



**6 NEW PRODUCT
REVIEWS INSIDE!**



BRITISH RAILWAY MODELLING

BRM

JULY 2021

ENHANCE OLD ROLLING STOCK...



...our top tips revealed!

WEST MIDLANDS CORPORATE BLUE

**A POPULAR EXHIBITION LAYOUT THAT INSPIRES
MANY TO MOVE UP TO O GAUGE**

14 EXCLUSIVE IMAGES

3 EXTRA VIDEOS

6 BONUS ARTICLES

INCLUDES

BRM TV
BRITISH RAILWAY MODELLING

INCLUDES MAY



GREAT ADVICE

- How to build an old barn
- Recreating Seaton Station
- Industrial trackplan ideas
- Model a quayside location
- Adapting a Hattons Andrew Barclay





CELEBRATING A TRUE BRITISH INSPIRATION



**IN STOCK
BUY NOW**

Bachmann Europe are proud to announce our new and exclusive 'Pride of Britain' Train Pack which not only celebrates Captain Sir Tom Moore's fundraising achievement, but also honours the outstanding efforts of the NHS and all key workers during the Covid-19 pandemic.

Thank you



1:72 Scale Supermarine Spitfire MK356



1:72 Scale Hawker Hurricane LF363



OO or N Scale Class 66 'Capt. Tom Moore' Thank you NHS livery, a OO SOUND FITTED version is also available (see below for details)



These packs are available exclusively to members of the **Bachmann Collectors Club** and with a strictly limited number produced, sales of these packs will allow us to donate more than £60,000 to **NHS Charities Together!**

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32-980KSF - OO Scale 'Pride of Britain' Train Pack SOUND FITTED

32-980K - OO Scale 'Pride of Britain' Train Pack

371-396K - N Scale 'Pride of Britain' Train Pack

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R.T.R. in unpainted brass/factory painted

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GWR/BR Parcels Railcar No.34.....	£550.00
GWR 1361 Early black chassis.....	£525.00
GWR/BR 1361 Late black chassis.....	£525.00
LY/LMS/BR Pug black.....	£450.00
LNER/BR J39 0-6-0 black.....	£815.00
GWR/BR 8750 Pannier black chassis.....	£525.00

FULLY FINISHED R-T-R LOCOS

L&Y/LMS/BR Pug 0-4-0T.....	from £525.00
GWR/BR 1361 0-6-0ST.....	from £695.00
GWR/BR 8750 Pannier tank.....	from £695.00
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Over 100 R-T-R locos available off the shelf

GLADIATOR LOCO KITS

GL1 LNER/BR D10/11 4-4-0.....	£340.00
GL14 LNER / BR Q4 TINY 0-8-0.....	£350.00
GL16 LNER / BR Q1/1 0-8-0 TANK.....	£320.00
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GL21 LMS/BR ROYAL SCOT.....	£400.00
GL22 LMS/BR BRITISH LEGION.....	£400.00
GL24 LMS/BR ORIGINAL PATRIOT.....	£400.00
GL28 LMS/BR 2P 4-4-0.....	£320.00
GL36 LBS/CS/BR H2 ATLANTIC.....	£410.00
GL44 LNW/LMS/BR COAL TANK 0-6-2.....	£270.00
GL50 LNER/BR 2-8-2 GARRATT.....	£650.00
GL57 LNER / BR L1 2-6-4.....	£320.00
GL58 LNER / BR B1 4-6-0.....	£380.00
GL59 LNER / BR K1 2-6-0.....	£370.00
GLT62 SR/BR Urie King Arthur.....	£460.00
GL70 SR / BR SCHOOLS 4-4-0.....	£410.00
F79 NER/LNER/BR G6/BTP 0-4-4T.....	£240.00

MERCAN LOCO KITS

SG5 LNER/BR J94 Austerity 0-6-0ST.....	£180.00
GW2 GWR/BR 14xx Autotank.....	£175.00

TOWER COLLECTION (D.J.H) BEGINNERS KITS

TC1 Class 02 0-4-0 Diesel Shunter.....	£250.00
TC3 Andrew Barclay 0-4-0 Steam Shunter.....	£250.00

TOWER COLLECTION LOCO KITS

Require wheels, gears and motor

TC2 LMS streamlined Coronation.....	£595.00
TC4 LMS/BR non streamlined Duchess.....	£595.00
TC5 LMS/BR de-streamlined Duchess.....	£595.00
TC6 LMS/BR SR William Stainer.....	£595.00
TC7 LMS/BR Black Five 4-6-0.....	£595.00
TC14 LMS/BR Stainer 8F 2-8-0.....	£595.00

D.J.H LOCO KITS

K300 B.R. Standard 84xx 2-6-2T.....	£438.90
K301 B.R. Standard 2MT 2-6-0.....	£502.70
K302 LMS/BR Ivatt 2-6-2T.....	£438.90
K303 LMS/BR Fairburn 2-6-4 T.....	£466.50
K310A LNER/BR A3 with Corridor tender.....	£721.60
K317B BR Britannia with BR1/1A tender.....	£721.60
K320 LMS / BR 2P/2F/2MT 2-6-0.....	£502.70
K324B B.R. 9F 2-10-0 BR1B/BR1C.....	£721.60
K336 LNER/BR R Peppercorn A2.....	£721.60
K338 LNER/BR R G5 0-4-0T.....	£502.70
K340 B.R. Class 14 complete kit.....	£502.70
K344 NEW LNER/BR Hunt Class 4-4-0.....	£577.50
K345 NEW LNER/BR Thompson A2/1.....	£721.60
K346 NER / LNER D1 Class H1 4-4-4T.....	£495.00

PECO LINESIDE KITS

LK704 Wooden lineside hut kit.....	£21.15
LK705 Brick lineside hut.....	£21.15
LK709 Ground Level Signal Box.....	£30.45
LK710 Signal Box Interior Kit.....	£22.50
LK715 Brick Base Signal Box.....	£42.00
LK735 GWR Yard Crane.....	£22.80
LK741 GWR spear fencing.....	£11.65
LK742 GWR spear fencing ramps.....	£11.65
LK743 Field fencing and gates.....	£10.55
LK747 Telegraph Poles (6).....	£9.85
LK748 Ladders (4).....	£7.95
LK749 Loading Gauges (2).....	£13.20
LK750 Single track level crossing gates.....	£21.45
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LK759 Platform lamps (4).....	£9.25
LK760 Telephone boxes (2).....	£9.25
LK761 GWR Station seats (4).....	£8.80
LK762 MR/NER station seats (4).....	£8.80
LK763 SR/BR Station seats.....	£8.80
LK764 Bicycles (8).....	£8.80
LK765 Police Call Box.....	£10.55
LK790 GWR home or distant signal.....	£19.75

SLATERS BR WAGONS AND VANS KITS

7062 B.R. 12ton Vanwide.....	£38.00
7063 B.R. Standard Van.....	£38.00
7064 B.R. 12ton Standard/Flat Van.....	£38.00
7065 B.R. Meat Van.....	£38.00
7066 B.R. Insulated Van.....	£38.00
7067 B.R. 13 ton conflat 'A'.....	£34.00
7069 B.R. Lowfrt Wagon.....	£34.00
7070 B.R. 12 ton Palvan.....	£38.00
7071 B.R. 13 ton High Goods Wagon.....	£34.00
7033 LNER/BR 20T Brake Van.....	£49.00
7053 LNER/BR 20T Brake Van.....	£53.00
7020D SEC/RS/BR 4 wheel PLV/GUV.....	£79.00
70201P SR/BR Bogie Van.....	£126.00
70202 SR/BR 4 wheel BY.....	£80.00

PECO WAGON KITS

W601 GWR Toad brake can.....	£42.75
W602 GWR Permanent Way brake.....	£42.75
W603 GWR 6 wheel brake.....	£44.50
W604 GWR 4 plank open.....	£36.00
W605 GWR Steel Open.....	£36.00
W606 GWR 10 ton Van.....	£44.00
W607 BR 16 ton Mineral wagon.....	£44.50
W608 BR 27 ton Iron Ore wagon.....	£44.00
W609 BR 20 ton Pig Iron wagon.....	£44.00

PECO 'O' GAUGE TRACKWORK

SLE786BH Curved R/H Point.....	£58.00
SLE787BH Curved L/H Point.....	£58.00
SL700BH 12 yards flexitrack.....	£85.75
SLE791BH Right Hand Point.....	£46.25
SLE792BH Left Hand Point.....	£46.25
SLE797BH Y Point.....	£46.25
SLE790BH Double Slip.....	£97.50
SLE794BH Long Crossing.....	£52.50
SL10 24 metal railjoiners.....	£3.00
SL11 12 insulated railjoiners.....	£2.85
SL740BH Buffer stop.....	£3.00
TP1 Long Track pins (15mm).....	£3.25
ST700 Box (6) 393mm straight.....	£48.00
ST725 Half circle 1028mm radius curves.....	£51.25
STU750BH R/H Setrack Point.....	£44.25
STU751BH L/H Setrack Point.....	£44.25
PL33 Microswitch.....	£5.95
PL19 Microswitch Housing (2).....	£4.85
PL80 Power Feed.....	£7.50

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H1 L.M.S. gold loco and coach.....	£22.00
H2 L.M.S. yellow loco and coach.....	£22.00
H2A L.M.S. black style/Crews loco.....	£22.00
H3 L.M.S. loco lining.....	£22.00
H3A L.M.S. coach lining.....	£22.00
H4 L.N.E.R. green loco and coach.....	£22.00
H4A L.N.E.R. black loco and Gill Sands.....	£22.00
H5 L.N.E.R. loco lining.....	£22.00
H6 L.M.S. goods wagon lettering.....	£20.00
H7 G.W.R. loco and coach lettering.....	£22.00
H8 G.W.R. loco and coach lining.....	£22.00
H9 S.R. Maunsell loco and coach lettering.....	£22.00
H10 S.R. Bulleid loco and coach lettering.....	£22.00
H11 G.W.R. goods wagon lettering.....	£20.00
H12 L.N.E.R. goods wagon lettering.....	£20.00
H13 S.R. goods wagon lettering.....	£20.00
H14 BR steam loco and coach lettering.....	£22.00
H15 BR blue diesel and coach lettering.....	£20.00
H16 LNW/R/WCJS loco coach & wgn.....	£23.10
H17 UTSR/MR/SD/LY/MCR gds lettering.....	£22.00
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H20 CB/NB/GSWR/HVR/GNSR wgn lettering.....	£22.00
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H24 MR/SDJR/UTSR/MGN loco & coach.....	£23.10
H25 B.R. pre-TOPS wagon numbers etc.....	£20.00
H26 B.R. pre-TOPS wgn instructions etc.....	£20.00
H31 Pullman crests, names and numbers.....	£23.10
H32 Pullman lining.....	£20.00
H40 G.N.R. coach lettering.....	£23.10

PARKSIDE WAGON KITS

PS14 BR Grampus Ballast wagon.....	£34.50
PS15 BR 21 Ton Mineral wagon.....	£34.50
PS16 LNER Loco Coal wagon.....	£34.50
PS17 BR 12 ton Pipe wagon.....	£34.50
PS23 GWR/BR 13 ton open wagon.....	£34.50
PS24 GWR/BR 12 ton unfitted van.....	£34.50
PS25 BR 24.5 ton mineral wagon.....	£34.50
PS26 GWR/BR 12 ton fitted van.....	£34.50
PS27 GWR/BR 12 ton open with tarp bar.....	£34.50
PS28 GWR/BR 12 ton plywood van.....	£34.50
PS29 GWR/BR Fruit van.....	£34.50
PS30 BR 16 ton mineral wagon.....	£34.50
PS31 BR 16 ton slope sided mineral.....	£34.50
PS32 BR 16 ton mineral (ex SNCF).....	£34.50
PS33 BR 8 Plank wooden mineral.....	£34.50
PS42 LMS/BR 12 ton open wagon.....	£34.50
PS45 LNER/BR 12 ton goods van.....	£34.50
PS46 LNER/BR 12 ton fruit van.....	£34.50
PS49 GWR/BR Mica van.....	£34.50
PS100 SR/BR Banana van.....	£34.50
PS101 SR/BR Meat van.....	£34.50
PS104 BR 21 ton coal hopper.....	£34.50
PS106 SR/BR Cattle truck.....	£34.50
PS112 GWR/BR Gunpowder van.....	£34.50
PS114 LMS/BR Banana van.....	£34.50
PS115 LNER/BR Brake Van.....	£41.00

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47004 Diesel Refuelling Point.....	£39.95
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47009 Single Engine Shed.....	£60.00
47-541 Walls & Gates.....	£25.45
47-558 Corrugated Shed.....	£16.95
47-572 Midland Water Crane.....	£25.45
47-002 Washing Plant.....	£84.95
47-0054 Mess Room.....	£59.50

NEW DAPOL 14/48/58xx

0-4-2T G.W.R. or B.R.
Available in various G.W.R. & B.R. liveries,
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basic, DCC or DCC sound fitted.
BASIC RRP £225.00 OUR PRICE £191.25
Sound fitted RRP £400.00 OUR PRICE £345.00
LAST FEW

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Fully finished superb quality with interior details and lights.
2 car 'B' set G.W.R. or B.R. 6 types
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Sound fitted RRP £350.00 **OUR PRICE £297.50**
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8750 in GWR & BR Liveries
with riveted tank option
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B.R. Open Wagons (various)
RRP £46.35 OUR PRICE £39.50
B.R. VEA, VBA, MEAT, INSULATED AND STANDARD VANS (12 TYPES)
RRP £49.95 OUR PRICE £42.50

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3 grey liveries available
RRP £79.95 OUR PRICE £67.95
CUSTOM WEATHERED £92.25

DAPOL HEA & HAA COALWAGONS

4 Types of each
RRP £54.95 OUR PRICE £46.95
BOTH EXPECTED LATE 2021

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EDITION DAPOL WAGON SETS
Set of 6 Esso or Shell BP Tankers
RRP £324.48 OUR PRICE £275.00
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Superb quality fully finished with decast body and excellent detail. Choice of six liveries, numbered and un-numbered.
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GWR & LMS Home 4 versions
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ADVANCE ORDERS WELCOME

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2 Car and 3 Car D.M.U.
Available in a range of liveries from Cats Whiskers to N.S.E
Available 2021
Reserve yours now

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VARIOUS LIVERIES
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AVAILABLE FIRST HALF 2022

NEW HELJAN CLASS 37/4

Eight liveries available
RRP £599.00 OUR PRICE £509.15
NOW AVAILABLE

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HJ6100 6110 Great Western
HJ6101 6106 G.W.R.
HJ6102 6114 B.R. unlined black
HJ6103 6111 B.R. unlined green
HJ6104 6132 B.R. lined green
HJ6120 un-numbered Great Western
HJ6121 un-numbered B.R. unlined black
HJ6122 un-numbered B.R. unlined green
HJ6123 un-numbered B.R. lined green
HJ6124 5184 Great Western
HJ6125 4144 B.R. unlined black
HJ6126 5158 B.R. lined green
RRP £699.00 OUR PRICE £594.15
NOW AVAILABLE
See our website for full details

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6 standard versions in G.W.R. and B.R.
all un-numbered and
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Original all green livery
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LAST FEW

NEW HELJAN CLASS 03

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Both numbered and un-numbered
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TOWER MODELS LIMITED EDITION ICI WAGONS

1950's:
Red Salt Van (9 types) £42.50 each
NOW AVAILABLE
1960's:
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5 plank Lime (5 types) £40.00
5 plank Alkalid (5 types) £40.00
NOW AVAILABLE
16 ton minerals
SODA ASH Livery (3 numbers) £41.50
NOW AVAILABLE

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RRP £58.59 OUR PRICE £49.80
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NEW HELJAN CLASS 33

Early and Late Versions
RRP £549.00 OUR PRICE £466.65
11 Liveries IN STOCK

NEW HELJAN CLASS 31

Limited Re-run 4 liveries remaining
RRP £549.00 OUR PRICE £466.65
LAST FEW

HELJAN CLASS 31/1 & 31/4

Various liveries
RRP £549.00 OUR PRICE £466.65
Available Soon

HELJAN CLASS 35 HYMEK

Limited Re-run Four liveries planned
RRP £495.00 OUR PRICE £420.75
NOW AVAILABLE

HELJAN CLASS 55

3 Liveries Available
RRP £599.00 OUR PRICE £509.15
NOW AVAILABLE

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2 Versions, 1960/70s & 1980/90s
Eleven liveries planned
RRP £699.00 OUR PRICE £594.15
AVAILABLE WINTER 2021

HELJAN CLASS 56

Total of 8 liveries
RRP £699.00 OUR PRICE £594.15
AVAILABLE WINTER 2021

HELJAN CLASS 40

CENTRE HEADCODE 5 liveries
RRP £549.00 OUR PRICE £466.65
NOW AVAILABLE

NEW HELJAN CLASS 17

BRM DIGITAL

BRM TV

BRITISH RAILWAY MODELLING

IN THIS EPISODE...

In this episode of BRM TV, we tour Rutland's Rocks by Rail heritage railway, Phil Parker guides us on lettering and renumbering your rolling stock, and Howard Smith shares the contents of his toolbox with recommendations.



**TELL US WHAT YOU
THINK OF THIS
MONTH'S DVD**

VISIT OUR FACEBOOK PAGE
AND GET INVOLVED IN
THE CONVERSATION.



WATCH THE VIDEO HERE
(You must have a wifi connection to stream video content)

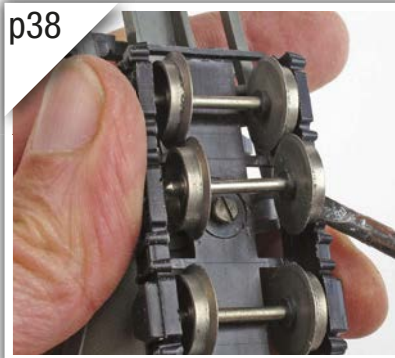


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PRACTICAL BRM

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PRODUCTS & FEATURES

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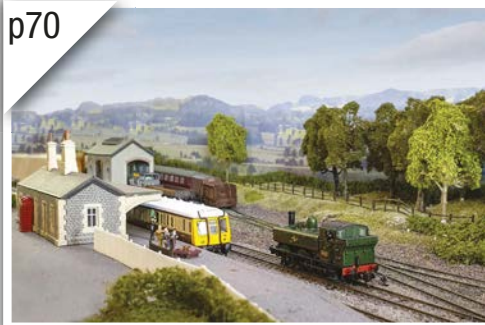
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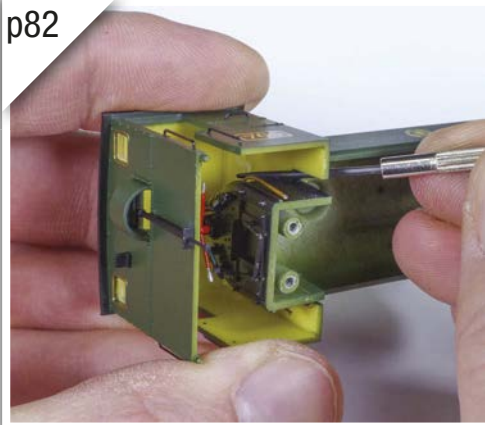
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Late last year and in search of inspiration, modellers on RMweb encouraged us to run another round of our popular challenge, which resulted in impressive models.

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BRITISH RAILWAY MODELLING

BRM

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Please note that the images of the Manor represent the latest engineering examples that have been received, as such they do not necessarily represent the final builds of the models, as refinements to the tooling and fit may yet take place and erroneous items may have been omitted.

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Welcome to July

At last! Summer is here and we have finally been able to get out and about again.

With Covid restrictions easing Andy is now able to start working through a year-long backlog of layout photoshoots. But, before that was possible he and Phil had a very enjoyable day at Rocks by Rail in Rutland looking at industrial locomotives. You'll see what we mean in this month's episode of BRM TV which is available to subscribers. Phil even had a ceremonial part to play in tightening the final golden bolt to rejoin the two halves of the line after lockdown work was completed ahead of the museum re-opening on the 4th of July. Rocks by Rail also features as an inspirational plan for a suitable layout for small industrial locomotives which have become trendy over the last few years.

It's a time to get out and support the beleaguered heritage railways around the country if you can. It's certainly been interesting to look at the way they have adapted to create safe environments whilst maintaining good value for families and

small groups. Emergency funding and grants have helped them through a difficult year but we can play our part too.

Significant model railway events are still largely on hold until early autumn at the earliest but next month we'll bring you pictures and interviews from a major exhibit which will be in Chester Cathedral from 17th July onwards. Pete Waterman OBE and his team have created a 70' long model of portions of the West Coast Main Line honouring a famous Cestrian contractor, Thomas Brassey and his work. The model features the line in modern electrified form and we'll follow the final stages of the layout as it goes down to the wire, literally. Save the dates!

Bringing scenes of mild peril to the magazine pages sees Howard and Phil playing Russian Roulette with getting paint and water to dry before the magazine's print deadline. There's nothing like a deadline to focus the mind, especially when the evidence of failure would be blank pages. You'll see whether they made it in time. There's a quayside

theme this month with Chris O'Donoghue's literary inspirations turning to the net lofts of Hastings, Michael Russell's torpedo boat and Phil's admiral's launch. You can see we've all been wanting to head for the coast! Conversely, Andy has been getting far too excited about Bill Connelly's Black Country scene of Blowers Green wagon repair yard with its fine display of filthy seventies diesels.

We have something exciting to announce too: the launch of our World of Railways Plus digital membership. WoR+ members benefit from the extensive back catalogues of BRM, Traction, Garden Rail, Narrow Gauge World and Engineering in Miniature, and every new issue each month, plus loads of additional online content like a Trackplan Archive, exclusive videos, member-only competitions, a free show ticket and RMweb Gold access. Go to www.world-of-railways.co.uk/membership to sign-up.

Enjoy the summer and enjoy this issue!

BRM Team

How to get your next issue of BRM

Although it's tricky to visit the shops at the moment and collect the latest issue, there are a number of ways you can get BRM delivered straight to your door or inbox!

- 1 Buy a single printed issue of the latest edition, delivered straight to your door at; www.world-of-railways.co.uk/Store/Latest-issue
- 2 Subscribe to the printed edition, again for postal delivery, where there are plenty of great offers at; www.world-of-railways.co.uk/Store/Subscriptions/
- 3 You can sign up to a digital subscription and download every issue from Pocketmags at; www.pocketmags.com/british-railway-modelling-magazine
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RED BRICK 00 PO261

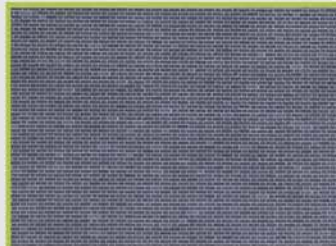
BUILDING MATERIALS



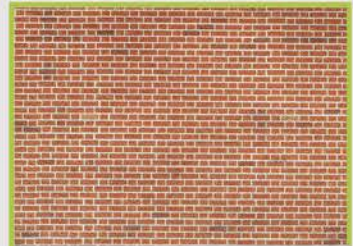
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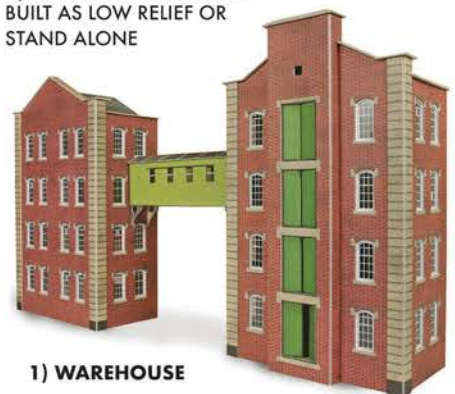
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2542 Heljan Class 25 - OO Gauge 25102 BR Two Tone Green Full Yellow Ends TMC Limited Edition. **NOW IN STOCK.**

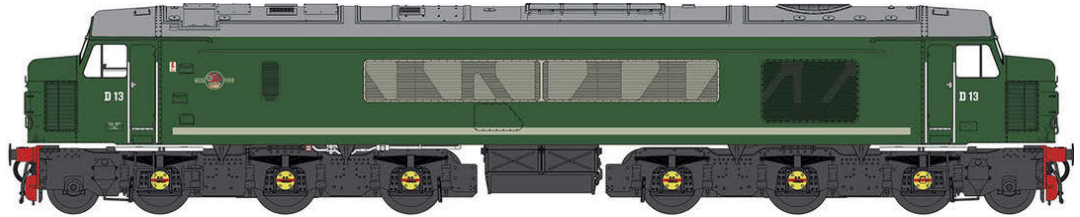
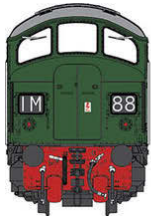


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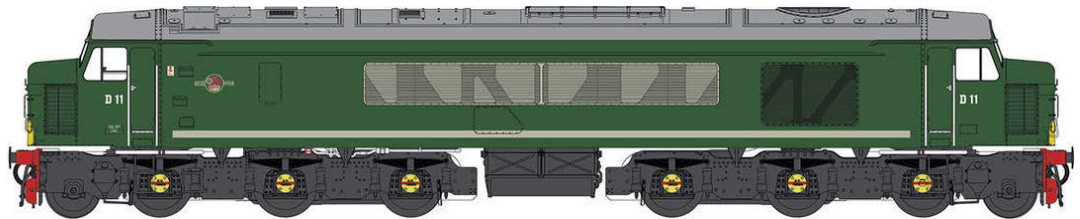
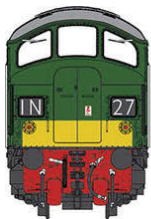
LIMITED EDITION CLASS 45 COMING SOON



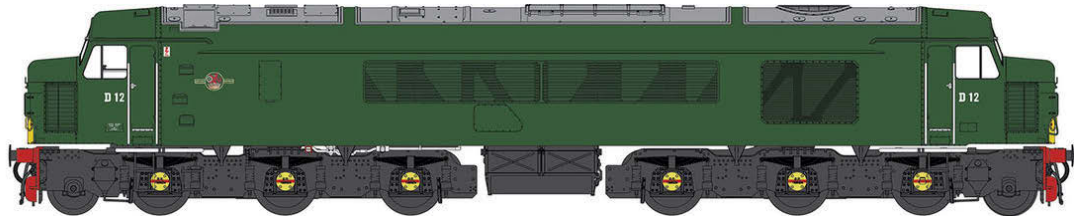
Heljan OO Gauge Class 45 - Order now at a special pre-order price, these prices will apply to all pre-orders and is only available up to and including the day they arrive here in Beckhole. **COMING SOON.**



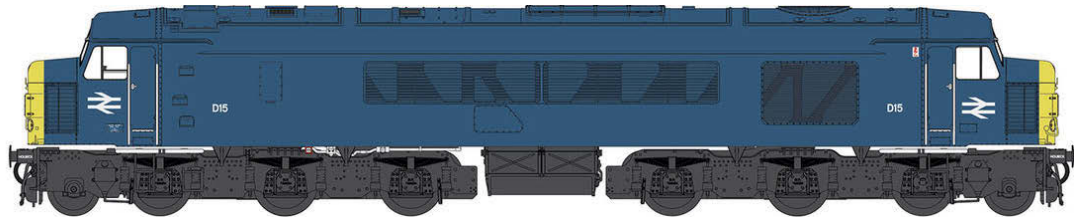
45090 Heljan Class 45 Peak no. D13 BR Green with side stripe Exclusive to TMC



45091 Heljan Class 45 Peak D11 BR Green side stripe small yellow panels Exclusive to TMC



45092 Heljan Class 45 Peak D12 in 'Economy Green' small yellow panels Exclusive to TMC



45093 Heljan Class 45 Peak no. D15 BR Blue with full yellow ends s Exclusive to TMC

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TMC EXCLUSIVE G5 LOCO BY BACHMANN

EXPECTED Q3 2022

We have received the EPI Samples for the G5 TMC Limited Edition Project

We have now received two Engineer Prototype samples of our long-awaited G5. As these are EPI samples they do not accurately represent a specific model being produced. However, we have put images of these models on our website as we thought people would like to see that real progress is being made.

The next step will be for an EP2 sample to be produced and then a livery sample of each model. The 8 models being produced are all different in detail so at the stage we get liveried samples we will not only put them on our website but post them on here with details of the differences on each model. We can't at this stage give you a date for that, but we will keep you updated when we find out.





TMC EXCLUSIVE 24.5T MINERAL WAGONS BY BACHMANN

NOW IN STOCK!

We have received confirmation that these wagons are now in production at the Bachmann factory and are likely to be with us in July or August.



Between December 1952 and September 1962 BR built 3,395 of these wagons at Ashford and Shildon to diagrams 1/115 and 1/118. Their primary use was for coal traffic to coal fired power stations and large industrial locations and often worked in block trains. Many were lettered for specific routes but in practice often strayed from these routes especially in later years, they lasted well into the TOPS era although photographic evidence suggests they were very slow to acquire TOPS codes! A small batch were produced with pressed side doors and there were differences in buffer types and axleboxes as well. They could be found just about anywhere in the country where coal was mined or where power stations operated from when the wagons were built in 1950's until their withdrawal in 1980's.

The models available showing a wide range of detailed differences are:-

- 38-925Z B280009/B280037 in BR grey livery with Spindle Buffers and Oil Axleboxes
- 38-926Z B282087N in BR grey livery with Yellow Triangle, Pressed Side Doors, Spindle Buffers and Oil Axleboxes
- 38-928Z B281982 in BR grey livery with Yellow Triangle, Pressed Side Doors, Spindle Buffers and Roller Bearings
- B281146 in BR grey livery with Yellow Triangle, Spindle Buffers and Roller Bearings
- 38-929Z B282891/B282904 in BR grey livery with Yellow Triangle, Oleo Buffers and Roller Bearings
- 38-930Z B282299 in BR grey livery with Yellow Triangle, Self-contained Buffers and roller Bearings
- 38-932Z B282217N BR grey with Yellow Triangle, Coded COAL24 ½, Self-contained Buffers and Roller Bearings
- 38-933Z B282827 in BR grey with Yellow Triangle, coded MEO, Oleo Buffers and Roller Bearings

In addition to the pristine versions shown above we will also be offering custom-deluxe weathered versions, and wagons with real coal loads and/or screw link couplings



Order now at a special pre-order price of £25.50 for a single pack pristine [£40.50 custom deluxe weathered] and £50.95 for a double pack pristine [£80.95 custom deluxe weathered]. These prices will apply to all pre-orders and is only available up to and including the day they arrive here in Beckhole.

