop for some photos of the layout.

I wanted to attempt to capture the look and feel of the Cromford and High Peak Railway (C&HPR), which was built expressly to connect the Peak Forest Canal at Whaley Bridge (near Manchester) with the Cromford Canal at Cromford (near Derby) and provide a through route to the south for raw cotton from Manchester to the textile industries in the East Midlands, and for minerals and other manufactured goods back to Manchester.

The C&HPR is unique in being planned by canal engineers, rather than railway engineers, and its architecture reflects that, with comparatively level sections of railway interspersed with rope-hauled inclines (the analogues of series of locks)

to tackle changes in elevation. It was one of the highest standard gauge railways in Britain, with a peak elevation of 1,266ft (386m) above sea level at Ladmanlow. By comparison, Ais Gill, on the Settle to Carlisle line, stands at 1,169ft (356m).

The first part of the line between Cromford and Hurdlow was opened in 1830. To put that in perspective, Stephenson's Stockton and Darlington line opened only five years earlier in 1825. The final section between Hurdlow and Whaley Bridge opened in 1832, making it, at the time, Britain's longest railway, at 33 miles. The first steam locomotive was introduced in 1841, although some of the inclines had stationary steam winding engines from the outset. By

1860, seven steam locomotives were running on the sections between the inclines.

In 1889, a new section from Harpur Hill to Buxton provided a through route north without inclines, and so, in 1892, the section of line between Whaley Bridge and Ladmanlow was closed. The line was taken over by the LNWR in 1887, which extended a new branch to Ashbourne, with a junction at Parsley Hay. At grouping, the line passed to the LMS, and then became part of BR(Midland) after nationalisation.

The line remained in operation until 1967, when it was closed by BR, as increasingly the mineral traffic on which the line now depended was taken over by road transport.

The C&HPR was the epitome of the



A solitary sheep crops the grass as 68012 shunts some vans.

railway-in-the-landscape, mostly single track, with tight curves (including Gotham Curve, the tightest on a British standard gauge line at 2.5 chains radius (55 yards)), and limestone embankments, and constrained throughout by dry-stone built walls with rolling upland fields to each side for most of its length.

Modelling history

I live in the Peak District of Derbyshire, and when I returned to railway modelling in December 2012 after many years away, I decided to model railways local to me.

My first layout was of Bakewell, on what used to be the main line between London and Manchester, which sadly closed in 1967.

I chose to model Bakewell as it was my local town, and the station building itself is particularly distinctive.

By the time the 'Bakewell' layout was substantially complete, I was enjoying the process of modelling, and I looked around for another local station I could have a go at. I hit upon Grindleford, on the Sheffield to Manchester line through the Hope Valley, a line which is still open, and therefore afforded me the opportunity to model some modern image stock.

I spent some time on 'Grindleford', but sadly realised I simply hadn't got the room to do it justice. I'd completed two 4ft boards and needed to do another two just to get to the end of the station approaches, so I

put that on hold. In the meantime, I had developed an interest in the Cromford and High Peak Railway.

I started to build a 6ft x 3ft model of the Cromford Wharf area, which sits at the bottom of the Sheep Pasture incline, next to the Cromford canal. I had made a good start, but then sadly in 2017, a sudden change in my domestic situation meant that I lost the available space to complete it, and also lost any interest in modelling for a time.



Towards the end of 2018, I was inspired by Rob Gunstone's 'Sheep Lane' to get back into modelling again; something small and minimal, but with a distinctive character. I wanted to keep the Cromford and High Peak theme, so I settled on a small 4ft by 18in layout which would portray a typical C&HPR scene.

First steps

I chose the name 'Ladmanlow Sidings' as Ladmanlow used to be the summit of the Cromford and High Peak line, situated just to the south west of Buxton, in Derbyshire. However, the layout in no way resembles the actual trackplan of Ladmanlow, which was a bit larger in scope, and used to be quite a busy station and goods yard.

The primary design decision for the original layout was that it must fit on the kitchen table and be a single board. This decision was taken in the hope that I would actually finish the layout, if I aimed for something small, as I have a number of unfinished previous projects due to being unable to set them up and work on them. I settled on a 4ft-long and 18in wide board, which was sufficient to fit on the track layout I envisaged.

The trackplan utilises five Peco Code 75 long points, and some C&L Flexi-track to join them together. A single-entry road from the left leads to a small run-around loop and a siding, with a further kickback siding and headshunt at the front of the layout. From the start, I wanted to avoid the flat-earth look, so the rear of the layout rises with some small grassy hillside, and the front of the layout drops away, with a lane leading up to the yard, giving the impression that the yard is very much carved out of the landscape. Track is laid directly onto the 6mm plywood base, with the sides and ends of the board being 18mm ply for rigidity, as most of the front edge is cut away to form the contours of the landscape.

I chose not to ballast the layout conventionally, as looking at photographs of the C&HPR, it seemed that most of the time the track was sunk into a compacted ash surface up to the sleeper tops (and sometimes covering them). Instead, I used 3mm cork sheet to fill in the spaces between the tracks, and I painstakingly cut around each sleeper so that the cork would form an infill and bring the ground level up to the rails. I then painted all the cork in grey emulsion, and rubbed in a mixture of ash and real stone dust to get the final surface.

Modelling wilderness

I wanted to capture what I considered to be the key features of the C&HPR: the feeling of bleak open countryside, slightly forlorn and uncared for, and the limestone walls and green fields surrounding it. To that end, I didn't fill the layout with structures, choosing to have a stone-built weighbridge office at one end, and a brick-built shunter's hut at the other, both of which were scratch-built. The remains of a lineside crane – from the Peco kit, much mistreated – rust quietly by the bottom siding, and grass is slowly encroaching on the whole yard. Evidence of sheep farming is also a feature, so the grass is cropped short for the most part.

I looked around for walls that looked right for the scene, and couldn't find any that matched my perception, so I chose to build them myself. I took some 6mm x 2.5mm styrene rod and cut it and whittled it into something approaching limestone chunks, and then built my own dry-stone walls (sneakily glued together with MEK). You can see my proficiency improved whilst I was doing this. The first wall I built, to the right of the layout, is much more amateurish than what I achieved by the time I'd got to building the wall behind the weighbridge hut. Ever a glutton for punishment, I committed myself to building all the walls on the later extension to the layout as well, which was a daunting task, but one I'm glad I did, as the end results are better than any ready-to-plonk walling would have been.

I also made some gritstone gateposts, very much a feature of this area, and built some wooden gates out of Evergreen strip. I used brass tube and wire for the hinges so that the gates would actually open and close.

So as not to interfere with the open feeling, the boundary of the yard at the front is delineated by a wire and post fence, from the Scale Model Scenery laser-cut range.

For ground cover, I used my preferred mix of Woodland Scenics Mid Green 2mm, and WWScenics Patchy 1mm static grasses, for quite a dull look, with some 4mm WWScenics Summer applied sparingly to lift certain areas with a brighter feel. Around the walls I added 6mm fibres to create an unkempt look, and some purple foliage to suggest buddleia or other flowering shrubs.

Buildings are scratch-built using embossed styrene sheets over plain styrene base structures, with roof slates from individually-applied paper chads. Most scenic features such as the walls or gates are also scratch-built from styrene sheet.





The old crane rusts quietly in a corner of the yard.

Rolling stock

For the stock, I have heavily weathered all of it, both wagons and locomotives. The Cromford and High Peak was never a high budget operation, and most of its stock was second or third hand 'hand-me-downs' from companies such as the LNWR or LMS and it looked it.

I use a palette of four Humbrol weathering powders: Smoke, Dark Earth, Rust and White, to achieve what I hope is a convincing state of decrepitude on the models.

I am very much indebted to John Evans for giving me permission to use his colour photographs of the C&HPR to illustrate my RMweb thread to compare my modelling with reality, and as a reference for most of the weathering.

Rolling stock is a mixture of modified

RTR and some Parkside kits, and all the locomotives are either Dapol or Hornby J94s, except for one DJM. The C&HPR had a very limited range of stock, due to the physical constraints of the line, and therefore it is easy to build up a representative collection. Short trains of four-wheel wagons and vans, and small tank engines are all that are required.

As I'm modelling the closing years of the line, nearly all the locomotives are J94 'Austerities', although I would like to build a sample of the 0-4-0ST Kitson locomotive.

One final need would be old locomotive tenders re-purposed as water tanks, which were a very common sight on the line.

Operation

I chose to go for DCC control using my NCE Procab, and the points are operated

by Peco PL10s directly hung from the turnouts, operated by switches on the front of the layout. Frog polarity is taken care of using Gaugemaster DCC80 DCC Autofrog switches, which make life simple, and work even if you change the points by hand.

All the locomotives have DCC sound chips fitted, but the first thing I do when fitting them is to set the master volume as quiet as I can. As I video my layouts quite a lot, I want the sound of the locomotive to appear in the distance, and get louder as it passes the camera, then disappear again, rather than be echoing off the walls of the room wherever it is.

When taking photographs or video, I tend to use three-link couplings between the stock, but for normal playing, I mostly use the small tension-locks. I would like to investigate some other coupling option



which would allow me to dispense with the 'hand-of-God', and I bought a load of electromagnets but never got around to fitting them.

Extending

The layout was mostly complete by the end of July 2019, and I did nothing further to it in the way of construction, although I played with it quite a bit.

However, after the virtual RMweb event in April 2020, I decided to extend the layout with a further 2ft board to act as a scenic fiddle yard. This has a single straight piece of track, and is constructed to represent a limestone embankment, one of the signature features of the C&HPR, although it is much compressed. This extension features heavily in the photographs accompanying this article.

Final thoughts

'Ladmanlow' is my favourite of all the layouts I have built, primarily because it is the first layout I have made that I can set up and play with, without a major domestic upheaval.

'Bakewell' was a big roundy-roundy, but was built badly, with poorly-laid track and dodgy DC electrics, so although I could sit and watch trains go round the main loops, shunting was an exercise in frustration.

'Grindleford' never got to the stage of being usable other than to run a train back and forth through the station, although it fired my interest in DCC sound, and 'Cromford Wharf' remains unfinished.

'Ladmanlow' also meets my needs

from a modelling perspective too, more than anything I enjoy trying to recreate a recognisable scene in miniature, and I think I've managed that.

As already mentioned, I am very much limited for space to set up and use the layout, and so a 6ft length (main board plus a 2ft extension) is all I can manage at home. This could possibly be stretched to 7ft at most. I'm very taken with the idea of building further small extension modules either 2ft or 3ft in length, each of which

could be added to the main board and depicting some other recognisable feature of the line. For instance, modelling the Gotham Curve would allow me to add a 90-degree bend to the layout in a 2ft length, and still be prototypical!

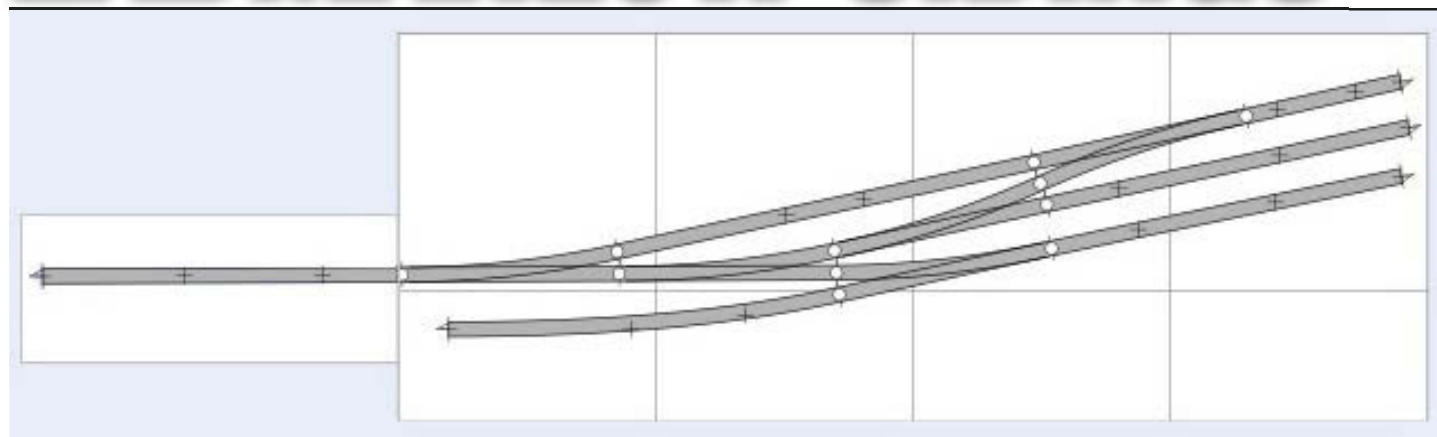
I would also like to try and depict one of the inclines, either Middleton Top or Sheep Pasture, which have already been ably modelled by Geraint Hughes and Robin Whittle, but to do that justice I would need a longer board, I think.



When I had completed the extension module with the embankment, I thought that a return visit was indicated, although on this occasion I didn't get up quite so early! My daughter and I took a picnic, and we made the most of the chance to get out into the countryside during lockdown, in a place where only the sheep were interested.

Trackplan

LADMANLOW SIDINGS



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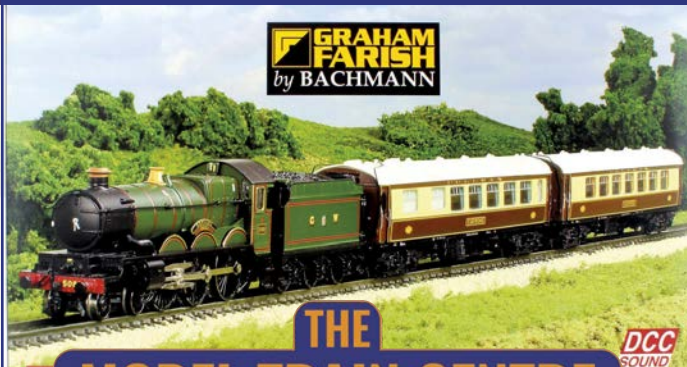
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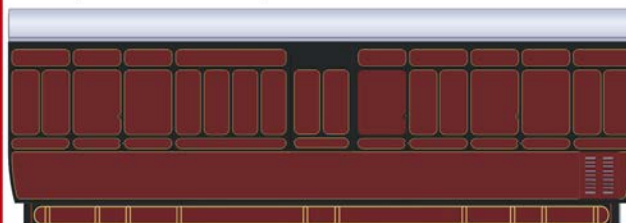
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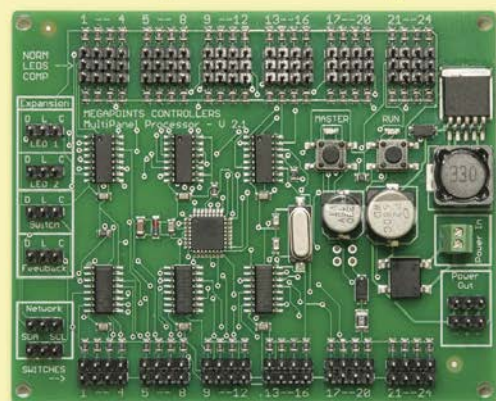
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A variety of figures is being produced by this locomotive customisation and sound specialist. Manufactured to order from a growing number of designs for 00 gauge, the 3D-printed figures can be purchased unpainted in fine grey resin, or painted and weathered, and even installed if the locomotive is sent to the retailer as part of a DCC or DCC sound installation and customisation package. Currently, 27 different figure poses form part of the range, offering modellers with large locomotive collections a variety of crew without repetition.

Price: £1.50 unpainted, £6.00 painted

W: www.youchoos.co.uk

SCALE MODEL SCENERY (LX282-00-B) LINESIDE CABLING WITH HANGERS AND (LX281-00) LINESIDE CABLE HANGERS

Model railway accessory specialist, Scale Model Scenery, has produced two kits, allowing modellers to add lineside cables to their models with ease. Underground lines and congested stations will often have signal and power cables attached to the sides of platforms or tunnel sides, to keep them out of the way, in a maintenance-friendly way. Laser-cut from laser board, its Lineside Cabling and Hangers kit builds up to 55cm of cabling with hangers, with a prototypical sag of cables between hangers for realism. Sold separately, its Lineside Cable Hangers kit with 20 hangers is laser-cut from plastic and should be used with 0.5 wire (not supplied) to represent cables. Also available for N scale.

Price: (LX282-00-B) £5.49, (LX281-00): £4.39

W: www.scalemodelscenery.co.uk



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HORNBY (R60003) 40FT AND 20FT SHIPPING CONTAINERS OCEAN NETWORK EXPRESS

Arriving with Hornby stockists this month as a twin pack are these 20ft and 40ft shipping containers in the two-tone grey and pink colours of Ocean Network Express, designed to fit the manufacturer's KFA container flats. They're ideal candidates for adding a splash of colour to your container wagons, or better still, make that container port terminal you've always dreamt of modelling.

Price: £13.99

W: www.hornby.com



GAUGEMASTER (GM573) SPRAY CAN TRIGGER GRIP

Tired of getting paint overspray on your finger when using aerosol cans? Perhaps you struggle to get a smooth and precise application of the paint because the nozzle sprays awkwardly? This spray can trigger grip produced by Modelcraft and available via Gaugemaster stockists and Gaugemaster.com attaches to many standard spray cans such as those from Halfords, Railmatch or Phoenix Precision and transforms them into a spray-gun format for a more controllable spray pattern.

Price: £7.00

W: www.gaugemasterretail.com



GAUGEMASTER (GM579) GREEN STUFF MODELLING PUTTY

This two-part modelling putty is designed for sculpting details, scratch-building models and parts, filling gaps, repair and restoration work. Once mixed, the putty has a work-life of 90 minutes, allowing time for shaping and detailing. After a day, the putty will harden, but remain flexible without brittleness, allowing further detail to be added or carved, or it can be drilled or sanded. Use water to keep tools and fingers wet when sculpting, and experiment with different proportions of the blue and yellow parts to vary malleability and density, as required.

Price: £7.00

W: www.gaugemasterretail.com

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KIBRI (39420) COAL LOADER

Clearly continental in outline, with a little modification – or 'kit-bashing' – this injection-moulded plastic kit could be anglicised and located adjacent to a canal, dock or industrial site, where minerals would be loaded into wagons or barges. This kit receives two stars out of three following Kibri's difficulty rating, placing it in the advanced modeller category. It's perhaps a little involved if you're looking to build your first plastic kit, but should provide a good 'work out' for those looking to challenge themselves. Parts are pre-coloured in plastic and the final model measures 395mm x 175mm x 195 mm. The passage for track underneath measures 75mm x 55 mm.

Price: £39.60

W: www.goldenvalleyhobbies.com



BUSCH (7588) SMOKE WOOL

Looking to depict smoke on your layout or diorama, without the smell and oily mess left by a smoke generator? This fine grey wool can be teased and shaped to simulate smoke rising from industrial chimneys, house chimneys, a bonfire, an accident, steam locomotives, or perhaps even an old tractor. Simply tear or cut a small piece from the 5g bag and glue into position, gradually feathering the smoke to create a directional plume.

Price: £2.72

W: www.goldenvalleyhobbies.com

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DEXTER'S COVE CHIMNEY POTS



Add instant character to the skyline of your model buildings, whether scratch-built, made from card or plastic kits, with this range of chimney pots from architectural model specialist, Dexter's Cove. Printed in sets of eight in a high-resolution resin and available in 19 styles for 4mm:1ft and 7mm:1ft scales, variation can be achieved easily, mixing sets on the same building to simulate repairs. We apologise for the incorrect web address for these new items in last month's issue.

Price: 00: £3.50, O: £6.50

W: www.dexterscove.com

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SCALE MODEL SCENERY (LX287-00) DATE STONES AND HOUSE NAMES



Upgrade the stock exterior of your card or plastic kit buildings, or perhaps add extra detail to a scratch-build, with this new pack of date stones and house names. Laser-cut for precision, house names include Orchard House, Mill House, The Granary, Seaview Cottage, Willow Cottage and The Old Rectory. Build date stones were a common feature on houses built in the late 1800s and early 1900s, often appearing above doorways or towards the eaves in the brickwork facing the road. Fonts are in-keeping with the era, with dates varying from 1887 to 1912.

Price: £4.39

W: www.scalemodelscenery.co.uk

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PACIFIC MODELS FIRST GENERATION DMU DESTINATION BLINDS

Designed to be applied to the outside of your first generation DMU model, this new selection of self-adhesive destination blinds by train nameboard and headboard specialist, Pacific Models, covers 12 regions. Geographical locations include East Midlands, Midlands, West Midlands, Wales (Mid and North), Wales (South), East Anglia, North West, North East and Yorkshire, Scotland, South Central, South West and London Locals. The sheets are ready to be cut out, though applying gloss adhesive tape to the blind before cutting out is recommended to replicate the glazed finish of the prototype.

Price: £5.40 per sheet

W: www.pacificmodels.co.uk

HORNBY (R3814) LIMITED EDITION TINPLATE LOCOMOTIVE No. 2710

0



Only 100 of these O gauge limited edition models have been produced in four liveries, reminiscent of the original tinplate locomotive produced by Frank Hornby in 1920, and aimed at collectors. Each model is authenticated by an individually-signed and numbered certificate, and collectors who order more than one livery will receive a matching certificate number for each item. Visit its website to see more liveries or pre-order.

Price: £524.99

W: www.hornby.com

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'OO' Pre Order Items Due Late Summer / Winter 2020

R3835 - BR, Thompson Class A2/3, 4-6-2, 60523 'Sun Castle'.....	£170.99
R3830 - BR, Thompson Class A2/2 'Cock o the North' - Era 4.....	£170.99
R3880 - BR, Class 31m A1A-A1A, 31147, Floreat Salopeia - Era 8.....	£161.99
R3831 - BR, Thompson Class A2/2, 60505 'Thane of Fife'.....	£170.99
R3832 - LNER Thompson Class A2/3, 500 'Edward Thompson'.....	£170.99
R3833 - LNER, Thompson Class A2/3, 514 Chamossire.....	£170.99
R3834 - BR, Thompson Class A2/3, 60512 Steady Aim.....	£170.99
R3838 - BR, Standard 2MT, 2-6-0, 78010 - Era 4.....	£161.99
R3839 - BR, Standard 2MT, 2-6-0, 78000 - Era 5.....	£161.99
R3884 - DB Class 60, 60100 Midland Railway - Butterley.....	£161.99
R3885 - DB UK, Class 60, 60100 Midland Railway - Stainless Pioneer.....	£161.99
R3890 - BR, Class 91, Bo-Bo, 91002 'Durham Cathedral' - Era 8.....	£152.99
R3891 - LNER, Class 91, Bo-Bo, 91118 'The Fusiliers' - Era 11.....	£152.99



New 'OO' Gauge Items Expected Late Summer 2020

31-390 - Class 414 2-HAP 6061 BR Green, 2 Car EMU.....	£220.96
31-391 - Class 414 2-HAP 6063 BR Blue and Grey, 2 Car EMU.....	£220.96
31-392 - Class 414 2-HAP 4322 Network South East, 2 Car EMU.....	£220.96
31-519 - Class 158, 2 Car EMU 158766 GWR, First Group.....	£220.96
31-676A - Class 85 E3057 BR Electric Blue.....	£161.46
31-678A - Class 85, 85040, BR Blue, Weathered.....	£161.46



New 'N' Gauge Items Expected Late Summer 2020

371-249 Class 47/0 47018 BR Railfreight.....	£123.21
371-285A Class 55, 'Alycidon' BR Two Tone, Green/Yellow Panel.....	£123.21
371-288 Class 55, 'Tulyar' BR Blue, White Cab.....	£123.21
371-289 Class 55 Deltic D9001 'St Paddy' BR Green/Yellow.....	£131.71
371-427A Class 170/3 Southwest Trains, 2 Car DMU.....	£152.96
371-431A Class Arriva 170/3 Cross Country, 2 Car DMU.....	£152.96
371-432A Class 170/5, 2 Car DMU, London Midland.....	£152.96
371-825C Class 47/0 D1779, BR Green.....	£123.21
371-829 Class 47/4, 47435, BR Blue.....	£123.21
372-160 Class 06 (8F) 2-8-0, LNER Black, 3506.....	£144.46
372-161 LMS Stanier Class, (8F) 2-8-0, LMS Black, 8035.....	£144.46
372-162 LMS Stanier Class, (8F) 2-8-0, BR Black, Early Emblem.....	£144.46
372-163DS LMS Stanier Class, (8F) 2-8-0, BR Black, DCC Sound.....	£220.96



R3891
LNER, Class 91 Bo-Bo
'The Fusiliers' Era 11
£152.99



371-288
Class 55, 'Tulyar'
BR Blue, White Cab
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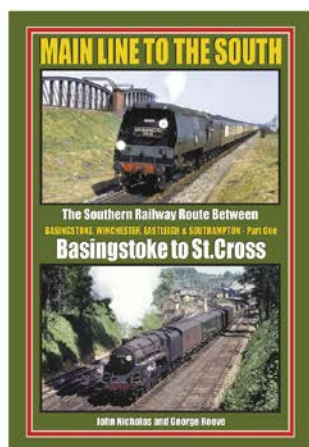
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A Celebration of

LMS CORONATION PACIFICS



John Jennison

A Celebration of LMS CORONATION PACIFICS

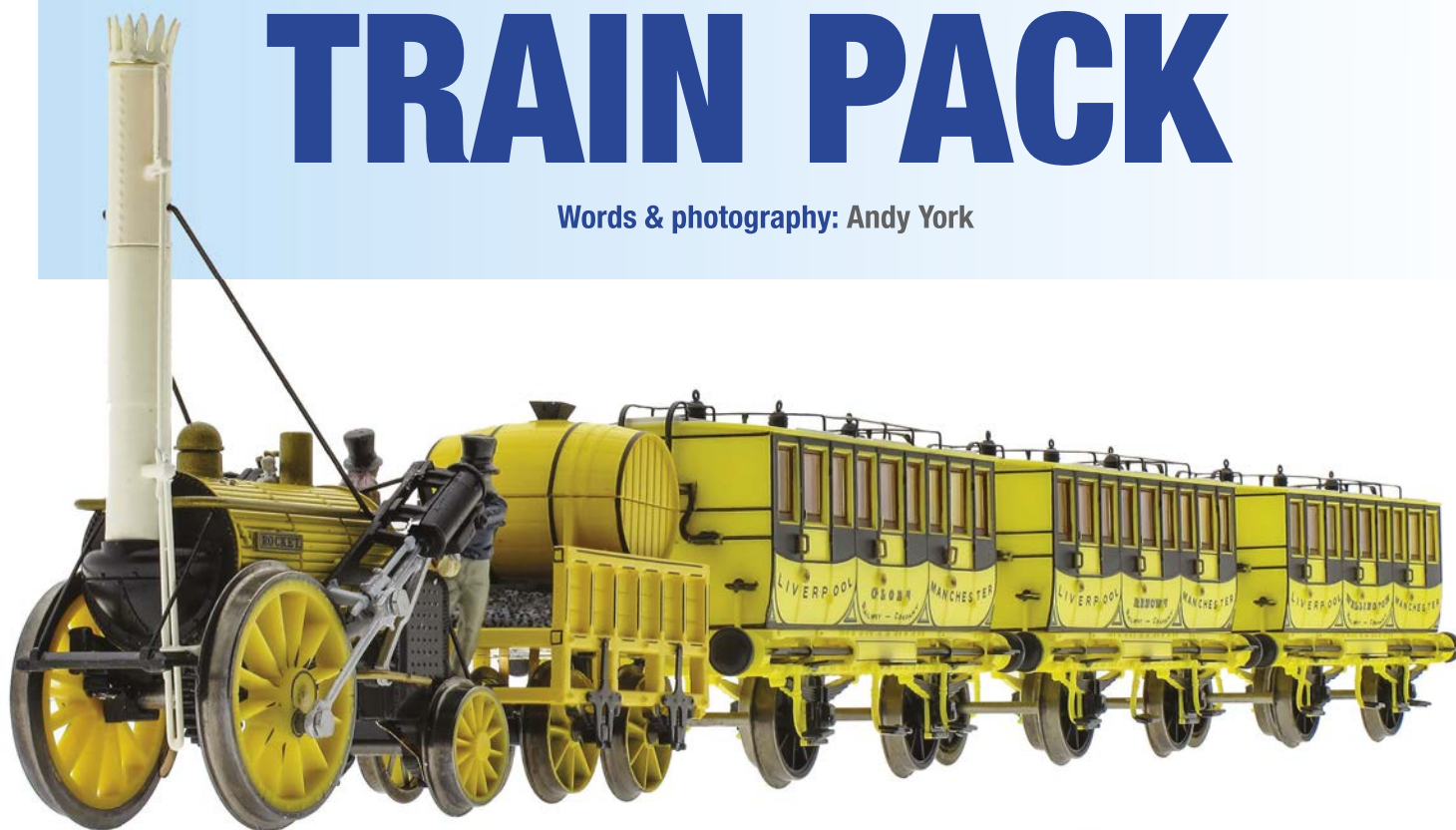
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John Jennison

This is the first in a series which has but a simple aim, that is to use top quality photographs reproduced at the largest possible size to celebrate some of the best-loved steam classes. Full-page shots are presented in a landscape format and are backed up by comprehensive captions. What better place to start than the Stanier Coronation Pacifics of the LMS? The emphasis throughout is on the engines in service and the book has been arranged in chapters in chronological order starting with the four main variations of the class as built, followed by the post-war de-streamlined engines. The final three chapters show the Coronations at work in the 1950s and 1960s on each of the principal routes where they were used, ending with the final few months of 1964. All engines in the class are covered at least once. The pictures have been selected from the collections of Rail-Online and Brian Stephenson's Rail Archive Stephenson and include many taken by Jim Carter and Bill Anderson. Jim was a railwayman based at Patricroft which gave him access to locations in the north west not available to other photographers. Bill Anderson took some of the finest pictures ever taken in this country as the engines worked over Shap and Beattock.

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HORNBY ROCKET TRAIN PACK

Words & photography: Andy York

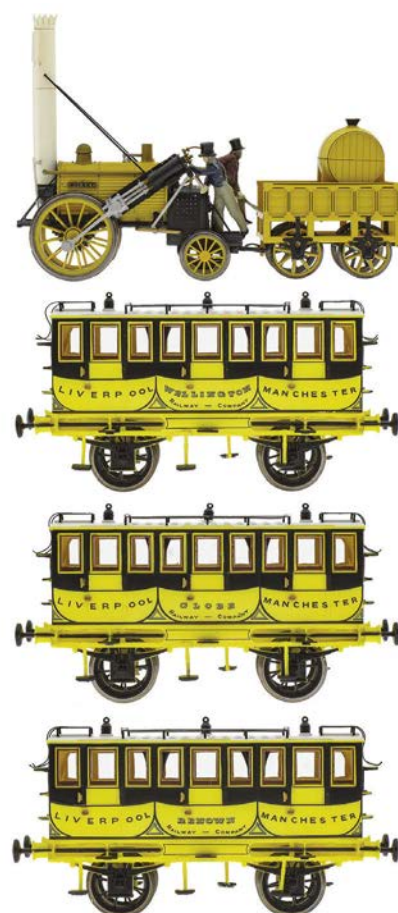


Hornby's centenary year is now in full swing, with landmark products recreating bygone years and its 100 years of heritage. The complete re-tooling of its Stephenson's *Rocket* model with matching coaches, originally launched in 1963, has arrived with retailers, and, in many cases, has already sold out.

Two versions of the set have been produced, one in a retro-style Tri-ang Railways red book box, limited to 1,500 models, and the more widely-available gold box version, as reviewed. The Tri-ang set's three first-class coaches are named *Times*, *Despatch* and *Experience*, while the gold box set's coaches are named *Wellington*, *Globe* and *Renown*. The locomotive is identical. The book box is an appealing style of presentation with an informative inside flap and the model is held within foam. Removing the acetate cover over the foam would leave the model in a pleasing displayable form as I am sure this product may well spend more time in collectable or presentation form than romping around a model railway.

Care should be taken in removing the model from the foam because there is a lot of fine detail. It's wise to make use of the finger hole behind to assist in removal to equalize pressure on the model. Once freed, the finesse of the model is very impressive, with plenty of captivating detail and a superb finish. The locomotive and tender only measure 85mm in length, but the most important dimension for many layout owners is the height, with 60mm of clearance required for the tall chimney with decorative crown top. Although the firebox and footplate area are diecast, the locomotive and tender combination is light at 47g. This isn't a problem in reasonable usage, but I found that, once the tender is coupled using the simple pin arrangement, there was a degree of pressure exerted by the wires to the circuitry, which slightly lifted the front axle of the tender above the railhead.

A visual distraction is the horizontal split in the water barrel on the tender, which is necessary to make sure there is easy access to the 6-pin decoder socket inside the barrel.



datafile

BASICS

Manufacturer: Hornby Plc**CATALOGUE REFS:**(R3809) Stephenson's *Rocket* Train Pack – 1963 Centenary Edition(R3810) Stephenson's *Rocket* Train Pack**RRP:** (R3809) £179.99, (R3810) £189.99**Gauge/scale:** 16.5mm gauge / 1:76 scale / 00**Era:** 2 to 9**Company/Operator:** Liverpool & Manchester Railway Company**Weight:** Locomotive and tender 47g, 25g per coach**Body and chassis:** Plastic/diecast chassis and body**Minimum Curve Radius:** 438mm (R2)**Wheel Profile:** RP25**Couplings:** Plastic rigid chain**Accessories:** Footplate crew and spare couplings

Once a decoder is fitted, it's a tight squeeze to get the arrangement back into the barrel and some patience is needed. Personally, I'd remove the socket and hard-wire a decoder in. The fittings pack includes a footplate crew, which the locomotive would look ridiculous without if running upon a layout.

It's pertinent to say at this point that this is a model of the replica *Rocket*. Stephenson's original *Rocket* became much-altered with different cylinder positioning shortly after building. The original is currently exhibited at the National Railway Museum. Several replicas of *Rocket* have been made over the years and this model would appear to be based on the working 1979 replica, built to the 150th anniversary of the Rainhill Trials.

The first-class coaches are a delight, clearly showing their stagecoach lineage. They are correctly a less-orange shade of yellow than the locomotive, if the replica *Rocket* and coaches seen at the NRM are regarded as the basis of the models, and feature wonderful decoration. Each gilt coach name is a three-stage tampo print of black, blue and gold, precisely executed over the base yellow. The stagecoach-style steps to the end of each carriage are picked out in black, although in some parts, edges seem to have been missed on this set. Once again, the coaches are quite light at 25g each, which isn't necessarily a problem and is needed for the locomotive to be able to move a train-load. However, where this does become a frustration is keeping everything on track while fitting the rigid representations of chain couplings. The holes at the end of them are small and the pins on the headstocks of the coaches are even smaller and very easily detached. I would further improve the model by adding loose chain, but I will concede this may cause issues in reversing the train over short pointwork. Thankfully, there are some spares in the fittings pack if any become lost

after derailment.

Although I may have expressed reservations about weights, the completed ensemble performs well on track. I was surprised how well electrical pick-up was maintained over point frogs with contacts to all tender and locomotive axles. Arguably the top speed is greater than is appropriate as Stephenson's *Rocket* with train achieved 17mph in the Rainhill Trials. As there is only one driven axle on a lightweight model, the haulage potential is limited, but it'll be interesting to hook up a couple more of the open third-class coaches, which Hornby has announced it will produce later this year.

The slow-speed crawl aspect of the model is limited though, and even after running-in, it would have been good to see more finesse at the lower end of the speed range, but there's only so much that is practically achievable in a model of this size.

As a product to mark Hornby's centenary, I'm sure we'll see other occasions when it will reappear in the future, with the 200th anniversary of the Rainhill trials of 1829 and, frighteningly, the 50th anniversary of the Rainhill 150 Cavalcade come 2030. It's a beautiful little model, despite some of its niggles, all of which are solvable.

It's unusual that two of our team independently go out and buy a new model for their own collections, but what made them do so?

Andy: It's a lovely collectable piece and I often regretted never getting an example from my childhood in the 1960s, and this is a much finer, better-performing model.

Phil: Since I own both an original Tri-ang example and the famous 3 1/2 gauge live steam version, this *Rocket* sits well in my collection of novelty models. Advances in technology, design and production since 1963 are breathtaking – this is a proper, delicate, finescale model, not a toy!



LOCOMOTION MODELS HELJAN CLASS 33

Words & photography: Andy York

Complementing Heljan's recent release of main range Class 33 locomotives, Locomotion Models has commissioned an exclusive edition of 'Crompton' D6535, part of the National Collection. This is the first exclusive edition model produced for Locomotion Models by the Danish manufacturer.

Built by the Birmingham Railway Carriage & Wagon Company, it was delivered on December 10, 1960, entering service on British Railways Southern Region as D6535.

It was renumbered 33116 December 31, 1973, and was named *Hertfordshire Rail Tours* on December 11, 1993, at Weymouth station by John Farrow and Ian Kapur of Hertfordshire Rail Tours. The name was carried until April 1998.

It was withdrawn from traffic in August 1998 and stored out of use at Old Oak

Common until June 2003, when it was acquired for the National Collection. D6535 was push/pull fitted and was usually found operating with non-powered 4TC units on non-electrified lines on the Southern Region. These were designated as Class 33/1 locomotives for push/pull working, which was commonplace between Bournemouth and Weymouth prior to completion of the Weymouth electrification scheme in 1988.

The National Railway Museum loaned D6535 to the Great Central Railway in April 2005, where it has been located ever since and where it is available for traffic, although it looks in need of some cosmetic restoration to bring it up to the standard of Heljan's delightful decoration.

This recent reworking of Heljan's Class 33 features the re-tooled bogie sideframes with the springing correctly inset which, to me,



A celebrity locomotive, ideal for pairing with a 1990s-era railtour, especially to Weymouth Quay!

makes a big difference to the appearance. The body retains the moulded style of bodyside grilles, which I find preferable to the etched type of grille fitted to the retooled early variant Class 33/0 of a few years ago. Where this model particularly shines is the quality of decoration with the white-walled tyres and painted axle roller bearings, even before getting to the body decoration.

Colour can be a subjective issue at times and I find that the shade of BR blue applied to this model is a touch darker than some previous Heljan incarnations. We had an extensive three-way discussion about this shade and ended up with three opinions and no conclusion, so I'm sure you'll have your own, too!

The model is delivered with printed *Hertfordshire Rail Tours* nameplates and Eastleigh 'Spitfire' depot plaques but is further improved by the inclusion of etched plates from Shawplan's Extreme Etchings range. These are as good as one can get and

sit perfectly over the printed renditions.

The detailing pack supplied includes bufferbeam detailing – although much of this is already attached – cosmetic buckeye couplings and snowploughs. There are sufficient parts for both ends, but full detailing would preclude the use of the included tension-lock couplings. The pack also includes blue-painted cab-to-shore radio cover pods for each cab roof. Care should be taken to ensure you are happy with the placement compared with prototype photographs before fitting these into position.

The performance of the model is as good as it always has been, with ample mass and a strong motor giving stronger model performances than the prototype ever did.

Overall, it's a useful and capable model enhanced by top-quality decoration and provision of extras for the modeller to get the best out of it.

datafile

BASICS

Manufacturer: Heljan for Locomotion Models

CATALOGUE REFS:
(475150) 33116 *Hertfordshire Rail Tours*

RRP: £139

Gauge/scale: 16.5mm gauge, 1:76 scale
OO

Era: 7 to 9

Company/Operator: BR

Weight: 658g

Body and chassis: Die-cast chassis and plastic body

Minimum Curve Radius: 438mm (R2)

Wheel Profile: RP25

Couplings: Tension-locks and cosmetic buckeyes

Accessories: Snowploughs, etched plates and radio pods

Fitting the additional details from the pack changes the appearance of the locomotive, particularly the roof-mounted radio pods and etched plates.



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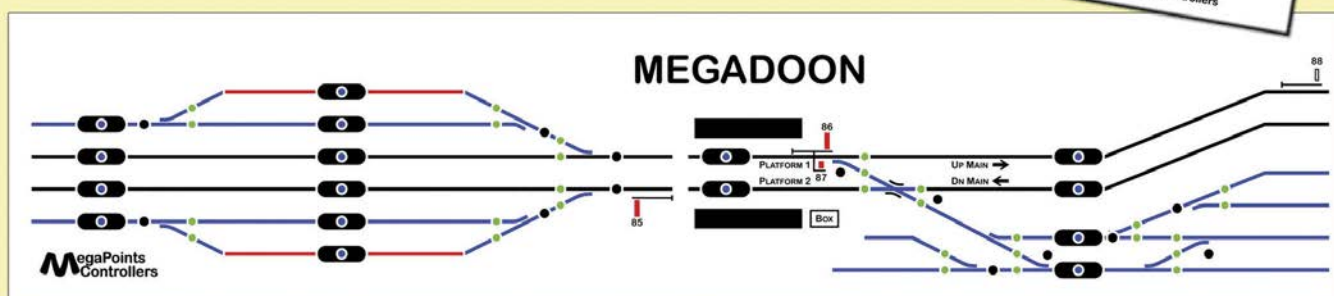
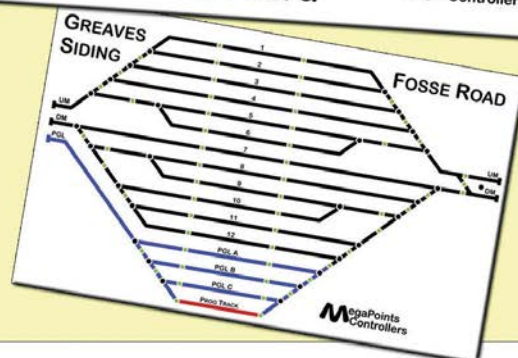
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PRESERVED PRE-1948 RAILWAY CARRIAGES, by Royston Morris, ELEGANCE IN ENGINEERING, THE CLASSIC BRITISH STEAM LOCOMOTIVE, by Colin Alexander and Alon Siton, GB RAILFREIGHT, by John Jackson and ELECTROSTAR EMUS by Andrew Cole;

I have four books to consider from Amberley this month, all the usual format of slightly larger than A5 softback, principally pictorial, mainly in full colour and near 100 pages. I have to express an interest at this point, and I found the volume on preserved carriages by far the most interesting. It's split into eight chapters covering pre-Grouping, post-Grouping, Irish railways, The Isle of Man, Pullman carriages, miscellaneous carriages, rescued restored and running again carriages, and preserved, but now gone, carriages. As expected, the variety described is incredible, as is the variety in the state of some of the illustrated vehicles; ranging from rotting shells to magnificently-restored examples. Sadly, the last chapter shows those which were initially preserved, but have now been lost. The reproduction is generally adequate, though some of the interior shots (of vehicles inside sheds, not the interiors of those vehicles) illustrate the inadequacies of the cameras used. It will be of use to modellers, including those who've had the misfortune to drop their creations on the floor! Anyone unable to build their carriages straight and true, will find comfort in the lower picture on page 50.

The volume on the 'classic' British steam locomotive is very well-reproduced indeed. Naturally, most of the vintage shots (where a type no longer exists, such as the 'Greater Britain' L&NWR 2-2-2) are in B&W, but nonetheless have come out very well. It's really a celebration of mostly British locomotive-building practice, from the earliest times up until *Tornado*, including some types built for overseas. If I had any criticisms, they'd be entirely subjective – beauty (read into that, elegance) is in the eye of the beholder, but it would surely take the 'eye of faith' to consider the likes of James Pearson's broad gauge 4-2-4 (page 12), the Metropolitan condensing 4-4-0T (page 27), the ex-L&Y 'Pug' 0-4-0T (page 29), The Royal Bavarian State Railway Kraus 4-2-2 (page 40) and the Austrian 4-6-0 (page 43), among others, as 'elegant'. In fairness, the last two mentioned are included to show, by contrast, what elegance should mean. I've never considered the LMS Fowler 'Surface Raider' 2-6-2T (page 77) elegant, either, especially when one considers 'handsome is as handsome does'! Entertaining and interesting.

Also interesting is the book describing the 20 or so years of GB's Railfreight operations – a real success story it would seem. 'With a fleet of over 150 locomotives, GBRf now operates around 1,500 trainloads in a typical week!' The book principally illustrates the locomotives in use by the company, comprising Classes 20, 47, 50, 56, 59, 60, 66, 73, 86, 87, 92 and shunters. There's also a selection of GBRf's wagons shown. Obviously, the ubiquitous Class 66s predominate, and just about all of their myriad liveries are illustrated (the pair on page 32, weird in my opinion). The current scene is very popular with many of today's modellers, and this book will be of great use to those who create the contemporary scene in miniature. It's a pity more of the shots couldn't illustrate the services operating in a steam-age infrastructure, as many still do; the only semaphores being shunting ones at March. That, however, is a personal opinion, and there's still much of railway interest in the views to delight the eyes.

Regarding the Electrostar EMUs' book, skipping through it has been a real education; such is my ignorance of the subject. I had no idea that there were seven different classes under the general umbrella of 'Electrostar', ranging from Class 375s to 378s. Some are due for replacement soon – such is railway history. The book is beautifully-presented, in full colour throughout. In my opinion, some of the liveries are quite dignified and restrained, compared with several more modern ones, one might mention. The types have been a great success, eradicating slam-door stock across the network and enabling more-frequent services of greater capacity. All the routes over which these units operate are shown in some detail, described by accurate and informative captions. I don't know if there are many models of these types out there, but anyone who includes one of these sets on their layouts is bound to find this book of great use.