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OO Gauge Steam Locomotives



Lynton & Barnstaple 2-4-2T
Stage: In Production Due: Q2 2021
Price: £203.96 Digital: 6-pin
hattons.co.uk/landb242t

OO Gauge Steam Locomotives



Class 5101 'Large Prairie' 2-6-2T
Stage: Painted Samples Due: TBC
Price: from £115.56 Digital: NEXT-18
hattons.co.uk/dapollargeprairie



Class 78xx 'Manor' 4-6-0
Stage: Engineering Sample Due: Q3 2021
Price: from £135.96 Digital: NEXT-18
hattons.co.uk/dapolmanor



Class J26 0-6-0
Stage: Early Development Due: Q4 2021
Price: from £93.50 Digital: 8-pin
hattons.co.uk/oxfordj26



Class J27 0-6-0
Stage: Painted Samples Due: Q2 2021
Price: from £94 Digital: 8-pin
hattons.co.uk/oxfordj27

OO Diesels & Electrics



Class 59
Stage: Painted Samples Due: Mid-2021
Price: from £131.71 Digital: 21-pin
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Class 45
Stage: Early Sample Due: Q3 2021
Price: from £143.65 Digital: 21-pin
hattons.co.uk/heljan45



Class 47
Stage: Prototype Due: Q4 21 - Q1 22
Price: from £131.71 Digital: 21-pin
hattons.co.uk/heljanoo47



Class 86/4 & 86/6
Stage: Early Development Due: Q3 2021
Price: from £161.46 Digital: 21-pin
hattons.co.uk/heljan864



Class 37/0, 37/4 & 37/6
Stage: Prototype Due: Q2 2021
Price: from £169.99 Digital: 21-pin
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OO Diesel Multiple Units



Class 104
Stage: Early Development Due: TBC
Price: from £180 Digital: 21-pin
hattons.co.uk/heljan104



GWR AEC Railcar
Stage: Painted Samples Due: Q2 2021
Price: £160.65 Digital: 21-pin
hattons.co.uk/gwraec

OO Coaches & Wagons



Genesis 4 & 6 Wheel Coaches
Stage: Painted Samples Due: Q3 2021
Price: from £30 Digital: 18-pin
hattons.co.uk/genesis



JHA Hopper Wagons
Stage: Painted Samples Due: Mid-2021
Price: from £38.25 Digital: 6-pin
hattons.co.uk/dapoljha



BR Pilchard Wagons
Stage: Prototype Due: Q4 2021
Price: £13 Digital: N/A
hattons.co.uk/oxfordpilchard



GER 10t Covered Van
Stage: Prototype Due: Jun/Jul 21
Price: £13 Digital: N/A
hattons.co.uk/oxfordgervan



LNER 10t Banana Van
Stage: Prototype Due: Jun/Jul 21
Price: £12.50 Digital: N/A
hattons.co.uk/oxford10tbanana

N Gauge Steam Locomotives



LSWR Class M7 0-4-4T
Stage: Prototype Due: Q4 2021
Price: £83.26 Digital: N/A
hattons.co.uk/dapolm7



Bulleid Light Pacific 4-6-2
Stage: Early Development Due: Q4 2021
Price: from £169.96 Digital: NEXT-18
hattons.co.uk/dapollightpacific

N Gauge Diesel Locomotives



Class 59
Stage: Early Development Due: TBC
Price: from £118.37 Digital: TBC
hattons.co.uk/dapoln59

N Bi-Mode Multiple Units



LNER Class 800 5-car BiMU
Stage: In Production Due: June 2021
Price: from £178 Digital: Proprietary
hattons.co.uk/kato800

O Gauge Diesels/ Electrics



Class 26
Stage: Prototype Due: 2022
Price: £509.15 Digital: ESU XL
hattons.co.uk/heljano26



Class 47
Stage: Early Sample Due: Q4 2021
Price: £594.15 Digital: ESU XL
hattons.co.uk/heljano47



Class 56
Stage: Early Sample Due: Q4 2021
Price: £594.15 Digital: ESU XL
hattons.co.uk/heljan56



Class 73
Stage: CADs Due: Mid-2022
Price: £531.25 Digital: ESU XL
hattons.co.uk/heljan73

O Diesel Multiple Units



GWR Streamlined Railcar
Stage: Painted Samples Due: Q2 2021
Price: from £297.50 Digital: 21-pin
hattons.co.uk/dapolorailcar



Class 121 'Bubble Car'
Stage: Painted Samples Due: Q2 2021
Price: from £254.15 Digital: 21-pin
hattons.co.uk/dapolo121

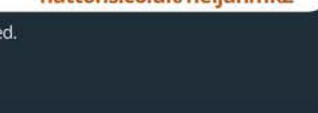
O Coaches & Wagons



Stroudley 4 Wheel Coaches
Stage: Prototypes Due: Q4 2021
Price: from £93.50 Digital: Yes TBC
hattons.co.uk/dapolstroudley



Conflat A Wagons
Stage: Painted Samples Due: Q2 2021
Price: from £38.21 Digital: N/A
hattons.co.uk/dapolconflat



Mk2 & Mk2A Coaches
Stage: Prototypes Due: Q1 2022
Price: from £237.15 Digital: N/A
hattons.co.uk/heljanmk2

OO Gauge (1:76 Scale)

Steam locos



R3865 Class 7MT Britannia 4-6-2 70013 'Oliver Cromwell' in BR green early emblem (HOR) £180



R3863 Class T9 4-4-0 120 in LSWR green (HOR) £153



48-018-009 LSWR Class B4 0-4-0T 87 in SR wartime black (DAP) (RRP £110) BARGAIN £79



H4-P-016 SECR P Class 0-6-0T 31556 in BR black early emblem (HAT) (RRP £99) BARGAIN £84

Diesel locos



MM0126 Class 121 126 in CIE 'Supertrain' (MUR) £149.50



2540 Class 25/3 ETHEL train heating unit ADB97250 in BR Blue and Grey - unmotorised (HEL) £152.96



H4-66-037 Class 66 66587 in Freightliner/ONE pink 'AS ONE, WE CAN' (HAT) (RRP £150) BARGAIN £119



H4-66-036 Class 66 66623 in Freightliner/G&W orange (HAT) (RRP £150) BARGAIN £119



H4-66-033 Class 66 66743 in GBRI/Royal Scotsman (HAT) (RRP £150) BARGAIN £119



H4-66-035 Class 66 66780 in GBRI/Cemex 'The Cemex Express' (HAT) (RRP £150) BARGAIN £119

Electric locos



8656 Class 86/0 86034 in BR blue - weathered (HEL) £169.96



8655 Class 86/0 86036 in BR blue (HEL) £161.46



8650 Class 86/0 E3104 in BR blue lion on wheel emblem 'as built' (HEL) £161.46



8651 Class 86/0 E3114 in BR blue small yellow panels, blue bufferbeams and lion on wheel emblem (HEL) £161.46

Track Maintenance vehicles



B800 Non-motorised OO Track Cleaner motorised cleaning heads & vacuum in blue (DAP) £70.50

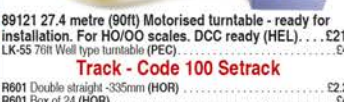
Wagons



4F-027-020 ICA 'Silver Bullet' bogie tank wagon in Ermewa - 33 87 7898 010-6 (DAP) £30.56



89121 27.4 metre (90ft) Motorised turntable - ready for installation. For HO/OO scales. DCC ready (HEL) £210



Track - Code 100 Setrack £2.29



Track - Code 100 Streamline £48



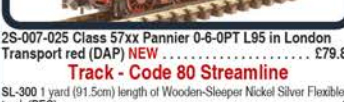
SL-100 Pack of 25 1 yard (91.5cm) length of Code 100 Wooden-sleeper nickel silver flexible track (PEC) £76



SL-102F 1 yard (91.5cm) length of finescale Nickel Silver concrete-sleeper flexible track (PEC) £3.30



SL-102F Pack of 25 (PEC) £79



SL-100F 1 yard (91.5cm) length of Nickel Silver Finescale flexible track (PEC) £3.20



SL-300 1 yard (91.5cm) length of Wooden-Sleeper Nickel Silver Flexible track (PEC) £3

Track - Code 80 Streamline

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) £93

O Gauge (1:43 Scale)

Steam locos



H7-A3-002 Class A3 4-6-2 4472 'Flying Scotsman' in LNER Grass green unstreamlined corridor tender - 'Record Breaker' (HEL) (RRP £750) BARGAIN £579



H7-A3-004 Class A3 4-6-2 60072 'Sunstar' in BR Express blue unstreamlined non-corridor tender (HEL) (RRP £750) BARGAIN £579



H7-A3-007 Class A3 4-6-2 60103 'Flying Scotsman' in BR green late crest and unstreamlined corridor tender (HEL) (RRP £750) BARGAIN £579



H7-A4-001 Class A4 4-6-2 2509 'Silver Link' in LNER silver streamlined corridor tender (HEL) (RRP £750) BARGAIN £579



H7-A4-009 Class A4 4-6-2 60008 'Dwight D Eisenhower' in BR green late crest and streamlined non-corridor tender (HEL) (RRP £750) BARGAIN £579

DMUs



1902 GWR AEC diesel railcar W20W in BR crimson and cream dark grey roof (HEL) £466.65

Coaches



4992 Mk1 57' GUV general utility van in BR blue - unnumbered (HEL) £169.15



4992A Mk1 57' GUV general utility van in BR blue - weathered (HEL) £182.75



4958 Mk1 BG full brake in BR blue and grey (HEL) £186.15



7P-001-007 Mk1 BSK brake second corridor M34001 BR maroon (DAP) £169.15



4936 Mk1 FK first corridor in BR blue and grey (HEL) £186.15



4904 Mk1 SK second corridor in BR blue and grey (HEL) £186.15



7P-001-204 Mk1 SK second corridor M24092 in BR maroon (DAP) £169.15



4918 Mk1 TSO second open in BR blue and grey (HEL) £186.15

Wagons



7F-030-053 16 ton steel mineral wagon Dia. 1/109 B102351 in BR light grey (DAP) £41.31



7F-030-054 16 ton steel mineral wagon Dia. 1/109 B153458 in BR grey (DAP) £41.31

Track - Code 124 Bullhead Streamline



SL-700BH Box of 12 1 Yard O Gauge Flexible Nickel Silver Track (Bullhead Nickel Silver Rail) (PEC) £79



SL-700BH Single (PEC) £7

Any or Multiple Scales

Analogue controllers



COMBI Combi 12v 1Amp Single Track Controller Transformer (GAU) £38



D Double/Twin track power controller (GAU) £104



P9100 UK wall plug and Transformer for HM6000 controller (HOR) £18

Digital decoders



R8249 8-pin 4-function 2-sided 0.5A (1A peak) decoder (HOR) £16



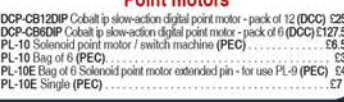
R8249 Box of 6 (HOR) £92



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

Digital controllers



524-042 NCE Power Cab 2 Amp Digital DCC controller (NCE) £159.50

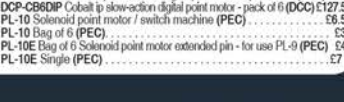


DCC02 Prodigy 'Advance 2' starter DCC controller package (GAU) £310



DCC01 Prodigy Express 1.6 Amp DCC controller - complete starter pack (GAU) £182.50

Point motors



DCP-CB12DP Cobalt tip slow-action digital point motor - pack of 12 (DCC) £255



DCP-CB60DP Cobalt tip slow-action digital point motor - pack of 6 (DCC) £127.50



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BACHMANN OO



31-785 GWR Modified Hall Steam Loco No. 6990 "Witherslack Hall" BR Lined Green.....£157.95



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35-126ASF Class 20/3 Diesel Loco No. 20 314 Harry Needle Railroad Company. DCC Sound.....£259.95
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37-227B BR 16 Ton Steel Mineral Wagon BR Grey (Late), weathered.....£22.95



37-239 Triple Pack 16 Ton Steel Mineral Wagon BR Grey with loads, weathered.....£63.95
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37-275G BR 27 Ton Steel Tippler BR Grey (Early) 'Iron Ore', weathered.....£22.95
37-353B 13 Ton Steel Sand Tippler Wagon BR Grey, weathered.....£22.95
37-357 BR 13 Ton Steel Sand Tippler Wagon BR Bauxite (Departmental), weathered.....£22.95

HORNBY OO

R1271M iTraveller 6000 Train Set.....£116.99



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R3716 Merchant Navy Class 4-6-2 Steam Loco No. 35022 "Holland America Line" BR Green.....£161.99



R3717 Merchant Navy Class 4-6-2 Steam Loco No. 21C7 "Aberdeen Commonwealth" Southern Black.....£161.99

R3852 DVLJR Ruston & Hornsby 48DS 0-4-0 Diesel Locomotive No. 417892 "Jim".....£80.99



R3853 DVLJR Ruston & Hornsby 48DS 0-4-0 Diesel Locomotive No. GF5090 Grant Hall Ltd.....£80.99
R3861 Merchant Navy 4-6-2 Steam Locomotive 35017 "Belgian Marine" BR Green E/E.....£170.99
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R3917 Class 31 A1A-A1A Diesel Locomotive No. D5627 BR Green.....£161.99
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OO GAUGE

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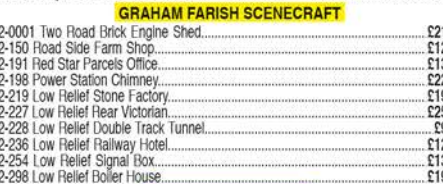
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Hornby Pride Models



00 GAUGE MODEL RAILWAYS



Five additional coaches in Avanti Pride livery are available allowing this set to be expanded up to a 9-car set. The coaches required to do this are R40196 – R40200.



R30081

Avanti West Coast, Class 390 Pendolino, 390119 'Progress' Train Pack - Era II

DCC READY 8 PIN CONNECTION

On the 25th of August 2020 Avanti West Coast unveiled a new livery for one of its trainsets. Billed as the biggest Pride flag the UK has seen on the side of a train, the new livery wraps the full length of the 11 carriages in the Progressive Pride flag colours.

The first service of this newly liveried train was staffed by a LGBTQ+ crew with the train filled with literature, stories and colourful posters featuring Pride related information as well as fun facts during the onboard announcements. It was announced in mid-October, after asking the public to submit suggestions, that the train would be named 'Progress'.



R3872

GWR, Class 800, Trainbow Train Pack - Era II

DCC READY 8 PIN CONNECTION

Class 800/0 No. 800008 was delivered to Great Western Railway (GWR) on the 7th of June 2018. The train featured a specially designed livery featuring the Pride flag on both driving cars.

The livery was introduced in-order to mark the summer of Pride events taking place across the UK and to celebrate the diverse communities across the GWR network.

For more information please visit your local Hornby stockist or go to: www.hornby.com

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WORLD OF RAILWAYS

KMRC COMMISSIONS FIRST LOCOMOTIVE IN 'O'

Kernow Model Rail Centre (KMRC) is to produce retail exclusive models of Brush Type 4 (later Class 47) D1670 *Mammoth* in two-tone green livery with small yellow warning panels, manufactured by Heljan.

Locomotive D1670 was originally introduced on March 20, 1965, and allocated to Cardiff Canton. It would gain its name after being allocated to Landore (Swansea) in August 1965, and was later allocated to Bristol Bath Road and Old Oak Common.

Produced exclusively for the retailer, the Heljan model correctly represents D1670 as introduced, being an early boiler-fitted locomotive with full underframe tanks, glazed headcode panels and Serck radiator shutters. Also supplied with the model are a set of etched *Mammoth* nameplates.

Chris Trerise, Managing Director of KMRC, said, "Having produced *Mammoth* as a OO gauge exclusive model in the past, it was an obvious candidate for our first venture in O gauge, especially as D1670 worked the inaugural Clayfreighter from Burngullow in Cornwall to Sittingbourne conveying clay slurry to Bowaters for paper production."



NEW TUA CAUSTIC SODA TANK WAGON ANNOUNCED

Revolution Trains is teaming up with Scottish model railway retailer, Rainbow Railways, to offer the TU013A TUA caustic soda tank wagon in OO gauge.

The new models will feature NEM couplers, RP25 wheelsets with 26mm axles (for EM/P4 conversion) and high levels of detailing with numerous separately-fitted plastic and photo-etched parts.

In the first run, Revolution will be offering 11 different numbers in the original ICI livery, four in the original livery but branded ATO, four in ECC ECC blue livery, and two in unbranded china clay use.

CAD work is now complete and tooling is set to begin in June. All versions will be available exclusively from Rainbow Railways at a reduced 'Early Bird' price from its website or Linlithgow store.

DAPOL RECEIVES VANWIDE AND VEA DECORATED SAMPLES



The Chirk-based manufacturer has taken delivery of decorated samples for its new Vanwide and VEA models in O gauge.

Expected to arrive in model shops before the end of the year, samples are currently undergoing evaluation by the design team.

The new models will feature sprung metal buffers, a metal sprung coupling hook, working instantaner couplings, profiled wheels and axles with brass bearing pockets, a compensated chassis for smooth running, plus several separately-added fine detail parts to accentuate underframe detail.

The proposed liveries are as follows:

- (7F-049-001) VEA 12 Ton Goods Van (Vanwide) Freight Brown #230026
- (7F-049-002) VEA 12 Ton Goods Van (Vanwide) Freight Brown #230034
- (7F-049-003) VEA 12 Ton Goods Van (Vanwide) Red/Grey #230117
- (7F-049-004) VEA 12 Ton Goods Van (Vanwide) Grey (Yellow Ends) #230142
- (7F-049-005) VEA 12 Ton Goods Van (Vanwide) Red/Grey #230078
- (7F-049-201) Vanwide 12 Ton Goods Van Freight Brown #B 783773
- (7F-049-202) Vanwide 12 Ton Goods Van Freight Brown #B 784641 VMV
- (7F-049-203) Vanwide 12 Ton Goods Van Freight Brown #B 784479
- (7F-049-204) Vanwide 12 Ton Goods Van Freight Brown #B 783994 VVW

NATIONAL RAILWAY MUSEUM AND LOCOMOTION WELCOME FIRST VISITORS OF 2021



Locomotion in Shildon and The National Railway Museum in York opened on May 19 for the first time this year as Covid restrictions eased across the country.

Both museums are part of the Science Museum Group, which temporarily closed its five sites across the UK at the end of 2020, as a result of the pandemic.

Since the release of tickets, 10,219 people booked to visit the National Railway Museum, with another 5,441 booking to visit Locomotion in Shildon.

As well as seeing the museums' famous locomotives and carriages, visitors at Locomotion and the National Railway Museum can see a new

photographic exhibition called 'Railway Heroes', which celebrates the work of railway workers during the pandemic.

At York, people are able to take part in a new audio trail, which reveals details of York's railway heritage. Meanwhile, those visiting Locomotion can see the original Locomotion No.1, which goes on display in the museum for the first time, plus see the museum's newly-restored historic buildings.

Judith McNicol, Director of the National Railway Museum, said: "I would like to extend a warm welcome to everyone who has booked a ticket, whether they are regular visitors, or those travelling to see us for the first time. The response so far has been really encouraging with more than 15,000 people registering to visit."

The National Railway Museum will be open 10.00am–5.00pm, Wednesday to Sunday. Locomotion will open 10.30am–4.00pm, Wednesday to Sunday. During school holidays, both museums will open seven days a week. Ticket numbers will be limited to timed slots by booking online in advance and entry will remain free of charge.

ACCURASCALE TO PRODUCE FURTHER PCA WAGONS FOR 'OO'



Accurascale is to produce more batches of its Castle Cement PCA wagons. Citing 'high demand' as the driving force behind the decision, the first run of these wagons sold out quickly and was the third model release from the manufacturer when the company was still in its infancy. The first production run was in small numbers and Accurascale has said there has been demand for the wagons from modellers who missed out.

For the first time, Accurascale is also offering the wagons in its original Castle Cement livery for modellers of the mid-1990s to early-2000s. All wagons were re-liveried in Castle Cement livery in 1996 for use on workings to London – initially to Kings Cross freight depot, then to the freight facility at Saint Pancras from 2003. Since 2013, a number of the wagons have also been used on workings between Clitheroe and Avonmouth and are still in operation today.

Six differently-numbered packs of three wagons in modern Castle Cement livery and three packs in the original livery are offered in this run. Delivery is slated for Q4 2021. For more details including current pricing and availability, visit the Accurascale website or see your local stockist.

KINGSCALE INTRODUCES LIVE STEAM 3F 'JINTY' FOR 5IN GAUGE

Weighing 44kg and at 33in in length, the latest locomotive to join the manufacturer's offerings represents the ever-popular six-coupled tank locomotive of Fowler design.

Following requests from many of its customers, Kingscale, manufacturer of ready-to-run live steam locomotives has introduced a 5in gauge LMS 'Jinty' to its range of models.

The coal-fired model of 0-6-0 wheel arrangement is said to be "a powerful locomotive capable of pulling a number of adults". Its ability to negotiate tight curves makes it an ideal candidate for smaller garden railways, too. Delivered ready-to-run and painted in either LMS or BR liveries, each model is complete with a silver-soldered copper boiler, hydraulically tested to twice working pressure. Boilers are said to comply with the latest regulations, being appropriately marked and certificated.

Kingscale has highlighted the locomotive's compact size makes it ideal to display, transport and drive. It is offering a two-year warranty on models which feature stainless steel motion and an etched-brass body with rivet detail.



REVOLUTION TRAINS CANCELS APT-E PROJECT FOR 'N'

Revolution Trains has cancelled its plans to produce a model of the experimental APT-E in N gauge. The manufacturer was investigating the feasibility with the National Railway Museum of reducing in scale Rapido Train's OO gauge APT-E for N, with questions over whether a tilt mechanism was possible within the confines of the narrow bodysheils.

Revolution Train's Ben Ando said, "We had high hopes that we'd be able to offer an N gauge version of the wonderful APT-E but it's more than three years since we suggested the idea and expressions of interest have only reached 75% of our target. To give our supporters a sense of certainty and clarity, we feel it is only fair that we make a clear decision to step aside from this project, in the hope that another, a better-placed manufacturer can come forward."

The gas-turbine-powered APT-E operated in the early 1970s and was a vital test bed for a variety of technologies that are now commonplace, including high-speed wheel profiles and tilting mechanisms. In 1975 it set a UK rail speed record of 152.3 mph.

Mike Hale, of Revolution Trains, added, "We share the disappointment of those who'd pledged for an APT-E, however, we still believe the APT-E can be a viable model in N and are optimistic that it will be produced by an alternative manufacturer in the not too distant future."

While Revolution Trains had opened expressions of interest for the APT-E, no money was taken as pledges never reached the threshold for the project to be formally launched.

A new model announcement from the manufacturer is anticipated shortly. For further details on its current projects, visit its website.

BACHMANN REVEALS SUMMER 2021 ANNOUNCEMENTS



Bachmann Europe has provided an update on its Branchline, Bachmann Narrow Gauge and Scenecraft ranges – covering N, OO9 and OO scales, with new announcements for modellers.

Following its new Class 20/0, unveiled as part of its spring 2021 British Railway Announcements, it is to produce a second, first-generation diesel locomotive – the Class 24. New tooling has been developed to produce OO scale models of the Class 24/0 and Class 24/1 disc headcode locomotives as part of its Branchline range and four versions will be offered initially.

The range of Bachmann Branchline OO scale rolling stock is to see the addition of BR Mk. 2F coaches in the popular InterCity Swallow livery. The models are also available with lights – including interior, door interlock and tail lamp lights – all of which are controlled via the built-in DCC decoder.

The manufacturer has promised new rolling stock options for OO9 scale too, with a steel-bodied bogie coach which appears in two attractive liveries – maroon & cream or lined green.

Further structures join the Scenecraft range with N scale offerings including the 1930s semi-detached houses plus a fire station and police station, both in low-relief. The semi-detached houses also appear in OO scale, in low-relief format, while a new railway stables set comprises three buildings inspired by those found at Bricklayers Arms station.

REVOLUTION TRAINS REVEALS SAMPLES OF INSPECTION SALOON

Revolution Trains has received first samples of its forthcoming OO gauge SR General Manager's Saloon 975025, known in recent years as *Caroline*. Two models have been received by the manufacturer, showing the vehicle in its original 1969 form immediately after conversion, with headcode box and SR jumper cables, and in its current form with modern light clusters, plated over headcode box and underfloor toilet retention tank.

The model features switchable end lighting – with headcode, headlight, tail light and search light options where appropriate, interior lighting and solebar footstep lighting with stay alive capacitor for flicker-free operation.

Revolution's attention to detail extends to the interior too, where different patterns of armchairs have been moulded based on its own research trip to Derby in 2019 and photographs supplied by former SR engineers who worked on the original conversion. Revolution is offering three versions of *Caroline*: As originally converted in BR Blue grey livery with yellow ends, in Network SouthEast livery as operated from 1991 to 1996, and in the present-day Network Rail Brunswick green livery.

The saloon was converted in 1969 from a former Hastings unit buffet car, and due to its ability to act as a Driving Trailer for a variety of existing locomotive types, it is an integral part of the Network Rail infrastructure inspection fleet. *Caroline* was recently fitted with a toilet retention tank to conform with the latest regulations, ensuring it can remain in service for many years to come.





DIGITAL EDITION EXCLUSIVE

First look: Livery samples of Hattons Originals' 'Genesis' coaches

Howard Smith provides an overview of livery samples from forthcoming pre-grouping coaches by Hattons Model Railways, deliveries of which are expected in the third quarter of 2021.

WATCH THE VIDEOS HERE

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PLAY

BLOWERS GREEN WAGON REPAIR YARD

Modelling a rare 1970s railway snapshot as BR green bowed to corporate blue was simplified for Bill Connelly, with an influx of ready-to-run diesels.

Words: Bill Connelly **Photography:** Paul James



Factfile

Layout name: Blowers Green
Scale/gauge: 7mm: 1ft / 1:43 scale / O
Size: 6.6m x 1.0m scenic section
Era/region: BR(M), 1970s
Location: Nr. Dudley, West Midlands
Layout type: End-to-end – Cassette system

0 gauge



Seen from New Road Bridge by the station, 25102 shunts its train in Blowers Green Yard.

I suppose I am representative of the majority of railway modellers in that I have lots of unfinished projects. My kit cupboard remains stubbornly full of unbuilt kits, I have several part-finished locomotive kits and neither of the two large layouts I have started has been finished. Although, I must say in my defence that 'Vauxhall Wharf', my home layout, is nearing completion.

It had been intended that 'Vauxhall Wharf' would be an exhibition layout and indeed it has been exhibited twice at local shows, but the sheer size of the layout, the weight of the baseboards and the size of the transport needed to move it made me realise that I was being too ambitious.

While completing the scenic work on two of the rear-most boards on 'Vauxhall Wharf',

a modelling friend suggested I use them as the basis for a smaller, more portable exhibition layout. 'Blowers Green Wagon Repair Yard' is the result and its creation has provided me with a great deal of pleasure, if for no other reason than I have designed, built and – that magic bit – got it 'exhibition ready' in the timeframe I set myself.

The layout started on the exhibition circuit as 'Rose Grove Wagon Repair Yard', named after my granddaughter, but so many people came up to me to say they expected it to be associated with the north western shed of the same name that I decided to rename it after the location upon which it is based.

Layout history

'Blowers Green Wagon Repair Yard' sits at the south end of Dudley Tunnel,

approximately on the site of the former Netherton Station. The station was renamed twice, becoming Dudley South Side and then Blowers Green. Blowers Green Station was closed in 1962 and almost all trace has disappeared. This rather conveniently gave me a location for the fictitious 'Blowers Green Wagon Repair Yard'.

My history goes like this: The old station remained derelict for a few years before it was realised that the location would make it a useful place for wagon repair. The platforms were removed, the New Road overbridge realigned and rebuilt to provide good access to a new road layout designed to serve a modern industrial estate. The north side of the cutting, a short distance from the tunnel mouth, was completely removed back to an old factory curtilage



With their contrasting liveries which makes the 1970s so interesting for modellers, 25102 and 25046 head a train of mineral empties, passing the yard on the way to Bescot Yard.

wall and, surprisingly for the time, bricks from demolished factory buildings at the site were re-used to build a substantial retaining wall to enclose the wagon repair yard at the tunnel end.

Structures on the site are a mix of flat roof designs typical of railway architecture of the time, plus a pent roof workshop constructed from re-used bricks, steel and corrugated iron and 'new fangled' portable offices known as 'Portakabins'. Also new at this time was the ubiquitous 'skip', which were used at Blowers Green right from the start.

Early construction

I decided to build the exhibition layout around two boards originally designed for my home layout. This offered certain challenges that are not experienced when

constructing a completely new design. For one thing, my new main line and repair yard were going to be at the same level as the existing boards, whereas the home layout sits several scale feet lower. There were also two sidings that exit one of the existing boards at an oblique angle, which tested my turnout building skills somewhat.

I had learnt from my previous efforts that baseboards have to be of a manageable size and so the new scenic boards were built so that three boards, 500mm wide, would match the 4m length of the two existing scenic boards. In order to separate the scenic boards from the fiddle yards, I decided to build dedicated boards to carry the road overbridge at one end and the environs of the tunnel at the other. I am particularly pleased with the outcome because both

structures have a considerable presence and lend much to the overall scene. The fiddle yard boards have been made long enough to cater for a three-car DMU, parcels traffic, short freight workings typical of the location and period represented, or trip workings to or from the repair yard.

Exterior grade (9mm) plywood and 20mm square softwood screwed and glued to make inverted trays is the time-honoured method I used to construct the baseboards. The exception being the fiddle yard boards, which have MDF tops to provide a slippery surface for cassettes or sector plate. I have used patternmaker's dowels on the scenic boards to ensure correct alignment, and coach bolts, with penny washers and wing nuts to secure all the boards together. The scenic boards are supported on trestles at



exhibitions while the fiddle yard boards are carried by bolt-on legs that have height adjusters fitted.

I drew the trackplan full size onto a length of lining paper, which I then pinned down onto the surface of the boards. This allowed me to check that turnout motors and signal operating mechanisms would not foul any bracing and that the one crossover that spanned a baseboard joint could be precisely positioned to best effect. Once satisfied that all would fit and having modified the scheme to ensure there were adequate clearances, I marked the baseboards through the lining paper.

1/8in thick floor tiles were stuck down to the baseboards using contact adhesive to form the track bed. I used two thicknesses for the main line so that I could create a good ballast shoulder but only one in the yard. I found it best to chamfer the edge of the cork to provide the correct ballast profile. Despite carefully marking the position of all turnouts and tie bars directly onto the baseboards, I still managed to obscure all but a few of my turnout location marks. However, all was not lost as I was able to roll out my full-size plan and re-mark everything onto the cork – something I could not have done if I had glued my lining paper plan to the baseboards at the outset.

Trackwork

I had decided in the planning stage that, for speed and reliability, I would use Peco turnouts in the yard wherever I could, although none of them remained as purchased, all being fitted with less obtrusive tie bars with the gap between switch rail and stock rail reduced to more prototypical proportions. One turnout in the yard had to be hand-built as did the trailing crossover on the main line. I used a mixture of components from C & L and Peco 'Individulay' along with C & L turnout plans A7 & B4 to construct these items. All the new tie bars were made from copper clad paxolin (copper on both sides) and were soldered in place using the excellent etched brackets from Ambis Engineering.

The main line was laid in concrete sleepers flat bottomed track, made up from Peco 'Individulay' components, whereas wooden sleepers bullhead flexitrack, again from Peco, was laid in the yard. I used contact adhesive to secure the turnouts and track rather than pins because I feel that pins can sometimes distort the track or introduce a twist in turnouts.

Why choose slow-action point motors?

Having used a combination of solenoid and Tortoise motors on my home layout, I had learnt that slow-action point motors have a number of benefits over their solenoid cousins. For one thing, operation of the switch blades is much smoother and the motor automatically stalls out at the end of travel keeping the switch blade against the stock rail. Secondly, the 'Tortoise' units I chose to use have two sets of switches, which have been used to energise the relays or directly change frog polarity. The switches can also be used for signalling or energising route LEDs on the control panels. We are often asked at exhibitions whether the layout is DC or DCC controlled. I like to think that such a question is generated because those viewing the layout are curious as to how we have achieved the flexibility of control. I cannot claim recognition for this, as I only followed the wiring diagrams produced by my friend and fellow operator, Paul James – he wielded the brain cells and I wielded the soldering iron.



A Class 33, still carrying its pre-TOPS number of 6518, heads an 'up' mixed freight past the wagon repair yard.



Still in green livery, with yellow warning panels looking a little faded, 25102 assembles its onward train in the yard.

Prior to gluing down the permanent way, I tested basic running, clearances and fouling points using a wagon and long bogie vehicle, making slight adjustments where necessary.

My home layout was wired using relays to provide protection against conflicting movements and set routes automatically. There were only a few section switches and isolating switches, while turnout operation was a mix of solenoid and point motors, which required different switching methods. All switches were taken by the shortest route to the edge of the baseboard, which meant much meandering back and forth when operating. This was OK for running sessions in the garden, but unsuited to exhibitions.

I wanted 'Blowers Green' to have route setting and protection against conflicting moves, but I also wanted to keep the wiring scheme as simple as possible. 'Blowers Green' is currently analogue and started out with two cabs, now there are four – one for each fiddle yard, one for the repair yard and one for a sector plate fiddle yard

serving the scenic area from the bridge end via the repair yard. It has just three relays to set the route on the main line crossover and run around reception roads in the yard and has one central control panel and two mimic panels, one at each end to switch points, switch sections between controllers, or isolate sections completely. The control panels can be plugged in at the front or rear of the layout as 'Blowers Green' is operated from the front at home and the rear at exhibitions. The final operating position is controlled from a fixed bank of switches on the sector plate fiddle yard.

3.5A 'Modular' hand-held feedback controllers provide control at each operator position. As a direct result of experience gained at our first exhibition, it was decided to add a fourth operating position – we now have an up main operator, down main operator, a dedicated yard operator and a sector plate fiddle yard operator.

When it came to the signalling, it was a joint cerebral and soldering effort between

me and Paul. The signals on the 'Old Worse and Worse' line are a mixture of GWR and Midland. There are pure GW, Midland upper-quadrant arms on Great Western posts and all-Midland signals on the layout. I am currently making a banner repeater that will indicate to the driver on the down, whether the board at the tunnel entrance, protecting the junction at the other end of the tunnel, is on or off.

All the signals on the layout are operational (or will be), the exception being the ground signals. The signals are actuated by servos, through two Peco 'Smart switches' via toggle switches on the appropriate control panel.

Scenic detail

The scenery and buildings are mostly scratch-built with the exception of Blowers Green Station Booking Hall, which is a cut-down version of Tyseley and is the product of the exquisite work of York Modelmaking. There are also two Portakabins, which were



A new scenic board addition sees a garage with car sales installed. It's a good opportunity to display a collection of period die-cast vehicles which define the era.

constructed from kits. Even the articulated lorry, while having a proprietary tractor unit, has a scale scratch-built trailer body on an extended proprietary chassis.

As I stated earlier, I decided at the outset to set the imposing structures I wanted for the scenic breaks on their own baseboards. The road overbridge is based on the one at Tyseley in Birmingham and has been constructed using components from the Skytrex range coupled with scratch-building techniques. I had already scratch-built a road overbridge for my 7mm 'Vauxhall Wharf' layout and remember how long it took to complete, so for 'Blowers Green' – and the sake of my sanity – I decided to mix cast proprietary items with scratch-building materials to speed up construction. Having added the station building to the bridge, I only had to add people, road signs, a telephone kiosk, advertising hoardings, bus stops and other street furniture to complete the scene.

The scenic break at the other end is as close an example of the south portal of Dudley Tunnel and its environs as I could make it. The two boards forming this feature hopefully pinpoint the location of the layout for all those who remember travelling the 'Old Worse & Worse' when the line was still open. What makes this feature unusual is the height difference between the rail level and the old gas works level on which is portrayed part of an industrial estate. When set up at exhibitions, the rear scenic board and its extension over part of the tunnel fiddle yard ensures the industrial scene dominates the tunnel portal and rails below.