W: www.amberley-books.com

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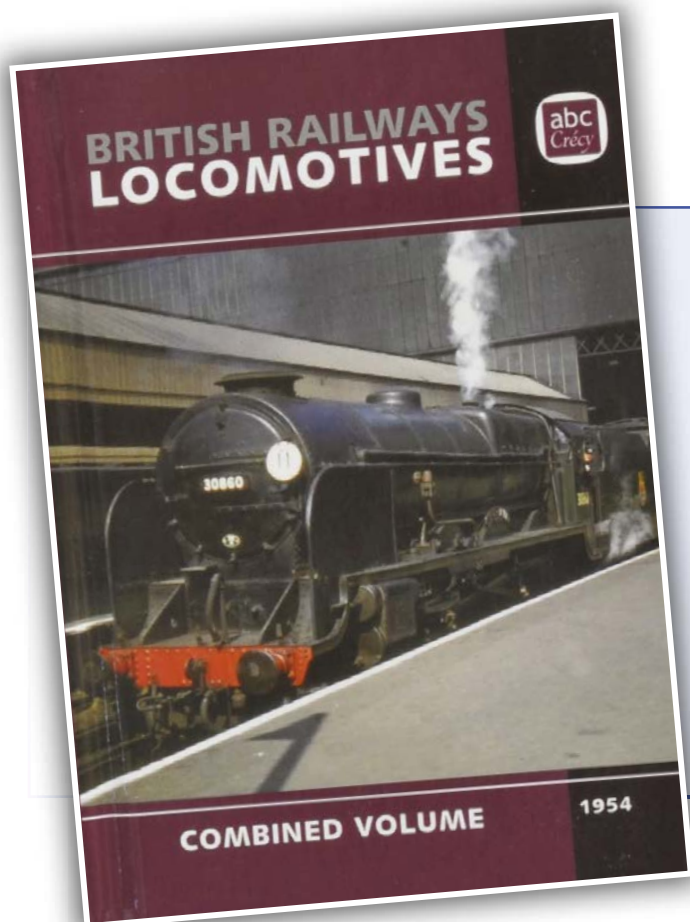
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RAILWAY ATLAS THEN AND NOW 3RD EDITION, by Paul Smith and Keith Turner, Amberley, Crecy

If ever anyone needed evidence to show how much our rail network has been depleted over the years, especially since the fall of the Beeching Axe, this is it. It is a fantastic, comprehensive study, illustrated in beautifully-clear cartography with a 'then' map (as of January 1st 1923) on the left-hand page and a 'now' map (as of today) on the right. Instead of appearing 'empty' in some cases, the 'now' maps still show all the routes, but those closed in different colours to show whether they've just been abandoned, used for footpaths/cycle routes, re-laid as narrow gauge preserved lines or even the 'foundations' for roads. If I had a minor criticism, it's the choice of dark grey for those lines still open and light grey for those abandoned. In my opinion, a complete change of colour would have been better, as with those lines reused in one form or another, but, that's a minor quibble. One 'major' quibble is the fact that on Map 11A (p. 42) the Edenham & Little Bytham Railway is shown leaving the GN main line north of Little Bytham and north of the Midland/Midland and Great Northern east-west route, via a north-facing junction. In fact, it branched off the GN main line in Little Bytham Station itself, south of the MR/M&GN route, which, when built, cut through its remains via a south-facing junction (actually, by a series of wagon turntables – there was no way that the GN was going to make a 'proper' junction with Lord Willoughby's private line!). I mention this because, even as I write this, I can see the remains of the Edenham branch from my window. I cite the above not to 'nit-pick', but I know this piece of the map is wrong, even though it's only a tiny bit. No matter, my piece of personal 'moaning' should not take away from the fact that this is a splendid work. Major railway centres have their own maps, and there's also a list of all the stations shown on the maps. In closely-spaced type, it runs to 17 pages of A4! There's also a further four pages noting stations opened or renamed since 1923 and open or closed as of the January 1, 2020. Those in red (closed) make depressing reading! Fully-recommended.

Price: £20.00 W: www.crecy.co.uk



BRITISH RAILWAY LOCOMOTIVES ABC COMBINED VOLUME 1954, Crecy

This is the latest facsimile reprint of these most-popular trainspotting books, so beloved of the immediate post-War 'baby-boomers', of which I'm proud to be one. It's really a joining together of the four regional volumes (as all the combined volumes were), as shown by the page numbering – some combined volumes even had the BR Standards in four times! It's different from the originals in that it's all printed on gloss stock, of good-quality. It was only the photographs that were printed on gloss stock all those years ago. It's not only a lovely piece of nostalgia, but also a most-useful source of reference for modellers, and enthusiasts in general. I have many of these reproductions, and it's a shame that the contemporary 'Locoshed' book is not stitched in as well; making it much more comprehensive, as with those reprints where this has been done. No matter, it's still a delight, and probably even better value than the ten bob it cost originally. One staggering thing about it is the number of classes described – over 100 for the Eastern Region section alone!

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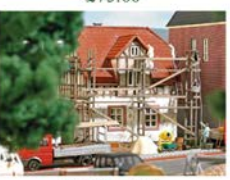
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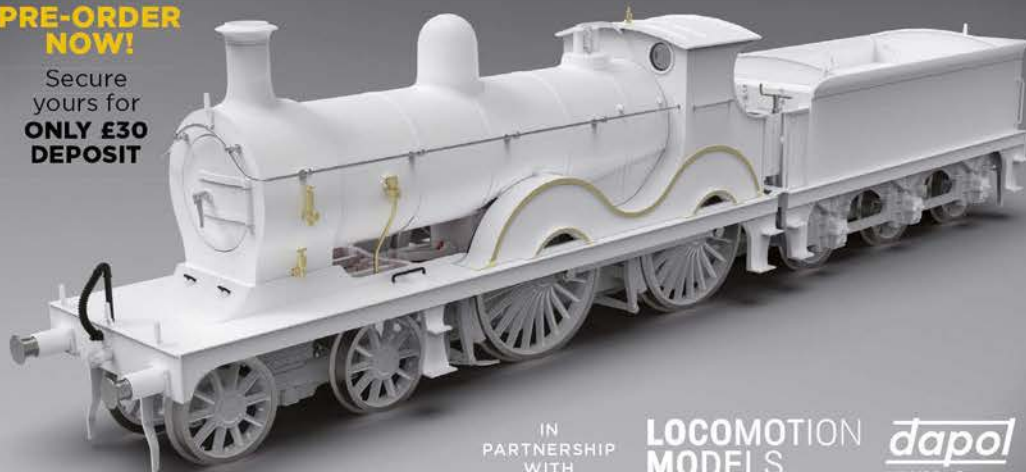
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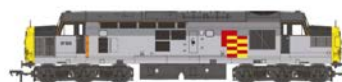
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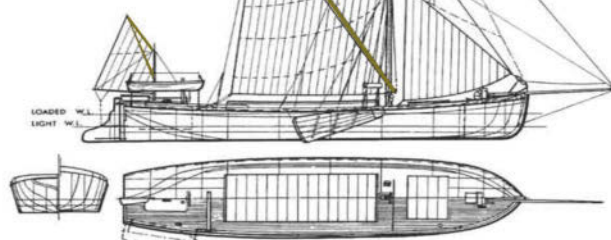
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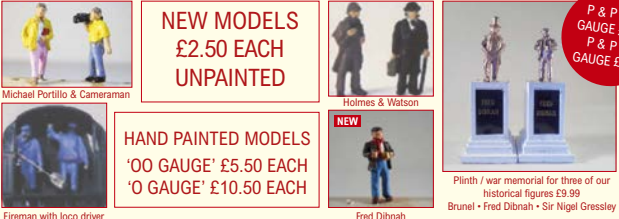


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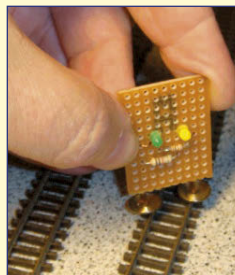
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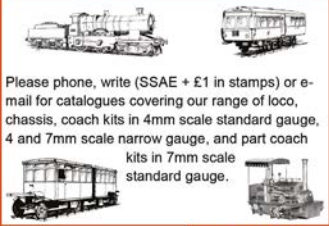
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Buffer Stop

Are virtual shows here to stay?

If you enjoyed our Virtual Show in July, you'll be pleased to hear that we are hoping to do it again later this year, as soon as we have recovered from the first one, that is!

Hopefully, by the time we get to hosting our next show, we'll have a much better idea when non-virtual shows will return, but will this spell the end of virtual events?

We all know someone who has enjoyed video-conference based social events and quizzes, and many are now saying they won't give these up, even when doors of venues open properly. They plan to partake in both real and virtual fun.

Web-based shows offer a different aspect to those held in an exhibition hall, so there might be a demand for both types in the future, too. After all, you can't easily take a garden railway to a show and some layouts are firmly built into their owner's sheds. It's also unlikely we'd have been able to bring together the variety of interviewees at our virtual show without the power of the internet.

Looking to the future, what would you like to see at an online show? Perhaps you have ideas that could help develop them into something even better? If so, we'd love to hear from you.

All clouds have a silver lining. Finding new ways to enjoy our hobby might be one to come out of the pandemic.



Burning Question...

Phil has built a chairplane in this issue. What's your favourite thing at the funfair?

Andy: The shooting gallery.

Phil: Hook a duck.

Howard: Dodgems - at ramming speed!

Debbie: The waltzers for me.

Ruth: The hotdog stand.

This month in pictures...



Model railways are often about men in sheds, including Simon Kohler, as interviewed from his temporary office for our virtual exhibition.



Andy has been upgrading RMweb. We think it's getting to him. Will he enter the matrix?



On one of his walks, Howard came across the former Nocton Estate Light Railway – a 'potato railway', now part of Beeswax Dyson Farming, where only a standpipe remains.



Phil has started work on his Christmas decorations, but Santa's tank, a Meng plastic kit, isn't really festive, is it?

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ISSUE 258
JUL/AUG 2020

HAYMARKET DEPOT

- **HAPPY DAYS ON THE NLL**
- **1990s DUDLEY LINE**



TRACTION
MODELLING

- **Model Railway: Scorbton**
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TRACTION
issue 259 will
be on sale
Friday 31st
July



Welcome to TRACTION, which you will notice has fewer pages than normal. As this issue is being prepared we are in the middle of the difficulties caused by the Covid-19 virus. Because of this we have decided to reduce the number of pages. However, the good news is that we have managed to keep almost all the planned content of TRACTION 258.

We start with an article about the short period in the early 1970s when pairs of Class 50s powered the principal West Coast Main Line expresses north of Crewe to Glasgow. This allowed a significant acceleration of services before the new electric services started. David Clough and Jon Littlewood discuss the problems that BR faced on this demanding route.

Eastleigh was, and still is, a superb location to watch both passenger and freight trains. Back in the 1970s and 1980s there was of course more variety than today. A selection of John Dedman's photographs take us back in time to the days before the 'Voyagers' and Class 66s.

Regular readers of TRACTION will have been following the series of articles by Mick Humphrys about his days on the footplate along the southern end of the West Coast Main Line. In this issue we begin a two-part article about the years when he drove electric multiple units along the North London Line. Little has been written about this subject so we are particularly pleased that Mick has written about his time driving these less glamorous trains.

David Hayes concludes his series of articles about closed freight lines in the West Midlands. This time he recalls the end of operations on the Wednesbury and Dudley line in the 1990s.

Ken Horan worked on the footplate in the Sheffield area in the 1960s and took photos of the EM1 electric locos at Sheffield Victoria in the closing months of the passenger services over the Woodhead line. Moving north to Edinburgh Gavin Morrison paid many visits to the depot at Haymarket when it was still responsible for maintaining a wide variety of locomotives including the 'Deltics' and Class 47/7s and he has chosen just a few images to give us a taste of what it was like in the 1970s and 1980s.

Most British enthusiasts will have memories of that most exciting of railway centres, Crewe. Growing up in this Cheshire town Michael

Hitchen followed developments and gives us a taste of what it was like to live there in the BR Blue years.

In TRACTION MODELLING we feature a superb 4mm scale layout by the Kendal Model Railway Club. 'Scorbiton' is inspired by the railways in Shropshire and is notable for both the high standard of the scenic treatment as well as its realistic portrayal of railway operations in the mid- 1980s.

Stephen



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55018 and 47268 are seen outside Haymarket depot on 3rd June 1978.
GAVIN MORRISON



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Without an allocation of its own, Glasgow Polmadie depot could only return south the incoming traction that had arrived from Crewe. The up 'Royal Scot', 1M20, had its booked pair on this day in 1973, with 425 leading. DAVE COBBE/RAIL PHOTOPRINTS

Twin Class 50s to Glasgow

In the first of a two-part feature looking at double-headed Class 50 operation north of Crewe, David Clough and Jon Littlewood explain the background to the four year spell from May 1970 when pairs of Class 50s were diagrammed for the principal daytime Anglo-Scottish services.

Whether to electrify the West Coast Main Line (WCML) between Euston and Glasgow proved to be a controversial issue spanning over a decade. The route was chosen over the East Coast as part of the 1955 modernisation plan, with the scheme covering the lines from Euston to Birmingham, Wolverhampton, Liverpool and Manchester.

In their infinite wisdom, the professional railway officers within the British Transport Commission ignored the counsel of the private sector Commission members to electrify the whole route and sanctioned only the lines between Manchester and Crewe, followed by Liverpool to Crewe. When the time came to authorise wiring south of Crewe, times had changed: government money was tight, British Railways was turning in unacceptable losses and political and public support had gone.

In 1960, the Minister of Transport refused to sanction West Coast electrification between Euston and Crewe until there had been a fresh assessment of the project.

The choice between diesel and electric traction was finely balanced but the Minister gave the go-ahead in January 1961. Services to Liverpool and Manchester started in April 1966 and the whole scheme was completed the following year.

Prior to this, BR and the Ministry of Transport had been debating what to do about the northern half of the WCML beyond the limit of the overhead wires at Weaver Junction, 16 miles north of Crewe and where the railway to Liverpool diverged from the main route north. The choice of diesel or electric motive power was, again, finely balanced but a national economic emergency, which led to the (for the time) unprecedented devaluation of Sterling, made the decision: there was no money for electrification.

The Class 50s arrive

In 1967, BR gained authority for the minimum possible number of new Type 4 diesels to permit the elimination of steam traction, which was eventually concentrated in North West England and was finally withdrawn in August 1968. By

then, construction of the 50 new English Electric Type 4s (the later Class 50s) was well under way but these offered nothing better in terms of power than the Brush Type 4s, (the later Class 47s) that were already operating the principal expresses north of Crewe.

Timetabling Anglo Scottish express passenger services at the target of an average speed of 75mph was impossible for several reasons. First, a 2,700hp diesel could not haul the booked timing load of 455 tons over the route at anything even close to that average. Secondly, the track had not been upgraded for decades and was blighted by speed restrictions south of Preston. Finally, there was a blanket 75mph speed ceiling across the whole of the Scottish Region, due to signal spacing and associated train braking issues.

The 227 miles between Weaver Junction and Glasgow Central at the turn of the decade was a railway that had seen no significant investment since nationalisation in 1948. Compared to, say, the line out of Paddington, it was anything but a speedway, especially in South

The old WCML, portrayed here by semaphore signals, witnesses 404 coasts past Springs Branch towards Wigan on a service from Euston that will divide at Preston into portions for Blackpool and Carlisle. TRIANGLE PUBLISHING (ALF YATES)



With electrification work underway by late 1971, 430 and 427 pass Newton le Willows Merseyside, with 1S47, the 08:00 Euston to Glasgow Central. DAVID CLOUGH





Class 50s gather at Carlisle on 23rd February 1974. 50028 and 405 wait to depart for Glasgow with 1S47, the 08:00 from Euston to Glasgow, whilst 50024 waits to take the empty stock of 1P16, the 09:28 from Crewe, out to Kingmoor depot for servicing. DAVID CLOUGH



On 6th April 1974 50038 and 50008 on the 13:55 Glasgow to Euston depart Preston on the most taxing leg of the trip, where full power will be required for over 50% of the journey. DAVID CLOUGH

Lancashire, where piecemeal construction at the dawn of the railway age had left a legacy of some poorly aligned junctions.

The need for many connecting sidings and station yards meant there were well over 100 manual boxes between Weaver Junction and Carlisle (a distance of 125 miles), whilst the average spacing in South Lancashire was less than one mile apart. A knock-on effect was enforced short gaps between distant and home signals, which restricted speeds due to braking distances.

Tardy reaction by a signalman when the boxes were close together meant getting a clear road for a fast passenger train was something of a lottery, aside from conflicting moves and density of traffic. Published logs bear witness to the frequency of signalling delays between Warrington and Preston.

The focus of attention on the WCML is always on the northern banks but, in truth, Warrington to Preston was a more difficult proposition because of the regularity of out of course checks, frequent speed restrictions and relatively short but tricky gradients that are as steep as the southbound ascent of Shap in places.

The case for modernisation, aside from electrification, was clear-cut in operational terms. Super elevating the track at places such as Winwick and Golborne Junctions would raise permitted speeds by at least 10mph. 100mph was a practical proposition where 90mph or even just 75mph was the best at the time.

When electrification of the southern half of the WCML was authorised, the

Sunday diversions over the Settle and Carlisle route left the WCML free for engineering work. 427 and 438 pass Lostock Hall Junction near Preston with 1S59, a Euston to Glasgow service on 22nd July 1973. RAIL PHOTOPRINTS – COLLECTION

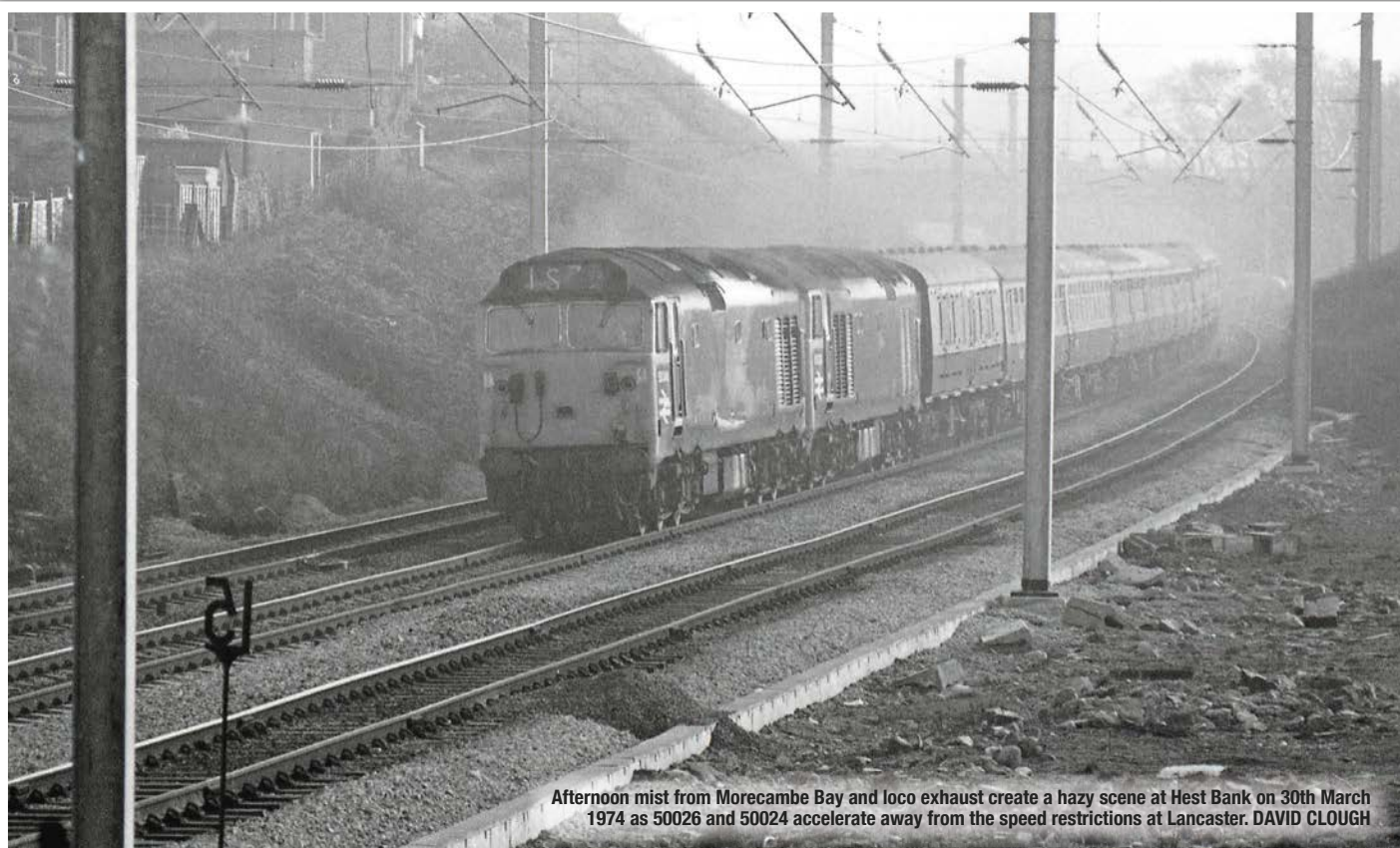


London Midland Region changed its Type 4 allocation plans. Up until then, the Class 44 'Peaks' had largely been found on the route, with plans to deploy Class 40s on the Midland Lines. This changed so that the more powerful 'Peaks' went instead to the Midland and the '40s' to the LMR's Western Lines, where eventual electrification would see them displaced by powerful electric traction.

Whilst the new policy was sensible at the time, when some in BR hoped for complete electrification to Glasgow, BR's chairman told the Ministry of Transport that the

financial advantage lay with diesel traction for the northern part of the route. At the start of 1970, the recent arrival of the Class 50s had permitted the displacement of Class 40s from diagrams on virtually every passenger train north of Crewe, backed up by Class 47s for air-braked freight. The '40s' now powered other freights and deputised for the lack of a more powerful Type 4.

Even the timetable had seen only limited change at the start of 1970. A sleeper service ran from Liverpool and Manchester to Glasgow and there were daytime trains between Euston, Birmingham and



Afternoon mist from Morecambe Bay and loco exhaust create a hazy scene at Hest Bank on 30th March 1974 as 50026 and 50024 accelerate away from the speed restrictions at Lancaster. DAVID CLOUGH

Perth. The splitting of trains at Preston to provide portions for Blackpool, Barrow/Workington, Windermere and Carlisle was sensible and continued until full electrification in May 1974. The May 1970 timetable, however, saw curtailment of the Windermere coaches and through daytime journeys to Perth, as well as the overnight working between the North West and Scotland.

Timetable recast

Although route upgrading – track and signal modernisation – was authorised in 1969, electrification to Glasgow was not waved through until March 1970. BR had already planned a speed-up of its Anglo Scottish operations and these commenced on 4th May 1970. From that date, the timetable was recast, with the provision of double-headed Class 50s for the five return daytime London to Glasgow workings, as well as the morning trains from Birmingham and Liverpool/Manchester to Glasgow/Edinburgh and the balancing ones in the late afternoon, which shed and regained the Edinburgh portion at Carstairs.

These seven trains were covered by eight diagrams. Whilst those from Birmingham and the North West were self-contained out-and-back jobs, the first locomotives that arrived from London into Glasgow and Glasgow into Crewe were turned round for an afternoon service. Crewe Diesel Depot was the motive power hub and Class 50 home depot. Glasgow

Polmadie could only return south what had arrived from Crewe because it had no Type 4 allocation of its own.

The May 1970 timetable certainly ushered in a superior journey time, with savings typically of 45 to 60 minutes between London and Glasgow, the down 'Royal Scot' now being booked in 5hr 54min, inclusive of calls at Crewe and Carlisle. Some point-to-point timings north of the Border were a little odd because they required average speeds in excess of the 75mph line limit. The 16min Carlisle to Penrith start-to-pass allowance was also too tight and was later eased by half a minute.

The 1970 schedules represented the best that was achievable under prevailing track and signalling conditions. In fact, the issue of short signal block sections and high-speed trains forced the introduction of special signalling arrangements for the accelerated timings workings, as they were known. This involved having a double block section (two signal boxes) notified of the approach of a train, in order to reduce the risk of signal checks caused by sloppy clearing of the road.

Of course, eight turns for pairs of '50s' absorbed 16 of the 35 units that were diagrammed each day for service, 70% of the class total. At times of poor availability, Crewe could not always spare two machines and a solo '50' had to cope.

There is no doubt that the installation of modern signalling in place of the old semaphores would have allowed faster

schedules north of Carlisle. The 1969 track improvements would also have raised line speeds and eased some speed restrictions, such as 60mph at Shap summit. In 1970, once past Weaver Junction, there were only four short sections cleared for 100mph, at Moore (south of Warrington), Milnthorpe (south of Oxenholme), Plumpton to Southwaite (north of Penrith) and finally north of Carlisle as far as Gretna Junction.

Authorisation of electrification between Weaver Junction and Glasgow in March 1970 meant that the schedules had to be eased by, typically, 35 minutes from May 1971 to permit the civil engineering work to be carried out. From July 1973, completion of the work south of Preston enabled some traction changing to be done at this point but all the trains that had been rostered for twin '50' power in May 1970 continued to be so booked right up to May 1974, when the full 'Electric Scots' timetable was inaugurated.

Changing to electric traction at Preston from July 1973 released one or two '50s' for transfer to the Western Region. From April 1974, however, a trickle of Class 50s began to move to the Western ahead of the mass transfer, which took place over the weekend of 4th/5th May. During the last week of the Winter 1973 timetable, fewer and fewer of the services had their booked pair, especially those that migrated to diesel at Preston. Punctuality was not an issue because, apart from on Saturday 4th May, all the civil engineering work was complete and the liberal recovery



From July 1973 some trains changed between electric and diesel power at Preston rather than Crewe. On 6th April 1974 50044 and 50046 have just replaced 86211 heading the 12:05 Euston to Glasgow and lay down an exhaust trail departing Preston. DAVID CLOUGH



During the last weeks of diesel operation on the WCML, 50030 and 50029 double head a Euston to Glasgow service past Elvanfoot in the Upper Clyde Valley in April 1974. DAVID ANDERSON/RAIL PHOTOPRINTS



Part of modernisation involved taking Carnforth's WCML platforms out of use to permit track realignment for higher speed. On 30th March 1974 50009 sweeps through the former platforms with 1M35, the 13:55 Glasgow-Euston that was booked for a pair of '50s'. DAVID CLOUGH

time meant a single loco had no difficulty maintaining the schedules.

During July and August 1970, locos 409 and 413 were instrumented and each made one return trip between Crewe and Glasgow as one of a booked pair. Analysis of the data collected identified several points of interest, which will be considered in part 2 of this feature. Estimates showed full power to be applied in bursts of only two to three minutes, even climbing Shap and Beattock, though only one of the four climbs during the two return runs was unchecked.

Unsurprisingly, the blanket 75mph limit in Scotland meant the sections in that Region returned the lowest time on full load of 21% and 29% between Carlisle and Glasgow and return. The highest figure was 53% between Preston and Crewe, which reflects the long climb away from Preston and the 100mph running against the grade from Weaver Junction to Crewe. Overall, the northbound journey required 26% on full power, compared to 33% southbound. These load factors show how much in hand two '50s' had whilst working over the railway as it was in 1970. It is to be regretted that such a combination never got the chance to operate against schedules based on the route as it became in 1974.



InterCity liveried 47812 is speeding through the station with 1006, the 06:18 Manchester Piccadilly to Poole inter-regional express on 9th April 1992. Today this is usually a Cross Country four car Class 220 'Voyager', although they do run more frequently than in the past.

(BELOW) On 5th September 1984 47125 is coming off the Romsey line at East Junction with two loaded HTV coal hoppers and Esso 45 ton LPG TTV tanks. Out of sight behind the LPG tanks were TTV bitumen tanks and SFV and JGV steel coil wagons. The tanks were destined for Fawley and the steel wagons for Hamworthy.





The major railway centre of Eastleigh lies on the Waterloo to Southampton, Bournemouth and Weymouth main line where secondary routes from Salisbury via Romsey and Chandlers Ford and from Fareham and Portsmouth join the South Western main line. As well as being a major passenger station, Eastleigh has extensive freight yards and a major locomotive and rolling stock works. John Dedman presents a selection of his images of this busy junction taken during the 1980s and 1990s.



33012 has passed Eastleigh on the down through line with eleven GUVs in BR plain blue livery. It is 1B05, the 07:58 Waterloo to Southampton Western Docks parcels. The headcode is 96, headcode 95 was used for trains to the Eastern Docks.



When visiting Eastleigh it has always been, and still is today, worth checking the loco stabling sidings next to platform 3 or from the Bishopstoke Road bridge. This is locally known as 'Death Bridge' because of the very narrow kerb when looking north from the bridge. On 4th June 1987 there were two blue Class 08 shunters, 47363 'Billingham Enterprise' in its Thornaby livery, blue 47207 with an Eastfield scottie dog emblem and ex works 73117. In Platform 3 are Hampshire units on local passenger workings and in the background is a long line of parcels and newspaper vans in the sidings.



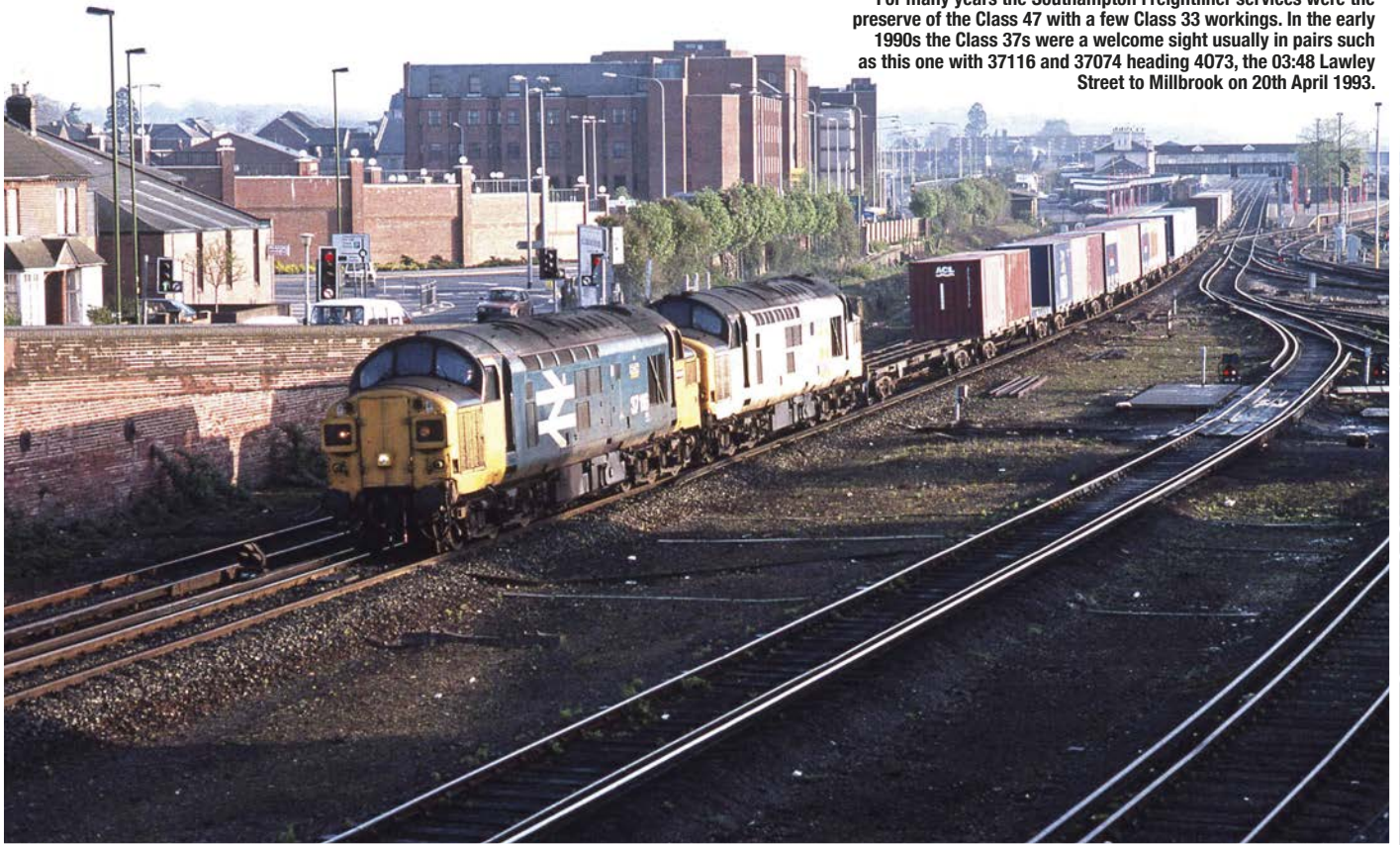


On 29th March 1985 33111 is passing platform 3 with an up unidentified freight conveying a BDA bogie bolster and six Seacow bogie ballast wagons. This loco has been preserved and is now running on the Swanage Railway still in the blue livery.



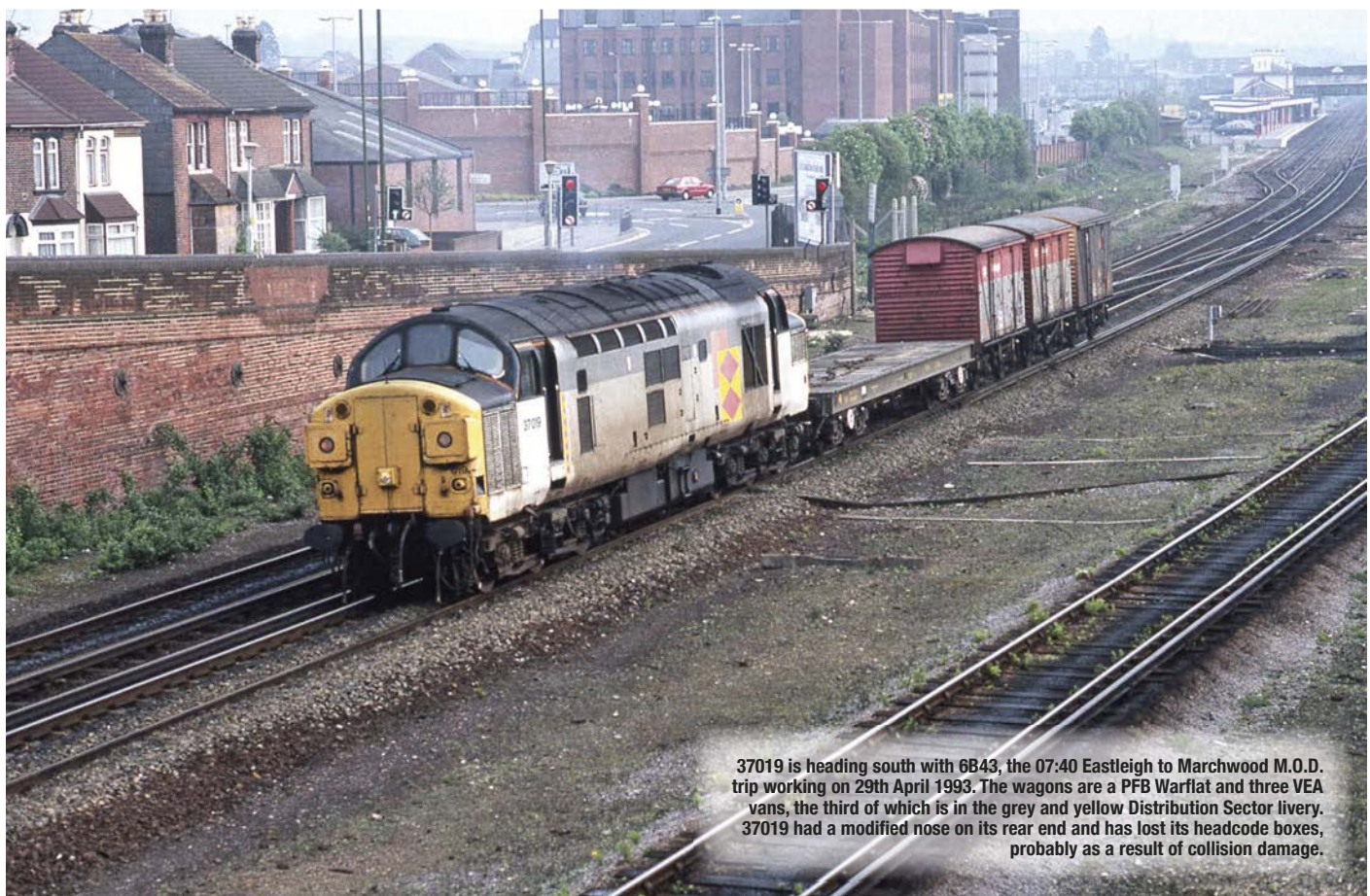
Class 56s were regular visitors to the area on the air braked stone trains from the Westbury area quarries. A well weathered 56058 is taking the Romsey line with 6V59, the 09:55 Ardingly to Westbury ARC PGA stone empties on 29th March 1985.

For many years the Southampton Freightliner services were the preserve of the Class 47 with a few Class 33 workings. In the early 1990s the Class 37s were a welcome sight usually in pairs such as this one with 37116 and 37074 heading 4073, the 03:48 Lawley Street to Millbrook on 20th April 1993.



During 1985 the Severn Tunnel junction Speedlink service was booked for a Class 45 which was often substituted by a Class 47; on 8 March it was 56058 that turned up. It is shown here with the afternoon 6V83 16:25 departure from the yard to Severn Tunnel Junction with a good load including BDA bogie bolsters, one SPA and HEA coal wagons whilst, behind them, are loaded double deck car wagons. In the background are numerous stored and withdrawn electric units.





Railfreight sectorisation brought regular Class 37 workings to Eastleigh for the first time. 37667 in Petroleum livery is departing with a very lengthy 6B51 which is the 09:04 from the Eastleigh yard to Fawley. The train is made up of 100 ton crude oil tanks followed by TTA bitumen tanks and TTA gas oil tanks. The date is 29th April 1993.



Happy Days on the 'High Level' **Part 1**

As Mick Humphrys mentioned in his article 'Sleeper Stories' (TRACTION 224) on March 16th 1987 he was 'promoted' into link 5 at Stonebridge Park, the DC link, with the majority of the work being on the North London Line.

A short history

The line, originally jointly owned by the London & North Western railway and the North London Railway, ran from Broad Street (Broad Street opening on the 1st November 1865) to Chalk Farm, Bow and Kew. A service to Watford Junction commenced on the 1st September 1866 and to Richmond with an electric train service from the 1st October 1916. With delays due to the Great War, the line was fully electrified to Watford Junction using the 650 volt 4th rail DC system by the 10th July 1922.

Various electric multiple units operated on the line but by my era the service was provided by LMR 501 3 car 630 volts DC units, 57 sets of these EMUs were originally built in British Railways own workshops at Eastleigh between 1955 and 1956, originally working on the 4th rail system they were converted to 3rd rail only in the early 1970s. Each unit consisted of Motor Open Brake Second fitted with four 185hp traction motors numbered M61133 to M61189, a Trailer Second numbered M70133 to M70189, and a Driving Trailer Open Brake Second numbered M75133 to

M75189. The units were formed with each vehicle having the last two digits in the numbered sequence forming a matching set.

The North London line was known to us as the 'High Level' with the Watford Junction to Euston line known as the 'Low Level'. The 'Low Level', also including the branch line to Croxley Green, was again served by Class 501 units. These were maintained and serviced at a depot at Croxley, an unusual feature of this depot was an 'Overhead Trolley Jumper'. This system employed a jumper cable connected to a trolley which ran along an overhead rail running the length of the shed. This jumper was inserted into the socket on the unit and provided a power supply enabling the unit to be moved inside the shed and out onto the conductor rail which, for obvious reasons, started at the exit end of the shed roads. Drivers working these services were both Broad Street and Watford Junction men with the majority of the work on the 'High Level' or 'Low Level' as appropriate.

At other end of the line North Woolwich station opened on 14th June 1847 as the

southern terminus for Eastern Counties and Thames Junction line from Stratford; this service was later extended beyond Stratford Palace Gates. In 1963 DMUs replaced steam and the service was cut back to Stratford with peak-hour trains to Tottenham Hale. The route was then extended in 1979, becoming part of the North London Line with the service from North Woolwich joining the line at Dalston Junction and continuing onto Camden Road.

Due to the 3rd rail electrification being then in place only up to Dalston Junction, this service required five DMUs drawn from the Stratford pool of twelve Class 105 two-car units, two BRCW Class 104 two-car units, one BRCW Class 104 three-car unit and four Derby Class 116 units. Class 101 Cravens were also used on this service. These DMUs also provided the traction for the Romford to Upminster, Wickford to Southminster and Camden to Tottenham Hale services. Stratford drivers drawn from links 3, 4 and 5 providing the manpower on the North London Line.

Broad Street was for many years threatened with closure as property

developers were very keen to lay their hands on the area where Broadgate now stands today so, during late 1983 with the closure of Broad Street as a train crew depot imminent, Stonebridge Park men started to learn both the 'High Level' and 'Low Level' routes as well as the Class 501 units ready to provide cover for the work. Broad Street Train crew depot closed in September 1984 with drivers being made redundant; this entitled them to a 14a redundancy driver move. The driver promotion, transfer & redundancy arrangements (P, T, & R) consisted of, in their simplest form, three types of transfer which in the order of priority were '14a' redundant move, '8b' promotion to higher grade move and '8c' transfer in the grade move. Therefore a 14a gave drivers a top priority move to any depot on the system and in some cases jumping, by right, to the front of the queue. This, as a consequence, made Broad Street an attractive destination during the time closure was mooted as drivers gambled on obtaining this obviously valuable 14a move.

With the work now being initially shared between two depots, Watford and Stonebridge Park, work continued on the final stage of the extension and full 3rd rail electrification of the line. This enabled a direct service from its termini at Richmond and North Woolwich to be run. Completion of this enabled Stratford men to get in on the act and after their period of route learning they claimed their share of the North London work.

A driver training programme was also put in place to train drivers on the former Southern Region Class 416/3 two-car units which were to replace the Class 501s. Stonebridge Park and Watford men learnt the Class 416s at Richmond, with their practical train handling being carried out between Richmond and Broad Street. Stratford drivers, however, were required to travel to London Bridge for their training with the practical handling element being carried out between London Bridge and Tattenham Corner. The Class 416 units, by this time allocated to Selhurst Depot, were built at Eastleigh Works in 1953 using under frames from withdrawn SR class 2NOL units. The rebuilt units were initially classified 2NOP but later absorbed into the 2EPB classification. They had SR-designed bodies, similar to those of the earlier SR-design 4SUB units and Bullied locomotive-hauled coaching stock. Originally numbered 5651-5684, they were refurbished in 1983 and re-numbered 6301-6334, being formed of a Motor Semi Open Brake Second (DMBS) with two 250 hp English Electric EE507 traction motors and a Driving Trailer Semi Open Second (DTS). Units 6313-28 were allocated to the North London Line.

The last Richmond to Broad Street Class 501 service was on the 12th May 1985 and the 'High Level' line was formally opened in its now completed state the following day, with Class 416 set 6327



501183 is seen at Broad Street forming a service for Willesden Junction on 26th January 1985 -RAILPHOTOPRINTS - GORDON EDGAR

(BELOW) 501164 forming a Richmond to Broad Street service is seen at Camden Road on 1st May 1985 RAILPHOTOPRINTS - GORDON EDGAR



Units 6318 and 501164 are at London Broad Street station on 1st May 1985 forming Richmond services. At this time the 2EPBs were working during the peak hours. From 13th May 1985, the service to Richmond was diverted away from Broad Street, leaving only the peak hour Watford Junction services serving the station. The former North London Railway Broad Street station was closed on 30th June 1986 and the 2EPBs then took over the whole of the London Midland Region's North London Line services between Richmond and North Woolwich. The B4 route indicator shows that the '501' is working a Richmond to Broad Street service. RAILPHOTOPRINTS - GORDON EDGAR



6322 arrives at Stratford Low Level whilst working the 14:55 North Woolwich to Richmond service on 27th August 1986. COLOURRAIL - C. TRETHEWEY

doing the honours of the first run. Around this time the new satellite (to Stonebridge Park depot) booking on point at Willesden Junction opened; situated on the 'High Level' platforms 4 & 5, this consisted of a mess room, a locker room and an office manned by a time/roster clerk and Area Operational Coordinator (AOC). The AOC was drawn from the signalling grades and worked closely with the signallers on the route, responsible for all operating requirements and stock movements etc. He did, however, usually leave all train crew matters to AOC. Willesden 'High Level' was also now the home depot for approx 30 guards, many formerly based at Broad Street; although not, at this time, any drivers. The Stonebridge Park link 5 drivers booked on and off at Willesden but all their administration was still very much at Stonebridge Park.

The full electrification of the line brought about a noticeable improvement in the reliability and punctuality of the service coupled with the flexibility and willingness of the drivers of Stonebridge and Stratford. This was compensated, of course, by suitable and appropriate financial remuneration. This resulted in the line being awarded with 'The Mitchell Cup' presented, I believe, during the 1980s by British Rail to the most improved line or service.

The end of the Class 501s

The '501' units no longer needed on the 'High Level' continued to enjoy service on the 'Low Level' until the summer of 1985 when they were withdrawn. They were in fact withdrawn twice as, having already been sold for scrap and all withdrawn in May, delays with the arrival of newer Class 313 units saw them hastily pressed back into a final swan song of service until November. They were rehired from the scrap merchant that had purchased them; now that sounds like a deal! However, four sets did escape the cutter's torch and were converted for de-icing and sandite purposes, although they lost their middle trailers and ran as two car units. The one I remember allocated to the North London Lines during my time was formed of Driving Motor Brake M61148 and Driving Trailer M75189. Now renumbered ADB 977385 and ADB 977386 respectively, this set was also the last to receive a works overhaul at Croyley Shed before that too was closed and demolished; more on the de-icer unit later.