The yard is illuminated by light masts modelled on those that were at the former wagon repair works at Duddeston, sadly now a memory. These magnificent lighting masts were built by Roger Murray and make imposing structures in their own right.

The chain link fencing at the rear of the yard and bordering the car sales/vehicle workshop was made up using materials obtained from Green Scene and Roger Murray – range now available from Peter Clarke Models. Etches from P H Design was used to form the security fencing around the small secure compounds in the repair yard and to enclose the Industrial Lubricants Distributor's premises.

The new industrial scenic board above the tunnel fiddle yard features two businesses. The most prominent is Station Garage, constructed from a Kingsway Models card kit and complemented by my representation

Work-stained 25275 heads a train of empty 21T mineral hoppers. This locomotive was weathered using inspiration from an image taken by Steve Jones at Ryecroft Junction in BRM's sister title, Traction Magazine.



0 gauge



Locomotives and stock



Locomotives are from a variety of sources and are made up of detailed and weathered ready-to-run (RTR) diesel locomotives – mainly from Heljan; steam and diesel locomotives made up from etched brass kits, and improved Bachman brass or previously-owned kit-built locomotives in need of some tender loving care. DMUs are from Easybuild kits or RTR units from Heljan or Dapol.

Most of the wagons and vans are kit-built from the likes of Slater's, Parkside Dundas, Peco, JLTRT, GJH or a number of other good kit manufacturers that have sadly ceased to trade. There are also a number of RTR vehicles from the likes of Bachman and Skytrex that have been improved, detailed, painted and weathered.

Locomotive-hauled passenger or parcels stock occasionally make an appearance and is RTR from Heljan or kit-built from Easybuild. Road vehicles are weathered die cast offerings from the likes of Cararama, Oxford and Vanguard or are built up from plastic or resin kits – mainly GJH.

One of the problems with trying to represent a particular time period is trying to ensure that buildings, infrastructure and road vehicles are appropriate for the period being portrayed. It has been almost impossible to achieve this, particularly with regard to heavy goods vehicles, which are many and varied in 4mm:1ft scale, but few in 7mm:1ft scale. Vanguard, Oxford, Cararama and one or two others have produced a wide range of cars and small commercial vehicles in 1:43 scale that cover the time period I model, but large commercial vehicles and buses to the correct scale still remain difficult to obtain. Perhaps the 3D printers out there could scale some of the more iconic PSVs and HGVs of the 1960s and '70s for O gauge and even larger.

47499 with a black headcode panel passes the yard with a short 'down' consist of 12T ventilated vans.





A pair of Class 20s with brake van in tow are held at the 'up' home signal as they reposition themselves.



With its coat of blue paint beginning to fade, 08111 propels its train 'wrong road' back towards the tunnel before entering the yard. Such moves create a brief change from operation on the main line.



2021 leads 20019 on a train of 'down' empties, destined for Bescot Yard. These HUOs are heavily-weathered Accurascale RTR hoppers and are the latest addition to the list of rolling stock.

of a new and second-hand car sales scene. At the rear sits Black Country Industrial Lubricants Ltd. The warehouse was scratch-built using embossed plastic card over a wood shell for strength. Knightwing supplied the injection-moulded parts to make the 370-plus 45-gallon drums and the few hundred wooden pallets that fill the yard around the warehouse. Other pallets and the storage racking just visible in the warehouse, were made from laser-cut card kits supplied by Scale Model Scenery.

The walls around the wagon repair yard were made from 9mm ply overlaid with Slater's Plastikard, which was then sprayed with a matt enamel to represent the brick colour I wanted. I then rubbed into the 'mortar joints' a lightweight filler that had been mixed with a bit of brown acrylic paint to simulate the pointing. Once all this had dried thoroughly I picked out individual or groups of bricks in a variety of colours before over spraying with thinned paint mixes to give the wall the degree of aging I was looking for. The perimeter wall at the back of the yard was weathered to represent a Victorian factory wall that had been reduced in height and recapped, whereas the walls of the flat roof buildings at the centre were only lightly weathered to represent the more uniform appearance of 1950s/'60s structures.

Layout operation

I had intended to operate two time periods at shows, from 1968 to 1980 and 1980 to 1995, however, our experience at the first few exhibitions led to the conclusion that it is better to stick to one time period. So, the 1970s corporate blue era it is. Mind you, at home, the air-braked stock gets an airing.

'Blowers Green Wagon Repair Yard' is made up of a reception loop, reception head shunt/locomotive stabling point, 'cripple' reception road, repaired wagons siding and two sidings where repairs are carried out. The yard sits behind the main line and is accessed directly on the down by setting back through a turnout at the tunnel mouth end. Up trains have to set back across a crossover at the bridge end of the layout onto the down until the locomotive is positioned so as to draw its train into the yard reception loop.

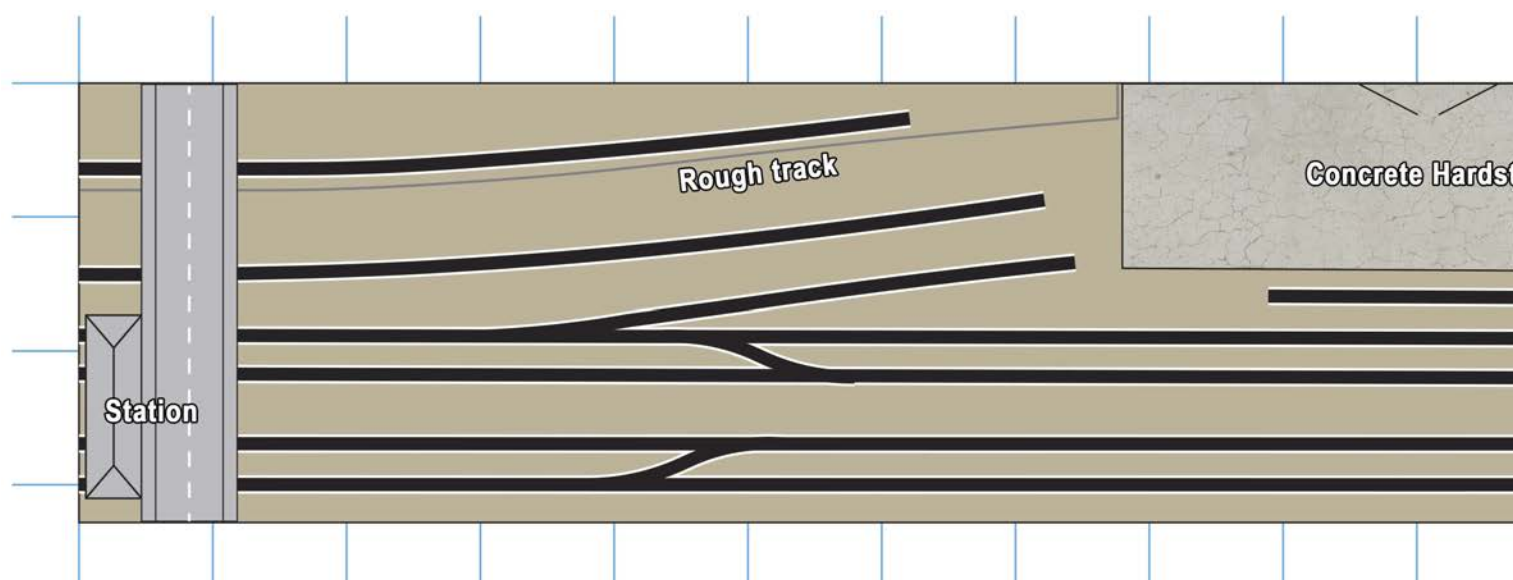
Trains with 'cripples' can arrive from either direction as either a short freight with one or two wagons in need of repair or a dedicated trip working from Bescot made up entirely of 'cripples'. There is a yard pilot,



A Class 128 parcels unit emerges from the southern portal of Dudley Tunnel. This 'driver's eye' view shows how difficult it is to see 'Blowers Green' down starter and is the reason we have decided to place a banner repeater to the left of the camera position.

Trackplan

BLOWERS GREEN WAGON REPAIR YARD



normally a Class 08, which generally shunts all stock within the yard. Occasionally, main line locomotives will shunt the yard as can be witnessed regularly on the 1ft to 1ft railway system of today.

Passenger workings are restricted to DMUs with the very rare appearance of a locomotive-hauled stand-in. Rarer still is the appearance of a heritage locomotive complete with its support BSK drifting through to a servicing depot before taking charge of an enthusiasts' special out of New Street or Snow Hill.

Freight workings are also restricted by virtue of the size of the fiddle yards, which sadly preclude anything approaching scale length. I have tried to compensate for this with variety. The repair yard takes a wide range of stock for straightforward replacements such as buffers, axleboxes, springs and wheel sets. Simple welding repairs are carried out and occasionally wooden-bodied vehicles receive new planks or plywood panels. Component and consumables deliveries are made by both rail and road transport.

On the main line you can see light engine movements, permanent-way trains, short freight workings, van traffic and parcels traffic. The short siding at the rearmost of the layout served from the bridge end can

hold anything from permanent-way vehicles to a preserved locomotive. It can even represent a preservation group's line upon which brake van rides may be observed. We try to keep something moving somewhere on the layout or at least have interesting locomotives or stock standing where they can be studied and hopefully enjoyed.

There is no back scene at exhibitions, the operators standing behind a scratch-built Victorian wall, which encloses the yard.

Future

This has been an enjoyable project, which is still a work in progress, needing much to be done before it can be considered truly 'finished'. Lots of small detail, cameos, weathering and fine scenic work need to be added, while at the same time, more stock has to be produced to fill gaps in the stock list. I am keen to develop an operationally reliable DC layout, which gives pleasure at exhibitions and continues to offer inspiration to those that aspire to move up to O gauge.

It took me a long time to work out what I liked best about modelling railways and I have made plenty of mistakes. It is those mistakes, as it always is, that makes you a better modeller. Don't be too ambitious, don't be too self critical. Enjoy what you do.

I was worried about using an airbrush, and weathering expensive locomotives but, with the encouragement of modelling friends, I now find this one of the most enjoyable aspects of the hobby.

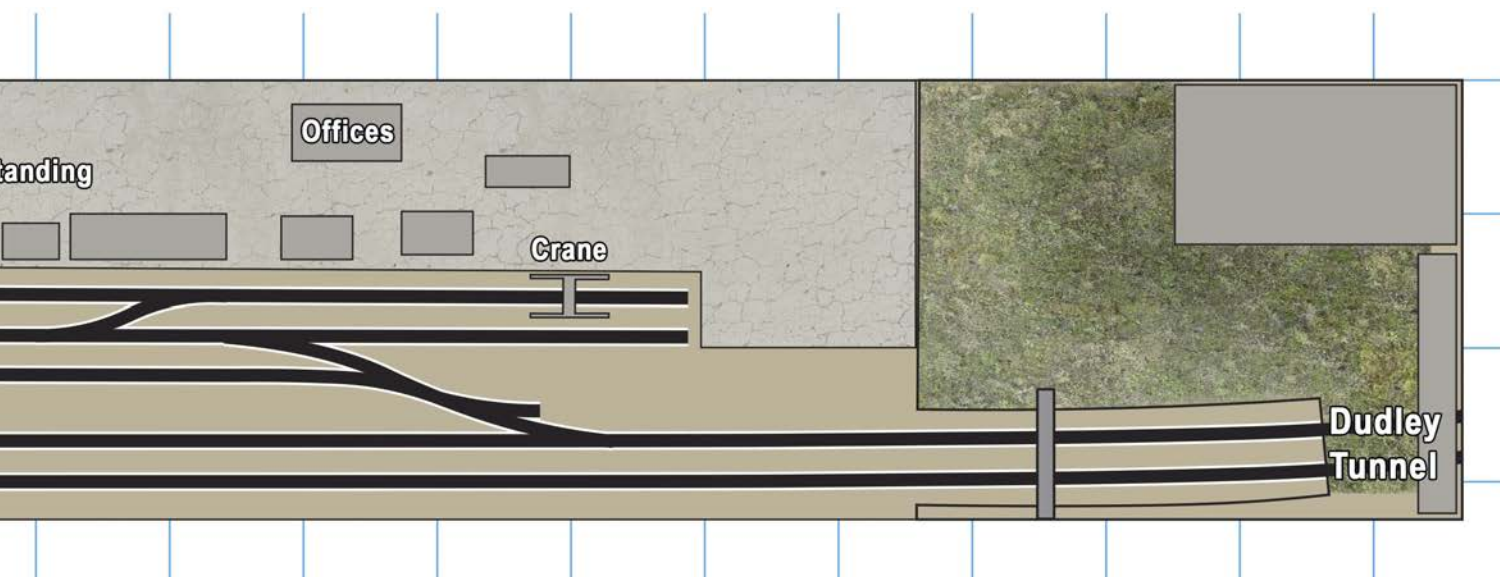
One of the great pleasures of this hobby of ours is that it never stands still. Developments in DCC, electronics, model production and scenic techniques march on apace. We are no longer constrained by a lack of quality models, components or materials and this is now amply demonstrated by the quality of layouts on the exhibition circuit and in the model magazines. O gauge modelling is no longer the domain of 'well off' older modellers thanks to the increasing number of competitively-priced RTR locomotives and rolling stock.

I don't subscribe to the view that gaming, computers and other electronic devices will lead to a decline in our hobby. It may have an impact for a while, just as Kindle did on book sales or streaming did for record sales, but book and record sales are on the up. The fleeting pleasure of a virtual reality digital life is increasingly being seen as hollow and lacking in tangible benefits. To hold something in the hands, or better still, make something with the hands, gives lasting pleasure and greater enjoyment.

Appreciation

Even though I claim this as my layout, I would be lying in the extreme if I claimed it entirely as my own work. I have had the benefit of an understanding and supportive wife – thanks Judith. My younger son, Andrew and his wife Laura have assisted in some of the fine scenic detailing. My elder son, Stephen and my daughter, Sarah have contributed their skills and given support when I needed it. My thanks must also go to my regular operators at exhibitions, their hard work and good company makes each exhibition a real pleasure.

I could not have successfully wired the layout without the wiring diagrams produced by my good friend Paul James; nor would my locomotive fleet look anything like so good without the advice or airbrush and weathering inspiration of my long-standing friend Greg Brookes. Both these men are excellent modellers and have more frequently than not been my modelling inspiration. Last, but not least, my thanks to Kier Hardy, another superb modeller, for his advice, inspiration and practical help in promoting 'Blowers Green'.





DIGITAL EDITION EXCLUSIVE

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HOW TO... ENHANCE AN OLDER RTR MODEL

Words & photography: Michael Russell

Proving that many a vintage model can yield a new lease of life, Michael Russell takes to this internal-user wagon of giant proportions, demonstrating useful visual upgrades.



There are a number of TV programmes that I enjoy where antiques and other old items are restored or refurbished to give them a new life. I'm very keen on this philosophy and since model railways have been around for many years, there are plenty of older models about. Some of these fill a niche where it can be difficult to justify the production of an item in quantity to modern standards.

One of these is the Lima torpedo wagon. There are plenty of these models still around and I managed to purchase a damaged example for only a few pounds without much effort.

The real-life vehicles tend to be large. They didn't, in general, run on the national network and could therefore be built to fit around the loading gauge of the complexes where they would spend their lives. The Lima model is a little small, even taking into consideration that it is to HO scale.

One way of giving it better proportions is to enlarge the body while at the same time reducing the number of wheels supporting it. However, be aware that you could have clearance issues if you make the body too large. My model has sustained quite serious damage during its lifetime and this is a good time to sort this out, too.

SHOPPING LIST

Lima (or Hornby) Torpedo Wagon

W: www.hornby.com

Poly Cement, acrylic black, white, blue, light rust, mid rust, dark rust

W: www.humbrol.com

Rocket Plastic Glue

W: www.deluxematerials.co.uk

Styrene sheet and 0.45mm brass wire

W: www.slatersplastikard.com

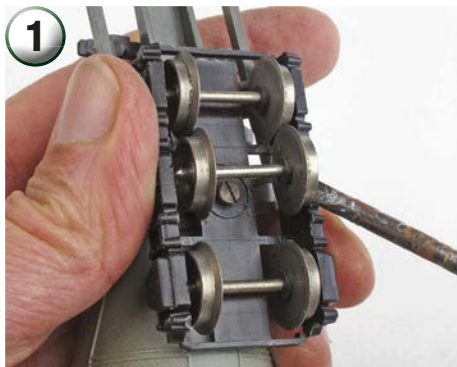
Accurascale (AC2016) Instantan couplings

W: www.accurascale.co.uk

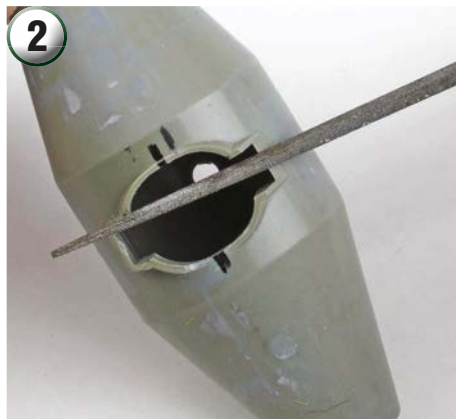
Milliput

W: www.expotools.com





Disassemble the model into its component parts, using a container for storage. It's all screwed together, which makes this an easy process. You will need to lever out the centre wheelset of the larger bogies to get at the pivot screws.



File, saw and snip off the detail from the main body of the wagon and pull away any parts stuck on. Use a file to mark the centre of the main body ready for cutting.



Use a razor saw and cutting block to saw the body in half using the centre marks as a guide. Take your time with this and don't force the tool. A good square cut will minimise rectification, so take your time.



Using the body halves as templates, draw around the ends onto 2mm thick styrene sheet and cut the pieces out ready to be used as spacers. Use knife cuts to remove the bulk of the material and file to get a rough profile.



Add one spacer at a time and stick them to the body ends and use a rough file to form the new pieces to the same profile. Add an equal number of spacers to each end piece.



Glue the two halves together. I used a total of six spacers to lengthen the body, but you could use more or employ a length of pipe. Use filler to hide any joints and to fill in blemishes.



Make wrappers from 0.020in styrene sheet using a former of the same approximate diameter. I found a rolling pin was about the right size. Hold in place with cardboard and rubber bands. Dip into boiling water for a minute.



Add the bands one at a time using a plastic glue with a slow grip. Rocket Plastic Glue is ideal for this and gives you time to make positioning adjustments. I added three layers.



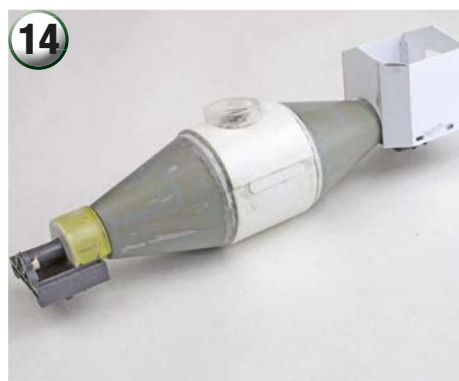
Use a file to shape the wrappers to the same profile as the ends. Add filler to further blend them. The last wrapper doesn't need to go around the full circumference, nor be profiled.



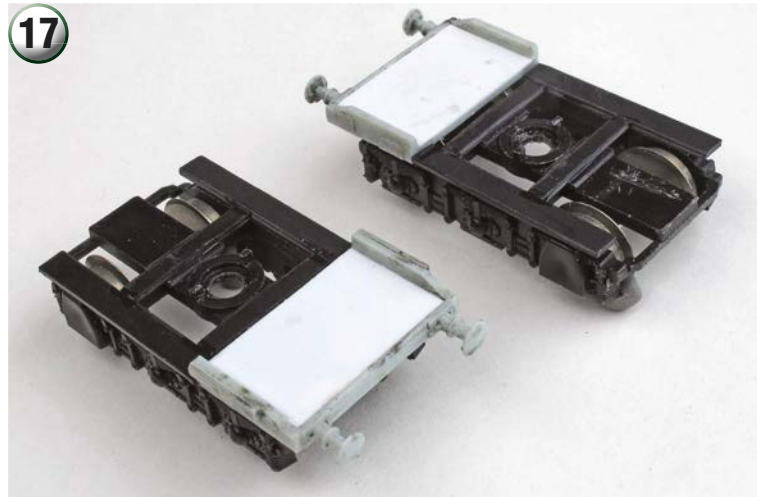
Drill a hole in the top of the main body using a small drill and enlarge it gradually using successively larger drills. The largest I had was 10mm. Drill side holes to ensure that the ends are not sealed boxes.



Being unable to acquire styrene tube of the correct diameter, I found a glitter tube ideal for making a surround for the new filler hole. Profile with a large round file and glue in place with Poly Cement.



Glue the end pieces to the bodies using the tabs for correct orientation. Don't reuse the original screws as these cause misalignment and poor running. Use cyanoacrylate, epoxy resin, or Milliput depending on the size of the gaps involved.

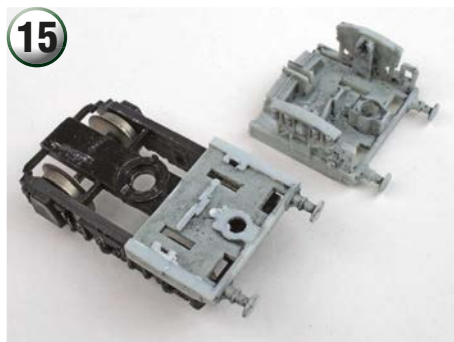


Use 1mm styrene sheet to add further detail to the bogies. Raise the level of the new detail using spacers. Check this doesn't foul the body end pieces for the full range of their circular motion.



Reuse the tube to make end covers for the bearings and hold in place with Milliput. Use 0.020in styrene sheet and employ hollow punches to make new end covers.

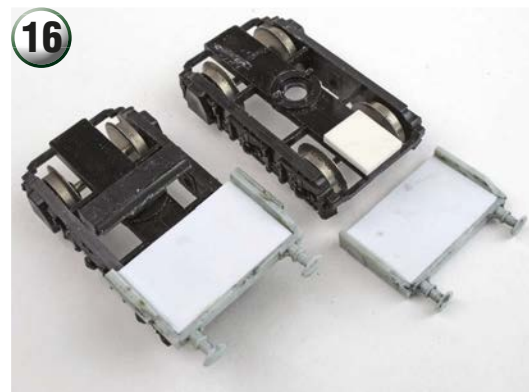
Updating the Bogies



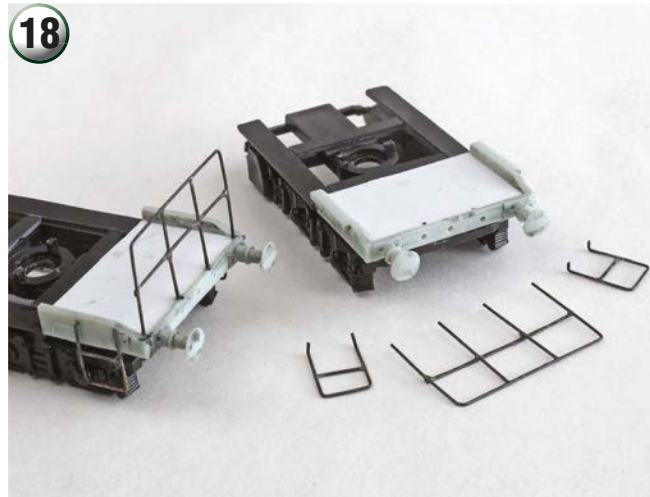
For end platforms, I used a razor saw to cut the suspension and other parts off the end of a Hornby PGA wagon left over from a previous project. You could make a buffer beam from scratch using plastic sheet.



Salvage the mounting points from the old master bogie frames and stick these under the end pieces. Add a floor to the end pieces at the same time, using styrene sheet.



Use cyanoacrylate to glue spacers to the end of the bogies to your desired buffer height. After filing the ends square, cut and glue a piece of styrene in place to give the platforms a flat surface.



Fold up handrails from 0.45mm brass rod and solder together. Use Blu-Tak or something similar to hold the pieces steady while you solder. Chemically blacken the handrails, drill holes and fix in place with cyanoacrylate.

Filling and sanding

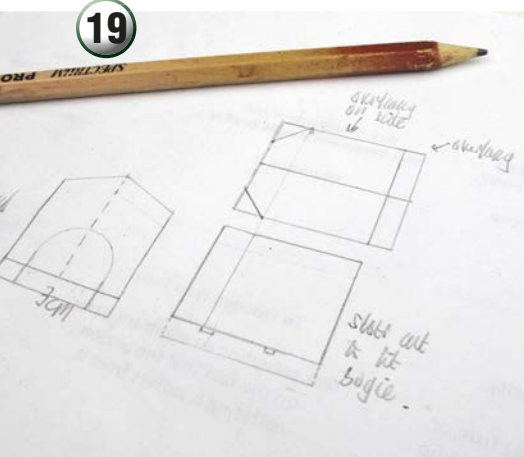
There is nothing that shouts out 'model' more than a seam line, as it is an obvious sign that the injection moulding process has been employed. Seam lines can take some effort to remove and the best results will be obtained when a full repaint follows. You can also get a hollow forming where two pieces of plastic are stuck together. This tends to be worse on older models, such as the one being worked on here.

The filling process consists of levelling holes and imperfections with filler. When dry, remove material proud of the surface with a rough file, a fine file and then sanding paper of varying coarseness. This is best done over several sessions while you wait for the filler to set. After each round, inspect the surface for imperfections. This involves the use of the eye, but also your sense of touch, which is good at feeling irregularities on a surface. Eventually, you will arrive at a surface that seems blemish-free.

It isn't absolutely necessary to use a primer when working with plastic, but it can be a great help for spotting small blemishes. The use of a filler tends to make the surface mottled, making it much harder to spot imperfections. A primer brings everything back to one colour, which makes it easier to see faults. At this stage, you will use very little filler and employ very gentle sanding. Feel free to add a second layer of undercoat to aid your quest for perfection. All this takes time and patience, but it is worth the effort, even on a model such as this where a showroom finish isn't required.

Building an end shelter

19



When making an item from scratch, it is a good idea to draw a plan. I drew a scale diagram with three projections and took measurements from the wagon parts.

20



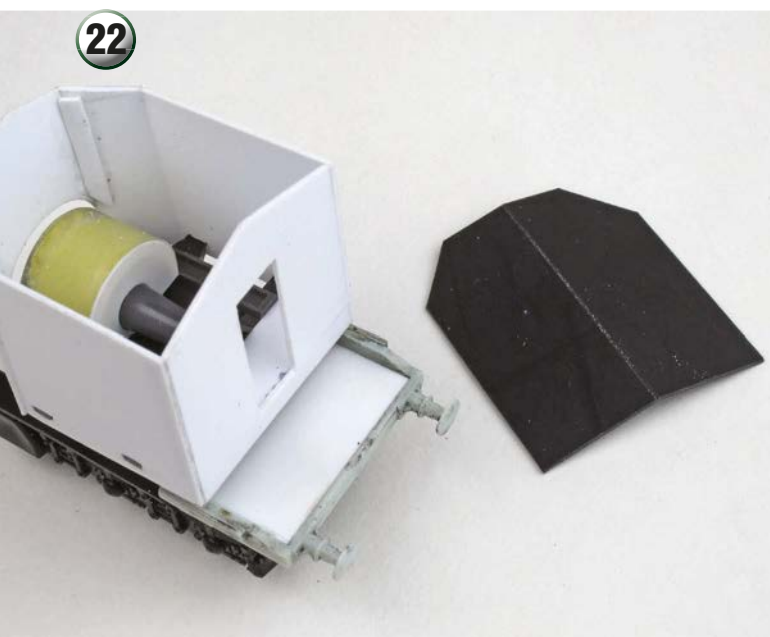
Add a platform to the back of the end piece and cut the sides from 0.8mm thick styrene sheet. I cut holes in the side sheets to fit the original shelter mounting lugs. Use a compass cutter for the circular hole.

21



Add the sides to the floor and use 'L'-shaped styrene in the corners for strength and to form accurate right-angled joints. Note how the angled parts have been formed by partially scoring through the styrene.

22



Glue a sliver of styrene into each gap formed by scoring and, when dry, file to the corner profile. This is much stronger and neater than using filler. When making the roof, ensure there is an overhang over the doorway.

The original Lima wheels have deep flanges and may not run on modern trackwork. If you have this issue, fit replacement wheelsets. Ensure that you purchase wheels with the correct axle length to fit within the bogie frames, which are narrower than some. If you have access to a lathe, you could also try turning the original wheel flanges down a little, using the depth of modern wheelsets as a guide.

Final Assembly

23



Paint the interior of the shelter a dark grey and glue on the roof. Use a file to adjust the roof overhang so it is straight and even.

24



Temporarily refit the bogies and try the wagon on some track, including straight and curved sections. Ensure that bogies can pivot through their full range without impediment and adjust as necessary.

25



Add steps to the body using 0.020in styrene sheet. I made steps 2mm high and 8mm long. Mark the centre line and view from the end before the glue has set to facilitate correct alignment.

26



Molten metal would collect around the hole when filling or pouring took place. You can replicate this by using household filler. Stir in dark grey acrylic paint and smear it on while referencing photographs of the prototype.

Painting and weathering

27



Since metal components are used, use a primer first. Remove all wheels from the bogies, mask the pivot points and spray parts separately. Drill 1mm holes and fit three coupling hooks to the buffer beams.

28



To get more texture, I sprayed the top surfaces with more undercoat and, while wet, sprinkled on tile grout. When dry, I then brushed off the excess and sprayed with primer again to seal it.

29



Give the model an all-over coat of a base colour. I made mine by mixing black and blue acrylic paint together. Judge the colour by consulting prototype photographs.

30



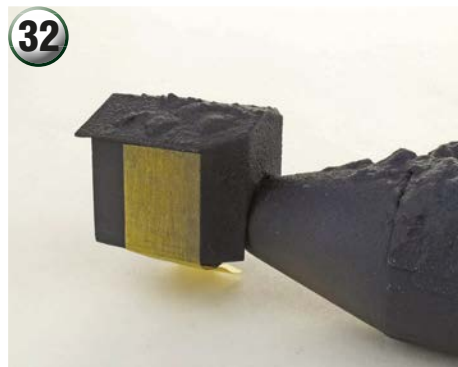
Use a dark rust colour to add a light coat of rust to the sides of the shelter, the sides of the frames and the underside of the main body.

31



Spray the streaks down the side of the shelter using an airbrush. Make a mask from a piece of cardboard and cut a slit to spray through. Spray a mid-rust first, and repeat using a light rust colour.

32



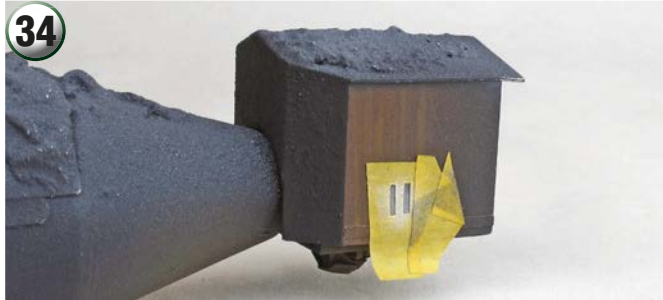
To remove overspray from the shelter front, add masking tape and spray a darker shade of the base colour on the shelter front. This will give a sharp edge to the rusted sides.

33



Mask the shelter front and sides. Mix some white into the base colour and spray this on the top part of the model only.

34



For the final touch, the numbers would be hand-painted and are best recreated in a similar way. Cut out the numbers in masking tape using a sharp knife, stick in place and spray over with a light grey. Job complete!





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The Class 60 has provided Britain's rails with three decades of hard graft. Simon Bendall looks at distinctively weathered Class members and the effects you could apply to detail your RTR models.

Summer 2019 marks the 30th anniversary of the introduction of the Class 60s, during which time they have racked up millions of miles of freight haulage. Now largely replaced by other Classes because the work for which they were designed has mostly disappeared, a few Class members soldier on. The Class has often displayed the results of hard work hauling trains ranging from 'merry-go-round' coal traffic to logs, stone and oil. Seldom seen on layouts are Class members in a heavily weathered or faded state. Here's a selection of images to inspire your next weathering project.