The 'Low Level' service was, from late summer of 1985, formed of the Class 313 units. These 3 car dual-voltage electrical multiple units (EMU) were fitted with sliding doors and were built by British Rail Limited at York Works between February 1976 and April 1977 and were

formed of a Driving Motor Saloon Battery (DMSB), a Rectifier Trailer (RT) and a Driver Motor Saloon Air (DMSA). They were the first second generation EMUs to be constructed for British Rail and the first with both a pantograph for 25 kV AC overhead lines and shoe gear for 750 V DC 3rd rail supply which in time saw them very useful on the 'High Level', replacing the '416s' in September 1989. They were one of the first units in Britain to have multi-function, tight lock coupling, allowing coupling and the connection of control electric and air supplies to be carried out from the cab. The fitment of driver controlled sliding doors allowed, from July 1989, Driver Only Operation (DOO) on the Watford Junction to Euston 'Low Level' services. This was further facilitated by infrastructure improvements including the additions of mirrors and CCTV screens enabling the driver to view the entire train when at a platform. The maintenance of these units was carried out at Bletchley, which for drivers living at Milton Keynes often provided a mutually convenient end of shift job!

Route Learning via 'The Centre of the Universe'

On 17th March 1987, I duly started route learning the DC lines, my first days



In early 1985, 501152 and 501180 are seen inside Croyley Depot ready to depart with the 'First & Final' 501 railtour on 11th May 1985. Note the rail for the trolley system above and to the right of the unit. The railtour began at Broad Street and visited Euston, Watford Junction, Croyley Green, North Woolwich and Richmond. Leaving Richmond the tour went via Clapham Junction to Bromley North via Woolwich Arsenal and Slade Green, and then on to Holborn Viaduct. From there the tour ran to Horsham via Sutton and returned to Richmond via Three Bridges and East Croydon. From Richmond the railtour returned to Broad Street. PERCY DRUMMOND

consisting of trips on the 'High Level' where I soon realised that it lacked quite a lot of the glory of the main line, comprising 27 stops in twenty two and a half miles. Taking around 1hr and 6 minutes in each direction, this work was going to be different from what I had done up to then, presenting a new challenge and in some aspects a different driving technique.

I was soon quite fascinated by the contrasting parts of North London you witnessed from the driving cab window, starting in the very affluent suburb of Richmond, then soon reaching historic Kew running alongside the famous gardens and over the majestic River Thames. Passing through Acton with its rows of Victorian terraces, Willesden Junction High Level beckoned arrival. Willesden, with its premier shed code of 1A, was referred to by a close friend of mine, the late Bryan Grey, as the 'Centre of the Universe'. In railway terms he had a point as, within a few miles, every region of British Railways could be reached: the Southern via Mitre Bridge and Kensington; the Western via Acton Wells; the Eastern via Camden Road and the Kings Cross Incline and the Midland via Acton Canal Wharf and Cricklewood.

After leaving Willesden, the line passed through Kensal Rise and then bohemian Hampstead. Next was Camden, with the line running parallel with rows of Victorian terraces and their gardens in varying state of attention. After this the more built up and slightly run down areas of Dalston and Hackney came into view. Reaching the then railway metropolis that Stratford was, you were now really in the East End. After Stratford came West Ham, then the docklands area which was then very run down and totally derelict. The once proud docks were in a state of decay, the warehouses and unloading cranes standing idle, frozen in time.

After passing through Connaught Road Tunnel (also known as Albert Dock tunnel or Silvertown Tunnel) and arriving at Custom House, you knew where you were by the very pungent sweet, slickly smell of the glue factory which was located nearby. Arrival at North Woolwich and noting the very grand Great Eastern Railway station building served only to emphasise the rundown 'shadow of its former self' nature of the whole area. From the 1980s a single line was used from Custom House to North Woolwich, where the main station building was closed (later converted into a museum) and replaced by a bland modern station building with only one platform remaining in use.

The 'DC' Rule Book

Commencing on Monday 30th March, I attended a four week rules and traction course on both the Class 313, 416 units and the remaining 501 two car sandite/de-icing unit. The first week of this course was classroom based with instructor,

learning the 'Working Instructions for DC Electrified Line between Euston-Watford Junction-Croxley Green and Broad Street-Richmond' or, as this mouthful was known to us, 'The DC Rule Book'. Being still fitted with an early LMS type automatic signalling system and with instructions relating to the London Underground 4th rail system, there was quite a lot to learn.

The signalling system between Watford Junction and Camden consisted of automatic, semi-automatic and repeating signals, with a number of controller signals at strategic locations. The auto and semi signals were fitted with a yellow 'calling on light' below the main aspect and, when illuminated, the signal could be passed at danger after the driver had waited a period of one minute. Should the calling on light fail to illuminate, the driver could, after waiting a further 3 minutes, on his own authority, pass the signal at danger and then proceed cautiously to the next signal or as far as the line was clear; this could on occasions result in a train behind a train. Each stop signal was also fitted with 'trip cock' apparatus, a compulsory requirement on London Transport lines. This consisted of a lineside treadle that activated a device fitted to all the traction using LT lines. Should the train pass a signal at danger it vented the brake pipe, causing an emergency brake application.

We also covered the 3rd rail DC isolation procedures, the different train protection section of the rule book, Harlesden Long Bridge flood warning system, along with numerous other instructions in the DC Rule book. (Ed: On electrified lines that had conductor rails, indicators were installed at some places likely to flood. Flood indicators were provided on the approach to Harlesden Long Bridge. If flood water reached the top of the running rails, the circular indicators were illuminated, each displaying the word 'FLOOD'. The protecting signals were automatically placed or maintained at danger.) It amounted to quite a long week, although our instructor Alf Bryant did his best to impart the knowledge to us despite our best efforts to distract him by asking him to recite tales of his days in the RAF!

The rest of the course was spent putting the classroom theory into practice with my instructor Pete Jarman. This was train handling on Class 313s on the 'Low Level' and Class 416s on the 'High Level' in addition to managing one run out on the Class 501 unit from Willesden Traction Maintenance Depot (TMD) to Camden Road and return.

Auto Stop at Kew

Driving the Class 416s was my first experience of multiple units and indeed their braking system. As their class definition (2EPB) states they were fitted with both a Westinghouse electro pneumatic brake (EPB) and automatic brake system. On the EPB system, when

the driver's brake handle is applied, it operates a series of electrical switches which in turn operate air valves. These allow the unit's main air supply (charged and maintained by a compressor on the motor coach between 80 and 100psi) to directly feed all the brake cylinders on each vehicle and therefore apply the clasp brake blocks on each wheel.

To provide an automatic brake application in the event of passenger communication operation (Pass Com) or Driver's Safety Device (DSD or to give its popular name 'dead man's handle') operating or even a train division, the Class 416 was fitted with a train brake pipe which was required to be charged between 66 and 74psi for brake release and for power to be obtainable.

In the event of the aforementioned systems activating the brake pipe would be vented resulting in a full service brake application and loss of all traction power. This 'auto' brake system could also be applied by the driver in normal train working, indeed it was a requirement for a least one application of the auto brake per journey as, in event of the EP brake system failing (being an electrical system it could fail due to a blown fuse etc.), the auto brake system was then the only one left and therefore competence of use had to be maintained.

Operation was achieved, of course, not by DSD or Pass Com application, but by movement of the driver's brake handle past the electro-pneumatic brake positions and into what was called 'lap'. From this position, further anti-clockwise movement of the brake valve brought about a reduction in the train's brake pipe pressure. This reduction in pressure was detected by a triple valve (similar to a distributor) on each vehicle which then allowed air from brake supply reservoir (also called auxiliary reservoir) to feed all the brake cylinders on each vehicle and therefore apply the clasp brake blocks on each wheel.

Careful and skilful operation of this type of braking was necessary by the driver as:

1. The brake pipe could be reduced and therefore the brakes applied gradually BUT could not be partly released, only completely released then re-applied.
2. Repeated successive applications could deplete the brake supply reservoirs resulting in no brake!

The normal place on the 'High Level' to carry out one's 'Auto Stop' was Kew, as with a nice long platform to accommodate the District Line stock, which also used the line between Gunnersbury and Richmond, there was a bit more room, allowing a slight margin of error.

Train Wire '13'

The Class 313s were a little simpler, having an electrical operated air brake system manufactured by Westinghouse called the 'Westcode Brake', plus a dynamic brake

system. The driver's brake handle, from off, had 3 positions of brake or 'steps 1, 2 and 3' and selection of these by the driver electrically operated electro-pneumatic valves on a brake application unit fitted to each vehicle.

This 3 part unit consisted of a:

1. Three Step Relay Valve; to adjust the amount of air to the brake cylinders depending on the position of the brake handle.
2. Variable Brake Valve; to adjust the level of air pressure in brake cylinders dependant on the actual load of the train e.g. the heavier the train the more brake cylinder pressure.
3. Restricted Application Valve; to adjust/blend in air brake with the dynamic brake.

The dynamic brake fitted was somewhat similar to the rheostatic brake fitted to electric locomotives in that, when power was shut off, the resulting kinetic energy stored in the rotating train wheels and traction motors was converted into electrical energy. This electric current was then fed into train mounted resistors which slowed down the electric current

flow, thereby resulting in slowing down the traction motors, wheels and, of course, the train. The kinetic energy having been converted into electrical energy and fed through resistors resulted in heat being generated.

This heat, when the '313s' were first built, was used to heat the train as the air flow from the fans cooling the resistors was ducted into the saloon compartments. This system with 'heat for free' was not a success as the warm air had an unpleasant smell and the dynamic brake itself was inherently unreliable so was soon disconnected. In the event of a dynamic brake failure, the '313' automatically switched over to a normal full air brake system and, in many cases, the dynamic brake was isolated by fitting staff due to its unreliability.

The automatic function of this brake was achieved by the need for an electric circuit to be made before the brake application unit allowed brake release. Put simply, the negative return of this electric circuit ran the length of the train. It was called 'Train Wire 13' and was linked to the DSD, passenger communication system, sliding

door interlocks, and train fault systems. Should operation of any of these occur the circuit would be broken with the brakes then automatically and fully applying.

Other sections of the course included dealing with faults and failures, train preparation and seeing the signalling system in action. Then, on 6th May 1987 I met Watford based traction inspector Peter Wince at Willesden Junction, with Peter observing me as I worked Class 416 unit 6318 from Willesden to Richmond and return, doing my required 'Auto Stop' in both directions at Kew, then down to the 'Low Level' and taking 313015 on the 12:30 service from Willesden Low Level to Watford Junction. After some Q&A and completion of paper work I was duly passed out on the traction by Peter.

As often seems the case when on a training course with an instructor to hand, all went without a hitch; this I would reflect on during my first week out on my own some four weeks later when my route learning was complete!

313002 leaves London Euston with a Watford Junction service on 5th August 1989. COLOURRAIL - D. PYE





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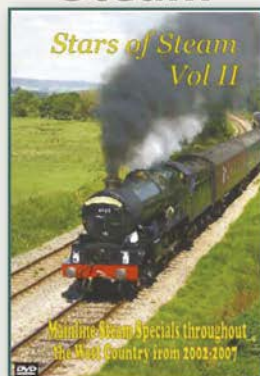
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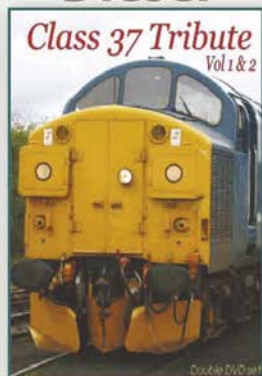
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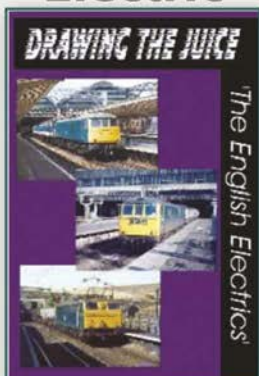
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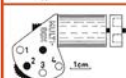
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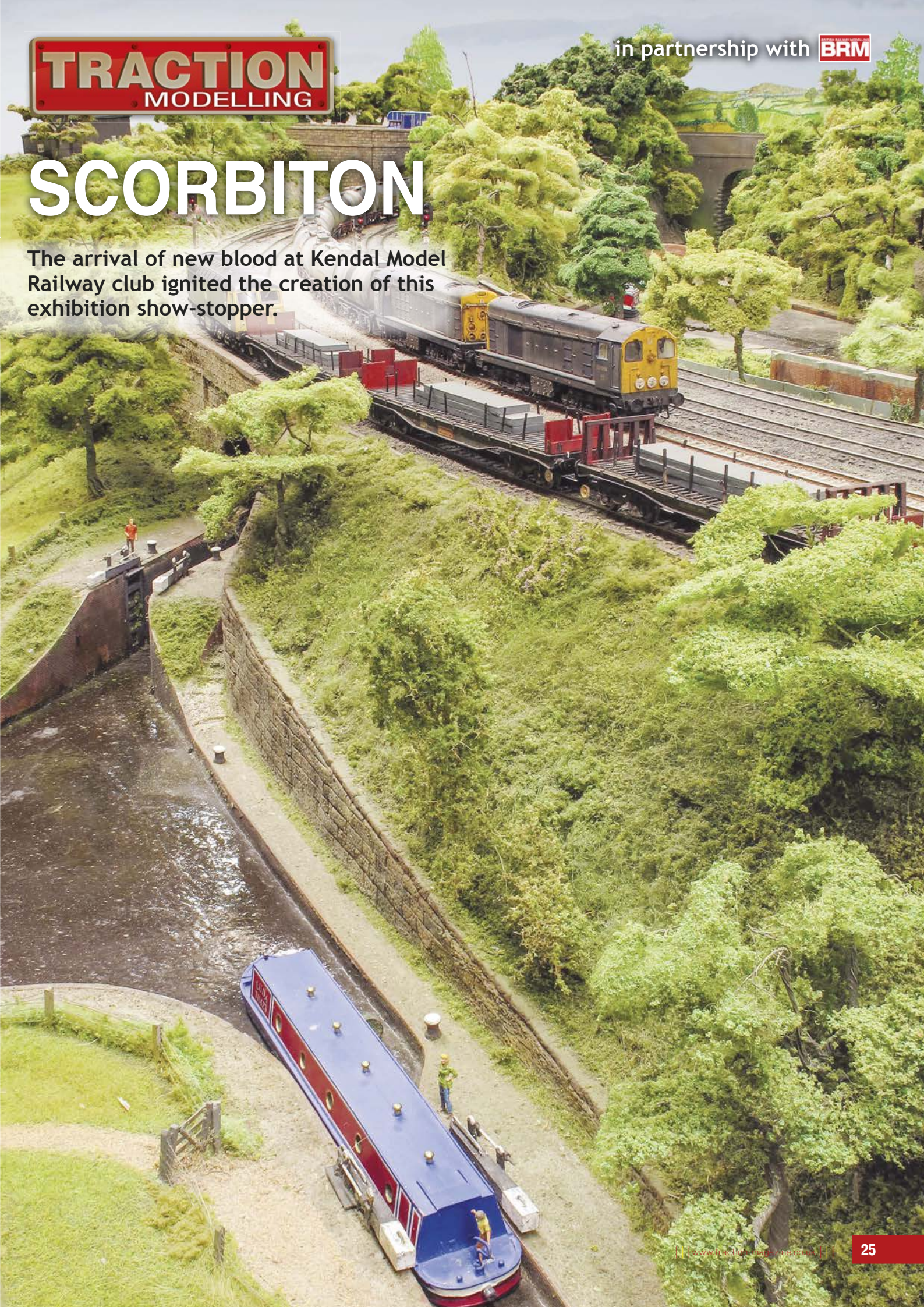
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The arrival of new blood at Kendal Model Railway club ignited the creation of this exhibition show-stopper.







Photography by Andy York

Set in the Shropshire/Welsh Marches area, 'Scorbiton' centres around viaducts crossing the River Severn, with the town of 'Scorbiton' rising uphill to the right, and a canal system approaching on the left through a more pastoral landscape. Aiming at plenty of viewing area, the scenery extends around both ends of the layout, with fiddle yard to the rear. The prominent town scene is inspired by buildings photographed in Whitchurch, Shrewsbury and Malpas.

Open-framed baseboards of 6mm plywood and softwood framing, with chicken wire and plaster bandage infill, facilitate the variety of levels. The Peco track-work sits on a 1/2 in chipboard track-bed.

The layout is wired for conventional DC control, with route-setting switches controlling point motors and track feeds automatically via a diode matrix and system of relays. This aids the supply of a frequent and varied selection of trains to entertain onlookers.

Construction of the station building was from a basic card box with Plastikard overlays. The roof slates were laser-cut from card, which saved a lot of time. The canopy brackets and valance, windows and doors were also laser-cut. The brickwork was coloured using the pencil system described in Ken Ball's book *Modelling Buildings The Easy Way* (No. 1). The colours were fixed using fixative spray, then weathered using Tamiya Weathering Master mediums.

White-metal chimney pots and plastic gutters and downspouts have been employed, although vulnerable pipework was made from brass rod. Posters appropriate for the period, such as Red Star Parcels, were copies of originals and produced by a printer we know, as were the 'Scorbiton' sign boards. Enamel paints were also used, all suitably weathered.

The station structure is complemented by an overall north-light roof over the platforms. The idea is to give the observer the impression that trains come from a different direction than they actually do. Both are removable as the roof straddles a baseboard joint and has to be installed before the building.

The garden to the side of the station is redundant and uncared for since the stationmaster left. The telephone box with occupant, post box and concrete bollards are all proprietary, as are the people. Street light standards are 'home brewed' from laser-cut clear acrylic, card and brass tube. The car driver remonstrating with the oblivious pedestrian is typical of the playful cameos dotted around the layout.

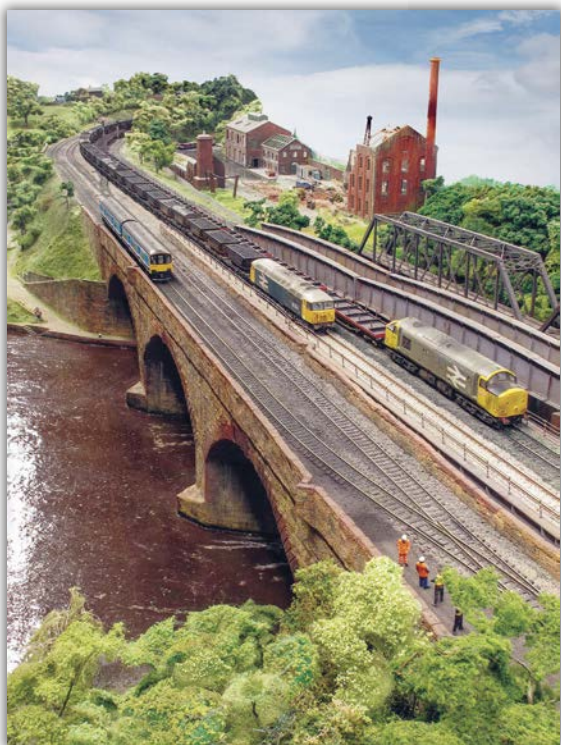
The white hotel building is the 'Frog and Nightgown'. The light-coloured extension has been grafted onto a much older building that started life on another layout over 30 years ago. The latter had a roof that had to be discarded and had a gable wall missing. Construction of the extension is Plastikard with laser-cut card roofs as used on the station building. While fictitious, the gable-end detail is based on a feature from a Kendal pub, including its colour. The real thing has smooth rendering and this has been represented on the model by using an appropriately-coloured emulsion! Windows are from the Dornoplas range with the odd laser-cut one thrown in. The sign, although faded, has come from the original 30-year-old model. The extension is deliberately prominent as, in reality, the landlord would want to use its location to advertise 'The Frog and Nightgown' to the 'passing world'!

Rolling Stock

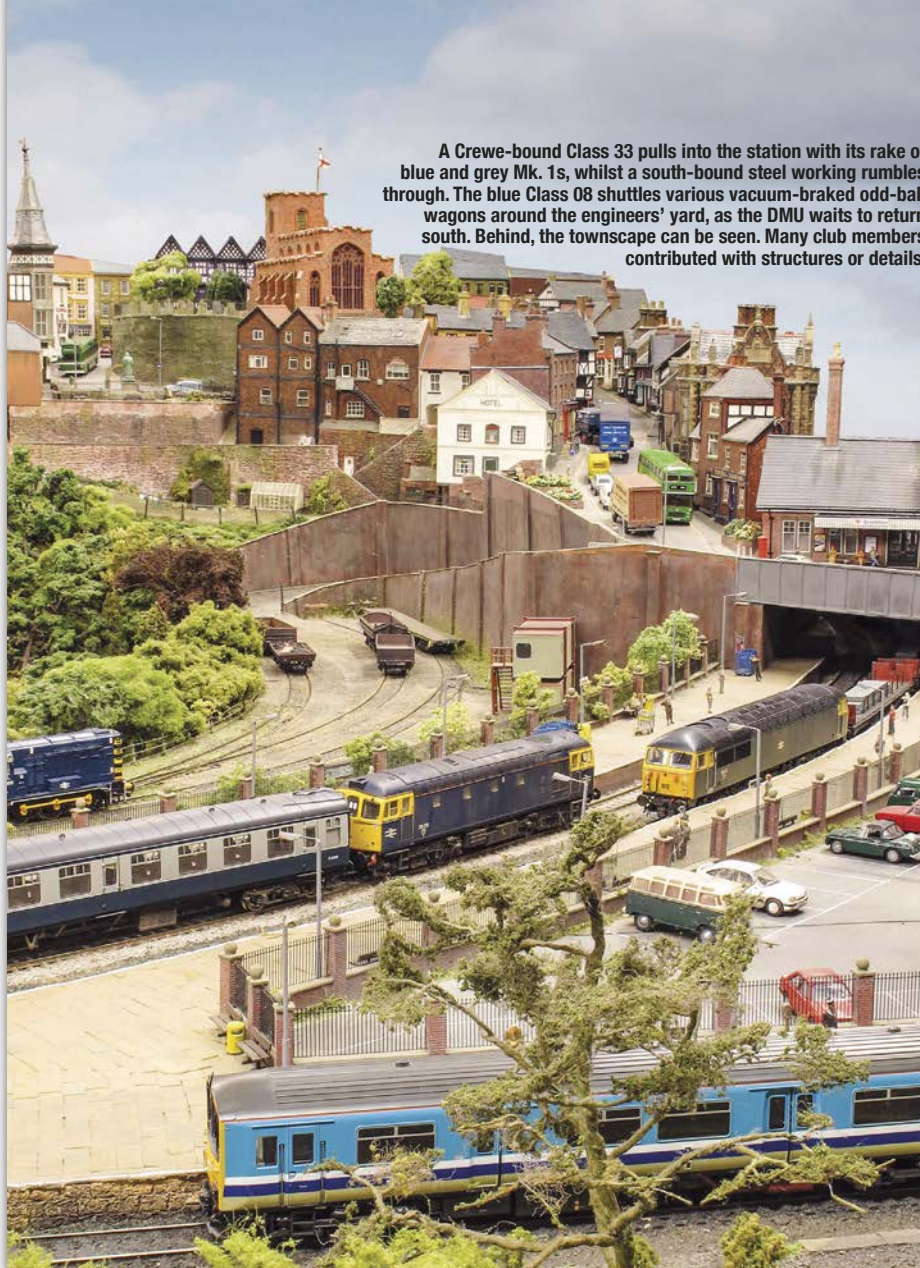
The stock is provided by several Club members, with an emphasis on freight workings, which were a staple on the type of route depicted. Enthusiastic building and detailing of stock means there is now more than enough to fill the fiddle yard, even having resorted to adding four extra roads to the outside loops to give more capacity.



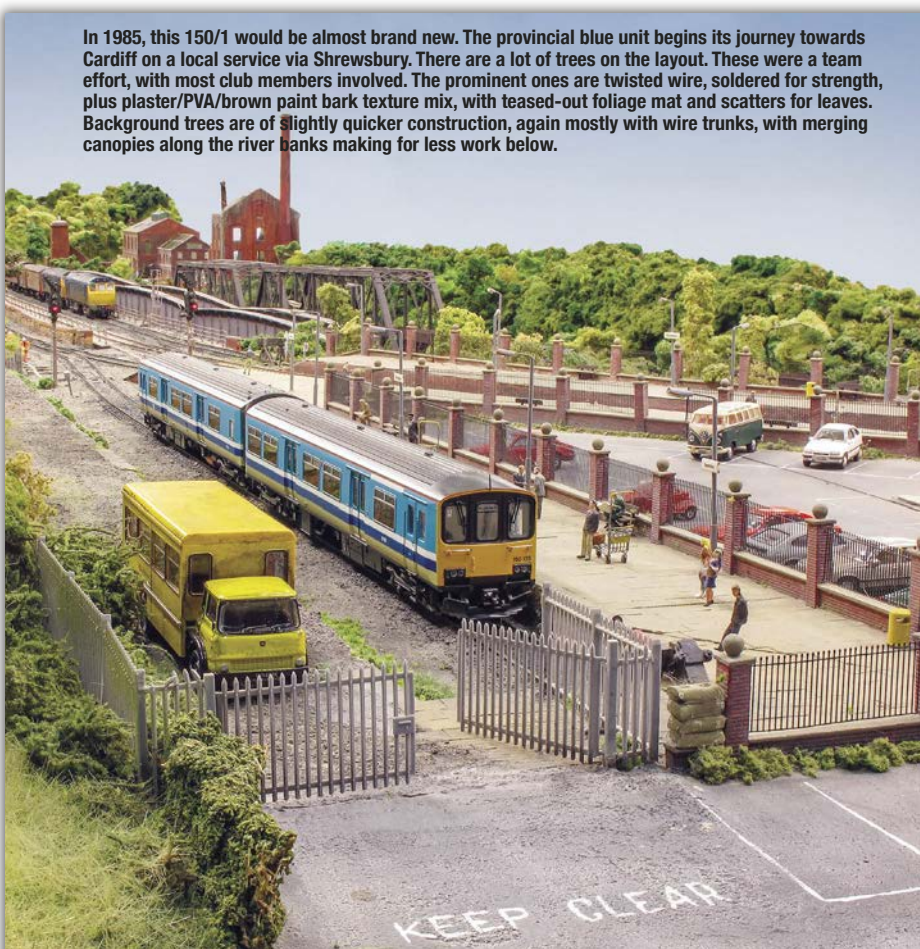
(ABOVE) Commuter services on the Welsh Marches brought the BRCWCo. Type 3s unusually far north, as they were the mainstay of power for passenger workings between Cardiff and Crewe during the mid-1980s. Non-ETH fitted locomotives, such as 25s and 47/0s could also occasionally be seen when a Class 33 was unavailable. These services are well represented with the excellent Heljan 'Cromptons' and Bachmann Mk. 1s.



(ABOVE) Commuters on the Class 150 DMU are treated to some heavy freight action with a large logo blue 'Grid' on a merry-go-round working passing a Class 37/5 on a rake of Cambrian kit-built BDA wagons. A lot of wagons for the layout were kit-built before the advent of many of the recent RTR wagon types.



A Crewe-bound Class 33 pulls into the station with its rake of blue and grey Mk. 1s, whilst a south-bound steel working rumbles through. The blue Class 08 shuttles various vacuum-braked odd-ball wagons around the engineers' yard, as the DMU waits to return south. Behind, the townscape can be seen. Many club members contributed with structures or details.



In 1985, this 150/1 would be almost brand new. The provincial blue unit begins its journey towards Cardiff on a local service via Shrewsbury. There are a lot of trees on the layout. These were a team effort, with most club members involved. The prominent ones are twisted wire, soldered for strength, plus plaster/PVA/brown paint bark texture mix, with teased-out foliage mat and scatters for leaves. Background trees are of slightly quicker construction, again mostly with wire trunks, with merging canopies along the river banks making for less work below.

TRACTION

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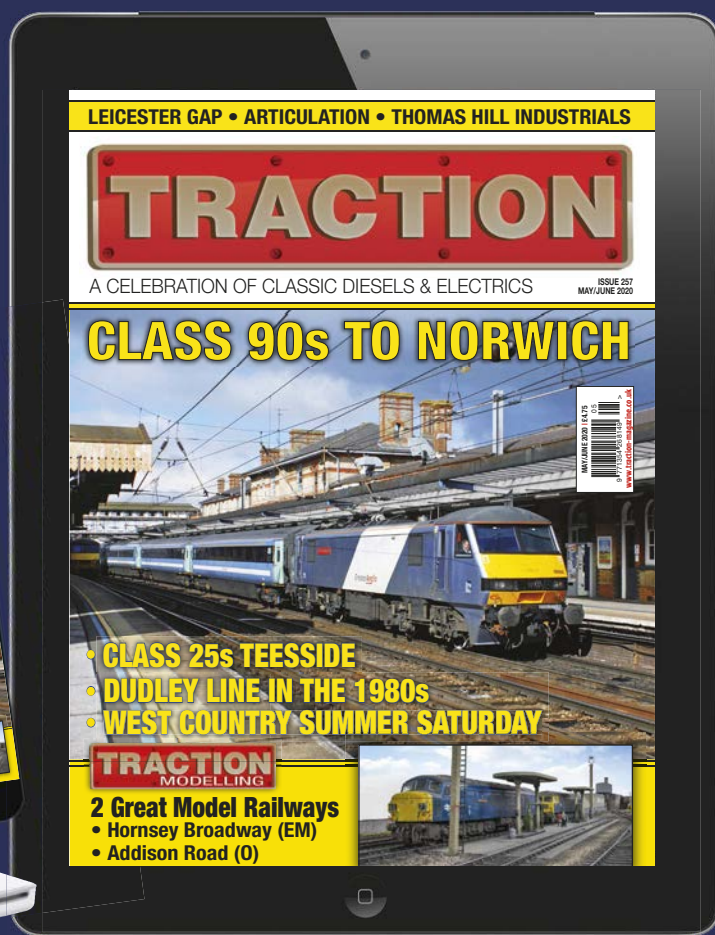
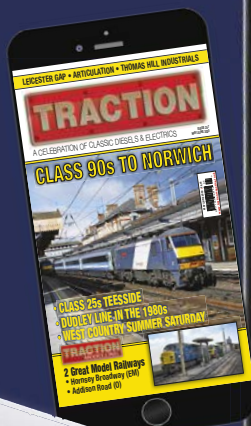
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The class of 58 was introduced to the Eastern Region from 1958. The MAN L12V18/21S power units – built in-house under licence – resulted in the class achieving a remarkably low availability of just 51%. It could be argued that the engine failures were because of the language and metric measurement barriers of the German design, which weren't constructed to the required tolerances, by a workforce more familiar with the construction of steam locomotives. Oil leaks and insufficient cooling ensued and so numerous were their problems, that just two years later, many of the class were stored in New England Yard, Peterborough, pending a solution. The national press was quick to make a story from new locomotives breaking.

The Scottish Region drew the short straw, receiving the Class in 1960, keeping the locomotives closer to the constructor's home and its workforce occupied through regular repair and maintenance, beyond the routine intervals expected. Two years later, through strain from repairs under warranty and reduced orders, The North British

Locomotive Company, with its 2658-strong workforce was liquidated.

Meanwhile, for BR, a solution to the engine problems was sought and from 1963, D6123 was fitted with a more powerful Paxman power unit. The modification would be rolled out to 19 other class members, which became Class 29 under TOPs. None survived to receive TOPs numbering, the last of the Class 29s, based at Eastfield, were withdrawn from service on December 31, 1971.

None of the Class 21 or 29 locomotives survived the cutter's torch, so Dapol's models have been created from drawings and archive photographs, with tooling modifications to accommodate the class as built and as rebuilt from 1963. An impressive eight variants are offered in this first batch – four in Class 21 guise in BR green, of which two with small yellow warning panels, and four in Class 29 guise, of which, two in BR blue and two in two-tone green, all with variations to their yellow warning panels.

Tooling variations between this and its Class 21 siblings see the repositioning of windscreen wipers from window tops to the bottom, the addition of headcode panels, the welding up of front doors and changes to the locations of running lights. The change of side windows to vents and additional side ventilation in a bid to reduce engine room temperatures has also been considered.

The etched roof and side grilles and separately-fitted handrails look great, though I feel the glazing is a touch prismatic. The subtle bodyside fold is noticeable when viewed from the correct angle.

Bogies are well captured and I'm particularly fond of the leaf and coil spring detail. The side frames offer sufficient heft, too. The large angular sandboxes can't be missed, yet the small air pipes running to brake cylinders haven't been overlooked.

For the first time on an RTR model, configuring the lighting without referring to the instructions isn't a mystery. To the underside of the battery box, four discreet switches are clearly labelled for cab lights, head or rear tail lights for the Class 21 or route indicator boxes, in the case of the Class 29. The independent control of the lights offers DC users greater operational flexibility, though factory-fitted DCC models have lighting arranged so that either 'light engine' or 'push/pull' mode can be chosen.

Perhaps not as mainstream for modellers as other Type 2 forms of motive power, such as the Class 24s or 25s, Dapol's model fills another void in the line-up of BR pilot-scheme locomotives. A great deal of positivity surrounds this first batch of models and small glazing niggles aside, I can offer nothing but praise. A recommended model that ironically, will no doubt outlast the career lengths of their prototypes.

Manufacturer: Dapol
CATALOGUE REFS:

4D-014-002 Class 29 BR blue D6129
RRP: £151.95 (DCC ready), £181.95 (DCC-fitted), £293.93 (DCC sound-fitted)

Gauge/scale:

16.5mm gauge, 1:76 scale, OO

Era: 5-6

Company/Operator: BR

Weight: 363g

Body: Plastic

Chassis: Die-cast metal

Wheel Profile: RP25

Couplings: Sprung screw-link

Accessories: Air and vacuum pipes, dummy draw hooks, dummy screw-link couplings, multiple-working jumper cables



First CAD images of Heljan Mk. 2/Mk. 2A coaches

Development work on Heljan's all-new Mk. 2/Mk. 2A coaches for O gauge has proceeded rapidly over the last few weeks and first CAD images of its coaches have been shown.

Models will cover Brake Second Open (BSO), Brake First Corridor (BFK) and Tourist Second Open (TSO) variants in a wide range of authentic liveries, covering all the major colour schemes carried by these popular BR passenger coaches.

The models have been designed to replicate either vacuum-braked Mk. 2 or air-braked Mk. 2A vehicles, giving customers the option to tailor their models to suit their needs by fitting the appropriate underframe parts and sliding or folding gangway end doors.

Highly-detailed interiors will also be a major feature of these models, with authentic early Mk. 2 seating, partitions and luggage racks on view. To showcase this, the models have been designed to accept an easy-fit interior lighting bar. Access to the interior for installing lighting and passengers couldn't be easier, as the roof will be held in place by magnets.

The models will ride on the new B4 bogie, which will make its debut under a new batch of Mk. 1 coaches later this year. Both types are ideal companions for many of its O gauge BR diesel locomotives, from Class 25s, 31s and 33s, to 37s, 40s, 47s, 50s, 52s and 55s.



Bachmann Europe issues update on Covid-19 impact

In an update to members of the model press, Bachmann Europe Plc has explained how it is adapting to changes arising from the Covid-19 outbreak. Its factories are returning to production and its next shipment will include its Branchline Class 117 and 121 DMUs in OO gauge and Thompson coaches for its Graham Farish N gauge range.

Bachmann Europe's Richard Proudman explains "Due to the nationwide lockdown, no Bachmann shipments have left China since January and we are therefore looking forward to this shipment arriving hopefully in early June. Whether the authorities allow us to carry on a basic function in the UK between now and June remains to be

seen. With the enforced lockdown in China, factory closures extended by many weeks after their New Year. It seems reasonable to assume a delay of around 90 days that will be extremely difficult to regain – this will unfortunately mean our products arrive later than we had planned but the health and safety of our colleagues and the wider community will always be the number one priority."

Bachmann Europe has said it is following official guidelines and in doing so continues to offer a service that supports its retailers, consumers and Collectors Club members. It has said that the majority of its employees are working from home – its Collectors Club and Consumer Services channels



remain open and its Service Department is operational – albeit with reduced opening hours and is only currently handling consumer enquiries for spare parts.

For the small number of personnel in Barwell; social distancing, enhanced cleanliness regimes and new practices have been in place for many weeks.

Despite the disruption, the Summer edition of British Railway Announcements has been completed and was published with the Summer 2020 Bachmann Times magazine at the start of May.

Revolution KUA nuclear flask wagon breaks cover

Revolution Trains has received decorated samples of its forthcoming pair of N gauge KUA nuclear flask wagons.

The MoD has two of these goliaths – MODA95770 and MODA95771 – and they are used primarily for carrying spent fuel from Royal Navy nuclear submarines from HM Dockyard's at Devonport and Rosyth to Sellafield for disposal.

Revolution is selling the pair in a twin set so that customers can purchase the complete fleet.

Built in the late-1990s, each weighs 150T when loaded and has a main well on pairs of articulated outer chassis across four bogies. The KUAs have also been used, on occasion, to convey spent fuel from the Dounreay Nuclear Research Establishment in the far north of Scotland and, when loaded, are accompanied by escort coaches carrying military personnel for security.

Revolution Models' twin-packs will be available at the early-bird price of £139.95 until the end of May, after which, the price will revert to the standard RRP of £159.95. The livery samples are now approved, subject to minor amendments, and the models are in production. Delivery is expected in late summer 2020.



For all the latest modelling news head to www.world-of-railways.co.uk



TUESDAY 26TH JANUARY 1988: Running an hour late, Network SouthEast liveried 50034 approaches Wednesbury at 13:25 with 9V01, the 12:15 TO Bescot to Gloucester departmental service. The short mixed consist includes 08621 (on transfer between Eastfield and Landore), a former Covered Carriage Truck van, a bogie TEA tank and a brake van. **ANDY WILLIAMS.**

The Wednesbury and the Dudley line in the 1980s and 1990s: Part 2

Images as credited.
Captions by David J. Hayes

David J. Hayes concludes his analysis of the Wednesbury and Dudley Line freight scene from more than 25 years ago

Departmental and engineers' trips

A Dudley line train that appeared on many a Black Country railway photographers 'to do' list during the late 1980s was a weekly Tuesday only departmental working from Gloucester to Bescot (9M01), which often produced a Class 50. The afternoon return service to Gloucester (9V01) was noteworthy as it was sometimes used for conveying Class 08 shunting engines after works attention, transferring between depots or en-route for disposal, thus rekindling memories of movements via the Dudley line previously conducted using the traditional wagonload network during the 1970s.

Another weekly departmental duty worthy of a quick mention was a movement

of concrete sleepers between the Dowmac concrete works at Quedgeley (in Gloucestershire) and Northampton using vacuum-braked wooden-bodied tube wagons.

There were also the 'ad-hoc' engineers' trips to and from Wednesbury engineers' tip catering for the disposal of spoil and spent ballast. Loaded wagons usually arrived at the start of the week, the empties being collected later in readiness for weekend engineering duties. Pairs of Class 20s were frequent performers on such workings by the 1990s, later followed by Class 31s, sometimes working in pairs.

Although the Dudley line through Wednesbury by this time was closed at weekends, it was not unknown for

arrangements to be put into place for loaded spoil/spent ballast trains to arrive at Wednesbury on a Sunday, thus requiring Wednesbury No. 1 signal box to be manned.

Short-term flows

There were several notable short-term traffic flows using the Dudley line during the early 1990s, such as pipes to Great Bridge, stone to Wednesbury and iron-ore and scrap metal to South Wales. The pipe traffic originated from Hartlepool, but reached Great Bridge on a service from Leith where the pipes had been given a protective coating.

Several trial flows of stone ran from Whitwell Quarry, near Worksop, to

Wednesbury where they are thought to have been unloaded at the engineers' tip. The regular service from Whitwell, however, ran to the former stone terminal at Witton near Birmingham, which had previously been served by vacuum-braked stone trains from Cauldon Low quarry.

The closure of Scotland's Ravenscraig Steelworks in summer 1992 brought a twice-daily short term movement of stockpiled iron-ore from the closed steel plant to the Dudley line. These workings ran through to Llanwern Steelworks and were powered by pairs of Metals Sector Class 37s. They ran via the Sutton Park line and Walsall, and may well rank as being the longest distance iron-ore hauls to have run in Britain.

Another Class 37 hauled Metals duty to be seen was a block train of scrap from the Birmingham area to Cardiff Tidal destined for Allied Steel & Wire (ASW). Formed of POA 'Black Adder' wagons, this working was a 'taster' of what scrap metal flows to ASW (and elsewhere) would be like in the near future; i.e. dedicated block trains grossing 1,000-tonnes or more.

Mention should be made of the surprise running of several block oil trains in January and February 1991 to the oil-fired standby power station at Ocker Hill, which was reached via a surviving stub of the former Princes End line (closed April 1981). Such workings to Ocker Hill during the late 1970s and early 1980s originated from Bromford Bridge. However, those deliveries made in early 1991 are believed to have originated from Fawley and are thought to have been the first oil trains to have visited the power plant since the miners' strike of 1984/85. They are also believed to have been the last such workings to Ocker Hill, which closed in 1996.

Banking duties

By the early 1990s, the requirement for the banking of trains using the Dudley line was greatly diminished compared to the 1970s. However, the duty itself, coded 0T55, was far more interesting. Most of the services requiring banking assistance were operated by Trainload Metals, so a Metals sub-sector Class 37 would do the honours. This involved banking a morning Scunthorpe to Wolverhampton steel service up Soho bank, followed by a light engine run to Stourbridge Junction (via Galton Junction) to assist the morning 6M40 Cardiff Tidal to Wednesbury ASW train to Brierley Hill.

The loco also assisted a Toton to Round Oak working (steel imported through Boston Docks) from Great Bridge before taking up Metals trips in the region. This also included tripping Petroleum sector traffic (gas oil ex-Fawley) from Bescot to Soho District Electric Depot (DED) before then working an early evening 6T55 trip from Langley Green (scrap metal ex-Coopers Metals at Handsworth) to Washwood Heath Yard. It called en-route



TUESDAY 10TH MAY 1988: The morning 6T52 RfD trip from Lawley Street FLT to the Round Oak Rail Terminal (opened in 1986) begins its climb from Great Bridge to Dudley, at 11:45, behind 47099, assisted in the rear by 31102. 'Seawheel' intermodal sets, laden with steel coil that had been imported through Ipswich Docks, were the core traffic found on this duty. The service also called at Washwood Heath Yard (then a Metals sector hub) to attach miscellaneous metals related traffic for Round Oak. The trip would often run as a Class 4 (4T52) when only the intermodal traffic was available for movement. BOTH IMAGES ANDY WILLIAMS.



at Bescot to detach empty gas oil tanks ex-Soho DED (for Speedlink movement to Fawley) and at Wednesbury to attach additional scrap loads (ex-Norton at Bilston) and steel empties (ex-Great Bridge/Wednesbury). The Class 37 then went on to perform an overnight banking stint on the Lickey incline!

During one such overnight banking turn on the Lickey, the allocated loco, 37197, was derailed during the small hours of Saturday 17th November 1990 whilst assisting 6M81, the nocturnal Speedlink departure from Gloucester to Bescot. 6M81 had stalled whilst ascending the incline and then rolled back, the '37', along with several Tiger Rail TTA type clay slurry tank wagons, derailed on catch points.

It was not unknown for the same Class

37 to be allocated to this West Midlands banking diagram for quite some time. When necessary it was usually swapped with the Class 37 locomotive off 6M40 mentioned earlier, which would then take up the banking duty role, the loco off the banking turn returning 'home' with the 6V43 corresponding ASW empties from Wednesbury/Brierley Hill to Cardiff Tidal, which could sometimes include loaded scrap metal for Cardiff (ASW) and Sheerness.

Excursions and diversions

During the steam era, the Dudley line was often traversed by excursions bringing families for a day out at Dudley Zoo & Castle. Its subsequent demotion to that of

a freight-only byway in the mid-1960s later saw it appearing on the itinerary of many a railtour special. The Bescot Open Day event of October 1992 saw a series of local specials negotiate two freight branches served by the Dudley line: those to Bilston and Pensnett.

The Dudley line axis also had the chance to occasionally prove itself as a useful diversionary route, either for planned engineering works or in emergency situations. The latter scenario sometimes saw the local trip from Bescot to Langley Green routed this way, thus requiring a run-round at Stourbridge Junction.

One of the last known planned diversions routed via Dudley took place during the last week of July 1992 when various freights normally associated with the Welsh Marches line were diverted this way due to engineering occupations at Dinmore, Leominster and Onibury. Included amongst these were pairs of Class 37s with the empty Albion (Gulf) to Waterston oil trains and another '37' pairing powering the Burngullow to Irvine 'Silver Bullets' clay slurry.

Miscellaneous movements have included locomotive convoys run in connection with galas staged at the Severn Valley Railway and elsewhere, and rolling stock moves either for attention or disposal, the latter including Class 306 units for scrap at Cashmore's, Great Bridge.

Dudley line statistics

The volume of freight using the Dudley line by the early 1990s was but a pale shadow compared to the 1970s. For example, the weekly total to be seen at Wednesbury as of summer 1976 (based on Working Time Table and Trip Notice information) equated to more than 300 trains of which around 90 were booked via the Princes End line (the lion's share of those via Princes End would have been generated by Spring Vale Steelworks, as detailed in TRACTION 213 & 214).

Table 1 details Dudley line traffic levels through Wednesbury as of summer 1990, but excludes engineers' movements to and from the local spoil tip. As can be seen, the Metals division was the dominant player at this time, with more than 60 such trains scheduled each week coming under the aegis of this business sector, one of which was the recently gained movement of imports from Boston Docks.

This was also a time where the advent of rail freight sectorisation introduced in the late 1980s had actually swelled the number of Dudley line freights at Wednesbury to around 117 per week, equating to between 22 and 24 such workings each weekday. However, as we shall soon see, these figures had been significantly reduced by March 1993 when the number of freights booked through Dudley and Wednesbury each weekday were struggling to reach double figures.