BELOW: 60011 is a good example of the disregard EWS and DB had for the external appearance of its motive power fleet. The patch painting was the result of a previous fire that damaged the bodywork, while the Mainline logo and parts of the silver stripe are heavily worn away. The loco has also received a new air compressor relatively recently, this having yet to have its pale blue finish obscured by dirt. Pictured shunting a TTA tanker at Peak Forest on June 18, 2009. **JOHN DEDMAN**



ABOVE: 60014 *Alexander Fleming* was a remarkably late survivor in the Railfreight sub-sector colours, it still carrying the same paintwork as applied when new in 1990. Apart from a general coating of dirt and some oil stains, other notable features include flaking paint on the cab window frames, some fading of the Petroleum logo and scuffing beneath the cab doors caused by the boots of train crew. Seen at Peterborough on May 7, 2004. **GARETH BAYER**



ON EXCLUSIVE

RIGHT: A careworn 60007 is captured in the sun running between the yards at Peterborough on May 5, 2006. A considerable amount of dirt is visible on the sides, as is the oil stain running from the roof vents at the far end, the latter being the most common location to find such a deposit on the class. The locomotive sports the super-sized version of the yellow-backed EWS logos, which were an attempt to apply company branding to older liveries. However, on the other side, a standard-sized 'beastie' was employed, leaving the Loadhaul logo sticking out either side. **GARETH BAYER**

BELOW: A common trait of locomotives that have carried EWS colours for a long time is the bleaching of the bodyside numbers and lettering. 60065 *Spirit of Jaguar* displays the effect as it trips a single TTA to Eastleigh depot on September 4, 2013. The faded and flaking nature of the painted roof is evident with the original grey visible on the engine hatches and radiator grille. On the cab front, a Margam black sheep depot emblem has been added, while the yellow-finished obstacle deflector is unusual but not unique. **JOHN DEDMAN**



BELOW: 60002 'High Peak' rumbles past Ais Gill on October 5, 2007 with the 6E13 12.40 Newbiggin-Cottam Power Station, this conveying empty British Gypsum containers atop EWS/DB-owned FCA intermodal flats. The interest here is that the Class 60 is wearing part of the gypsum load on its roof. Also, sometimes seen with aggregates, the whole of the cab front could be covered in more extreme cases. **BILL ATKINSON**

BELOW: 60020 *The Willows* was still in good external condition when captured at Peak Forest on October 5, 2016. In addition to the light coating of dirt and oil streaking from the silencer and roof grilles, the heavy exhaust deposits on the nearest cab roof are noticeable. A common feature of the class, some attempt has been made to clean the area over the cab windows but the air horns are still coated, while the handrail under the front windows has been bent downwards at some point. **GARETH BAYER**



HOW TO CREATE A LIVERY OF CHOICE

SKILL LEVEL - Expert

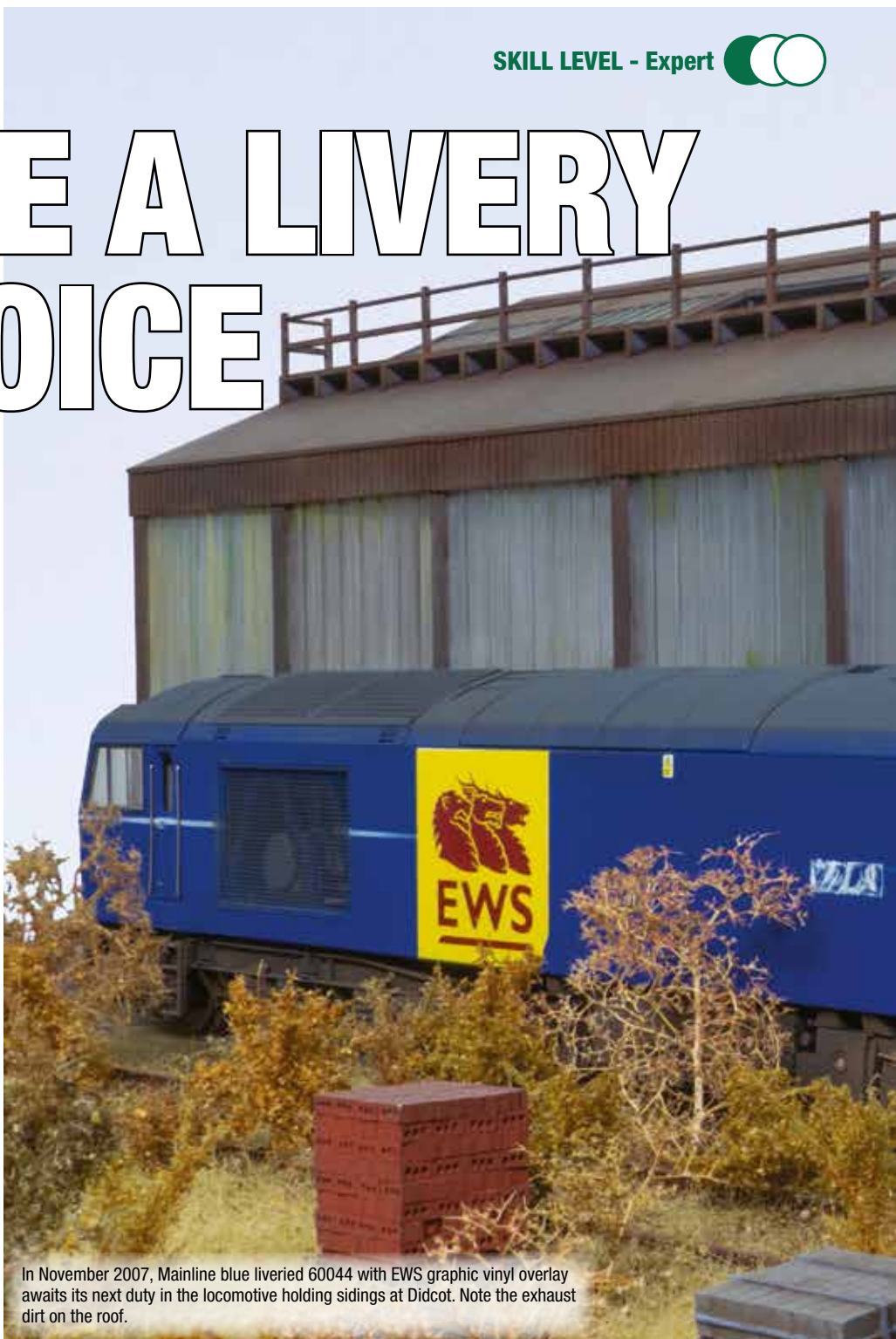


Heljan's Class 60 is a suitable candidate for customisation, as Howard Smith extols the benefits of respraying your models to unlock the potential for new liveries.

Repainting your cherished models properly, regardless of scale, is a time-consuming process. Therefore, there has to be a reason for painting or repainting a model. Perhaps it's something you've built which has never seen paint and requires a good finish, or an RTR model which isn't available in the livery you want? If the livery you require is available RTR, but you have the wrong livery on your model, it's easier to buy it and sell yours than respray it and attempt to match the high-standard of most modern factory finishes. You'll save yourself the time and expense too.

Take this project as an example – Heljan's O gauge Class 60 locomotive. Available in EWS maroon/gold, Loadhaul orange/black or Railfreight two-tone grey, it'll need repainting if you're tempted by a different livery. And, let's face it, why not have a livery that's different? The Class 60s have seen plenty of them. A repaint is required, but let's try to match the quality of an RTR finish.

I enjoyed the clement weather outdoors this Autumn which worked in my favour until the clocks changed, the cooler air arrived and it was dark earlier. Luckily, the bulk of the project was completed and I could complete the final details in the office on my desk, much to the bewilderment of my work colleagues. So, an enjoyable 30 hours spent on this project later, here's how you can do the same. ■



In November 2007, Mainline blue liveried 60044 with EWS graphic vinyl overlay awaits its next duty in the locomotive holding sidings at Didcot. Note the exhaust dirt on the roof.



ON EXCLUSIVE

1 Preparing for paint



A standard Heljan Class 60 model in Loadhaul orange/black livery. A fine model, though the livery is irrelevant because it will be removed before painting.

2



The bodyshell is removed via four long screws to the underside of the model which makes access very easy. Remove all fine bodyshell detail components, from glazing to handrails, silencer and windscreen wipers, then apply paint stripper. Test on an inconspicuous area first, and if results are satisfactory, leave overnight.



Representing 60044, I'm pleased with the way this model has turned out. The application of its orange cantrail stripe and exhaust debris are subjects for another article, both of which prevent its air horns and windscreen wipers from being returned. Keep reading BRM so you don't miss these.



The chassis is left aside, for now. A Loksound v4.0 DCC sound decoder installed centre-most can be seen – an easy fit as the model was designed around it. None of the paint on the chassis requires stripping, only weathering.



Stubborn areas of paint may require further attention such as on and underneath these grilles. A fine toothbrush is good for getting into these areas, but be careful not to bend the etches. See more on this month's episode of BRM TV.



Paint is also reluctant to part company from around door handles and areas of low-relief. The point of a rounded needle file is useful for removing paint from these areas. Applying too much pressure will scratch the plastic, so work it around gently.



For larger surface areas I used a sanding stick to remove paint to the clean matt finish you see here. Keeping your workspace dust-free is important when planning to spray, so cleanliness is important. Wear latex gloves to avoid depositing grease on your model.

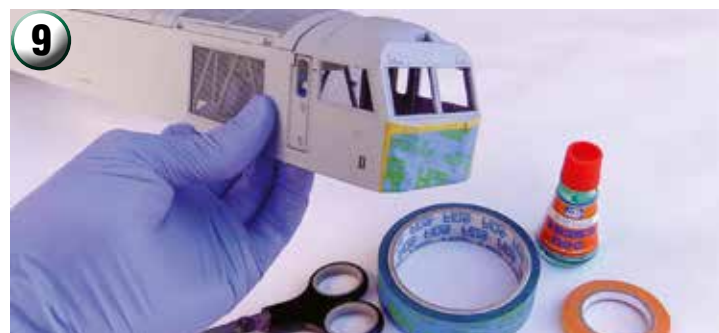


The bodyshell is sprayed with Mr. Hobby Primer, and sanded a day later with a 1000 grit sanding stick to remove fine texture and create a smooth flat surface. You can watch how I did this with this episode of BRM TV.

All you require is a little patience and a clean space, but most importantly, dry weather



Masking is a necessary yet time-consuming process when painting a model. Unless using a vinyl overlay or transfers, the more complicated the livery the more masking tape and time will be required. I prefer Tamiya's range of low-tack tape for razor-sharp edges, using wider low-tack decorators' tape for larger surface areas.



Observing photographs and forward planning is key to calculate which areas require masking. If I paint the front yellow warning panel over the darker blue, it will require a thick layer of paint, leaving an unsightly ridge around its edges. I prefer to keep paint at the same height and avoid over-painting of areas.

Airbrushing Techniques



I'm airbrushing the model with my Iwata CM-C using Railmatch enamel paints. It's poor practise to spray enamels over acrylics and vice-versa. All paints are thinned when airbrushing using enamel thinners to a 50:50 ratio, this one is 209 Regional dark blue, with a small amount of white paint to create a faded look.



Airbrushing requires patience. Colour is built up slowly to prevent flooding and several passes will be required before the correct hue is obtained and the undercoat is hidden. Leave to air dry for five minutes between coats to avoid a single thick coat of paint that'll take far longer to harden.



The masking tape is carefully removed by pulling it in a parallel fashion to the body to avoid lifting paint. The next day, the blue areas are masked to allow the ends to be sprayed Railmatch 202 Warning panel yellow. Before the painted edge hardens the tape is removed.

13



The light clusters and ends are moulded in black plastic, but the lenses must be left translucent and their surrounding pods should be grey. Humbrol Maskol is carefully brushed over the lenses, the ends sprayed grey primer and left to dry. The next day, the pods and lenses are carefully masked with Humbrol Maskol and the ends are airbrushed yellow to build up coats.

16



The second line of tape is measured at regular intervals for the first and this determines the line width. Look down the length of the bodyside to check for potential fluff or small debris that might have worked its way underneath the tape. I'm masking the roof area too.

19



Railmatch 403 Roof Dirt is carefully airbrushed into panel gaps and around grilles with the airbrush nozzle turned down to a narrow spray pattern for greater accuracy.

14



I've chosen to model 60044. The locomotive was painted in Mainline blue livery in 1996, though lost its Mainline branding to an EWS vinyl overlay which it carried until it too was removed and it was later resprayed into DB Schenker red. Masking tape is laid along the bodyside to create the stripe and the tape is pushed into door recesses and mould lines using the blunt edge of a scalpel.

17



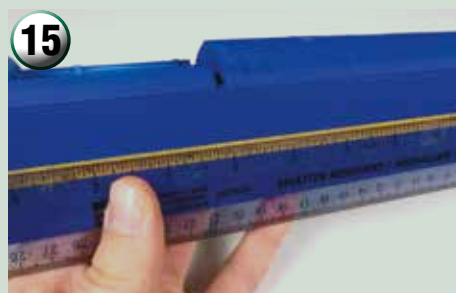
Low-tack decorators masking tape masks the larger areas down the bodyside. The roof is sprayed Railmatch 320 diesel roof grey and the stripe is sprayed an off-white.

20



Humbrol Maskol is carefully rubbed off with my fingers and a little help from a scalpel, with care not to scratch or damage the lenses. The light clusters required a little force to fit into the ends of the model, even after removing the traces of glue from the inside of the bodyside. I've superglued their corners into place.

15



Ensuring the edge is level and straight is made easier by checking with a rule. The low tack tape can be removed and repositioned easily if you notice undulations. Refer to photographs to calculate the correct width and height of the line.

18



Before the tape is removed, Regional dark blue (209) is applied on areas where the line has been worn away as per the prototype. This is blended carefully into the off-white colour.

Highlighting detail

21



The Aisla Craig locomotive nameplate was removed in August 1997, leaving behind traces of damaged paint and adhesive. I'm replicating this by masking the outline of the nameplate and painting the area with a combination of white and grey tones, closely following the photograph for reference.

22



The cab windows are painted Bright Steel from Darkstar Miniatures, but one of the window frames must have been replaced during the locomotive's life and has a black satin finish. A mixture of Humbrol matt and gloss black in a 50:50 ratio, creates the desired level of sheen.

23



The side windows are painted the same satin black colour and once dry are highlighted with Darkstar Miniatures silver. This creates the effect of areas where the black paint has worn through to reveal the metal of the frames underneath. Vents are painted silver.

24



Areas of paint prone to damage by high foot or hand traffic are highlighted by dry brushing the door handles and lower door area with the same silver paint. Keep photographs to hand for reference.

25



The glazing is returned to the model, pushing it firmly into place from inside the cab. It's all a tight fit, but at least they can't be removed easily. A test fit is required on each pane, before applying the smallest amount of multi-purpose adhesive into the corners.

26



The silencer isn't prone to rust on these locomotives, but they accumulate dirt readily. A light dusting with roof dirt to remove the bright sheen goes a long way, but this will be weathered to represent exhaust soot once returned to the locomotive.

27



Railmatch underframe dirt is diluted to a 50:50 ratio. The underframe is toned down slowly, whilst areas around the brakes are treated to a light spray of Railmatch 416 Brake dust.

Finishing Touches

28



Out comes the silver paint again. The metal tread plate of the steps are prone to accumulate dirt, but often have a steel sheen to them as countless work boots climb up and down them over the years. Careful dry-brushing some bright steel from Darkstar Miniatures is the order of the day.

29



Grease patches are carefully applied to the centre of the buffers using the tip of a cotton bud. I'm using Humbrol matt black, though a later wash with a Nitroline grease effect from Wilder might be required.

30



Handrails are bent using brass nosed pliers to prevent damage, using the original painted plastic ones as a guide. This simple plastic handrail replacement technique improves detail, regardless of scale.

Applying Transfers

31



Fox transfers are great. So long as your surface is clean and grease-free their application is trouble-free and fast. A quick call to Lynda at Fox saw the transfers sent for next day delivery and a combination of its 7914, 7977/8, 7214/2 and TOPS numbers packs gave me everything I needed.

32



Their application should be on a satin or gloss paint finish to avoid 'ghosting'. Cut out the transfer required and allow to soak in a small shallow container of warm water to which a dash of washing up liquid has been added. Numbers should be checked for alignment with a small rule. If adjustments are required, act quickly by moistening the surface and edges with a little of the solution before repositioning.

33



The large vinyl overlays are applied in two parts – the white underlay first to eliminate the deep blue hue and once dry, the top yellow transfer with EWS logo. This one was cut away at the bottom as per the prototype which had peeled. Don't forget to seal the transfers with a spray of varnish of your desired finish before final weathering of the body.



I'm pleased with the transformation, though the cantrail stripe, roof dirt and air horns are for another article. Such is the range of transfers from Fox that there are few custom liveries that can't be created. So, which one will you choose to stand out from the crowd?

Smoke & Steam

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INSIDE...

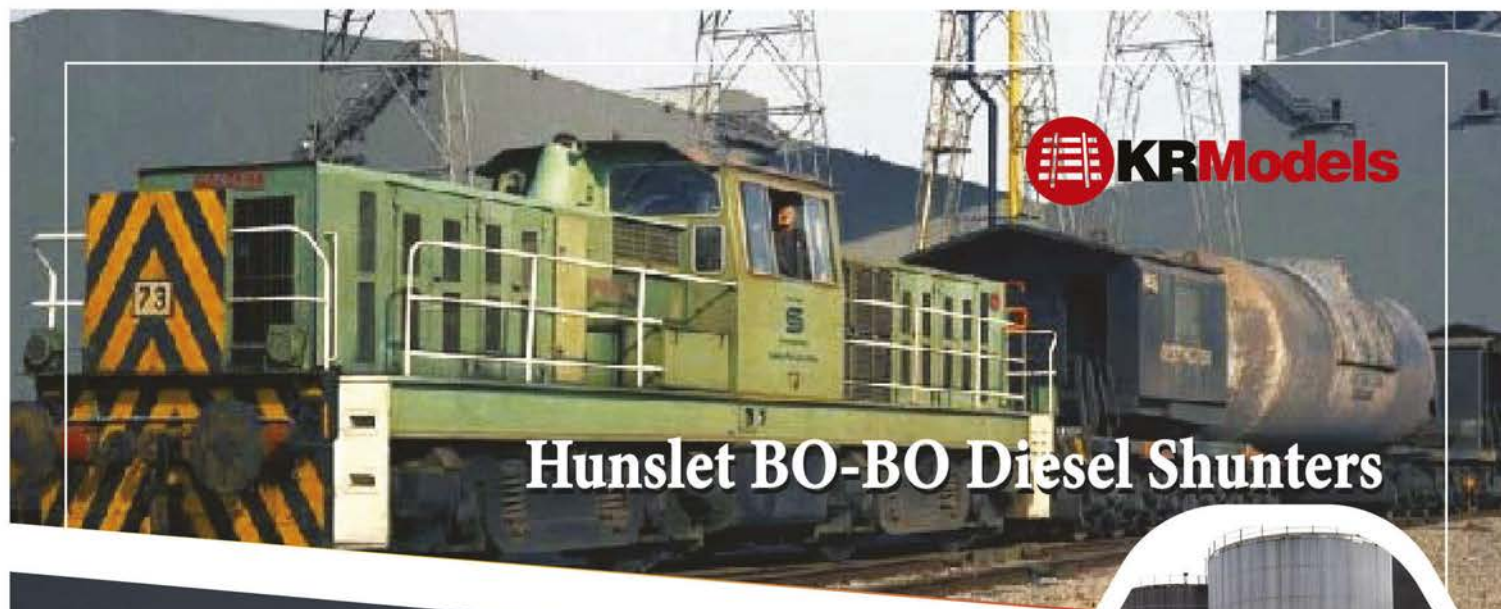
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Scupthorpe Steelworks ordered 10 Hunslet BO-BO shunters in 1972. After several overhauls and improvements, KR models would like to produce the three remaining units still running in Scunthorpe today. To complement them, the torpedo molten iron wagons will also be available from KR Models



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- > No.75 "General"
- > No.30 "Fusion"

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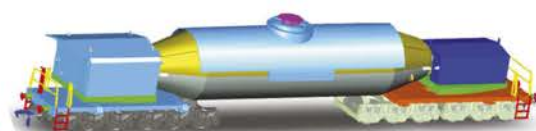
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British Steel ordered 20 Torpedo Molten Iron wagons from Distington Engineering Company in Workington. The first batch arrived in 1973. Originally built to carry 250t of molten Iron at a temperature of 1480° C, and still in use to this day. These wagons can often be seen from the Scunthorpe Steelworks rail tours with the Appleby Frodingham Railway Preservation Society.

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GARDENING FOR SCENERY

I enjoy reading every issue of BRM and from your magazine, I gain lots of tips and ideas. I have a large Hornby-Dublo three-rail layout, which my father started just prior to WWII – the locomotives are still going strong!

I often add cameos to my layout and I found Howard's article on 'live' plants in the Spring 2021 issue of BRM very interesting. When I do gardening, I have the prunings and use them. The larger twigs I use as logs on a bogie bolster wagon. I also have an old grape stalk, which is a tree struck by lightning!

I also enjoy walking holidays, especially abroad, and when in dry Mediterranean climates, I collect dry lichen from forest trees. This lichen makes wonderful foliage and hedgerows. Keep up the good work with new tips.

Andrew Woods

HIDDEN WAGON IDENTITY UNCOVERED

I read with interest Howard Smith's article 'How to model an abandoned wagon' (May BRM), and your reference to the inspiration photographs on Flickr, by Brian Creasey, of two abandoned wagons dumped beside the up line, next to Beckenham Place Park, between Ravensbourne and Beckenham Hill stations on the Catford loop line in London.

I'm quite familiar with the location, and that both wagons are 'Flatrols', which were derailed during an engineering possession and dumped beside the line. One wagon can be seen from passing trains, the other not so easily, as it is upside down and buried in ballast and vegetation growth.

For many years, I tried to find the identity of the upright wagon, and had been in touch with Paul Bartlett. In January 2017, Brian put forward identities for both wagons, but was not sure which was which: BR diagram 2/530 'Flatrol' EAC DB900110, one of 20 wagons B900109 – B900128 to Lot 3252 built at Shildon Works in 1959 and BR diagram 2/512 'Flatrol' MVV DB900024, one of four wagons B900023 – B900026 to Lot 2641 built at Derby Works in 1955.

Further BR diagram 2/512 Flatrol MVVs were built as follows:

Lot	Numbers	Works	Year
2030	B900000 - B900009	Derby	1949
2354	B900010 - B900014	Lancing	1952
2450	B900015 - B900019	Derby	1953
2613	B900020 - B900022	Derby	1954
2945	B900037 - B900042	Lancing	1956

I decided to go for a walk in Beckenham Park on a Sunday morning and brought my camera with me to re-photograph the upright wagon, and make another attempt to identify it.

Fighting my way through the jungle of spring growth to the railway fence to glimpse the wagon, I noticed for the first time, that although the running number has long faded from the wagon end near the handbrake wheel, the running number is repeated on the chassis. Previously it was hidden by ballast, but it has now been exposed. It's definitely diagram 2/512 Flatrol MVV B900024 [TOPS code ZVR].

With my photographs of the abandoned wagon, I revisited Beckenham Place Park to view/photograph what I could of the second abandoned wagon, believed to be BR diagram 2/530 Flatrol EAC DB900110. The wagon is upside-down on the shallow embankment, to the west of the (up) line, sloping away from the line and covered in vegetation.

John Keane

A LAYOUT FOR CARE HOMES

I was looking through your May issue when I read the 'Layouts for Care Homes' letter by Graeme Bell. I must say this thinking is brilliant. As a photographer, I have done many old-style transparency and now digital photography shows for local care homes over the past 35 years showing a wide range of subjects.

While visiting a colleague that has had a serious stroke that he hasn't recovered from, I always make a point of showing him recent photographs on a tablet and A4 prints that I have recently 'snapped' from steam locomotives to flowers.

Recently, I have returned to railway modelling after a break of more than 40 years! In lockdown, I've completed building five 6ft by 2ft interlocking sections of O gauge ballasted track with backscapes and a platform, and this can be packed away or transported to a club. After lockdown, I am planning to show a few sections of this to my colleague at his home and run some trains for him and others to enjoy. This will inevitably lead to a post-COVID plan to do more charitable deeds with this setup.

So, why not follow Mr. Bell's brilliant idea? Give the hobby a good cause by good people in the community, for the community – enjoyment for all like at model shows, but on a smaller scale.

Rich Kelsey



Viewed from the west (up) side of the line. There is a wagon under that lot, honest!



The south end of the up-turned wagon. The yellow roller bearing axlebox cover is correct for B900110.



A CHRISTMAS LAYOUT WITH A DIFFERENCE



Thanks for all the stories and tips in BRM. Lifesavers for a returning modeller. In BRM, you made a Christmas layout back in 2019. I was doing something similar at the same time, but rather differently, too.

After a busy career as a Bishop, I retired and it was time to dust down the old model railway I started to make for our eldest son many moons ago and get something going for our grandchildren who now lived nearby. To my amazement, the 4ft x 4ft homemade baseboard, made from the traditional ply over battens, was still in perfect condition. The trackwork had suffered from garage damp, and anyway, the grandchildren fancied something different – a Christmas layout, complete with Santa.

So, Christmas Village and the North Polar Railway were born, a rather different layout from that described in BRM for December 2019, but also based around the Hornby Santa's Express set, with whatever else I had kept from days gone by.

The first job was to clean the board, and then mark out



the plan of the new layout. I used RailModeller Express to make sure it would all fit and made a shopping list of the track I required to supplement what I had salvaged. A simple double-track oval provided for the running trains the kids would need, with three short sidings to add operational interest.

In classic fashion, the track tunnels through a mountain in one corner, while in another, a wharf faces a sliver of river to allow shipping to dock, with a stream falling from the mountain into a frozen lake feeding out to it. I covered the layout with three layers of white polystyrene board to allow me to carve out the levels. And everything, of course, was eventually covered with snow.

I used plastic ballast strip for speed, supplemented with loose material, and was pleased with the result. Matchsticks and cotton provided the fences except for some proper Midland Railway ones saved from long ago.

The front part of the layout provided space for the station and goods yard (handling the substantial Christmas deliveries of course), with two card cottages built by the grandchildren as 'their' homes, and some rather splendid trees they produced from garden twigs and bought foliage.

Across the tracks, into the centre of the layout stands a church, dedicated to St Nicholas, where my daughter (also ordained) is about to lead the annual Carol Service with a Bishop Nicholas as the star preacher. Other family members are gathering outside ready to go in. The church, like the station building and an outdoor nativity scene, all light up, as do the other parts of the layout. The wiring is very 'Heath Robinson'.

Also, in this part of the layout is a stall where the miniature versions of the grandchildren, C & N, have set up a business selling snowballs to visitors. The snowballs are made for them by their friend, the North Polar Bear, on the mountain top and roll down a tube hidden in the mountain into their storage truck. C & N have also branched out recently and set up a ski lift (static, sadly) to take visitors up the mountain before skiing back down.

On the other side of the lake is a classic Christmas Fair using a commercial kit livened up with lights adapted from Christmas decorations as well as some lampstands from the internet. A serious snowball fight is also going on and Santa is there with his sleigh.

Santa's house, workshop and goods shed fill up the back right of the layout, with a halt – and quarters for the elves, of course. They keep everything running, and in their spare time have built their own rail line with some N scale track from the back of the cupboard. This serves a mine they have opened up under the mountain where they found magic gems and valuable deposits of Oofle Dust – remember Sooty?

Backboards were added using MDF and purchased mountain scenery, and then the final touch was an aerial dragon-powered freight delivery system using cotton, strung between painted poles and some miniature Welsh dragon figures adapted to hook onto the cotton above and crates below. Dragon Mail means business.

And there it was. The grandchildren are a bit young as yet to operate it, but it provided the stage set for a series of short videos about The Mystery of the Missing Sleigh, which premiered for them that Christmas in which they and the North Polar Bear beat various famous visitors from Sherlock Holmes to Michael Portillo – figures from Mike Pett.

They've had fun. I've learned a lot – and it's time to start a new project.

David Thomson



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Factfile

Layout name: Castle Quay
Scale/gauge: OO9 / 4mm:1ft scale / 9mm gauge
Size: 50cm x 30cm
Era/region: 1950s
Location: Hastings, England/Fictitious

CASTLE QUAY

Few can say that a wine case provided an enclosure and name for a new layout. Chris O'Donoghue explains the origins of his narrow-gauge project.

Words & photography: Chris O'Donoghue



'Castle Quay' in its entirety, as viewed from the end of the siding. Despite its incredibly small size, the layout combines views of land, sea and sky.

LAYOUT FOCUS



A compact double-nosed 0-4-0 diesel makes its way along the quay wall, with driver inspecting the line ahead. The moored fishing boat awaits its next turn of service.

At the beginning of this century, I changed career and became a gardener. Since then, I have designed and built three medal-winning gardens at the prestigious Chelsea Flower Show, including one based around an old railway carriage, which I now use as a studio/layout room. I've carried out maintenance work on numerous gardens and now design gardens for a living.

For 10 years, I looked after a 17-acre estate in Sussex then, in January 2017, I decided to pack it in. As a leaving present, I was given a bottle of wine and a wooden wine box. A while later, when driving down into nearby Hastings, I spotted the iconic net sheds at Rock-a-Nore. This set me thinking about the possibility of a micro layout in the wine box. Thus, 'Castle Quay' was born.

A compact puzzle

The box measured a mere 50cm x 32cm, so the layout had to be an exercise in compression. By using two right-hand points and some lengths of Peco crazy track,

I found I could just fit in a five wagon, 3-2-2 inglenook shunting puzzle, diagonally across the box.

Traditionally with this sort of puzzle, there are three sidings, the longest holding five wagons, the other two holding three wagons each. Eight different wagons are placed in random positions. Each of these wagons, which remain 'on stage' at all times, has an appropriate card. These cards are shuffled and five are laid out. The wagons are then shunted onto the long siding in the sequence shown. To make it a little more difficult, the headshunt only holds a single locomotive and three wagons, so it can be quite a head-scratching teaser. When the train has been made up – which can take a while – the cards are shuffled, and you start again. Sadly, I didn't have room for the optimum inglenook, hence the 3-2-2 format, using just five wagons – not as complicated, but still fun to operate.

Construction begins

To start, I removed one long side from the

box, leaving a base, two short sides and a back. The main internal structure consisted of a roughly triangular piece of 6mm MDF raised on blocks about 35mm from the base. The front of this was faced with card to form the quay wall. A smaller raised rectangular section was placed at an angle, in front and parallel, to provide a jetty, creating more depth and interest.

As well as compressing the scene, I wanted to continue exploring the use of printed card for landscape details that I'd first tried on a small competition entry called 'Pottery Quay'. After working out the dimensions of the net sheds, I downloaded weatherboard planking from www.textures.com – it's a free download site with a huge range of building fronts and textures. I made a pattern and, using the prints, built nine net sheds from thin card, each slightly different, to replicate the prototypes. Roofs were made from similar tile and slate printed card and doors and shutters were made from printed paper overlays. I also used the same site to provide suitable prints to make a shed, concealing



There are very few suitable boats in 4mm:1ft scale that aren't lumpy or over-scale, so I had to look elsewhere. I found three cheap resin-cast ornaments in the Rye Heritage Centre. They were about the right size and had lots of detail – some of it useful, much of it unnecessary. They also had mysterious raised squiggles on the hulls that had to be carved and filed off. Other details – ropes, baskets, fenders and even fish – were left. The wheelhouses on two of the boats were under-scale, so I built larger ones from styrene sheet. These slotted nicely over the existing structures. On one of the boats, I put a stubby mast on the foredeck, on a second, a simple mizzen mast. Both were rigged with thread to represent the shrouds. I bought a fourth boat, an excellent resin casting from www.anyscalemodels.com, which produces a range of suitable accessories. Although it's based on a Scottish 'Fifie', it's quite acceptable for one to be found on the South Coast. All the boats were painted and detailed with Humbrol enamels, my paint of choice.

I feel quite strongly about boats on layouts. Competent modellers will spend hours, meticulously detailing locomotives and rolling stock, then carelessly plonk a shop-bought vessel, completely unaltered, usually right at the front of the layout. Also, the boats are often left completely without mooring lines. They would float away! It's a relatively easy job to fabricate these ropes from strong thread and not too difficult to attach them to cleats on the boat and bollards, or mooring rings, on the quayside. So you can be sure that mine are suitably secured.

the end of the headshunt. Similarly, the facing of the quay walls was printed on paper, with balsa wood rubbing strakes and plastic ladders giving depth.

Once the track was fixed, I rolled air-drying clay out and glued it around the tracks using PVA glue. Point operation is by fine nylon rod in nylon tube as used in model aircraft modelling. The two rods exit from the side of the box with wooden knobs glued on the ends to aid operation.

There has been much discussion about the need to fit polarity switches rather than relying on blade contact for positive point operation. As the layout was only really meant for home use, I kept it simple, relying solely on blade contact. However, it has since been exhibited a few times, as well as providing many hours of simple fun at home and, to date, it hasn't let me down.

Adding the detail

To create cobbles, I made an embossing tool from an old paintbrush with the bristles removed. I squeezed the metal ferrule into a square and used it to imprint the cobbles – hundreds of them. It sounds tedious but I



The cost of the hobby can be reduced by sourcing products from the most unlikely of places – here, one of the fishing boats was converted from a low-cost ornament.