TABLE 1 Dudley Line Activity At Wednesbury: Summer 1990 - (excludes engineers' trips)

Train	Service/Movement Details	Sector	Time (*Approx)
6T42	06:30 SSuX (Class 47) Bescot to Brierley Hill Speedlink trip; may also convey traffic for Pensnett	RfD	Calls 06:40-07:10 SSuX
6T44	05:10 SSuX (Class 37) Washwood Heath to Wednesbury; via Birmingham New Street & Bescot, calls Langley Green to detach empty scrap wagons for loading at Handsworth (Coopers Metals)	Met	Arr. 07:20 SSuX
0T44	07:40 SSuX (Class 37) Wednesbury to Washwood Heath	Met	Dep. 07:40 SSuX
6G27	05:51 SSuX (Class 37) Toton to Brierley Hill/Round Oak; conveys steel imported through Boston Docks	Met	Pass 07:55 SSuX
6M40	01:15 MSSuX/02:40 MO (Class 37) Cardiff Tidal to Wednesbury; calls at Brierley Hill and Round Oak	Met	Arr. 08:12 SSuX
6M72	07:00 MO ex-Gloucester/ 22:25 FSSuX (Class 47) St. Blazey to Cliffe Vale Speedlink; calls at Bescot	RfD	Pass 08:46 SSuX
0T55	08:35 SSuX (Class 37) Round Oak to Bescot; after assisting 6M40 from Stourbridge Junction to Brierley Hill and 6G27 from Great Bridge to Round Oak	Met	Pass 08:50 SSuX*
6T50	07:25 SSuX (Class 47) Birmingham Lawley Street FLT to Round Oak; conveys steel (imported through Ipswich) on 'Seawheel' intermodal wagons for Round Oak. Calls Washwood Heath to attach Metals traffic. Runs as 4T50 when only 'Seawheel' intermodal wagons	RfD	Calls 09:05-09:25 SSuX
6V43	09:50 SSuX (Class 37) Wednesbury to Cardiff Tidal; calls Round Oak and Brierley Hill (balance of 6M40)	Met	Dep. 09:50 SSuX
0T50	10:05 (Class 47) SSuX Round Oak to Bescot	RfD	Pass 10:20 SSuX*
6T42	10:00 SSuX (Class 47) Brierley Hill to Bescot Speedlink trip; may also convey traffic ex-Pensnett	RfD	Calls 10:30-11:00 SSuX
6T42	12:15 SSuX (Class 47) Bescot to Brierley Hill Speedlink trip; may also convey traffic for Pensnett	RfD	Pass 12:25 SSuX*
6T44	12:30 SSuX (Class 37) Washwood Heath to Brierley Hill	Met	Pass 13:15 SSuX*
8M01	07:22 SSuX (Class 37) Radyr to Bescot	Dep	Pass 13:36 SSuX
6E73	12:30 SSuX (Class 37) Brierley Hill to Boston; calls at Round Oak (balance of 6G27 ex-Toton)	Met	Pass 13:51 SSuX
6M51	10:05 SSuX (Class 37) Scunthorpe to Brierley Hill	Met	Calls 14:22-15:05 SSuX
8V01	14:52 SSuX (Class 37) Bescot to Gloucester (balance of 8M01)	Dep	Pass 14:58 SSuX
6T44	14:35 SSuX (Class 37) Brierley Hill to Washwood Heath; calls at Round Oak	Met	Pass 15:25 SSuX*
0T50	14:50 SSuX (Class 47) Washwood Heath to Round Oak;	RfD	Pass 15:30 SSuX*
6T42	15:15 SSuX (Class 47) Brierley Hill to Bescot Speedlink trip; may also convey traffic ex-Pensnett	RfD	Calls 16:00-16:50 SSuX
4T50	16:00 SSuX (Class 47) Round Oak to Birmingham Lawley St FLT; empty 'Seawheel' intermodal wagons	RfD	Pass 16:20 SSuX*
6V64	09:45 MSSuX (Class 37) Tees to Margam 'Metals-link'; calls at Brierley Hill	Met	Pass 16:35 MSSuX
6E29	16:30 SSuX (Class 37) Brierley Hill to Scunthorpe (balance of 6M51)	Met	Calls 16:58-17:28 SSuX
6T55	16:15 SSuX (Class 37) Langley Green to Washwood Heath; conveys scrap metal, loaded at Handsworth (Coopers Metals), empty gas oil tanks ex-Soho DED. Calls Bescot to detach empty gas oil tanks for Fawley. Calls Wednesbury to collect scrap metal loaded at Bilston (Nortons) and empty steel wagons	Met	Calls 17:10-17:55 SSuX
6M12	12:30 WSSuX (Class 37) Cardiff Tidal to Wednesbury; calls at Brierley Hill	Met	Arr. 18:45 WSSuX
6V70	17:02 SSuX (Class 47) Cliffe Vale to Exeter Riverside Speedlink; calls at Bescot (balance of 6M72)	RfD	Pass 19:03 SSuX
6M29	14:00 SSuX (Class 47) Taunton to Warrington Speedlink; calls at Bescot	RfD	Pass 19:04 SSuX
6V69	19:33 WSSuX (Class 37) Wednesbury to Cardiff Tidal; calls at Brierley Hill (balance of 6M12)	Met	Dep. 19:33 WSSuX

TABLE STATISTICS	Mon	Tue	Wed	Thu	Fri	Total
Movements including light engines	27	28	26	28	28	13

Dudley line finale

Having already suffered heavy traffic losses due to the abandonment of the Speedlink wagonload network in July 1991 followed by the loss of scrap metal from Bilston (Norton's) in May 1992 and the closures of the steel yards at Great Bridge and Wednesbury in November 1992, the volume of freight traffic using the Dudley line through Wednesbury was further eroded in January 1993 with the cessation of the regular imported steel service from Boston Docks to Round Oak. This traffic flow was acquired by Trainload Metals in 1990 following negotiations with shipping agent Read & Sutcliffe, its demise hammering home yet another nail in the Dudley line's coffin; the traffic returned to rail in the late 1990s under EWS.

The eventual closure of the line itself as a through route took place with effect from Monday 22nd March 1993, when the section between Bescot/Walsall (Pleck Junction) and Round Oak was officially 'mothballed' pending possible future re-use. The last full day of normal line operation was on Friday 19th.

Shown in Table 2 are those freight movements that actually ran via Dudley during the final week of through line operation. Engineers' trains to and from the tip at Wednesbury are excluded as these usually ran from the Bescot/Walsall direction.



TUESDAY 12TH JULY 1988: A splendid mixed motley consist makes for Bescot, at 10:35, behind 50018 heading 9M01, the 07:05 TO departmental from Gloucester, seen here at Horseley Heath, between Dudley Port and Great Bridge. ANDY WILLIAMS.

Noteworthy last day trains

Trains falling into this category on the last day of operation (Friday 19th March 1993) included the 6E58 Cardiff to Wakefield Cobra AWS service, which was also used for a while in the early post-Speedlink era as a means of conveying Dover train ferry traffic to the Cobra railhead. The train's routing via the Dudley line was

a bit of a mystery as it didn't call in the Black Country region for traffic purposes, although it was sometimes known to stop at Wednesbury for a crew change rather than at Walsall. 6E58 was the last train to use the by then little used section of line between Bescot Curve Junction and Pleck Junction, which later became a run-round facility for Freightliner Heavy Haul coal trains (see later). The last loaded 6M72 St. Blazey to Cliffe Vale china clay train to use the Dudley line was hauled through Wednesbury at 07:03 by 47304 whilst en route to Bescot. As detailed in TRACTION 231 & 232, the trunk movement of china clay to the Potteries had been a historically long-standing Dudley line traffic flow.

The honour of powering the last freight train through Dudley fell to 47238 working the return 6T50 RfD trip from Brierley Hill to Bescot, which passed through Wednesbury at 16:43. The train consist was a long raft of empty BDA and SPA steel carrying wagons for return to Cardiff and Scunthorpe (Metals sector traffic). Future tripping movements to and from Bescot and the terminals at Brierley Hill, Pensnett and Round Oak would have to travel via the Soho Road and the Stourbridge Extension lines with a run-round at Stourbridge Junction.

Following several abortive attempts earlier in the day, the last departure from Wednesbury engineers' tip, the 8T84 empties to Bescot, was powered by Construction Sector liveried 31155, which eventually got the train away from Wednesbury Exchange Sidings at 17:00 (it followed 6T50). Subsequent disposals of spoil and spent ballast were dealt with at Honeybourne for a while.

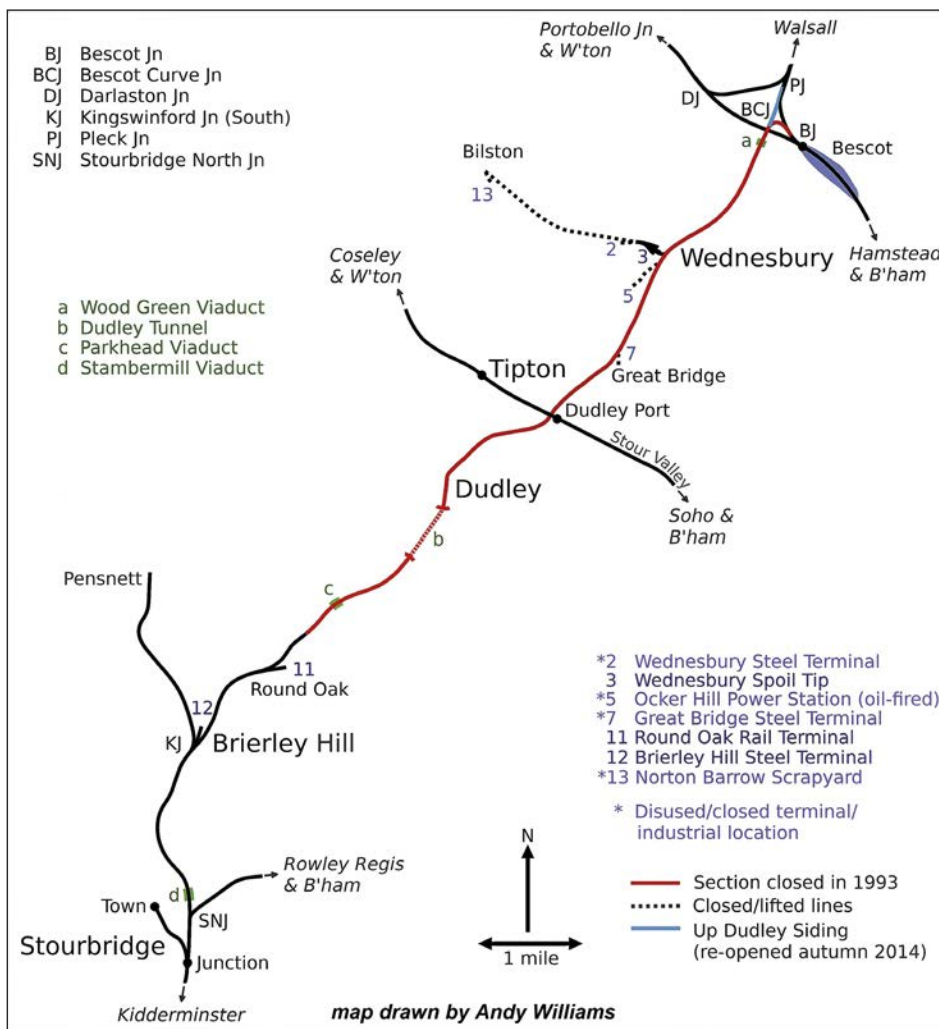
The final movement of the day fell to 56053, which passed through Wednesbury at 17:11 whilst running light engine (0211) from Round Oak to Bescot after working a 6Z11 steel special from Llanwern to Round Oak via Dudley and Bescot. 6Z11

**Table 2: Final Week of Revenue Services via Dudley
Monday 15th to Friday 19th March 1993**

Train	Sect	Service Details	Total	Additional Notes
6E58	Met	Cardiff Tidal to Wakefield (Cobra)	3	May also convey RfD Dover train ferry traffic for Wakefield (Cobra)
6M1	Met	Margam to Bescot	4	Conveys traffic for Round Oak
1				
6T46	Met	Bescot to Round Oak	5	Includes traffic off 6M11 ex-Margam
6T46	Met	Bescot (?) to Round Oak	1	Intermodal type wagons laden with steel
6T46	Met	Round Oak to Bescot	1	Empties for movement via Bescot
6V05	Met	Bescot to Llanwern	1	Balance of 6M11 ex-Margam
6Z11	Met	Llanwern to Round Oak	1	Special via Dudley and Bescot (run-round)
6Z67	Met	South Wales to Round Oak	1	Special via Dudley and Bescot (run-round)
6V69	Met	Bescot to Cardiff Tidal	2	Balance of 6M12; calls at Brierley Hill
6T44	Met	Bescot to R.Oak/B.Hill	2	Any available traffic for R.Oak/B.Hill
6M7	RfD	St. Blazey to Cliffe Vale	4	Loaded china clay
2				
6V70	RfD	Cliffe Vale to St. Blazey	4	Empty china clay
6T50	RfD	Bescot to Brierley Hill/Pensnett	5	Dover train ferry traffic (loads); may also convey Metals sector traffic (loads)
6T50	RfD	Brierley Hill/Pensnett to Bescot	5	Dover train ferry traffic (empties); may also convey Metals sector traffic (empties)

Revenue Trains (Including Empties) 39

NOTES: The South Wales Metals services working into and/or out of Bescot may have also conveyed traffic for Wolverhampton Steel Terminal or collected additional traffic at Bescot for Brierley Hill and/or Round Oak. The 6M12 Metals service from Cardiff Tidal to Bescot had been noted throughout the final week of operation running light engine (0M12) into Bescot, having presumably detached its ASW traffic at Brierley Hill. It is believed that 6M12 at this time was also used for conveying vanloads of tinplate traffic from South Wales destined for Worcester Metal Box (detached en route), the Metal Box empties being collected by the corresponding 6V69 service.



had initially passed through Wednesbury at 14:28 and again at 15:25 after running-round at Bescot. This was one of several convoluted routings forced upon last day activities due to operating difficulties brought about by a combination of infrastructure failings and long-standing acts of vandalism, the latter being an all too familiar problem especially in the Round Oak area where there had been repeated instances of cable theft.

Cable train surprise

On Thursday 1st July 1993, more than three months after its official March 'mothballing', a short cable laying train 'top & tailed' by 31155 and 31422 traversed the northern section of Dudley line from the Bescot/Walsall direction as far as the site of Dudley Port Low Level station. After completing its task, the ensemble then returned wrong line. Special care had to be taken when negotiating the level crossings at Great Bridge (Eagle Lane) and Wednesbury (Potters Lane) where the crossing barriers and associated flashing lights and audible warning sirens were now inoperable following the closure of the signal boxes at these two locations.

Up Dudley Siding

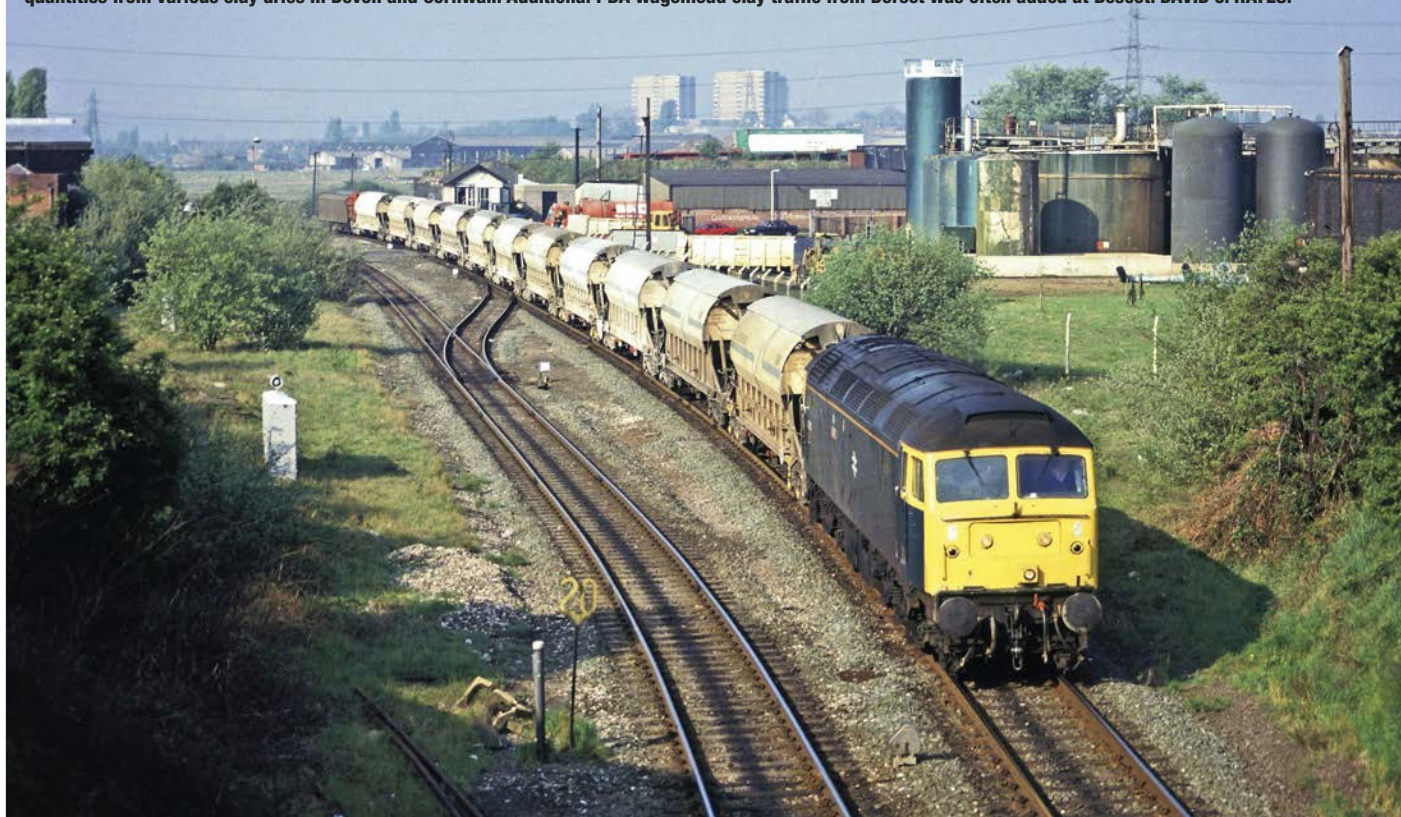
An equally remarkable occurrence took place some twenty years later when the section of line from Pleck Junction to Bescot Curve Junction (in the shadows of the M6) was lifted and relaid as a run round

FRIDAY 16TH MARCH 1990: A pair of Cargowagon flats laden with sawn timber from Luxembourg (imported using the Dover train-ferry) form the core traffic this day on 6T42, the 10:00 SSuX RfD Speedlink trip from Bescot to Wednesbury, which is seen rumbling over Potters Lane crossing behind 47293 and passing Wednesbury No.1 'box, before entering the Exchange Sidings. The timber traffic was sometimes forwarded from Wednesbury by the resident Class 08 pilot to Great Bridge for unloading. Bringing up the rear of the formation is a PXA bogie box wagon, which will be loaded at Wednesbury with concrete tunnel lining segments used in connection with Channel Tunnel construction works.

PAUL DORNEY.



TUESDAY 1ST MAY 1990: A train synonymous with the Dudley line for 20 years was that used for the conveyance of china clay between the West Country and the Potteries. 47245 passes the site of Wednesbury Town station (closed July 1964), at 08:49, with 6M72, the 22:15 FSSuX Speedlink from St. Blazey to Cliffe Vale, formed of 11 PBA 'Tigers' and a VGA van (possibly containing bagged clay). The train was effectively a block working, but conveyed clay sourced in wagonload quantities from various clay dries in Devon and Cornwall. Additional PBA wagonload clay traffic from Dorset was often added at Bescot. DAVID J. HAYES.



SUNDAY 30TH AUGUST 1992: The Bescot Open Day event of August 1992 saw several mini railtour specials operate over the Dudley line (they also traversed the Bilston and Pensnett branches). 60083, displaying 'The Pensnett Knocker' headboard, passes Blowers Green on the approach to Dudley Tunnel. The special was tailed by 31128 and 31217 with the latter carrying 'The Bilston Knob' headboard. PAUL DORNEY.



facility for Freightliner Heavy Haul (FHH) coal turns en route to and from Rugeley Power Station. It was designated as the Up Dudley Siding (UDS). Coal trains began using UDS in autumn 2014; such workings had previously used the Up and the Up & Down goods loops at Bescot (some FHH run rounds continued to take place at Bescot for a while after the UDS became active).

At its peak, the UDS is thought to have been used on average by four loaded coal trains most weekdays with some activity on Saturdays. Rugeley at this time was exclusively served by FHH and burning imported coal that had arrived through Avonmouth, Hull, Immingham and Portbury. However, it was only those coal-hauls originating from Hull and Immingham (routed over the Sutton Park line) that tended to use the UDS, as those from Avonmouth and Portbury travelled by way of South Wales, the Welsh Marches line, Shrewsbury, Wolverhampton and Walsall.

All the empties from Rugeley were booked to use the UDS and traverse the Sutton Park line. Such workings ran to Barnetby, Barrow Hill, Leeds, Stoke



(LEFT) SUNDAY 30TH AUGUST 1992: The Bescot Open Day event of August 1992 saw several mini railtour specials operate over the Dudley line (they also traversed the Bilston and Pensnett branches). 60083, displaying 'The Pensnett Knocker' headboard, passes Blowers Green on the approach to Dudley Tunnel. The special was tailed by 31128 and 31217 with the latter carrying 'The Bilston Knob' headboard. PAUL DORNEY.

FRIDAY 19TH MARCH 1993: The last Up (southbound) freight to use the Dudley line through Wednesbury on the final day of normal operation was a 6211 steel special from Llanwern to Round Oak, which was formed mainly of intermodal type wagons, laden with coils, and four telescopic-hooded coil carriers. Because of operating difficulties, the service had to run into Bescot first in order to run-round. 56053 passes Wednesbury for the second time, at 15:25, after running-round its train at Bescot. PAUL DORNEY.



Gifford and York where they were staged in readiness for re-loading. As can be gleaned, the number of empty trains using UDS outnumbered the loaded ones. Unfortunately, this activity came to an end after about 18 months. Regular coal trains to Rugeley ceased in February 2016, with one last delivery (from Portbury) taking place in late April. The power station itself closed in June 2016.

The UDS facility has also seen some usage by track machines to an engineers' compound situated north of Pleck Junction on the Down side of the line, and has featured on at least a couple of rail-tour itineraries.

Acknowledgements:

My sincere thanks are extended to those photographers whose work has appeared in these articles and also to Andy Williams, Ian Pell and Paul Dorney for their valued contributions. Although every effort has been made to ensure accuracy, I take full responsibility for any errors and welcome any correction via the TRACTION letters pages.



THURSDAY 1ST JULY 1993: The cable laying train that traversed the northern section of the closed Dudley line axis post-closure, at the beginning of July 1993, was 'top & tailed' by 31155 and 31422. The train is seen at the site of Dudley Port Low Level station (closed July 1964), with a Class 304 electric unit departing from the Stour Valley line's 'high level' station with a local service from Birmingham New Street to Wolverhampton. PAUL DORNEY.

On June 3rd 1978, Class 27/2 No. 27204 is in the company of the breakdown crane and an LNER Gresley van used as a tool van at the east end of the depot. Beyond the locomotive another former LNER vehicle can be seen, this time a Thompson designed parcels van.



Haymarket depot

Opened in 1900 by the North British Railway, Haymarket shed continued as a steam depot until 1963 when it was converted to maintain diesel locomotives and, after the closure of Leith Central depot, diesel multiple units. In steam and early diesel days it was coded 64B and then later 'HA'.

Gavin Morrison's photos show the depot during the 1970s and 1980s.



A couple of 'Deltics' Nos. 55008 and 55022 are outside the depot on the morning of Easter Saturday 18th April 1981. According to the 'Napier Chronicles' website, 55008 on this day worked 1V93 09:50 Edinburgh - Plymouth, as far as York and returned with 1S27 07:22 Plymouth - Edinburgh, from York. 55022 took the 1E61 08:50 Aberdeen - King's Cross, forwards from Edinburgh.



(ABOVE) At the end of the depot closest to Haymarket station there was often a line of locomotives awaiting a visit to works or needing repair at the depot. On 31st December 1973 the line up is made up of Nos. 26017, 5309 and 7578.

(RIGHT) Two 'Deltics' in different liveries are seen at Haymarket on the morning of Easter Monday 20th April 1981. According to the 'Napier Chronicles' website 55002 (on the left) had come north on 1N00 01:00 King's Cross - Newcastle (running via Sleaford and Lincoln), before working 1S08 07:05 Newcastle - Edinburgh. The locomotive was then sent to Haymarket TMD to have new brake blocks fitted before going north at the head of 1A51 17:00 Edinburgh - Aberdeen where, after a visit to Ferryhill MPD, it then worked 1E48 21:25 Aberdeen - King's Cross, 'The Night Aberdonian' throughout to London. The blue liveried 55004 was about to work an additional 1E61 10:09 Dundee - King's Cross, south from Edinburgh and after a visit to Finsbury Park TMD returned north that evening with 1S77 23:55 King's Cross - Edinburgh.

(BELOW) An ex-works Class 46, No. 46040 is seen in the company of a Class 26, Class 47/01 No. 47267 and 'Deltic' No. 55018. The date is June 3rd 1978.







Inverness based Class 26s were no strangers to Haymarket and No. 26029 is seen on the depot on 3rd June 1978.



The first two Scottish Class 47/7s to receive the large logo livery Nos. 47711 and 47712 are seen together on the depot on July 25th 1981.



On February 26th 1987, 47716 is on the depot now in the ScotRail livery.



55018 'Ballymoss' stands outside the depot in the company of 47268. Later that day the 'Deltic' would work 1E29 the 17:10 Edinburgh to Newcastle.

E26053 is clearly providing steam heating for its rake of five Mark 1 coaches as it waits departure for Manchester. The platform signs would still be in the dark blue colours of the former Eastern Region. Note the high timber screen, and its support gantries, on this northern side of the station provided, presumably, to give some protection from the weather.



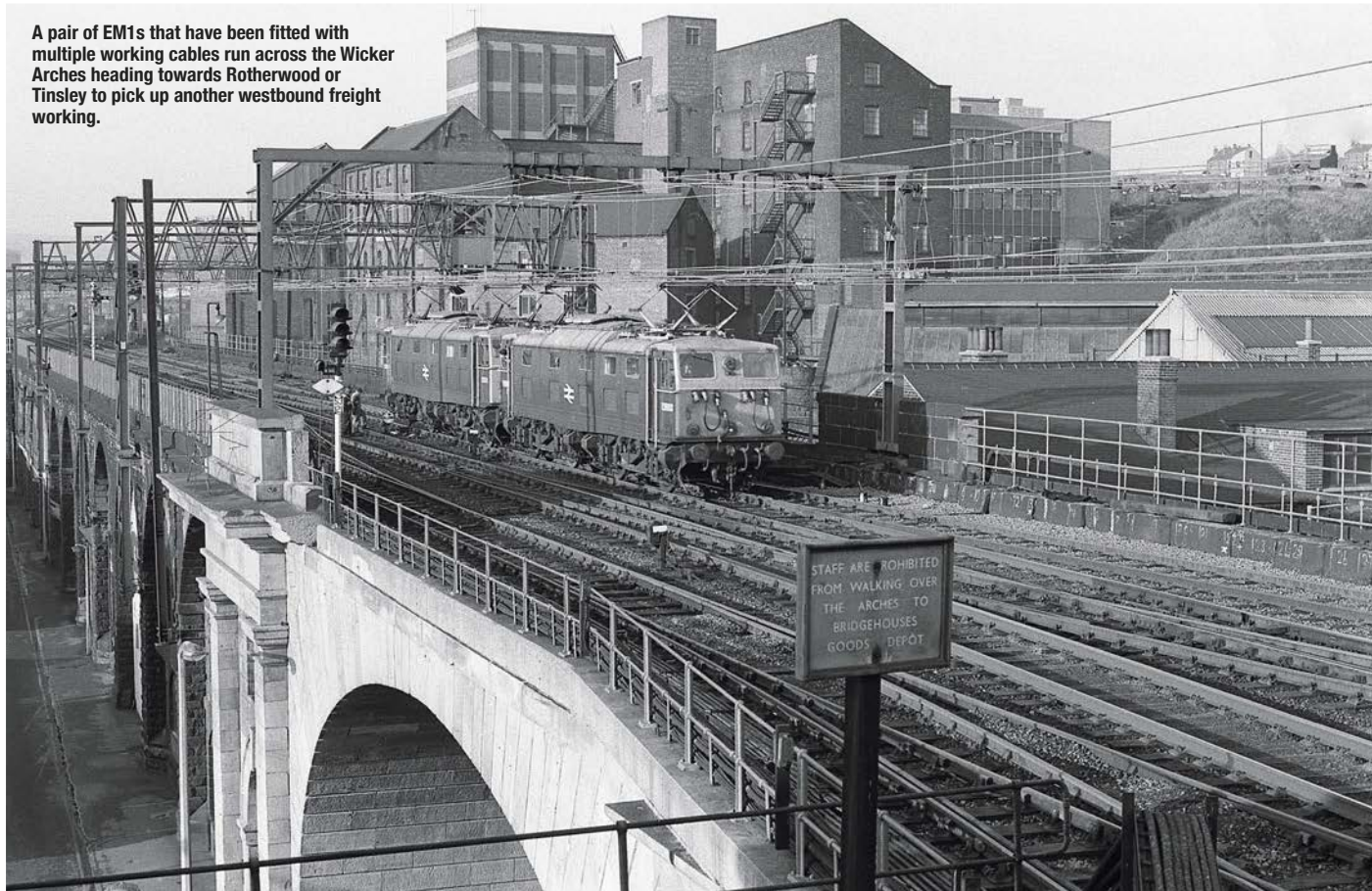
EM1s at Sheffield Victoria

Ken Horan, who worked as a second man based in the Sheffield area, photographed the 1,500 V DC EM1 type locomotives in the final years of passenger train operations over the Woodhead line in late 1960s. Through passenger services between Manchester Piccadilly and Sheffield Victoria ceased on 5th January 1970 with trains being diverted via the Hope Valley Line to Sheffield Midland station. Woodhead Line freight services continued to run until the line closed in 1981.



E26055 is seen arriving from Manchester and is crossing the Wicker Arches. The EM1 is still in lined green with small yellow warning panels. 26055 was named 'Prometheus' but by this date the plates had been removed.

A pair of EM1s that have been fitted with multiple working cables run across the Wicker Arches heading towards Rotherwood or Tinsley to pick up another westbound freight working.



E26053 pulls out of platform 5 at Sheffield Victoria with a train for Manchester Piccadilly. Dominating the background is the Effingham Street gas works. The locomotive has lost its nameplate 'Perseus' as can be seen by the missing paint above the double arrow symbol.

A favorite lineside location was Casey Lane Bridge, just south of Basford Hall Junction signal box. 86 209 hurries south with a typical WCML working, the 16:12 Manchester Piccadilly to Euston on 21st June 1978. At the time I would have already seen all the AC electric locos and even the rarer diesel workings would be familiar Class 25s, 40s or LMR 47 locos, but it was an interesting place to watch intense train movements.



Remembering Crewe in the days of BR Blue

Michael Hitchen was fortunate to grow up in Crewe in the 1970s and now, looking back, considers that it was an excellent time to be interested in Railways, and a fortunate location to live in. Everything was in BR Blue and it seemed such things would go on forever.

Today as a rail centre, Crewe bears little relation to the 1970s and early 1980s, a time of loco hauled trains with multiple unit workings much less common. The station was a mecca for enthusiasts, even on a weekday evening the platform ends would be populated by numerous individuals. These numbers would swell on a summer weekends to hundreds and, on the occasion of a works open day, the platform ends, especially overlooking the diesel depot. Sometimes the presence of the British Transport Police would be needed with such large crowds.

In the 1970s and early 1980s, daily workings were monopolised by AC electric of all seven classes, with the most numerous being the ubiquitous Class 86, along with Class 87s sharing the working of most class 1 diagrams, but both types could be seen on freightliner workings, often in multiple. Of the earlier AC classes, 81 and 85 could cover most other secondary duties with the less numerous 82, 83 and 84 types relegated to freight and parcels, and

the occasional special passenger working. The constant procession of AC electrics was far from dull as the mix of types could still produce interesting combinations.

The town's southern approach lines at Basford Hall were a favourite place to observe West Coast Main Line (WCML) action, with passenger workings at speed and the freight trains just leaving or arriving at the southern extremities of Basford Hall Yard moving at a more sedate pace.

In British Rail days traction under the wire would usually be powered by electric locos, with only a few regular exceptions such as the evening British Oxygen Company block working to Ditton (near Runcorn) which was always Class 40 hauled and the MGR workings from the nearby North Staffordshire coalfield. These used Class 47s, as the link from the WCML at Madeley up to the pit heads was not electrified.

North of Crewe is the WCML four track section towards Winsford and eventually

on to Liverpool and Glasgow; this was a high-speed racetrack with trains already at speed by the northern outskirts of the town, though the line was not easy to observe. Many of the bridges precluded good views, so it would be a bike ride out to the former Minshall Vernon station to see this stretch, once seeing the APT at speed which was a sight to be remembered!

The other electrified line north from Crewe is the WCML Manchester branch; subsidence issues resulting in permanent speed restrictions between Crewe and Sandbach meant most Inter City trains ran via Stoke. The one exception was the 'Manchester Pullman', with its coaches in their reverse blue/grey livery, which had to run this way to allow the Wilmslow stop.

Away from the wires

Away from the overhead wires the lines to Chester, Stoke and Shrewsbury all had a particular interest; the Chester line had local DMU workings, even though



Parcels, mail and newspaper traffic was substantial in this era. In this view from the early 1980s, 40150 of Carlisle depot crosses the North Junction with a typical mix of parcels stock. The working is seen from the staff car park, where it was possible to stand close to the Chester Independent lines and loco release road with no fencing! Today the Crewe Signalling Centre stands near here.



Stabled in the Holding Sidings are Class 25s Nos. 25262/093/302/186/315, seen from the cab of 40 182. The '40' is on the washer road with the fuel tanks beyond. The diesel depot was actually to the left. The holding sidings had two electrified roads next to the running lines and both types of traction were a common sight.

Pictured from the landing dock at the end of Tommys Lane, a scene that typifies Crewe at this time, 87 005 'City of London' crosses the North Junction with a southbound WCML Express. The train consists mainly of Mark Three coaches, including a matching Buffet, and exemplifies the top-link of Inter-City travel in the early 1980s.



all the intermediate stations had closed. These were usually two car class 101 Metro-Cammell or Class 103 Park Royal units whilst the other regular passenger diagrams were the Holyhead boat trains, originating at Euston. They changed traction at Crewe, to either Class 40 or latterly Class 47. This was an activity which could be observed close up several times a day.

Freightliner still operated to Holyhead at this time and were one of the few freight workings that could be viewed from the station, but only at the north end as the trains ran down the 'Chester Independents' disappearing out of view under Nantwich Road overbridge. If you were fortunate you could catch sight of the trip working for Beeston coal depot which was usually a Class 24 or 25 with a couple of 16T coal wagons and a brake van. Even back then, this was a sight from another time.

Crewe had 21 individual trip workings in 1981. These were made up of local Class 08 duties which included the electric traction depot and Crewe Works shunts, Class 25s on the DCE (Department of Civil Engineering) and ballast workings as well as the Sandbach 'Murgaroyds' chemical workings. There were also the Class 47 coal workings from Silverdale.

The Stoke line had limited passenger working operated by the three car Class 120 Swindon 'Cross Country' or class 104 BRCW DMUs to Derby and Lincoln. There were also some working to the North Wales coast and the unadvertised DMU workings for the Ordnance Factory at Radway Green and the service from the Potteries to Crewe works. This was introduced with the closure of the North Staffordshire Railway Works in Stoke, so workers could continue employment; this service used the little known station in Crewe (Wistaston Green platform) alongside the electric depot. Though the Stoke and Derby line at the Crewe end had the least to interest the enthusiast it was our route for trips to the fascinating East Midland Division, with its intense freight working, and huge depot at Toton.

Finally, there was the Shrewsbury or Salop line, which I was most familiar with, attending schools alongside this line. Arguably this was one of the most interesting for local enthusiasts, who had long since seen all the AC electrics and local Class 304 EMUs. The line had a number of interesting workings. The Severn Tunnel Junction to Carlisle mixed vacuum braked freight could produce a 'Peak' or even occasionally a Class 52 'Western'. The daily DCE ballast workings to Bayston Hill were invariably Class 40 hauled. Other freight working including air braked company UKF block trains from Ince & Elton near Ellesmere Port conveying fertiliser.

When the HST power cars were being constructed at BREL Crewe, the line to

Seen from the south end of Platform Four, about to do a test run, brand new HST power car SC43095, for set 254 020, stands on the Up Through line. In the background a Swindon Cross Country DMU departs for Derby. Ahead a tanker train passes over the South Junction, an unusual sight in the station.



Enthusiasts enjoy haulage by 25302 as it works across the North Junction with a Llandudno to Nottingham summer only working. These were the only scheduled loco hauled passenger services down the Stoke and Derby line and could be doubled headed.



At a time when a works visit could present 100 locomotives, Bescot Depot's ETH fitted 47537 awaits repair in Crewe works on 20th June 1982. BREL Crewe was the main overhaul location for this class and a trip round would often yield a '47' from a distant depot not likely to be seen locally otherwise.



Shrewsbury was used to test the Class 43s, often still in primer. Initially they ran with a single former Mark 2 brake coach and a Class 25 loco trailing but later the working would take place without the '25'. In the 1970s this was also the chosen route for ex-works diesels requiring testing, using a train of Mark 1 coaches still in BR maroon livery and covered in a layer of dirt. The sight of 50 047 'Swiftsure' returning from BREL Doncaster to the WR on this line was a real shock. They were once a familiar sight locally but by 1980 the class was an unknown sight.

Passenger workings on this line were limited to the Cardiff services, local DMU working to Shrewsbury, the nocturnal Cardiff to York 'Mails', which include some passenger coaches, and the Saturday only holiday diagrams. These were due into Crewe at 15:12, 16:23, 16:57 and 18:48, so late afternoons were often spent on Rope Lane Bridge, waiting to see if a 'Peak' would appear.

This line had briefly used the interesting looking Class 123 Swindon 'Inter-City' DMUs on working to Cardiff, before reverting to Class 120s augmented by single car DMUs, which in the passenger form were not normally seen at Crewe. This diagram was upgraded to loco hauled in 1977, with boiler fitted Class 25s being allocated to Crewe Diesel Depot for use with Mark 1 stock, usually a five-coach rake, with the brake in the centre.

Anyone who remembers Crewe in the era, will be familiar with the Cardiff train loco release procedure, which required the stock being pulled out across the South Junction by a Class 08 shunter, allowing the loco to move out of the bay platform. This would also enable a trip past the holding siding and a glimpse of the southern end of the diesel depot. No doubt this would be frowned on today, and even back then occasionally large number of enthusiasts with no more than a platform ticket would be turfed off by BTP officers! Possibly the biggest shock back then was in January 1981, when 33031 arrived for crew training. The Class 33 was totally unknown this far north, and though they would handle all the Cardiff via the Marches Line passenger diagrams, they always appeared out of place.

Living locally, it was possible to view railway operations from varying locations, exploring different vistas to see as much as possible, though the railway estate was so vast many parts were not visible to non-railway staff. The LNWR had built the Locomotive 'Works' and much of the town around it so it was prominent in the town; but activity inside was near on impossible to observe.

The works and depots

Luckily there were organised tours each Sunday afternoon, generally run for visiting groups, but you could tag along for 20p



In August 1982, 86 241 'Glenfiddich' arrives into platform two with a northbound express, as 33020 awaits departure for Cardiff, a trip through the Welsh Marches which will take nearly 3 hours. A Class 33/0 was a common sight at Crewe but the sub classes 33/1 or 33/2 were an unusual occurrence.



In the 1970s the amount of mail and parcels handled at the station cannot be underestimated. It was possible to observe all this activity close-up with three or four Class 08s allocated to shunting and trip workings for this traffic. Here 08 220 waits to move GUVs out of bay previously numbered 3b on 28th December 1985; soon this traffic would be lost to overcrowded roads.

and this became a weekly trip, especially in good weather. Going every week was probably a bit too often but each visit would produce a few locomotives arriving for repair or overhaul, and the progress of new builds could be enjoyed. The railway works itself could contain easily 80 main line locomotives, itself a concept hard to understand today.

I recall from the open day of 1975, held on the 20th September, the surprising sight of Class 27s and Class 76s along with the more usual types. On this occasion there were four Crewe Diesel Depot Class 08s for moving stock and trip workings, three Class 20s, two Class 25 (a type usually repaired at Derby) two Class 27s (27006 and 27025) as well as thirty seven Class 40s. There were also an amazing forty Class 47s

and two Class 50s (50002 and 50014). There were twelve AC electrics and two Class 76s (76044 and 76056). There was a total of 104 locomotives, with a number of HST power cars being completed or constructed as well!

The three depots were, and still are, difficult to view from any public place; Crewe Diesel (CD), Crewe Electric (CE) and Crewe Carriage Sheds (CP) all had visibility issues for the enthusiast. The carriage sheds between the Stoke line and the WCML, were only visible from passing trains. Even then it was only the building, with any stabled multiple units often hidden inside. Crewe Diesel Depot was obscured by the loco holding sidings at the south end of the station, and the electric depot was only glimpsed from passing



Seen at Willaston, between Crewe and Nantwich, 33026 hauls the 16:02 Crewe to Cardiff in May 1986. Cardiff train motive power would soon be changing to ETH fitted Class 37s and these services would be extended to West Wales and to Holyhead or Manchester.

trains on the Chester line. On the opposite side of the line there was no view of the locomotives present in the works.

Fortunately, a tour of the diesel depot could be enjoyed through family or friends' contacts. These were always a treat, though it was the usual selection of Classes 08, 24 and 25, visiting Class 40s or 47s of which there was large local allocation. Once the home for the entire Class 50 fleet, the final few had moved away by the mid 1970s. The depot held the railway's last allocation of Class 24s which dwindled away in the early 1980s. An exciting development was in the late 1970s, when Class 56s began to appear on the depot, for MGR coal workings around the Potteries area. They would travel to Crewe for minor attention and fuel, though the locos remained allocated to Toton Depot.

I have to admit that the continuous arrival and departure of stopping trains formed of four car Class 304 EMUs to Liverpool Lime Street and Altrincham were almost always ignored. Only the very occasional appearance of a Class 310, or the surprise appearance of the Scottish Region Class 303s attracted any attention. DMUs at Crewe were limited to Chester or Derby allocated types, more exotic classes

from Liverpool and Manchester depots were rarely to be seen as generally buses replaced trains if the wires were turned off.

Of course, the one type of EMU that would cause a stir was the APT, which had been a regular sight in both frame-only POP test train form and later in Class 370 production form. Sometimes APT power cars were seen with Class 43 HST power cars in departmental test formations. Eventually the units went into scheduled service, giving a hint of the future but sadly the programme did not receive the support to make it succeed and it would be much later that its successors would speed along the same route.

The reader who may be familiar with the location in more recent times, when the diesel depot had an allocation of Class 31s and Crewe to Cardiff working were in the hands of Class 37s, may find it hard to imagine a time when locomotive types were far more localised. Even as close as Stoke, Class 20, 44s, 31s and 37s would be far more commonplace than at Crewe. Though there were a large number of interesting workings, the appearance of a diesel locomotive from these classes would be a rare occurrence.

Even the types dealt with by the works,

such as Class 20s and 37s, and later Class 45s, would be an exciting observation. Class 31s or 37s did appear on Cardiff passenger working, but only on a handful of occasions, Class 20s could work into Crewe from the Stoke line, probably originating from the Derby area but I only remember a couple of sightings. Class 45s or 46s could appear on specials or empty stock workings from Derby Litchurch Lane Carriage works. The only daytime diagram that could be relied on to produce a Class 31 was the 'Peterborough Parcels', due on the station around 16:10. A quick dash from school was needed to the station car park, where you could look across the north end of the station hoping to catch the loco drawing light engine after leaving the parcel stock to be shunted into the south end bays that were dedicated to parcels and mail loading.

It's often said that you only miss things once they have gone which, thinking about it, is a bit obvious. I enjoyed being an enthusiast at the time and I was fortunate to have an interested older brother and we enjoyed numerous trips to far off interesting locations but, as the years have passed, I remember most fondly my time growing up in a town whose name is a byword for railways!



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STEP
01



STEP
02

WE MAKE AN OFFER

our friendly, experienced staff
review your list and make an
honest valuation and offer

BRING, SEND OR COLLECT

either visit the shop, send us your
items, or for larger collections we will
arrange collection for you

STEP
03



STEP
04

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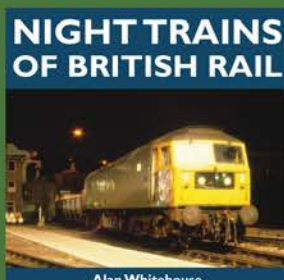
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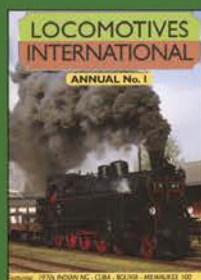
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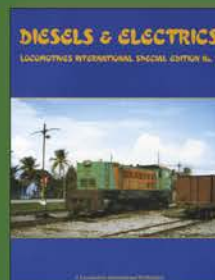
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