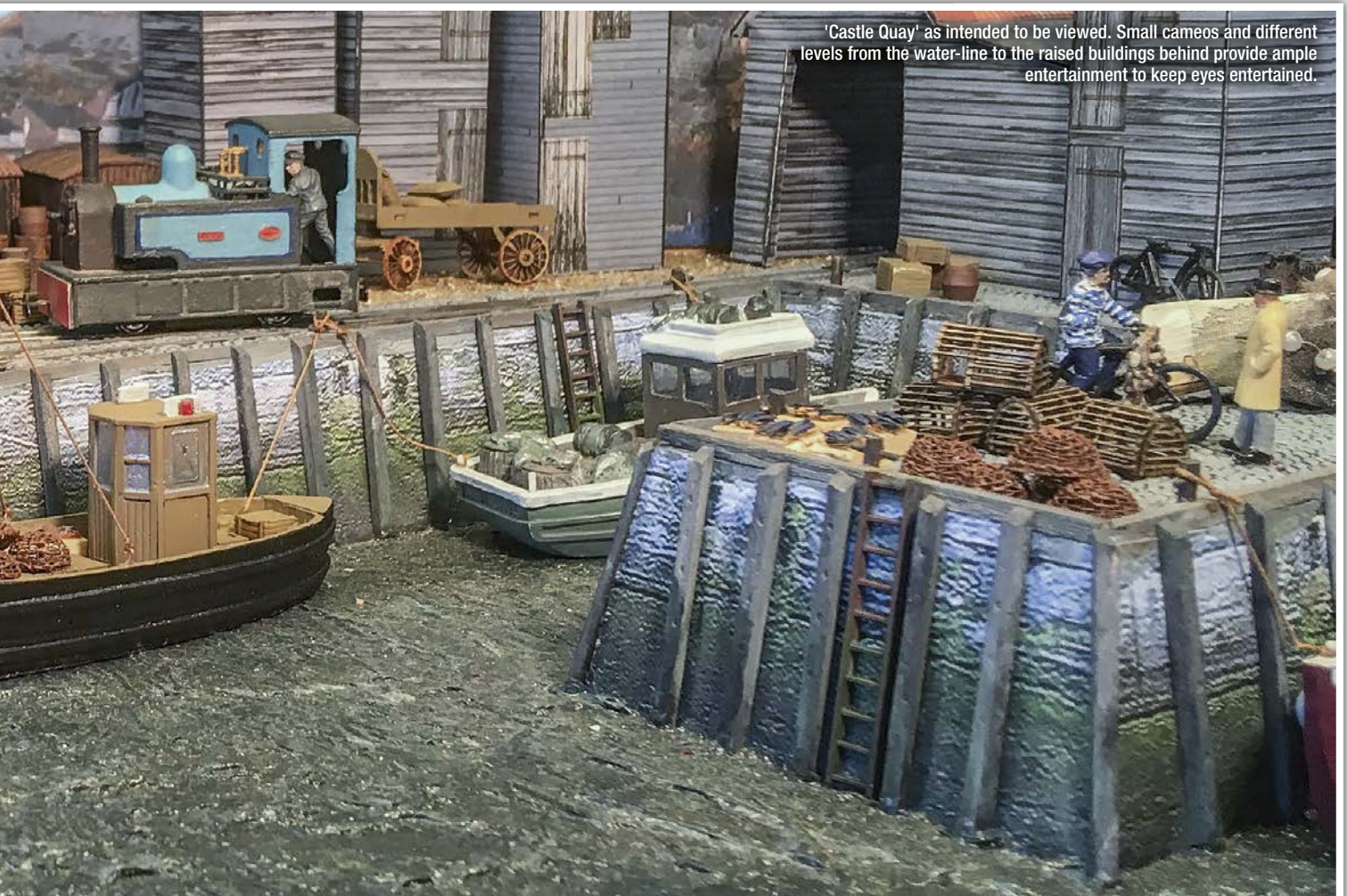


quite enjoy this sort of repetitious work, so it didn't take too long. I did a small section at a time, no more than a foot square, as the clay when rolled thinly tends to dry out quickly. The area between the tracks was purposely made lower and, when dry, the clay next to the rail was grooved out. The points were left without cobbles or I would have been in trouble. When all was dry, it was given several thin washes of grubby grey. The area around the net sheds was covered in Camber sand, the finest I could find, to represent coarser shingle.

Lobster traps are from *frenchmanriver.com*, a US manufacturer. These are laser-cut and just needed folding up and gluing – fiddly, as they are really small, but worth it as they are exceptionally realistic. Also, a French friend sent me some exquisite lobster pots. They really are tiny, barely 10mm across, but beautifully soldered from fine wire – more jewellery than accessory. Lots of barrels and boxes are dotted around, plus fish made from seeds found in the kitchen. A nice laser-cut wagon from Ancorton, loaded with sacks, stands by the net shops, with a whitmetal carthorse waiting to



A shore-going matelot chats to a carter whose horse looks a little defiant. The bleached wood of the buildings behind adds to the authenticity of a coastal location.



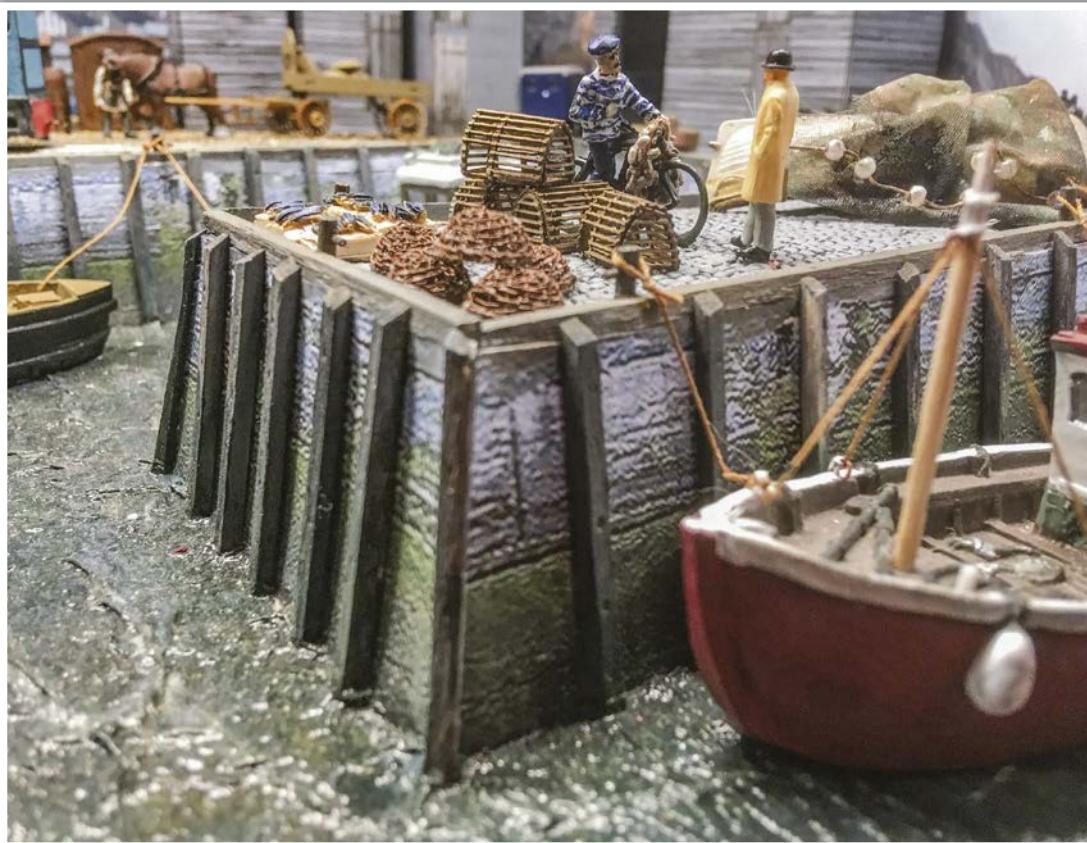
'Castle Quay' as intended to be viewed. Small cameos and different levels from the water-line to the raised buildings behind provide ample entertainment to keep eyes entertained.

Creating water

Water is something notoriously difficult to get right. Moving water can look okay in a still photograph, but 'in the flesh' on a layout, it's about as believable as a running figure. I wanted to create water with a little acceptable movement, just the slight fetch you get in a harbour. I was lucky enough to see Derek Smith's Volks Railway layout, 'Halfway', at an exhibition in Rye. His water had just the look I wanted, plus he had explained how he achieved it on a narrow gauge forum. I was astonished to discover that it was simply toilet paper and PVA glue. Doesn't sound promising, does it? But, amazingly it works. Simply, this is what I did.

First, I painted a thin coat of PVA over the harbour area then roughly covered it with a layer of toilet tissue. This was stippled with a stiff paintbrush until all the tissue was moistened. After being allowed to dry, the process was repeated, dried, and then repeated again. By judicious use of the paintbrush, I was able to create small wavelets. After the final drying, the surface was painted with a mix of grey, blue and green Humbrol, then finished with a coating of acrylic medium, which gave extra texture and shine. There's a tutorial on YouTube showing the process, step-by-step.

Next, I needed to find some acceptably short rolling stock. I had a van and a Corris brake but no suitable open wagons. Luckily, a friend came to the rescue with three perfect, short-wheelbase wagons. All the stock was painted grey and Greenwich couplings were fitted. As the wagons would not be turned, a loop was omitted on one end, which makes coupling almost fool-proof. Greenwich magnets were sunk in the cobbles at strategic places. Loads – barrels, timber and rusty wheels – make identification of each wagon simpler. As it's strictly one locomotive in steam, one of several locomotives used on my other layout, 'Compass Point', takes turns to provide the motive power.



DI Sonny Russell from my 2016 crime novel, *Blood on the Strand*, set in the Faroe Islands, is seen investigating at 'Castle Quay'.

take it away. I also modified a Matchbox bulldozer as these are used to launch and recover fishing boats on the beach in Hastings.

There are a few figures from various sources scattered around. These include an 'Onion Johnny', complete with Breton sweater and beret, with his bicycle, strung with onions made from quinoa seeds. Sadly he suffered a terrible fate when a mouse got into the stored layout, devoured the seeds and half the figure. Rows of rusty metal, junk and tyres are excellent resin castings from www.rustytrain.com, another company from 'across the pond'.

To finish, I 'wallpapered' the back and sides with prints made from photographs I'd taken around the net sheds in Hastings. There are cliffs and buildings at the back, a continuation of cliffs and sea on the right and Hastings pier, in the distance, on the left. Finally, lighting is provided by a simple wooden proscenium with an LED 'light pipe' from www.sylvania.com.

Final thoughts

That just about sums up 'Castle Quay'. You won't find a quayside near the net shops in Hastings, but that's what 'imagineering' is all about, isn't it?

It's not the largest or most elaborate layout, but it was fun to build and diverting to operate. And the name? Most of my layouts have had a watery theme and associated title so it was inevitable that this one would follow the trend. The side of the wine box has the name of a vineyard, beginning with 'Chateau', so anglicised, it became Castle, and Quay followed naturally.

The finished layout also provided inspiration for *Blood on the Strand*, the third in my series of crime novels set around Rye in East Sussex. The story revolves around valuables plundered by the Nazis towards the end of WWII.



A view of the Quay as if in a rowing boat, showing larger vessels securely moored with heavy-duty ropes. Green algae to the walls adds realism.



DIGITAL EDITION EXCLUSIVE

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BRITISH RAILWAY MODELLING

DIGITAL EDITION EXCLUSIVE

Creating realistic water

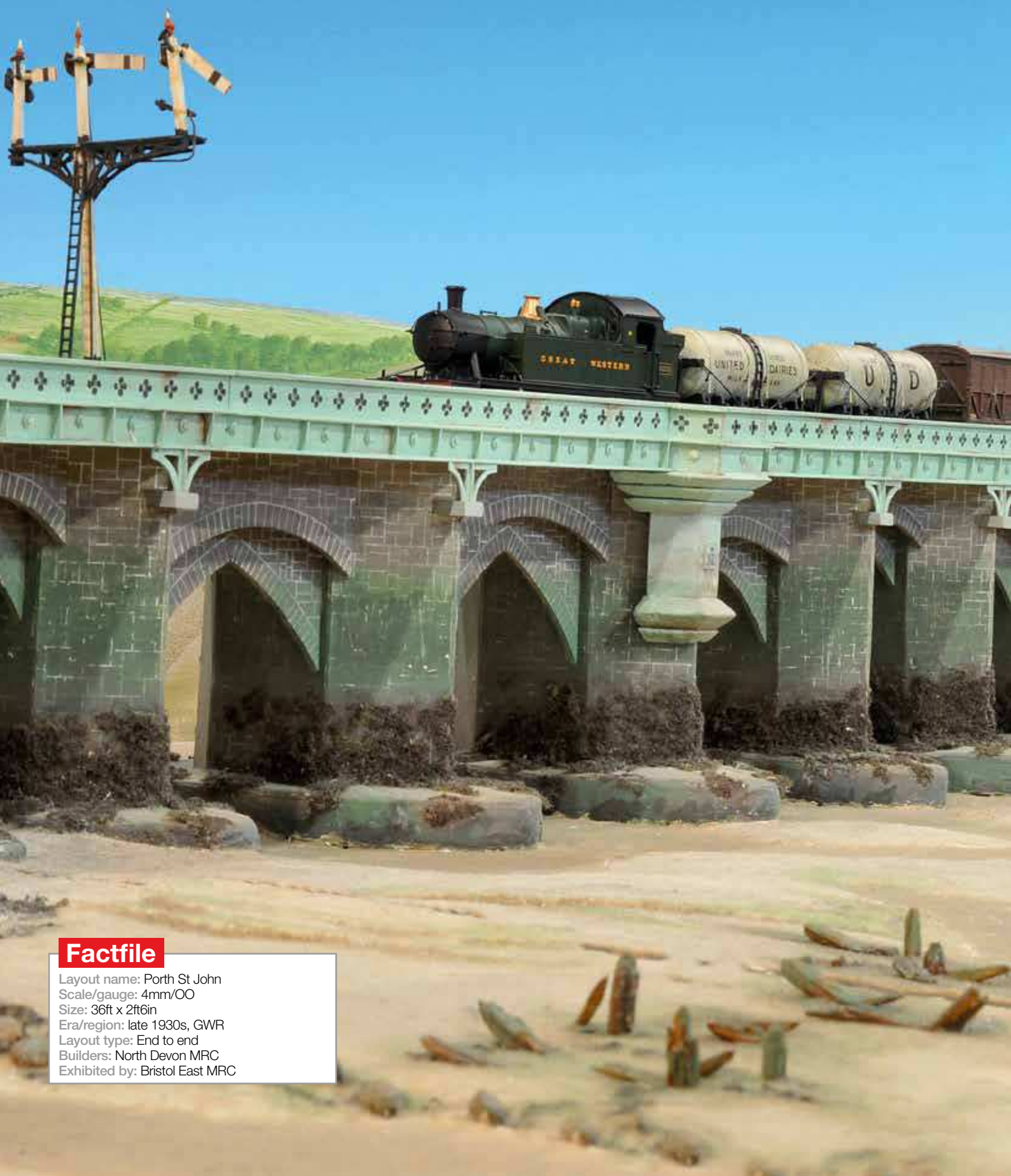
Phil goes in at the deep end creating realistic-looking water for the quayside on his layout.

WATCH THE VIDEOS HERE

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



PLAY



Factfile

Layout name: Porth St John
Scale/gauge: 4mm/OO
Size: 36ft x 2ft6in
Era/region: late 1930s, GWR
Layout type: End to end
Builders: North Devon MRC
Exhibited by: Bristol East MRC

ON EXCLUSIVE

PORTH ST JOHN

Words: Ian Stradling **Photography:** Tony Wright

With its unique bridge and desolate shoreline, Porth St John surely makes an impression at exhibitions. The creation of one club, is it now operated by another, as Bristol East MRC's Ian Stradling explains



Led by a Churchward 45xx small prairie
the milk train passes moored fishing
boats resting on the sand and the
decaying remains of a wrecked ship as it
rolls across the estuary bridge.

The North Devon Model Railway Club is well known for a series of highly scenic coastal-themed layouts produced though the 1990s and 2000s, such as 'Cadiford Water'.

Porth St John is the latest in the series and, just for a change, this time the tide is out!

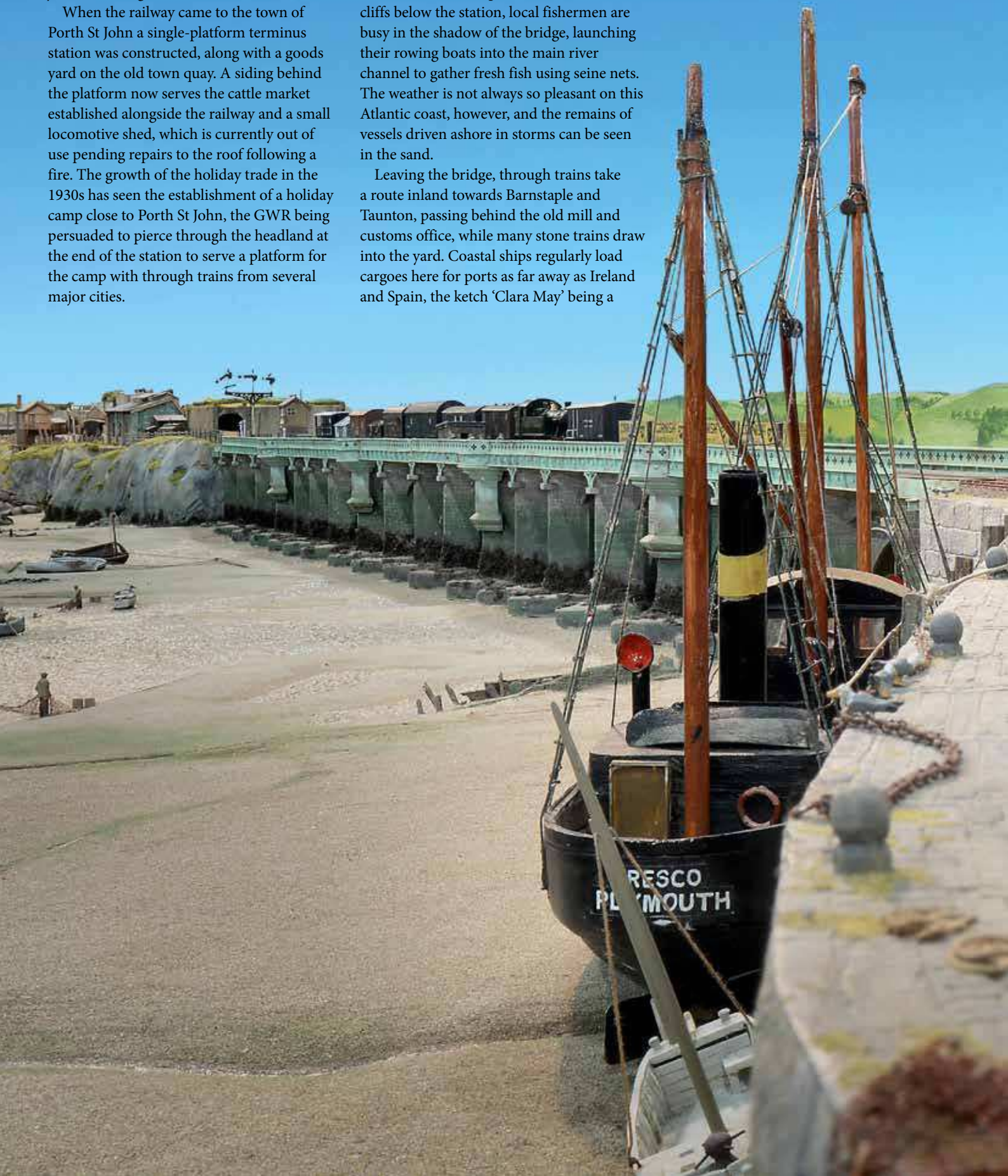
When the railway came to the town of Porth St John a single-platform terminus station was constructed, along with a goods yard on the old town quay. A siding behind the platform now serves the cattle market established alongside the railway and a small locomotive shed, which is currently out of use pending repairs to the roof following a fire. The growth of the holiday trade in the 1930s has seen the establishment of a holiday camp close to Porth St John, the GWR being persuaded to pierce through the headland at the end of the station to serve a platform for the camp with through trains from several major cities.

Crossing a short bridge to Smugglers Island, the line from the quarries joins before trains cross the estuary bridge, passing the three-post junction signal needed to indicate which route is set for approaching trains.

While a holidaying family enjoys the Devon beach and explores the caves in the cliffs below the station, local fishermen are busy in the shadow of the bridge, launching their rowing boats into the main river channel to gather fresh fish using seine nets. The weather is not always so pleasant on this Atlantic coast, however, and the remains of vessels driven ashore in storms can be seen in the sand.

Leaving the bridge, through trains take a route inland towards Barnstaple and Taunton, passing behind the old mill and customs office, while many stone trains draw into the yard. Coastal ships regularly load cargoes here for ports as far away as Ireland and Spain, the ketch 'Clara May' being a

frequent visitor. A shunting engine is usually in attendance, busily moving wagons on and off the quayside and preparing trains back to the quarries.



While the chandlers, blacksmith and timber yard are kept busy with repairs to sailing ships and farm carts, not all enterprises here have been a success. It seems even the scrap man has given up hope of recovering the failed sand company's traction engine from the dunes.

“fine sand covers the foreshore, with darkened tones in the working areas of the quay. Naturally weathered driftwood and debris found along the foreshore completes the seaside atmosphere



Grounded alongside the tidal quay the steam coaster Tresco prepares to load stone while local fishermen use seine nets in the main river channel. In front of the abandoned cottage the quay shunter crew takes a break as the branch goods approaches across the bridge, taking North Devon produce to distant city markets.

KEY DETAILS



Key Detail - The Bridge

The centrepiece of Porth St John is the bridge, which is a suitably shortened model of the medieval Bideford Long Bridge. This stone arched bridge is believed to have been constructed in the late 14th century to connect the old town of Bideford with the river port on the opposite bank. The furthest downstream crossing of the River Torridge until 1987 the bridge is famed for its varying arch widths, a feature which the model replicates. Local lore claims the bridge arches were sized to match the contributions of local parishes, but this quirk originates from the timbers of the earlier wooden bridge. The bridge has been modified and widened several times and the model represents the 1864-1925 appearance, with the decorative cast iron parapets of that period.

Although Bideford Bridge never carried a permanent railway it has been crossed by the locomotives of the Bideford, Appledore and Westward Ho! Railway on temporary track and by the layout in its trailer.

At Porth St John the bridge serves a similar purpose to Bideford, spanning the sandy expanse of the estuary to link the old town with the new quay constructed along the opposite riverbank and the Great Western Railway beyond.

A team effort

The layout was built by the combined efforts of Geoff Drew, John Long, Colin Monk and Keith Sanders of the North Devon MRC. Geoff conceived and designed the layouts, casting the railway into the scenery. The group's primary scenic artist, Geoff spent many hours bringing his vision to life, constructing and weathering the bridge, cliff faces, quay walls and estuary. Textures were created using Artex teased into ripple patterns and the river channels painted with colours carefully adjusted to create the appearance of deepening water. Fine sand covers the foreshore, with darkened tones in the working areas of the quay. Naturally weathered driftwood and debris found along the foreshore completes the seaside atmosphere.

Colin laid out the track with its many custom-built points and commenced the electrical work needed to connect up the section power supplies and links between boards for track power and point control circuits.

The station buildings, goods shed, three signal boxes and impressive bracket signals were constructed by John using plastic sheet along with Wills and Ratio kits, all modified into uniquely detailed structures.

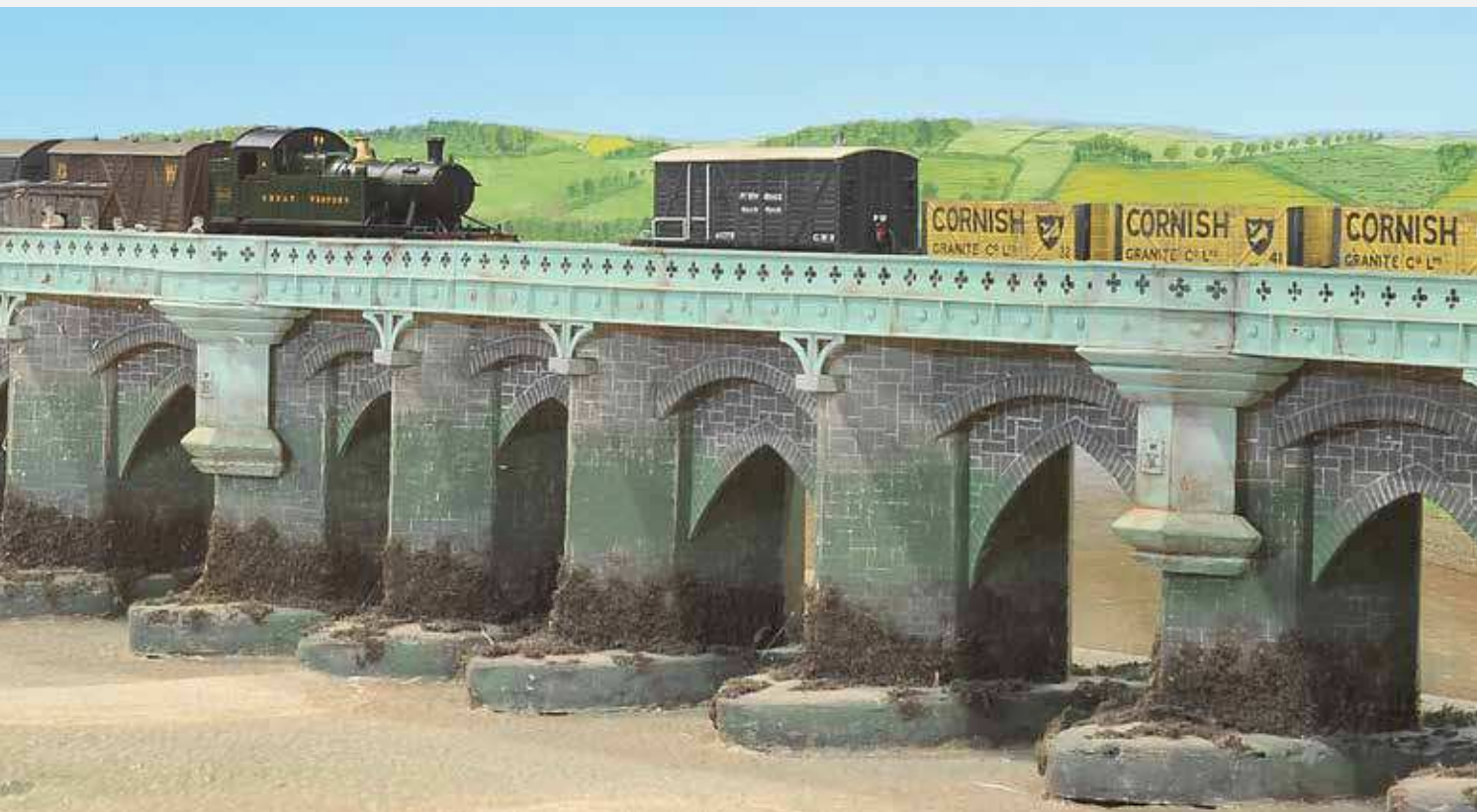
Many of the background structures from the reasonably well maintained cattle market to the decrepit corrugated iron roof of the timber yard were built by Keith. Some of these were recovered from earlier layouts, reconstructed for their new purposes, including the fire damaged engine shed roof created by setting it on fire.

Time, like the tide, waits for no man and Colin passed on before Porth St John was completed; the wiring being finished by Geoff and John to allow trains to be run.

Recognising that the shrinking North Devon team would not be able to continue to exhibit the large layouts, the club approached Bristol East MRC to take over the layouts in order that they would continue to be available for the exhibition circuit.

Sadly, only a few weeks before the results of the Railway Modeller layout of the year poll revealed the award of the 2011 cup to Porth St John, Geoff Drew also departed.

The Porth St John layout boards moved to the Bristol East clubroom in March 2012 where, with help and advice from John Long on previous exhibition experience, we set about getting the layout back into action.

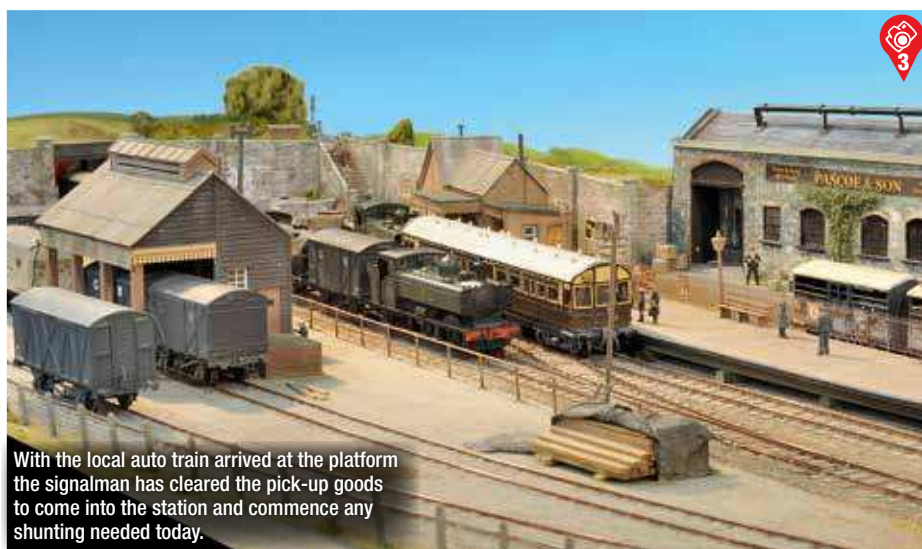


local lore claims the bridge arches were sized to match the contributions of local parishes, but this quirk originates from the timbers of the earlier wooden bridge

Operations

Porth St John is best thought of as being two overlapped end-to-end layouts, sharing the single track line across the bridge. One route takes trains from the station across the bridge to a fiddle yard behind the quay. The second route is for trains from the quarry fiddle yard behind the station to the quay yard. However, all power was supplied from the station end of the layout and, following the loss of Colin with his electrical plans incomplete, the North Devon team had never succeeded in getting both routes working independently. While trains could run from end to end the quay was powered from the bridge, so shunting of the yard interrupted through services.

The root of the issue was the shared single line across the bridge, and a revised electrical



With the local auto train arrived at the platform the signalman has cleared the pick-up goods to come into the station and commence any shunting needed today.



DIGITAL EDITION

plan was quickly developed by Bristol East's electrician Nigel Seville. New control panels with line diagrams, stud contacts for point control and switches for track isolation sections were constructed for each end of the layout. These panels are fed from two Bristol East mains transformer 'power packs' to supply independent controllers at the station and quay ends of the layout.

The bridge still needed to be switched between controllers and this has been achieved by a cooperative push-button activated electrical 'token' relay. Both the station and quay operators must press the appropriate control button to toggle the relay and pass the bridge power feed between the panels, ensuring both ends know who is running the single line.

Easier to resolve was the need for another fiddle yard, as Porth St John had originally been designed as a terminus. When the through line was added the extra fiddle yard required at exhibitions was loaned from one of John's layouts.

To replace this a simple shuffle board type unit was built with trains stored in troughs made from aluminium angles fixed to plywood strips at 16.5mm gauge. Power remains 'temporarily' arranged using two wires with crocodile clips at the end. If it works....!!

Technical challenges

All exhibition layouts suffer from a number of issues created by the need for the layout to be portable. The boards must be separable

mechanically and electrically and survive being bounced around in a van or trailer for hundreds of miles.

Once the new control panels were in place Porth St John could be operated as intended, although running and electrical reliability at its first few exhibitions was less than desirable. Where multiple tracks crossed board joints often it was not possible to align all the tracks adequately, while several of the jumper connectors used made poor connections, causing parts of the layout inexplicably cease working.

A more extensive investigation of the electrical issues was begun, quickly turning up a number of anomalies and earlier efforts to cure the layouts' gremlins. There are a number of rail breaks where sections had



been planned but were not needed and extra feeds had been added to link up these accidentally isolated rail sections. Many of the unneeded breaks were bridged with a short wire between the rails while the wiring under the boards has been reworked, with considerable simplification achieved.

We now understand the electrical system a bit better, although the joints continue to cause amusement by becoming unsoldered between exhibitions!

Now with more confidence in the supply of power the layout boards were set up for the track alignment to be adjusted. Behind the quay with its' complex layout of sidings the main fiddle yard tracks were particularly misaligned. Fortunately the use of copper clad strips to hold the rail ends allowed the

Meet the modellers...

Despite its name Bristol East Model Railway Club is based to the north of Bristol at Winterbourne, having moved further north each time it has relocated. There are currently eleven members, Richard (Chairman), Simon (Secretary), Dave, Edward, Ian, William, Gordon, Stephen, Nigel (Treasurer and chief electrician), and two Philips. The members actively model in N gauge and OO gauge, with the club and club members having exhibition layouts in these two gauges travelling with them to various exhibitions in Britain and a couple in Germany. Some members are breaking in to O gauge and are even threatening to build an O gauge layout.

As a club we do not take life too seriously and a trophy (the cockup kettle) is awarded for various reasons, funny, silly or embarrassing. The current holder, Richard, gained it by falling asleep part way through a story he was recounting, with a pint in his hand which he did not spill, in the bar of a hotel we were staying at. His pathetic excuse was that he had been working nightshift the night before and was tired.

We hope you have enjoyed this introduction to Porth St John and will visit us to see the layout in person at one of the forthcoming exhibitions.

Porth St John is best thought of as being two overlapped end-to-end layouts, sharing the single track line across the bridge



A small clerical error at Swindon has sent this Londoner on a North Devon holiday. Complete with shunters 'chariot' the condensing pannier readies a rake of TRC wagons for return to the quarry while the blacksmith tackles a repair with the gas torch. Arriving goods engines can take water at the far end of the yard while the pannier sorts out the train.

hidden tracks to be re-laid once we were happy the tracks on the quay were properly aligned.

The North Devon club were always frugal with their layout materials and several of the Porth St John boards have seen service as previous layouts. As a result many of the bolt holes between the boards had become enlarged from repeated use. The final job was therefore undertaken on the Friday of an exhibition with the layout set up, carefully aligned, levelled, bolted and clamped. New 10mm diameter bolt holes were drilled between the boards, restoring a tight fit with the bolts.

While set up still needs some adjustment to get the tracks properly aligned, this is now primarily due to hall floor levels and the special North Devon conduit pipe legs which give the group's layouts their characteristic swaying motion.

The survivability of the layout has also been addressed, the builders having considered the boards were too heavy to be paired face-to-face for transport. A transport cover for each board was assembled from plywood and batten between the existing end protection boards. Once covered the scenery is well protected, the boards can be stacked if needed and nothing can accidentally fall into the layout.

Stock

Much of the rolling stock for Porth St John has come from the North Devon group, and we are pleased to be keeping the group's heritage together.

Passenger stock includes Ratio 4-wheel and stretched to scale length Tri-ang clerestory coaches. A set of four new Hornby Collett coaches has been added to the stock after being lightly weathered and fitted for close coupling.

General parcels, milk, fish and cattle trains can be formed, along with several stone or china clay trains of private owner wagons custom finished with fictional but very believable Devon and Cornwall themed company names. Along with weathered Wrenn, Hornby Dublo and Mainline models, many wagons have come from Ratio, Airfix, Ks, Colin Ashby and Ian Kirk kit ranges.

The wagons use 3-link couplings with outer wagons fitted with 'North Devon'

couplings, a magnetically worked coupler made from iron wire on the same principle as the Sprat and Winkle design, the hook being drawn downward to release the coupling.

The range of suitable ready to run GWR models has improved in recent years. The Porth St John motive power fleet has been supplemented with 42/72xx classes from Hornby, 57xx and 64xx panniers, 45xx prairies, 43xx mogul and 'Dukedog' from Bachmann and an Oxford Rail Dean Goods. We have a few more unusual classes from the North Devon club and our own collections which will continue to appear at exhibitions, even if some are a long way from 'home'! ■

3 elements that I admired - Andy McVittie

The estuary

I am a sucker for a decent water effect, but Porth St John ups the ante in showing how things might look when the tide has gone out. Thus pools form, rivulets ooze, boats are beached and what the sea might have covered earlier is revealed. It's wonderful stuff.



Architecture

Porth St John's bridge and estuary are obvious centrepieces, but the buildings should not be overlooked. Many look to be in various states of decay, but all really convey a tangible sense of 'seaside'.



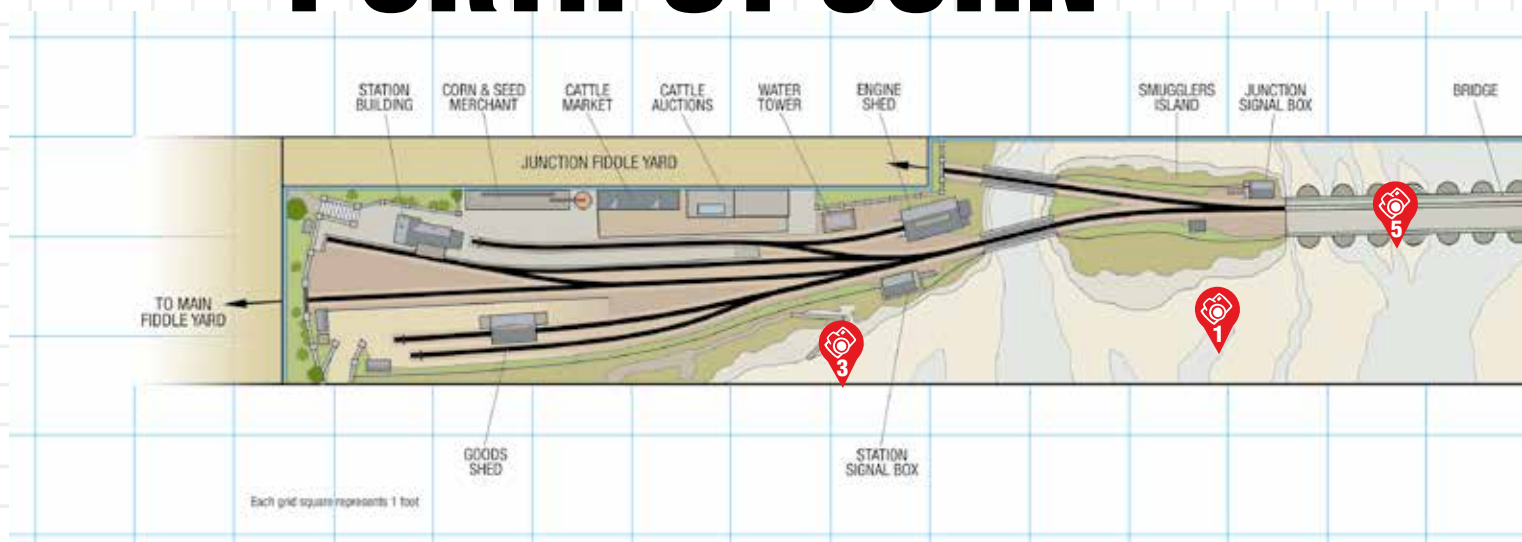
That bridge

The absolute focal point of Porth St John, and the element that I stood and gawped at before I'd even noticed what else was going on. Once I'd take it all in, I was doubly determined to get the layout in the magazine.

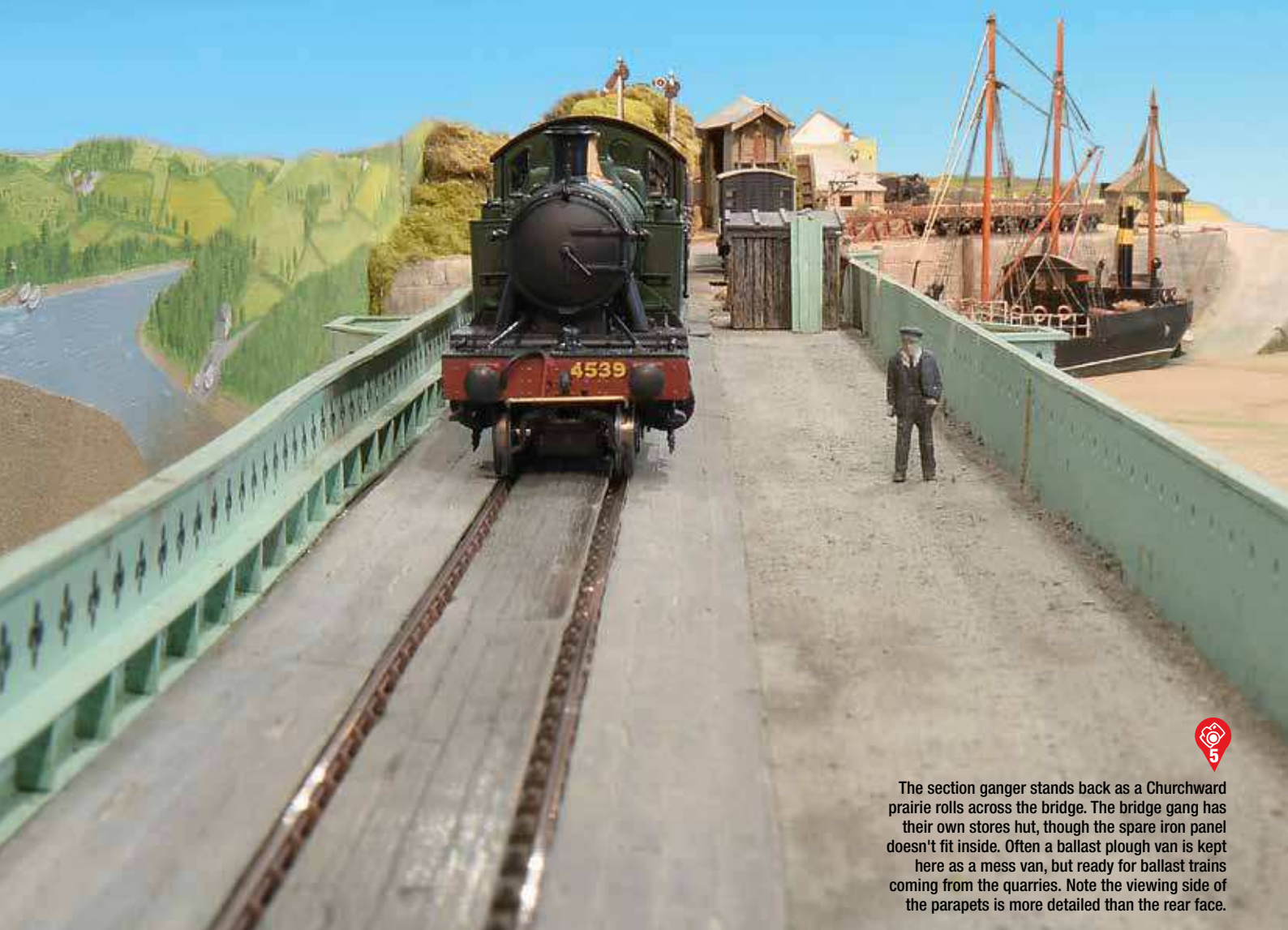


Trackplan

PORTH ST JOHN



ON EXCLUSIVE



The section ganger stands back as a Churchward prairie rolls across the bridge. The bridge gang has their own stores hut, though the spare iron panel doesn't fit inside. Often a ballast plough van is kept here as a mess van, but ready for ballast trains coming from the quarries. Note the viewing side of the parapets is more detailed than the rear face.



THE ADMIRAL'S BARGE

Words & photography: Phil Parker

A brave departure from modelling product familiarity can yield positive results and new discoveries, as Phil Parker explains with his dockside diorama creation.

Albert wasn't the most co-operative of drivers of the 'Melbridge Dock' fleet of shunting locomotives. He didn't really like the bossy Navy personnel with their caps festooned with scrambled egg decoration. So, when the Admiral of the fleet was paying a visit, he didn't see why his tea break should be delayed just so the 'old man' could get his car closer to the launch.

Last month, I built a canal lock, and in this compact cameo, I'm experimenting with water again, just in a different format. Docksidings are great features on model railways. They provide a variety of traffic and plenty of it. If you can squeeze a dock on your layout, it's the perfect excuse for many of those attractive little shunters and a healthy collection of wagons.

When not building railway scenes, I have a fondness for sailing model boats. This leads me to a different world of suppliers, one of whom, Deans Marine, produces kits for warships.

While a scale destroyer would be well over two metres long in 4mm:1ft scale – a bit on the large side for most model railways, the launches used to transfer sailors from ship to shore are rather more manageable, and available pretty much ready-to-use.

All I need is a length of quayside to tie up to, and Gaugemaster provides the ideal kit in the Fordhampton range.

Of course, for railway modellers, docks mean trains and that means track laid into the surface where road vehicles will need to pass over it – always a challenge to model. With a little clever modelling, some superglue and Code 75 rail stripped from some old track, I have a method that works well for straight sidings and could be adapted for curves if you don't mind the larger-than-scale gaps between the rails necessary for 4mm:1ft scale railways.



Another feature of this project is a new method of making water – for me at least. Realistic Water from Woodland Scenics has been around for several years and is well regarded by modellers. Having never tried it, I made a shallow test piece that worked well.

There was a slight problem though, I wanted about 12mm depth, and Realistic Water should be poured in layers no deeper than 3mm, and left to dry for 24 hours. As my test showed, used properly, the results are a gin-clear, hard surface. If you try and rush it though, the mix takes longer to dry. My pours still aren't hard in the photographs.

The solution? Use the right product. Deep Pour from Woodland Scenics is intended for jobs like this, but I couldn't get my hands on some in time locally. The lesson is not to rush things and to look carefully at the details, which are all online for each product.

I'm sure the water in my quay will dry eventually, and it looks fairly realistic and murky, so the end result is OK.

Ultimately, we are always learning in the hobby and it's useful to try new products and methods. Meanwhile, I suspect our locomotive driver is going to learn the folly of parking a mucky coal wagon in front of the Admiral's posh car...



SHOPPING LIST

Deans Marine

Conquest Drove, Peterborough PE7 3DH

W: www.deansmarine.co.uk

Admiral's Barge

Gaugemaster

Ford Road, Arundel, West Sussex, BN18 0BN

W: www.gaugemasterretail.com

(GM438) Fordhampton Dockside Walling Kit

Woodland Scenics

From all good model shops

Realistic Water

Water Tint

Water Undercoat

Skytrex

Charnwood Business Park, Unit 1, North Rd,

Loughborough LE11 1LE

W: www.skytrex.com

Single storey, right facing north light building facade.

1



The quayside is from a Gaugemaster kit. It contains a few lengths of pre-painted walling, plus top edges, bollards and a pontoon. The walls are very impressive, not self-coloured plastic, but properly painted and weathered, so ready to use.

2



For the diorama, I'm using a sheet of foamboard, but the method of making inlaid track would work just as well on a wooden board. Work starts by stripping the sleepers from Peco Code 75 track and supergluing them 16.5mm apart. Use a spare set of wheels or track gauge to check the spacing. If you want the track to work, solder wires to the rails before laying them.

3



Inlaid track varied quite a bit, but looking at photographs of the Weymouth Harbour Branch showed some checkrailed sections, so I'm fitting a second rail inside the running rails, 14mm apart. Wheelsets are used to check that wagons roll freely. For a diorama, you could do all this by eye – it just has to look right.

4



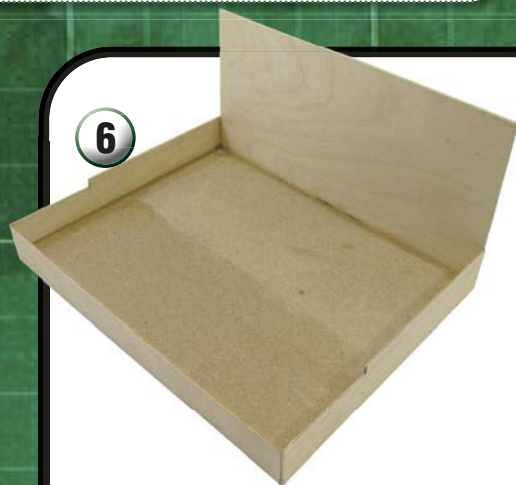
Using strips of Daler Board card, I build up the top surface of the yard. The rail tops are about half a millimetre above the top of the card. While they should be flush, it makes track cleaning with a rubber a lot easier.

5



The quay wall is fitted to the base and strips of foamboard are glued underneath to support the yard. It's important to use a solvent-free glue, or you'll melt the foam core. PVA is great, or UHU makes a special glue for the job.

6



Knowing I'm going to be pouring water into the quay basin, I build the edges up with 1mm plywood and give it a good coat of varnish inside and out. I don't want the water to leak out over the workbench later.

7



Using Precision Paints' concrete colours, dabbed on using pieces of sponge, I colour the yard. For extra texture, while the paint is tacky, I dab on lots of talcum powder, brushing the excess away after a few minutes. This mats the paint and blends the colours, too. Before the paint hardens, the rail tops are cleaned by rubbing a piece of wood along them.

8



The launch, technically called an Admiral's Barge, is a simple moulding from Dean's Marine. It's pretty basic, being designed as detail for battleships around six feet long.

9



Since the launch is to be at the front of the model, I add some handrails along the cabin, drill the bollards out for track pins, add a short mast and navigation lights from scraps of plastic. Remember, when painting these, red on the left as you look from the back of the boat, green on the right.

Boat placement



One of the biggest problems I caused myself with this model was using a full-hull boat. This needed enough depth of water to sit in, and when that water has to be poured in multiple layers, each taking a day to dry, the process of filling the quay is quite a project.

A simpler solution is to cut the model along the waterline, that is the part of the hull visible above the surface of the water. Then, the boat sits on the top and the water needs to be only a few millimetres thick.

If you decide to do this, just bear in mind how a boat sits on the water. The front Clyde Puffer in the photograph is loaded. If it were empty, the bow would be above the stern as the weight of the engine at the back would affect the balance. To a lesser extent, the same happens with canal barges – modellers beware!

10



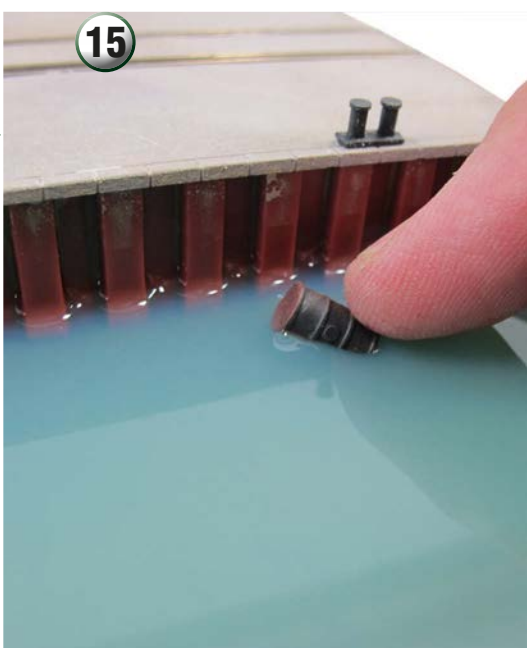
The quay base is made from DIY wall filler made up as a sloppy mix. The launch will sit in this, so I press it into the surface while wet and leave while the filler dries. Since I want to take the boat back out, it's wrapped in clingfilm so it doesn't stick.

12



Since I've never used Woodlands Scenics Realistic Water before, I made a test piece using wall filler painted with emulsion. Into this was poured a little of the chemical, which was left to dry. The results are impressively clear and shiny, though it took a day to dry.

15



Pushing debris into the top layers is easy. I let the water dry for a few hours before adding this oil drum, the liquid will settle again, so it's nice and flat later. If your water is shallow enough, now is the time to add some reeds using suitably coloured bristles.

11



The base colours are from the Woodland Scenics acrylic water paint range, plus a pot of brown emulsion. Everything is splodged on with a cheap brush so that colours mix. The effect I'm looking for is dull and mucky. There's no place for bright blue water here!

13



Clear water isn't quite what I'm looking for on this diorama, so each layer is mixed with a little green colour to add a tint. Don't use more than a few drops, too much tint and the result is more green soup than dirty water.

14



According to the instructions, layers should be around 3mm deep. Impatience and a tight deadline got the better of me as some of my layers are thicker than they should be, so the water isn't as clear as it could be. It flows well, so make sure the model is perfectly flat or you'll have sloping water.

16



The main dockyard buildings are from Skytrex. These simple resin castings just need a coat of mortar colour, followed by a dry-brushing with a brick red. After this I'll paint the window bars, then paint the panes black.

17



Gaps along the bottom of buildings can quickly be hidden with grass. Place a line of PVA adhesive along the wall and use a puffer bottle to blast fibres into the corner. Job complete!



We hold ten train sales every year offering everything from N Gauge to 5 inch Gauge: Glorious Trains includes rare O Gauge, finescale, tinplate, rare railwayana and much else besides. We are now taking in lots for upcoming auctions and also are pleased to visit, following government health guidelines of course. Our auctions continue very successfully online only, with a rota for collection and our own reasonably-priced in-house packing service.

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PROTOTYPE INSPIRATION



ROCKS BY RAIL

Looking for a solution to display your collection of industrial locomotives? Andy York presents his vision of an ideal candidate, with trackplan, too.

Words: Andy York



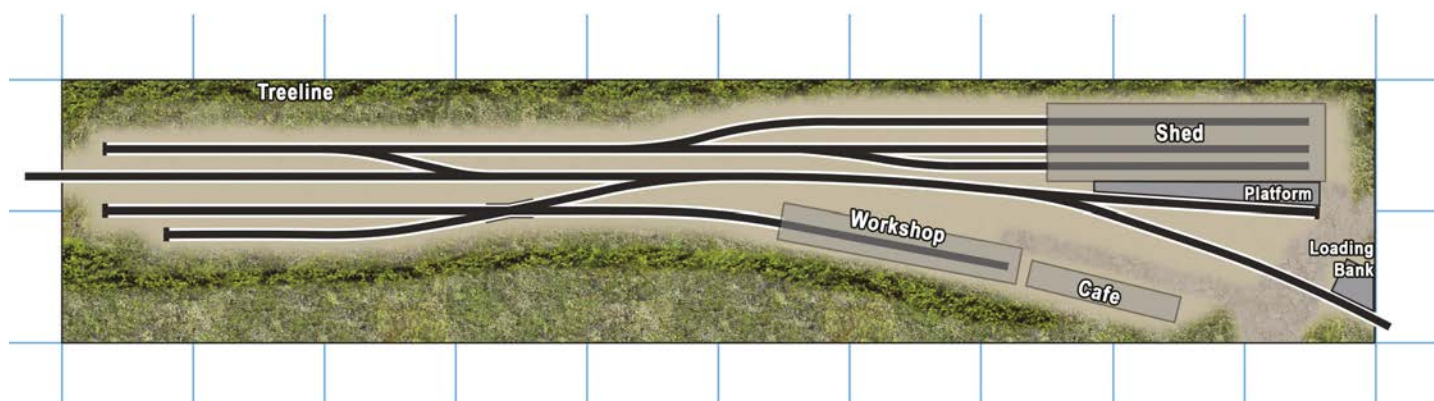
Many of us have more locomotives than is sensible for the layout lengths we have. Why not turn this to your advantage if you're a collector of industrial locomotives? A.M.HURREL

PROTOTYPE INSPIRATION



Track components – Peco Code 75Finescale

SL-100F Flex 91.45cm (wood) 15
 SL-E190 Double slip 1
 SL-E195 Right turnout medium radius 4
 SL-E196 Left turnout medium radius 2



This month's BRMTV features a visit to Rocks by Rail, The Living Ironstone Museum near Cottesmore in Rutland with its impressive collection of steam and diesel industrial locomotives. Over the last few years, many of us have been tempted by the ever-increasing range of industrial 'beasties' in 4mm:1ft scale from a range of manufacturers including Hornby, Hattons, EFE Rail and others, and progressing onto kits from the likes of Judith Edge and 3D-printed body manufacturers.

The site at Cottesmore has industrial roots as a two-mile-long branch off the Midland Railway line from Melton Mowbray to Stamford, to the ironstone workings around the area. Initially, the 1882 branch ended with the sidings that are located where the main shed now stands, with a loading bank where the 3ft gauge rope-worked tramway from the raised ground to the east terminated. The branch was later extended from a point near the workshop building, through what is now the site car park and onwards to Burley Quarry to the

south of Cottesmore. After WWII, that route extended further to the United Steel Company's Exton Park system.

There would be nothing to stop the modeller recreating this era with the same basic formation, but the variety comes from recreating the scene we have now. The plan shows the focal part of the museum site, the line off to the left is the longer run, which is used for brake van rides and 'Driver for a Fiver' locomotive runs to the truncated line towards Ashwell Junction. At the bottom right of the plan, the line continues down to the quarry sidings where wagons are shunted around a bit of digger action with loading of ironstone from the natural outcrop. The plan could be extended by curving the line around more to form an L-shape or straightened to give an increased length. Including this area gives the opportunity to appropriately weather a Ruston Bucyrus shovel and store some of your kit-built wagons. Planned into a 10ft x 2ft space, it would be quite suitable as an exhibition layout or simply for shuttling

locomotives, brake van trains and short rakes of wagons around the site. It would be achievable to further compress this already shortened scene further and bring it down to 8ft x 18in.

The plan, as with the real railway, challenges the operator to plan their movements ahead as there is not a run-round loop, although one could be created between the first shed road and the platform. Therefore, some operations could require a top-and-tailed train or a second locomotive, but this is what this layout would not be short of – locomotives.

The largest structure is the main exhibition shed with three roads capable of accommodating six or seven locomotives on each road for display or minor works – a simple steel portal-framed building that could be a scratch-build project or adapt proprietary products like a Pikestuff shed.

The next most dominant structure is the preserved workshop from nearby Woolsthorpe, a typical corrugated sheet structure, which will present the modeller

with some weathering opportunities. The original tramway loaded the standard gauge wagons at the loading bank at the right of the scene, but in heritage configuration can be used for loading coal to bunkers.

Based upon standard Peco Code 75 trackwork, the project might encourage owners to venture beyond Hornby Sentinels and Hatton's Barclay locomotives to venture into kit builds of industrial locomotives, several of which sit within the Judith Edge range of kits. There's a leg up for those brake van rides with LMS and Midland vans in the railway's fleet as well as a Southern pillbox design. A 'Shark' ballast brake van minus its ploughs will require time to adapt, or simply turn your hand to building and adapting wagon kits for the remarkably interesting selection of hoppers seen on the site.

Before embarking on such a project, why not take your camera over to Rocks by Rail for a site visit? You'll certainly find inspiration. Open days can be found on its website www.rocks-by-rail.org.



Much of the surrounding rolling stock can be sourced from ready-to-run ranges, while kits or simple scratch-building projects will add variety for things to be personalised. PHIL PARKER



As most of the locomotives and rakes of stock are quite short, the layout appears quite expansive for its size. ANDY YORK

BRM TV

BRITISH RAILWAY MODELLING

DIGITAL EDITION EXCLUSIVE

Rocks by Rail: Shed tour

Join the team at Rocks by Rail, The Living Ironstone Museum near Cottesmore in Rutland, as they give us a tour of its impressive collection of steam and diesel industrial locomotives.

WATCH THE VIDEOS HERE

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



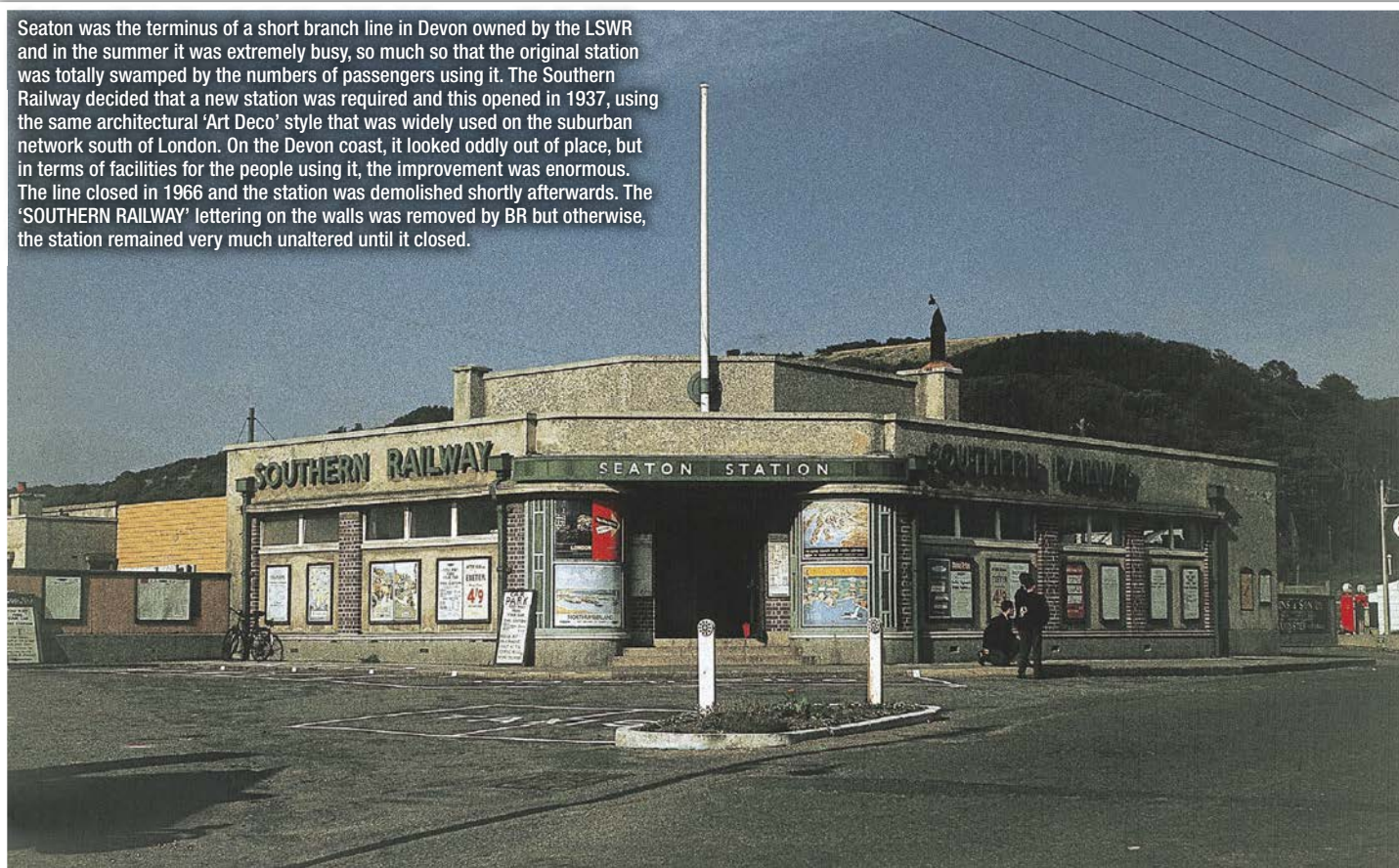
PLAY

CREATING SEATON STATION

Words & photography: Peter Smith

This 7mm:1ft scale construction of the demolished Art-Deco Southern Railway station is explained by talented architectural modelling specialist, Peter Smith.

Seaton was the terminus of a short branch line in Devon owned by the LSWR and in the summer it was extremely busy, so much so that the original station was totally swamped by the numbers of passengers using it. The Southern Railway decided that a new station was required and this opened in 1937, using the same architectural 'Art Deco' style that was widely used on the suburban network south of London. On the Devon coast, it looked oddly out of place, but in terms of facilities for the people using it, the improvement was enormous. The line closed in 1966 and the station was demolished shortly afterwards. The 'SOUTHERN RAILWAY' lettering on the walls was removed by BR but otherwise, the station remained very much unaltered until it closed.



The model of the station was built as a stand-alone diorama and is not going to be part of a layout. It is 7mm:1ft scale to match other models in my customer's collection and represents the building around 1947 with the lettering still on the walls.

I started by cutting out the shell of the building from plastic card; the walls are 2mm thick but rather than trying to cut 2mm sheet accurately, I used 1mm/0.040in, then laminated it to a second piece to build up the correct thickness. That's much easier than trying to cut an opening in a 2mm sheet accurately. The round pillars by the entrance are lengths of cardboard tube cut to length.

At this stage, I was uncertain about the arrangement of the building on the platform side but then some new photographs turned up and I was able to make the necessary alterations.

The structure is very flimsy here, but that doesn't matter, it is just a case of making sure it is correct before carrying on with construction when it would be much harder to make changes, although, in this case, that didn't work out as well as it might have. It also allowed me to let my customer know how large it was going to be!

The dimensions are complete guesswork. If it looks right, it is right. I use the height of a door, which tends to remain pretty much the same and work from that, and I've been doing it for so long now it just comes naturally. Let's face it, if I've got the building 2mm too long, no one is going to know.



The structure is largely complete here and the canopy is being assembled from Plastruct. However, comparison with later pictures will show that the model is not accurate and much of the work on this side had to be cut away and done again. Such is life! It surprised me how difficult it was to find photographs of such a well-known station.

The final canopy was built from 2mm thick clear polystyrene sheet, which I use for all my glazing. I usually dirty areas like this, but here I left it clean as it would have been fairly new, not to mention well washed by the coastal weather. Because the glazing is the same plastic as the rest of the building, I can use a normal solvent.



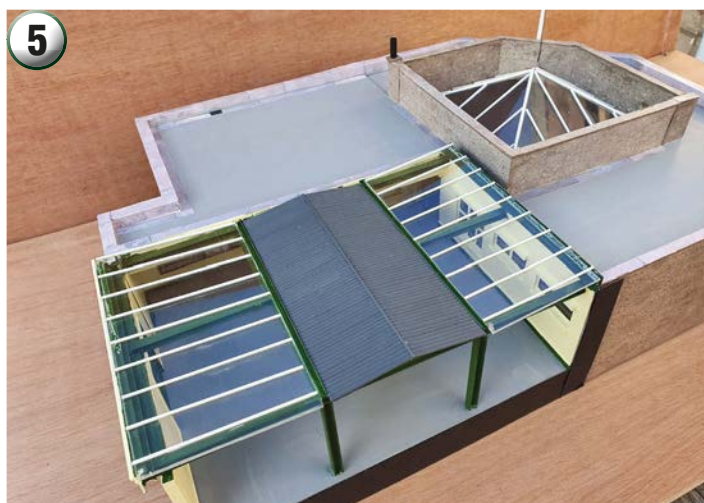
I have not seen a photograph of the station with a flag flying, but presumably, they must have done it at least once. The flagpole is just a length of Plastruct tube with a 7mm:1ft scale handrail knob on top. The SR flag was printed on paper with one image reversed and cut out and glued back-to-back, using a photograph of a real one in the museum at the Bluebell Railway. The concrete walls were modelled using paper printed with a photograph of a real concrete surface with the brickwork done the same way. I did the artwork for the two round pillars on the computer along with the name over the entrance, which I think was enamelled metal. The large letters on the wall were laser-cut wood – they are fractionally too big, but I managed to fit them in.



The view along the concourse. Photographs suggest this was painted cream rather than the usual buff used by the SR. The canopy supports are Plastruct 'H' section. I mixed both the green and cream paints from Tamiya acrylics as I couldn't find a match that looked right. I use as little paint as possible, preferring printed paper for walls or roofs. Where it is necessary to paint, these acrylics dry matt, dry quickly and the brushes can be washed in water. I avoid enamel paints other than for dry-brushing because acrylics dry too quickly, but here that wasn't necessary.



There were large loading doors at road level and at platform level a wooden screen with another door, the road into the yard climbing up to this level quite steeply. The canopy was much wider so had to be built a second time. The loading doors are just a rectangle of 2mm plastic card with the detailing glued in place from plastic strip. I only had one photograph, so I made them to fit the space I had on the model without worrying if they were short or long. Again, if it looks right...



The railway side of the building showing the wide canopy covering the concourse. I used 2mm thick clear polystyrene for the glazing, which is very rigid, ideal for this job. The centre part uses Wills corrugated asbestos. I left it all looking clean as the station would have been pretty new and being by the coast would have been well washed by the weather. The glazed section over the booking hall was done in the same way as the canopy – not surprisingly, no photographs have surfaced showing this, so the shape is an educated guess.



The building as you would have seen it approaching to catch a train. The architecture must have come as a shock when it was new – there was certainly nothing else like it in the locality. It looks quite drab with just the green paint to add a touch of colour. I print my poster boards on paper from my own artwork, which made curving them around the pillars easy to do. All the posters are appropriate for the period, of course.

HOW TO MODEL HECKINGTON STATION BUILDING

Words & Photography: Paul Bason

Building a card kit successfully offers great satisfaction for modellers looking to gain key skills. Paul Bason's guidance is common to many card kits, and he offers a step-by-step guide to building this impressive station building.

Heckington, on Lincolnshire's Grantham to Boston cross-country route, is famed for being the home to a rare eight-sailed windmill, which dominates the southern side of the station, and it being the inspiration for the Prototype Models Station Building kit. The sizeable kit is an accurate representation of its 1859-built, ex-Great Northern Railway prototype.

Heckington's modelling potential is much boosted by the survival of its brick-built goods shed, timber platform shelter, impressive signal box, signals and level crossing. If you really feel adventurous and have room, why not include the windmill too?

Card kits have, over the years, given many model makers an easy introduction into the ways of kit-building and have been the catalyst that sets the enthusiast on the right track to grander things. This model of Heckington station is no exception.

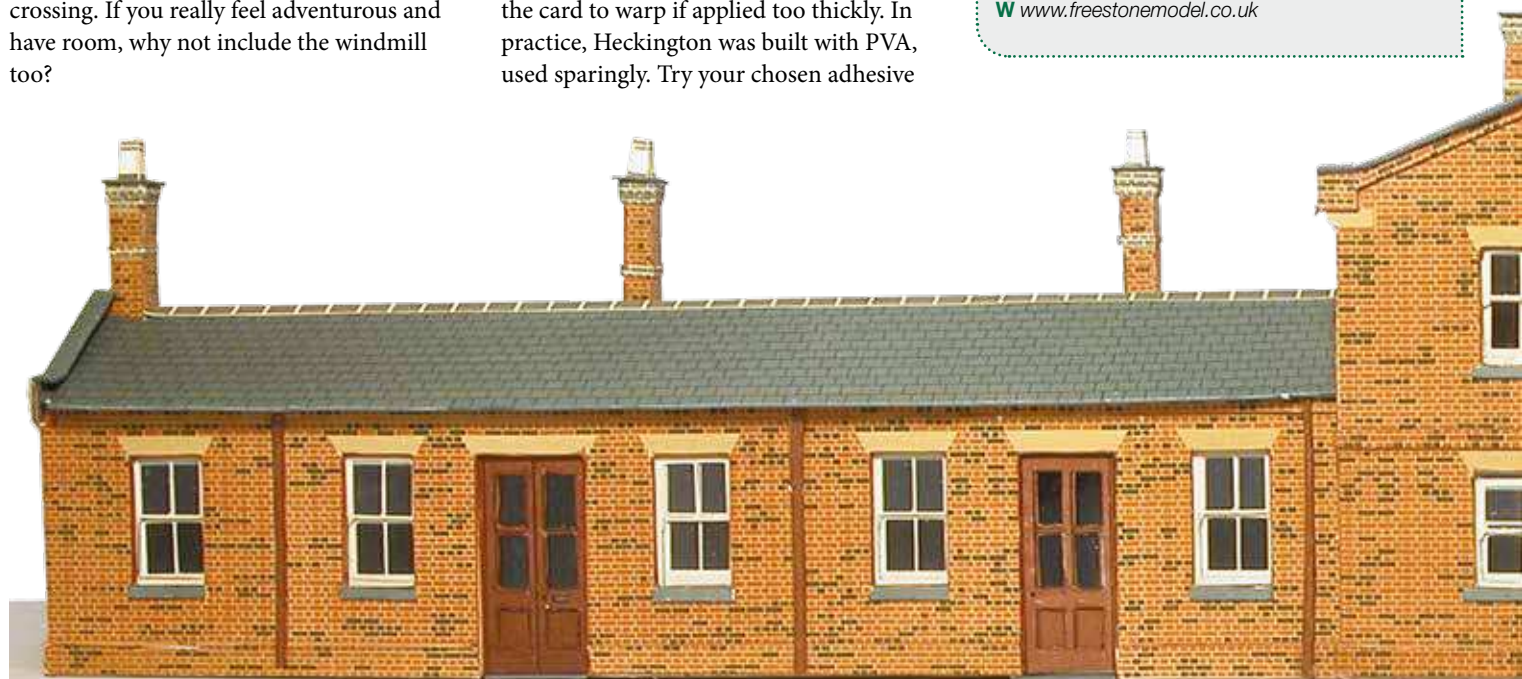
When making kits of this type, I prefer to use two types of glue. The first is white PVA woodwork adhesive, the second, a solvent-free contact adhesive such as Evo-Stik. I use PVA for all card-to-card joints, but prefer to employ contact adhesive for the fitting of plastic glazing and curtains.

Being water-based, these glues can cause the card to warp if applied too thickly. In practice, Heckington was built with PVA, used sparingly. Try your chosen adhesive

on scraps of card first if you're unsure. Alternatively, fix your kits together with a general-purpose glue such as UHU or Bostik. This has the advantage of being usable throughout the process but can leave messy strings of glue on the printed surface of your model if not used carefully. ■

Shopping List:

- Scalpel or Craft knife
 - Steel rule
 - Multi-purpose adhesive (UHU)
 - PVA Adhesive
 - Prototype Models (46E9) LNER Heckington Station
- W** www.freestonemodell.co.uk



ON EXCLUSIVE



1

The Prototype Kit of Heckington Station as supplied by Freestone Model Accessories.

2

The kit is firstly cut, ready for assembly using the methods described.

4

Clear plastic glazing is added behind the card windows.



3

While the parts are still flat, the sash windows are fixed in place on the walls.

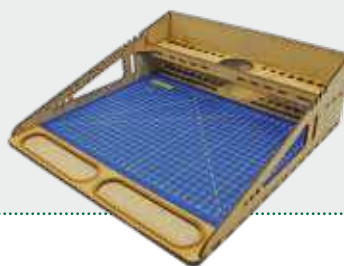


Assembly process summary:

- Familiarisation with parts and instructions
- Removal of the individual pieces/cutting out
- Scribing and folding
- Strengthening or backing
- Colouring cut edges
- Making and fitting of the windows and doors
- Final assembly

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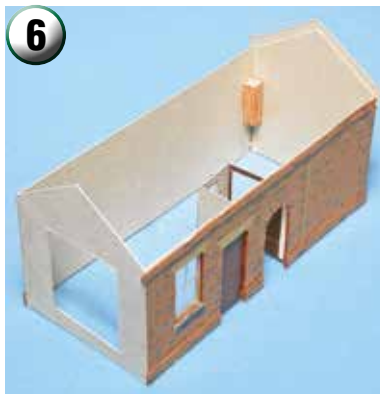
This new BRM Work Tray and A4 Cutting Mat are perfect for card kit projects like this. As you can see, it has a number of handy holes for holding brushes, knives and pens – everything you require to replicate this project.

Find out more at www.brm.ag/BRMWORKTRAY





Two of the side walls are glued at right angles to the rear wall. Small wooden blocks provide strength and keep things square as the glue dries.



The smaller single storey wing is made up in isolation ready for attachment to the main structure.



The second, larger single storey wing is made the same way. It is fixed to the main part of the building and is supplemented by the addition of internal walls made from scraps of thick mounting card.



With additional strengthening added to the small wing, it is fixed to the end of the two-storey section which is fitted with its front wall.



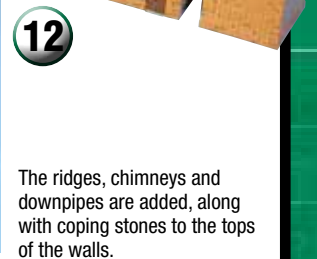
The basic structure is complete and ready for the fitting of the roof.



Looking more like a station building, the basic roof is ready for final detailing.



As the roof slopes are added, the white unprinted card is left exposed at the edges. To improve this, colour them by carefully using matching felt-tipped pens or crayons.



The ridges, chimneys and downpipes are added, along with coping stones to the tops of the walls.

The Heckington Station Railway & Heritage Museum is housed in the original 1859 Heckington Railway station buildings, which have been restored to their former glory having been saved from British Rail demolition by Heckington Village Trust in 1975.

The General Waiting Room contains a selection of local history and heritage displays, a GNR fireplace, ticket window and sales counter.

In the adjoining Ticket Office are numerous railway artefacts ranging from station names boards, railway uniforms, cast iron warning signs, railway lamps, and railway models, as well as ticket office equipment with ticket racks, Edmondson ticket stamp and railway office furniture.



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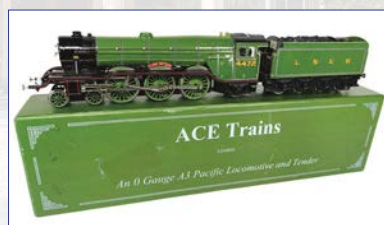
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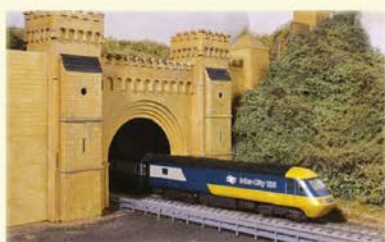


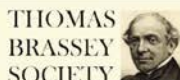
Image courtesy of Hornby Magazine

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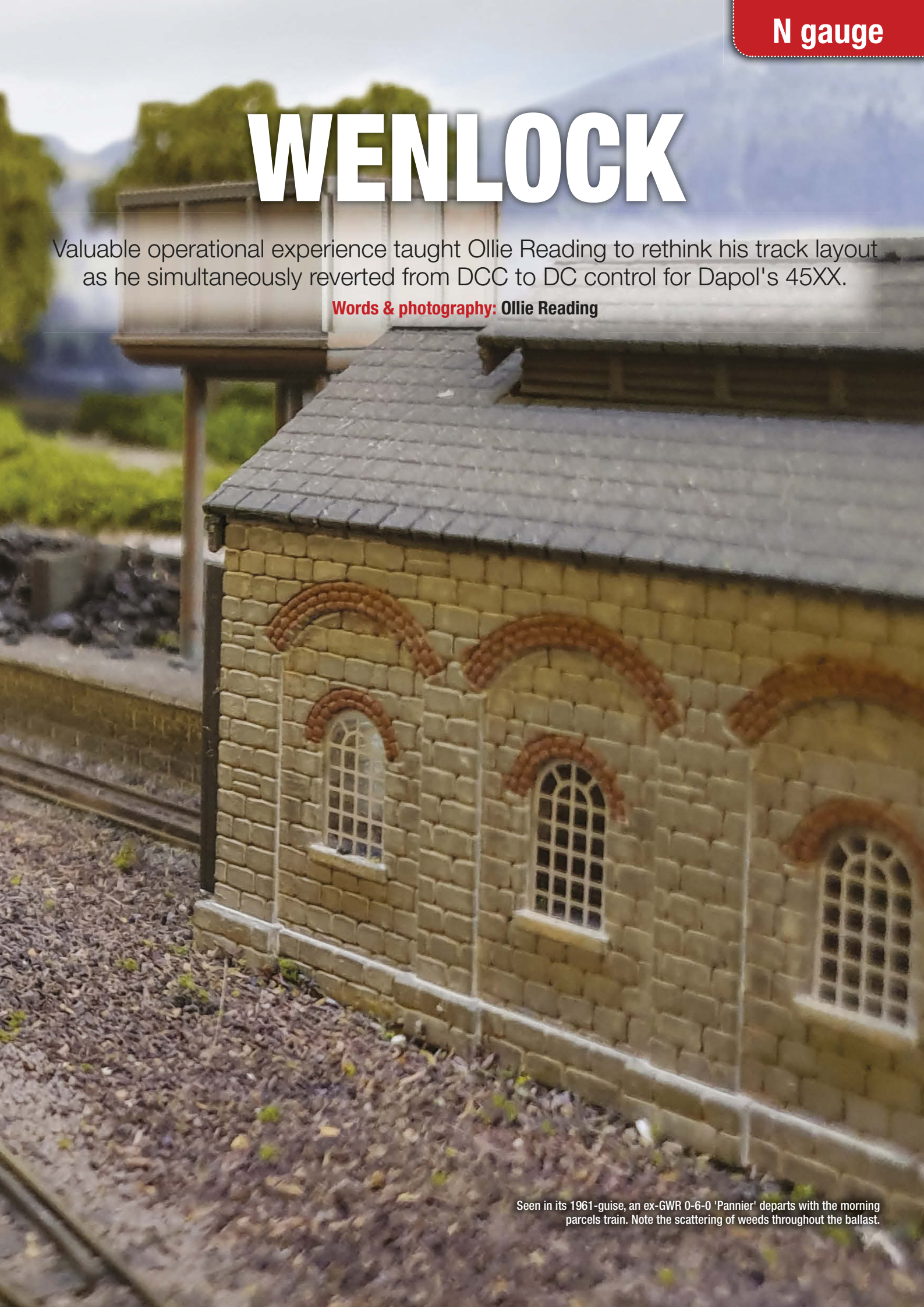
Factfile

Layout name: Wenlock
Scale/gauge: N Gauge
Size: 9ft 6in x 1ft
Era/region: Shropshire branch terminus
operated across four eras: 1945 GWR, 1952
BR (WR), 1961 BR (LMR) and Modern Day
preservation.
Layout type: End-to-end

WENLOCK

Valuable operational experience taught Ollie Reading to rethink his track layout as he simultaneously reverted from DCC to DC control for Dapol's 45XX.

Words & photography: Ollie Reading



Seen in its 1961-guise, an ex-GWR 0-6-0 'Pannier' departs with the morning parcels train. Note the scattering of weeds throughout the ballast.

My previous layout, 'The Sheaf Valley Railway', featured in the February 2015 issue of BRM and prior to the article being published, a decision was made to retire the layout in November of the same year following its appearance at the Warley NEC Show. My enjoyment was starting to dwindle and I felt a new project was needed to get my creative juices flowing. In August 2014, I began work on what has now developed into 'Wenlock'.

Pastures new

Space was at a premium and 'Sheaf' was having to be stored at my local club, so the new layout had to be small. Initial plans were drawn up for a branch terminus with a scenic section of just 3ft 6in. The plan featured a run round loop off a single platform with a few goods sidings and a small locomotive servicing area – plenty of operational interest from such a simplistic trackplan. A simple ladder fiddle yard was added, giving a total size of 6ft x 1ft that made for both a manageable frame, while also being interesting to view. I had yet to decide on a modelling location until a chance find of a Shrewsbury-branded Farish 'Toad' brake van at Model Rail Scotland helped me make my mind up that this was to be set locally. I also had the idea that the layout should showcase the best items that you can buy from your local model shop.

A house move came about in March

2017, allowing me to secure the rights to the garage as my railway room, and while nothing came of it at first, in September 2018, I decided to extend the layout. By this stage, I had attended several shows with the first version of 'Wenlock' and although the layout was always well received, I had begun to notice a few operational flaws. The main one was the lack of distance between the station and the fiddle yard. During one-person operation there was practically no time to have the next train ready and often led to that sin of no trains running! I also felt like another scenic board would give the railway more of an impression of going somewhere.

A second 3ft 6in board was made up and only included a single track, but it gave me that extra time needed and it has made the layout look complete. It also gave me the chance to try more modelling skills.

Shopping local

One of my initial briefs was to show the best of what you can buy from your local model shop and I think this is best demonstrated through the buildings. The station board uses kits from the Ratio range, while the farm board uses resin ready-to-plant buildings from Hornby (Skaledale) and Bachmann (Scenecraft). This shows those viewing the layout two of the options available to modellers and how they can be used side-by-side. The station building,

goods shed and locomotive shed were all hand-painted with a base colour applied, and then individual stones were picked out in various shades of grey. The platform uses Peco stone edging painted in the same manner as above with a balsa wood top, and the road over bridge is from the Peco range.

I wanted the main focal point of the extension board to be a farm, and this was when I discovered the joys of resin buildings. They are often limited to one production run! This led to me trying to source the buildings from numerous locations and not even being able to locate a farmhouse from the matching set. By pure luck, one appeared on eBay a week after the debut show, in extended form!

The farm is raised, with the railway running between it and a slight embankment down on the viewing side. This was done to avoid everything being on one level and to add an extra bit of realism.

A first for me was adding the level crossing using DAS modelling clay for the road surface – a technique I had seen used by others and one I will definitely use in future. If time allows, I'd love to make the gates operational.

Operation

I'm normally a DCC user but I wanted to step out of my comfort zone and go with standard DC on 'Wenlock'. The main reason is that the Dapol 45XX tanks are not



A near perfectly-matching goods rake passes Wenlock Farm behind yet another 'Pannier' tank locomotive in this end-of-war scene.

DCC-ready and I frankly didn't fancy hard wiring at the time, but also, I wanted to test my wiring ability by having to add isolating sections.

Trackwork on the layout is Peco Code 55 and points are powered using its motors, too. All frogs are wired to microswitches to negate the need for blade contact, which I class as essential for smooth running in N Gauge. The layout is also home to four Dapol motorised signals. I've used these on 'Wenlock' and 'Sheaf' and highly recommend them. I'm patiently waiting for a bracket signal to be released, then I can replace the Ratio one currently on the station approach. All these are wired into two identical control panels. One is built into the board top of the fiddle yard and the other attaches to the back of the station board. By doing this, the layout can be operated from either end, which greatly improves single-person operation. Power is supplied from a pair of Gaugemaster hand-held controllers, one at each end as per the control panels.

Public viewing

The layout was always designed for exhibition use and there are numerous elements to it which bear this in mind. First up, the boards have integrated legs that fold up when the layout isn't in use. The main station board has a pair that folds into each other, while the other two have one set each.



The layout, still in its later guise. As part of its transfer to the BR Midland Region, passenger traffic moved into the hands of diesels and often seen is the new Sulzer Type 2.



I've also added a lighting rig because good lighting is an exhibition essential. This is a simple wooden bracket at each end of the layout with a wooden pelmet around some white LED strips. It's not the fanciest of lighting rigs, but it does the job and doubles up as a place for the layout name plaque and the growing collection of exhibition badges. Finally, I considered storage and transport of the layout and this led to me building a timber crate that both scenic boards slide into. This means the layout doesn't have to be up permanently at home and leaves more room in the car, so I can fit the layout plus three operators, which reduces expenses.

When it comes to operation, I usually operate 'Wenlock' across multiple eras and this is best showcased through the stock that runs on the layout. During a standard exhibition, I operate four distinct time frames with each era getting approx. 90 minutes each, so, in theory, visitors can view the layout at different times and see a completely different set of stock in operation. I treat this as the layout's 'Unique Selling Point' as it's not something that I can recall seeing on other layouts at shows. It was also an excuse for me to buy more stock! My four eras of operation are: 1945 GWR, 1952 BR (WR), 1961 BR (LMR) and preservation.

The first three of these tend to follow a similar pattern of operation with both passenger and freight traffic. 57XX 'Pannier' tanks feature on all three eras, with other power coming from 64XX and 45XX steam locomotives and even a Class 25 in the later era of operation. These have now been/will be supplemented by the new Revolution 56XX tank locomotives. Passenger traffic begins with GWR B-Set coaches, and through time, BR suburbans and ex-main line stock start to creep in thanks to the fantastic Stanier and Hawksworth coaches from Farish. I'd like to explore some kit-built options to add more variety in time. The iconic auto trailers also make sporadic appearances.

Freight traffic used is a wide mix of ready-to-run and kit-built examples, and again, the items that run develop over time, and as such more BR standard examples of stock start appearing to replace the older pre-nationalisation items as I go through the eras. As with the coaches, I plan to add more kit-built items to improve variety.

All stock use the Dapol Easi-shunt couplings with fixed magnets in strategic locations to allow for hands-free operation.



Shunting the pick-up goods is always a crowd-pleaser. Strategically-placed magnets help with hands-free uncoupling.



During the heritage railway era, celebrity 'Bubble Car' 121120 is seen alongside preserved 'Pannier' 6412. Note the line of stock awaiting restoration in the background.

I find these work efficiently with only some weight needing adding to the odd difficult wagon.

Preserved stock

Outside of 'Wenlock', preservation is my preferred modelling period, yet it's the one timeframe I'm still working on the collection for. To begin with, I had been using a random selection of items that I had spare from other projects or just not got a home for. However, as time has gone on, I've begun focusing on a dedicated preserved stock set.

Motive power is provided from the previous three eras fleet with an occasional 'Jinty' and Class 08 thrown in for good measure. In time, I plan to use the N Gauge Society Hunslet shunters, and I'm crossing my fingers that EFE will shrink its 'Austerity' 0-6-0ST to N gauge. A Dapol 121 'Bubble Car' in chocolate/cream supplements the locomotive-hauled services. As with the older eras, two coaches is my maximum and



Set in its 1952-guise, and the reason for going DC on the layout – a 45XX 'Prairie' with matching crimson B-set coaches.

With the 'all-clear' given, the rear of a mixed goods is seen heading past the crossing keeper's cottage towards 'Wenlock'.



this is normally formed of a mix of Mk. 1 and Mk. 2s in BR maroon. There is also a weekend Dining rake that uses a Farish Mk. 1 Pullman and a Mk. 1 Buffet acting as a Bar Car.

Wagons are scattered around the yard in various states of repair, but the odd few get linked together as a demonstration rake or even an engineers' set. And, of course, preservation opens the doors for guest stock. I really just use this as an excuse to run my Farish Class 101 set that I've converted to represent the 101/111 set used at the Great Central Railway.

There is, however, one constant when it comes to all eras and that is the use of a Tomix *Thomas* and *Percy* top'n'tailing *Annie* and *Clarabel*. 'Code Blue', as we have affectionately dubbed the formation, makes a return trip whenever we have a younger viewer and, where possible, we always give them the chance to take to the controls and drive *Thomas*, which always goes down a



Thomas and *Percy* are in charge of 'Code Blue' whenever younger viewers are watching.



Local deliveries of cattle and milk produce and 'modern' farm equipment arrives on this typical early 1950s mixed-goods. A 'Pannier' shunts the consist into the loop.

treat and often results in return visits to have another go.

Future plans

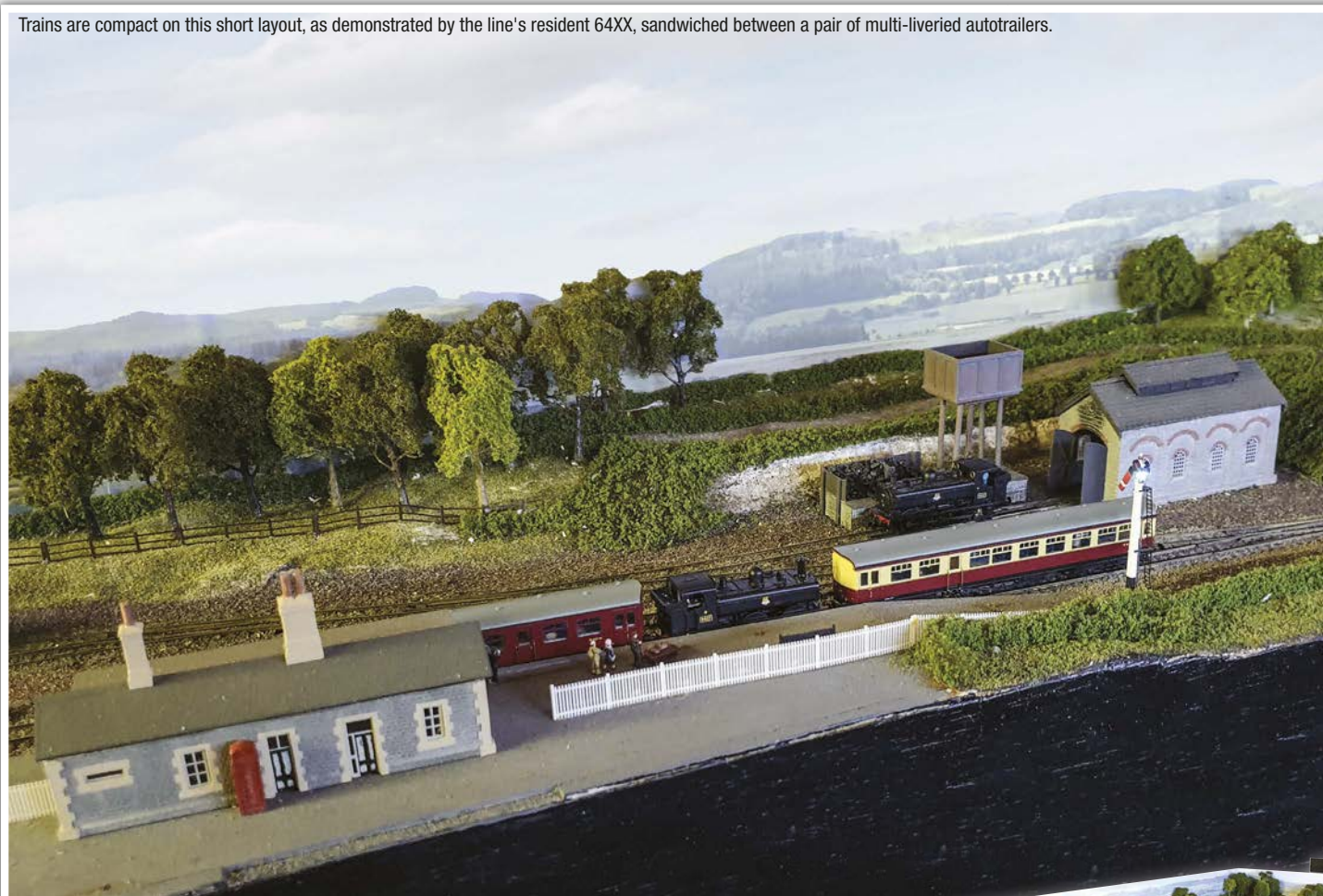
What's next for the layout? Well, I may look at upgrading 'Wenlock' to DCC but otherwise, the only plans are to finish some of the smaller details – I really need to finally install the station lights – and continue to work on the stock. All pre-preservation

stock will be suitably weathered in time and I plan to replace some of the ready-to-run items with more unique kit builds. I had toyed with the idea of adding another extension, but space is limited and I don't want to lose the intimate feel of the layout, so I can't see that happening yet – never say never, though!

Thanks as always to my operating team of Daniel, Leigh and Dan for their assistance

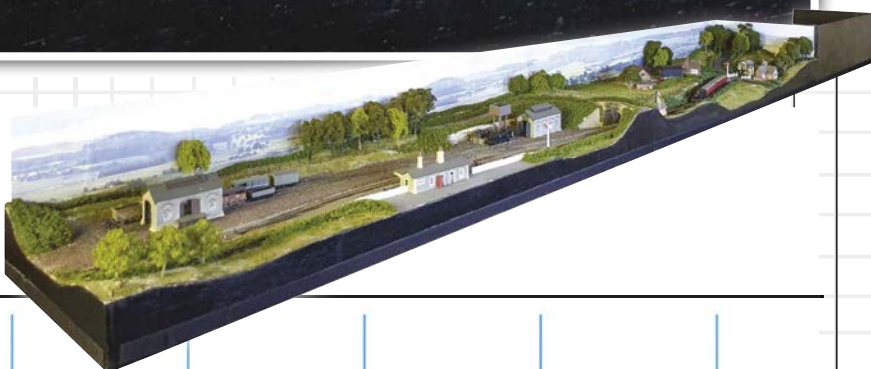
during shows and the loaning of their stock to add variety. Also to my wife, Michelle, for putting up with me stealing the garage. I'm slowly edging my way towards the house! So, if the trend continues, I'll be back in another six or so years with the next project. As to what that project may be, there are currently three plans in the pipeline, but work on those will depend on more space becoming available.

Trains are compact on this short layout, as demonstrated by the line's resident 64XX, sandwiched between a pair of multi-liveried autorailers.



Trackplan

WENLOCK



HOW TO... CREATE CAMEO SCENES

Words & photography: Phil Parker

How do you engage a non-enthusiast looking at your layout? Phil Parker presents a collection of fun scenes to captivate audiences, young and old.



SHOPPING LIST

Busch (7911) Panic buying
Busch (7912) The Transport



Instead of chasing cats, it's far more civilised for a dog to be catching a Frisbee. Frisbees are post-war toys, not becoming popular in the UK until the 1960s. Before this, British dogs had to be content with chasing sticks. In the background, workmen paint a children's climbing frame. Painting is a classic cameo subject. Add a man holding a brush and you can save yourself the bother of weathering a model, perhaps even making it shiny.

Shopping list:

Busch (7899) Dog playing frisbee
Hornby (R7177) Working people
Metcalf Models (P0513) Children's Play Area

Is there anything that says your layout is set in 2020 more than a cameo of figures buying all the toilet roll from a supermarket or local shop?

Both the man with the van and the man with a well-loaded shopping trolley are from the Busch range of scenes and come with extra signage to decorate your shops. Strictly speaking, they are HO scale (3.5mm:1foot) so slightly small for 4mm:1ft, but people are all sorts of heights, so won't look out of place in a car park.

Try before you glue



If you prefer to try a scene on your model before making it permanent, or perhaps want to move things around to keep viewers of the model on their toes, rather than use glue to fix people in place, it's worth trying Deluxe Materials Tacky Wax.

All the cameos on these pages were set up this way. The little feet are rubbed into the wax, leaving it on the soles of their shoes, and then placed on the layout. Even the Frisbee-catching dog was held up this way.



Dogs chasing cats might be a scene that has been around forever, but the round bale of hay is a more modern invention, not being seen in the UK until the 1970s. For a steam-era layout, you would be better with rectangular bales. Of course, this only applies if your layout is set in late summer when the hay has been cut.

Shopping List:

Busch (7920) Dog chasing cat



This one's not funny if you're a postman. Fortunately, this one seems able to outrun the plastic pooch, who probably only wants to play anyway.

Like many of the cameos, this scene suffers a bit from having someone frozen in time – that is, stationary, when he should be moving. It's generally more realistic for figures to be posed in a way that looks more natural when they aren't moving. That said, these scenes make people smile, so perhaps they aren't so bad after all!

Shopping List:

Busch (7889) – The Fugitive



It's lunch break in the timber yard and a worker is sitting on a pile of wood, munching on his sandwich while chatting to his mate. This scene takes a little bit of work since no-one makes a miniature person holding food, but a tiny piece of plastic glued to his hand will do the job.

Besides the figure, there is a piece of cigarette paper underneath more plastic sandwiches – we assume the real food would be wrapped up somehow, although you may prefer to model a lunch box. His flask is a piece of plastic rod, shaped slightly and painted.

Shopping List:

Hornby (R7118) Farm people

Hornby (R7119) Seated people



A perfect scene for any farm or workshop – a hard-working mechanic lying under a vehicle and 'attacking' it with a spanner.

Pedants might point out that the tractor under repair is a Porsche design, and they stopped making farm machinery in 1956. It's also not a common sight in the UK. Substituting a Ferguson or Fordson machine from Oxford Diecast would make it more typical, but perhaps the neatly organised tool tray suggests this is a tractor enthusiast rather than a farmer, and he might prefer something a little more exotic.

Shopping List:

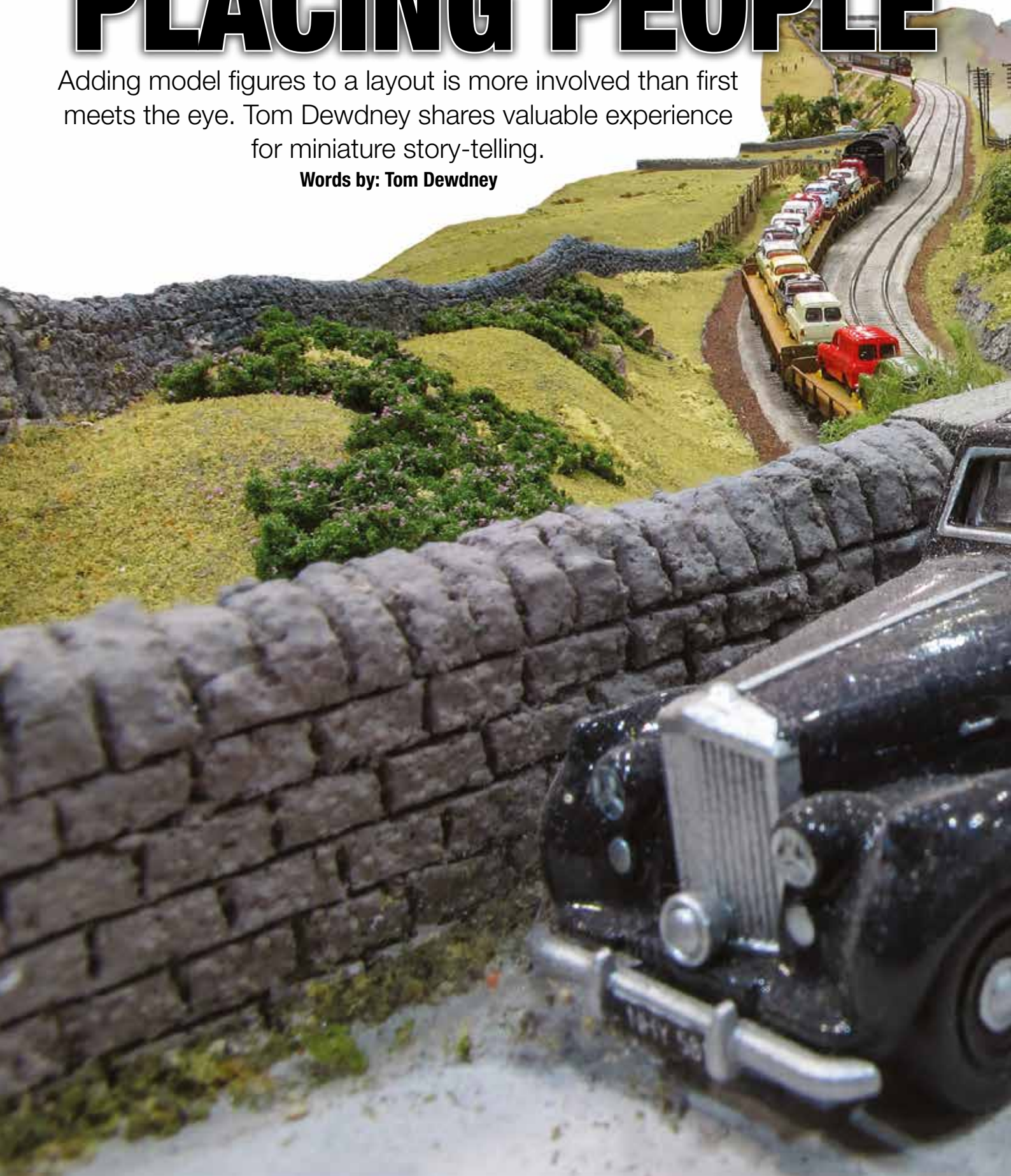
Busch (7937) Tractor repair

DIGITAL EDITION

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



ON EXCLUSIVE



SOURCE: Andy York

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.

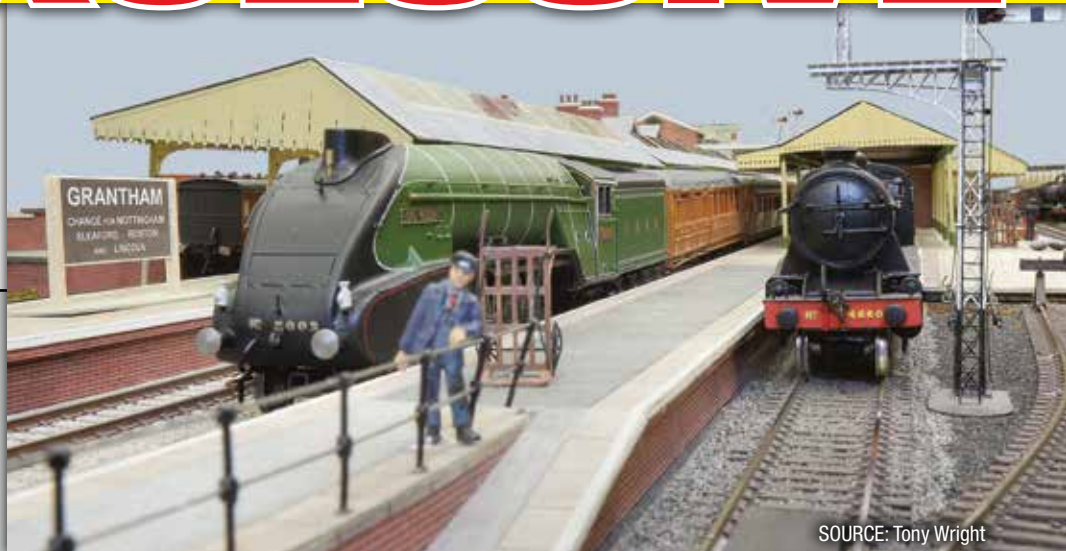
What struck me first was the way people were dressed. The number of suits and jackets being worn and the overall 'smartness' of the dress. In seeking to reproduce this, I was thinking about the stance people were adopting, the type of clothes they were wearing and how their presence enhanced the scene. 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.

ON EXCLUSIVE

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?

DIGITAL EDITION

Modelling challenges



For Team Grantham's Heat 5 entry into Channel 5s '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?

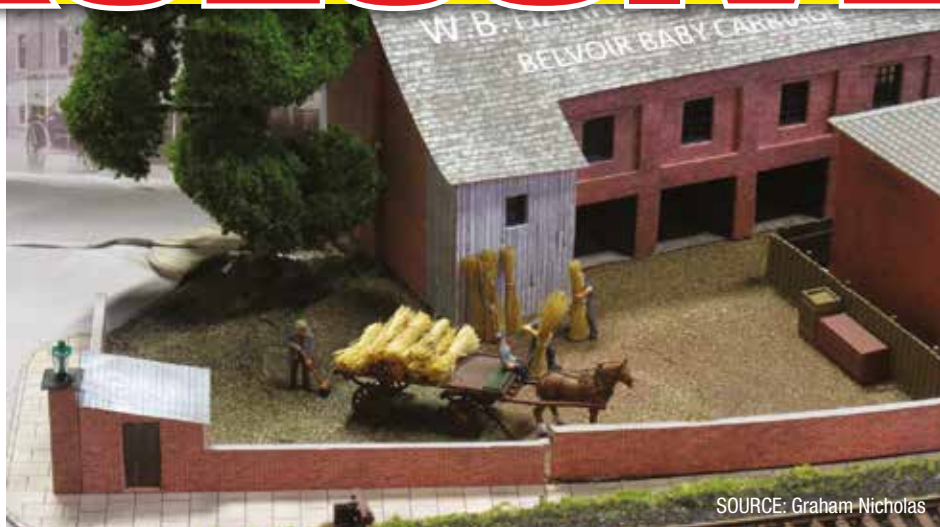
In creating the scene here, I was drawing on my experience hiking in the Yorkshire Dales in the early 1960s and the clothing I wore. Imagine it, the two hikers have just climbed up quite a steep path to the summit at Shap and are taking a 'breather' before crossing the bridge for the fells.
SOURCE: Andy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



ON EXCLUSIVE

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 barbeque skewers. With modifications to their legs, we could have a joust that ensured the white knight, Arthur, was always victorious!



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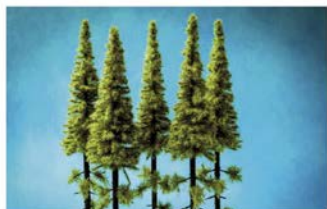
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FBS215 – Slate

FBS216 – Random Stone
FBS217 – Dressed Stone
FBS218 – Text. Con block

4mm Scale Range

FBS401 – Plain Bond Brickwork
FBS402 – English Bond Brickwork (Metric)
FBS403 – Flemish Bond
FBS404 – Stone Blocks
FBS405 – Paving Stones
FBS406 – Stone Setts
FBS407 – English Bond Arches
FBS408 – English Bond Arches Brickwork
FBS409 – Corrugated Iron Sheet

FBS410 – Corr. clear Sheet
FBS411 – Corners & Arches
FBS412 – Prof Clear Cladding
FBS413 – Prof Steel Cladding
FBS414 – HO/OO Amr Bond
FBS415 – Slate
FBS416 – Random Stone
FBS417 – Dress. Stone Block
FBS418 – Text. Con block

FBS419 – Granite Setts
FBS420 – Paved R/way
FBS421 – Fan Setts
FBS422 – Square Setts
FBS423 – Eng G/den bond
FBS424 – W/house Fascia
FBS425 – Cer. Utility Tiles

7mm Scale Range

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FBS703 – Flemish Bond
FBS704 – Stone Blocks
FBS705 – Paving Stones
FBS706 – Stone Setts
FBS707 – English Bond Arches

FBS708 – Arches & Brickwork
FBS711 – Corners & Arches
FBS712 – Prof Clear Cladding
FBS713 – Prof Steel Cladding
FBS714 – American Bond
FBS715 – Slate
FBS716 – Random Stone

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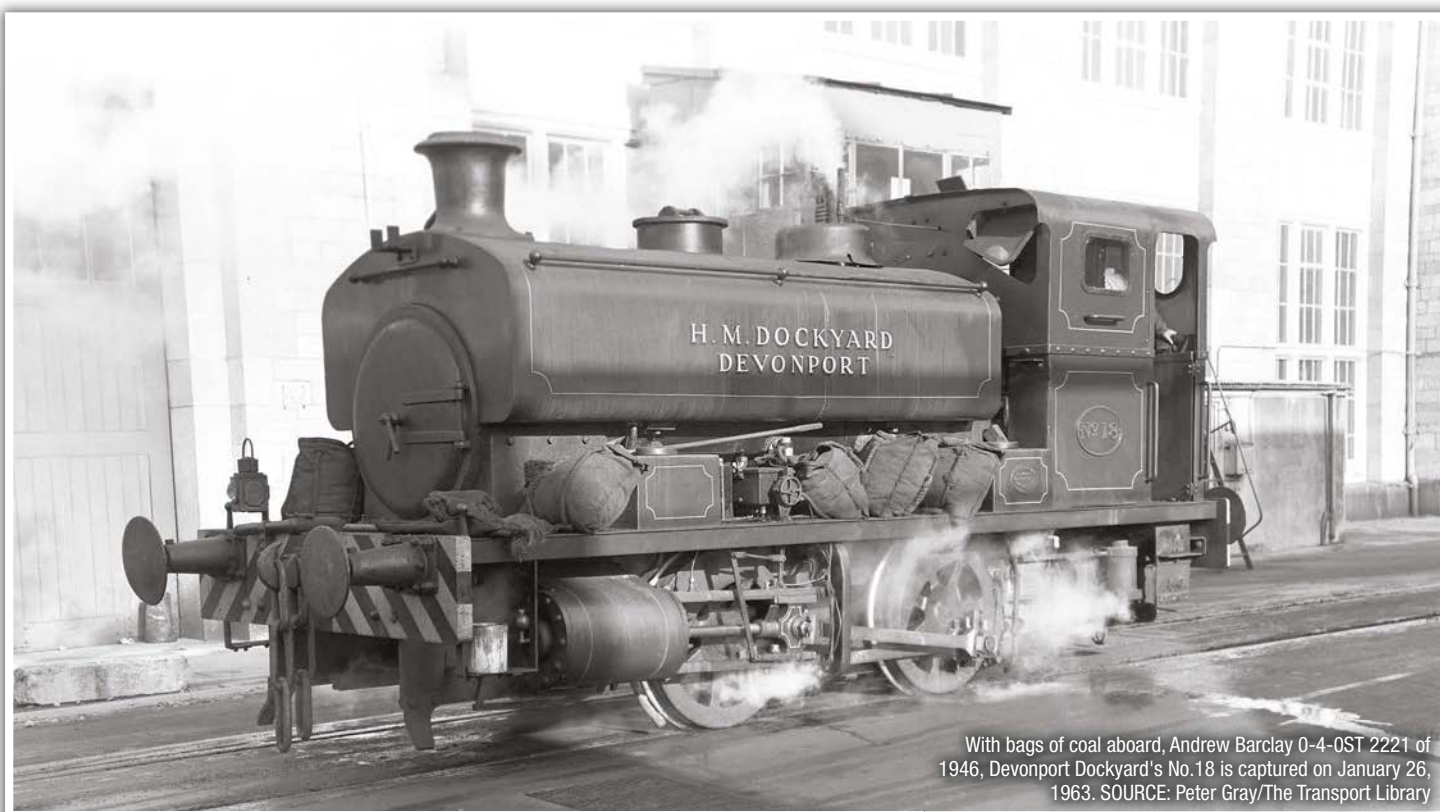
HOW TO...

ADAPT HATTON'S

ANDREW BARCLAY

Words & photography: Howard Smith

A growing number of cottage industry manufacturers are producing conversion kits for recent ready-to-run locomotive releases, as Howard Smith explores.



With bags of coal aboard, Andrew Barclay 0-4-OST 2221 of 1946, Devonport Dockyard's No.18 is captured on January 26, 1963. SOURCE: Peter Gray/The Transport Library

The OO gauge ready-to-run market has seen a fortunate influx of models in recent years. Quick to adapt, some forward-thinking kit manufacturers have seen potential in offering new bodyshells of 3D-printed or etched metal construction, which re-utilise RTR locomotive chassis. The result aims to provide accessible locomotive alternatives, while maintaining all the running qualities of RTR models.

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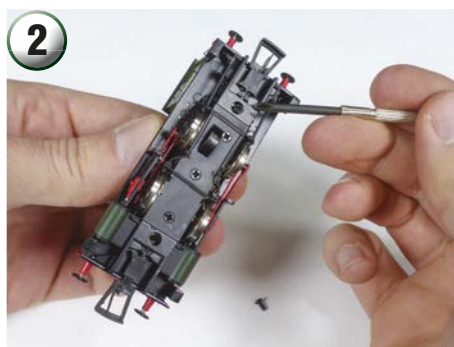
an adaptation kit. This contains parts to substitute on your RTR locomotive, transforming it into a non-mass-produced, yet still authentic, variant.

I've opted for a kit from Planet Industrials, which transforms the Hattons 0-4-OST Andrew Barclay with low-sided tanks into one of several variants of the prototype with shorter cabs, employed at Devonport Dockyard. Parts supplied consist of a 3D-printed cab and etched plates and the conversion is mostly removing parts from the RTR cab and swapping them across. Re-painting the entire model is advised, but not

essential if modelling a freelance locomotive. By the time I'd removed the pre-painted and glued handrails from the RTR locomotive, with glue blobs to their ends, it was easier to replace them with fresh wire from Albion Hobbies, than clean them up. All told, the kit is a very straight-forward component in what could be considered a small puzzle – taking the RTR locomotive apart, that is. The entire process took me a day, but this isn't a race. Most importantly, it was an enjoyable process and one that saw me disassemble an intricate detailed model and discover how it was cleverly designed.



There's no denying this is a fine model and it almost seems a shame to alter it, but in the name of individuality, I'm proceeding. Colour instructions highlight the location of accessories provided and motor access.



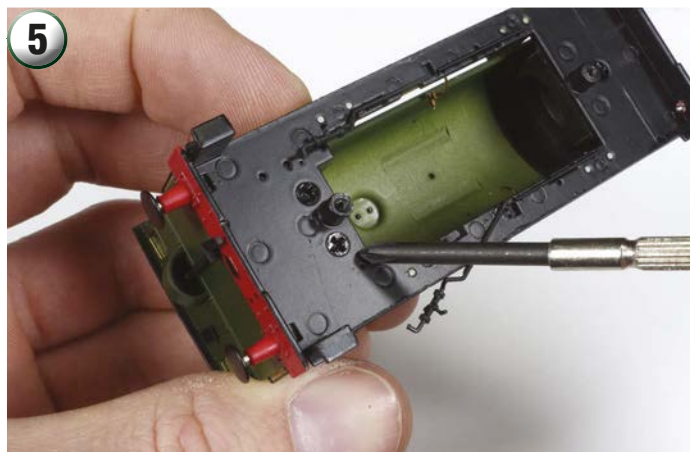
Only the cab must be removed, but in order to get to this, first the chassis must be removed. Access is gained by removing the screws fore and aft underneath, with a cruciform screwdriver.



Next, the side lubricator pipes joining the chassis and body must be freed. These injection-moulded items are fragile and so must be handled with care. Gently pull on the tab section, then lever away with tweezers.



Steam pipes must also be manoeuvred out of position, otherwise they foul on the locomotive brake rigging. A little prying being careful not to damage surrounding paintwork is necessary.



A further three screws must be removed to part the plastic tank and cab from the diecast chassis. All are simple to remove and gave little resistance compared to some RTR models. Two are located under the cab...



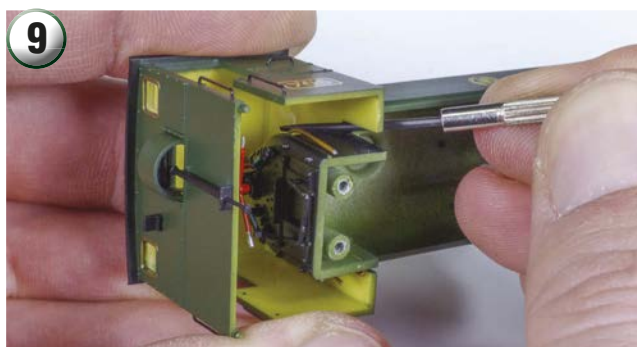
...the other to the front. Keep all components removed in a small plastic bag and retain inside the original box to prevent loss of parts.



A little gentle persuasion sees the two elements separate. Even at this stage, work carefully to minimise damage to the fragile cab interior detail and handbrake mechanism.



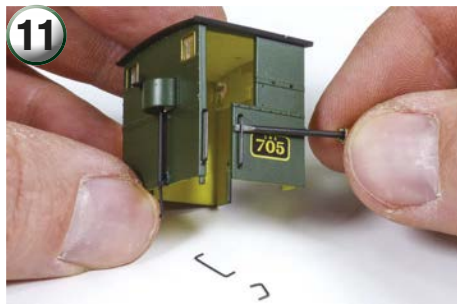
What might puzzle some is the way in which the cab and tank are attached – not by glue, but via two discreet, yet stubborn clips, located either side of the tank curvature.



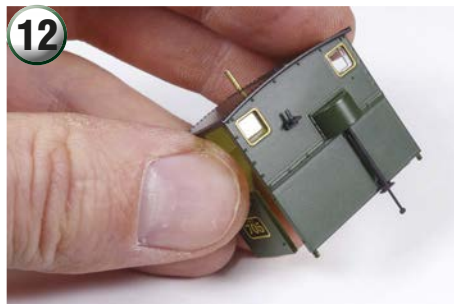
Unclipping the two is best carried out by placing a flat screwdriver at an angle as illustrated and gently applying leverage. This fast-assembly method is efficient during model production.



Comparing cabs. The replacement (left), from Planet Industrials is of welded construction and has different window design from that supplied on the model to the right.



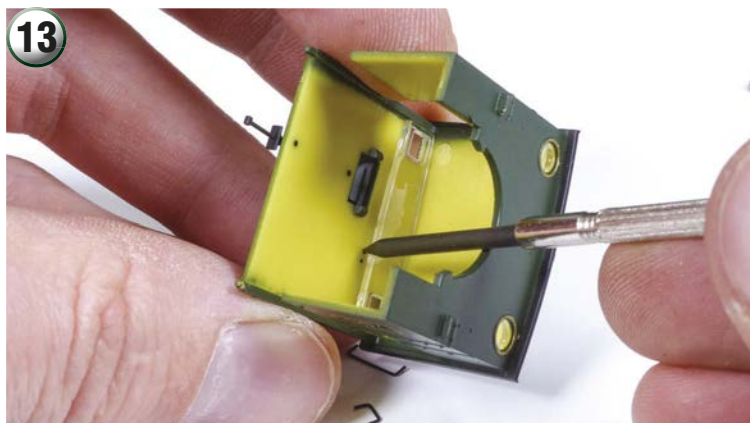
Instructions for the kit recommend removing components from the RTR cab, and transferring them to the 3D-printed cab. Handrails are easily removed by gently levering with a flat-bladed screwdriver.



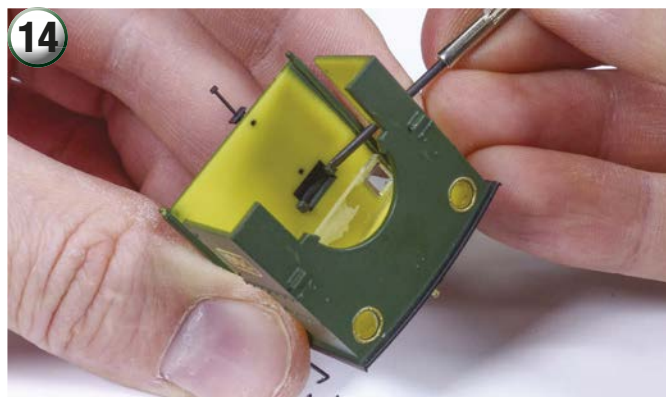
The plastic rear lamp bracket and handbrake wheel have small spigots, glued to the cab. To avoid damage and to ensure components part freely, pressure must be applied behind each one.

DID YOU KNOW?

Andrew Barclay of Kilmarnock supplied seven compact 0-4-0ST locomotives to the Devonport Royal Dockyard in Plymouth between 1915 and 1942. An eighth example, originally destined for Singapore Dockyard, was also supplied in 1946. Devonport featured a restrictive tunnel between its North and South yards, hence its locomotive fleet required lowered cabs. The Planet Industrials kit represents one of the last pair of steam locomotives built for the system by Andrew Barclay, using its standard pattern post-1951-style lowered cab.



Using a fine-pointed steel awl, provided with a set of jeweller's small screwdrivers, a generous amount of pressure is applied to each lug, supporting the cab behind. Parts crack when freed.



The plastic tabs of the handbrake cover must be retained as these clip into the replacement cab. Gently apply leverage with a flat-bladed screwdriver, pushing towards the centre of the part and outwards.



If one of the old handrails is distorted beyond repair, 0.45mm nickel silver rod from Albion Alloys is a useful substitute. An old handrail serves as a template, bending the rod with pliers to suit.



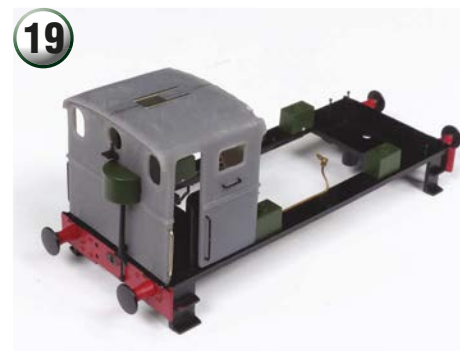
Smaller details are returned to the cab. The cab is 3D-printed and so a solvent plastic adhesive isn't effective. I use a general-purpose superglue with a fine tip applicator from Deluxe Materials.



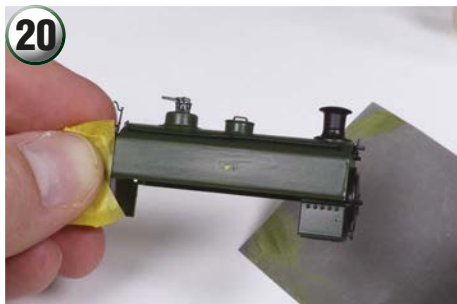
If your gluing skills aren't nimble, an easier method of application is to dispense a small amount of glue to scrap packaging and apply a dab to the lugs of each part using a worn-out needle file.



Supplied with the kit is a neat etched cab roof hatch. It's important that the part is glued centrally, however, so a centreline is measured and marked.



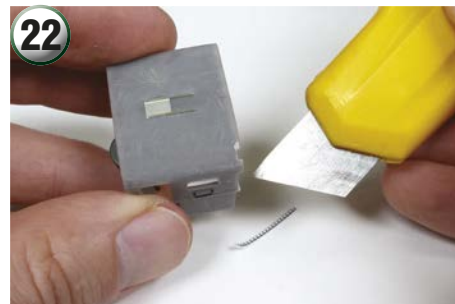
A trial fit of the cab highlights potential fit and finish problems. It has distorted as it cooled from the printing process, but the rear of the cab has lugs, which straighten it out when fitted to the chassis.



Respraying the model requires all surfaces to be as flat as possible. The tampo-printed GWR 'shirt button' roundel will show underneath paint unless flattened with 2000 grit emery paper.



A previous attempt by the manufacturer to correct a hole in the cab roof with filler has failed. This could be repaired similarly, but the angle is exposed, leaving little surface area for filler to 'key' onto.



Using a craft knife, the damaged cab roof lip is cut back, flush with the cab front. Cutting edges square will make fitting an off-cut of plastic sheet easier to install. It's a little like car bodywork...



Small amounts of the plastic repair piece are sliced away through much test fitting. Superglue with a fine tip applicator serves as a useful filler too, if allowed to dry between applications.



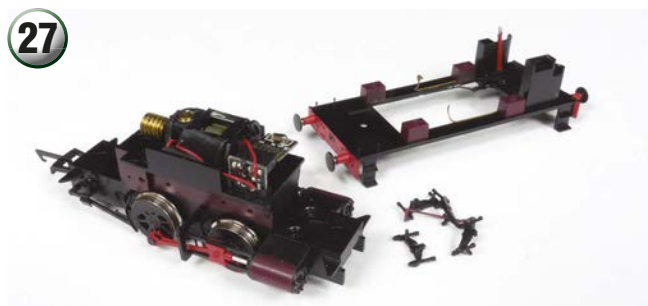
Gently, the small piece of plastic is filed flush with a 800/1000 grit sanding stick. It's advisable to rotate the component around when doing this, checking for imperfections from all elevations.



Spraying the most visible of parts is recommended, but to save time, smaller areas will be brush painted because this small industrial is to be weathered. Mask areas with tape to prevent overspray.



I've opted for Lifecolor British Railways BR Maroon, spraying it with an Evolution airbrush. The acrylic paint dries quickly, so I'm working fast to prevent the nozzle from clogging.



Smaller and harder to reach areas can be brush-painted. Use a fine bristle brush to reduce the risk of lines appearing when it dries. The key to a successful finish is to remove all traces of dust beforehand.



If you enjoyed this, read more RTR model transformation articles on our website: www.world-of-railways.co.uk

Final assembly of the model is required before a final weathering with the airbrush and Lifecolor acrylic paints from its rail weathering set. I've opted not to line the locomotive to represent it as it might have been in service at Devonport, but as it might have appeared if sold on to private industry in a more simplified livery.

Though it looks a complex conversion, this kit greatly simplifies work, leaving surface preparation and a repaint the only potential 'challenge'. For modellers seeking variety to their Andrew Barclay locomotive fleet, I can recommend it.

HOW TO... CREATE AN OLD EMPTY BARN

Words & photography: Michael Russell

A phrase coined by John Laurie as Private Frazer in the British sitcom 'Dad's Army' as 'having nothing in it', Michael Russell explains how to create a miniature version.



This barn from Scale Model Scenery is typical of the quality of modern-day laser-cut kits. It is very strong because the main structure is made from fibreboard. Any mistakes can be hidden beneath the paper detailing wraps.

The kit is easily customisable. It would be easy to model the building in a run-down form, even derelict, or add a further structure such as a lean-to built from the spare sprue. It is the sort of building that can

find a home on most layouts and you have a choice of building in brick or stone or using the basic structure to add a different finish, perhaps using modelling clay to give a more 3D effect.

You don't need many tools in its construction or in-depth modelling skills and for the amount of time and effort required, good results can be achieved. It is also ideal for a project to spread over several small modelling sessions, such as an hour

each evening after work.

There are no fiddly parts, such as guttering, to fit. It goes together beautifully and, since it is small in size, is an ideal starter project. If you haven't made your first kit yet, this is your chance.

These notes are in addition to those supplied with the kit. Read the kit instructions and this article in their entirety before you begin, as some later steps refer back to earlier ones.



SHOPPING LIST

Scale Model Scenery Barn/Store kit (KX057-00)

W: www.scalemodelscenery.co.uk

Lifecolor acrylic paints Tyre Black (UA733), Dust Type 1 (UA 705)

W: www.airbrushes.com

Weathering powders Rust (AV0008), Chrome Oxide (AV0005), Smoke (AV0004), acrylics black 33, white 34, Pale Grey 40

W: www.humbrol.com

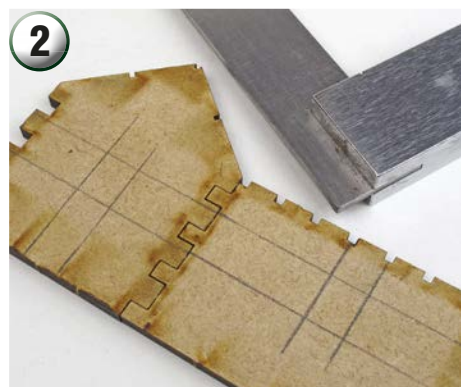
Top Tip



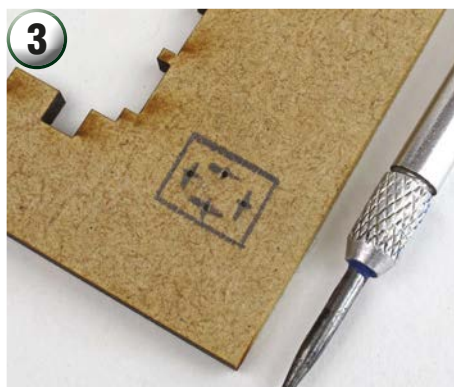
Although paper is relatively thin, the stark white edges are surprisingly visible on paper-covered buildings. You can disguise it by gently rubbing the reverse of the wall wrap edges with 1200 grit sanding paper to reduce the thickness. This takes a little longer than disguising the edges with colour, but produces far superior results.



Look over all the parts in the kit and familiarise yourself with the instructions. This will give you a good idea of what is required for the build and where the parts are located.



I decided to add a window. Use a set square and pencil to mark these out. Don't make them too small as you will have to cut them out and will need room to get the tools in. This one measures 8mm x 10mm.



Practise on a piece of sprue before the main wall parts. Mark four spots in the middle of each side half the width of the drill and use an awl or suchlike to make small holes ready for drilling.



Drill each hole and use a spare piece of sacrificial wood underneath to prevent tear out when the drill exits. I used a 3mm drill. Now cut into the corners using a sharp craft knife.



Push loose material out and cut again from the other side. Ensure that all the material in the aperture is removed. Try to get the windows as square as you can, but it isn't that important on a rustic building like this.



Mark the position of the window on the wall wrap before it is fitted. Put the wall piece on the wrap, align it carefully and use a pin to mark the four corners. Note which way round the wall piece is – you'll need to match this again later.



Glue the four sides together using a PVA glue. Use a setsquare to ensure that the building is rectangle in shape and not a parallelogram. Use a rubber band to hold the structure together. Leave it to dry for six hours.

Cladding the Walls



While you wait for the main structure to dry, start to cut out the walls wraps. I prefer to cut these out roughly first using scissors as you are less likely to damage the parts later when using a knife.



Cut the wraps out on a cutting mat and use a sharp knife and metal rule. Make several light cuts rather than one heavy pass. It takes concentration to push down firmly on the rule while pressing the knife down lightly.



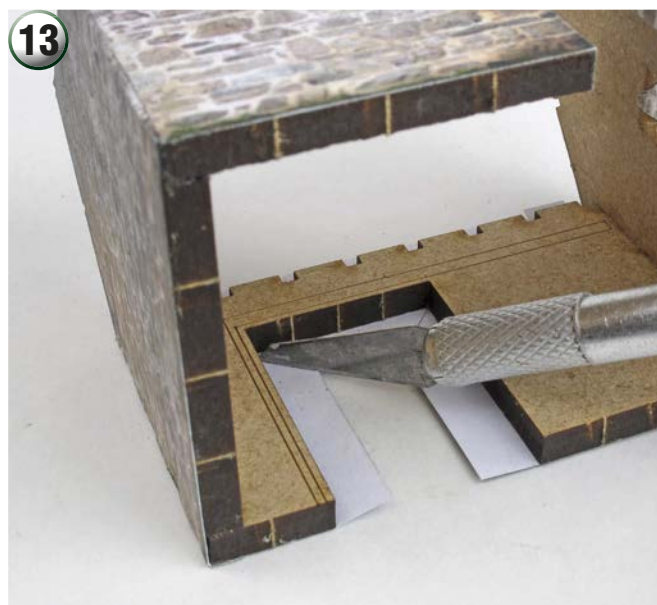
The wraps rely on you using the walls one way around. If you alter this, as I did, they will no longer fit. You can solve the problem by turning the wrap over and using it as a template to cut a new one from the spare walling.



Apply an even layer of glue with a brush onto the flat face that you want to mount the wrap to. I used a quick-drying PVA glue. Be sure to cover all the surface and don't apply glue anywhere but to the one plane.



Position the wrap and adjust until it is central on the plane and that no wood is showing through. Use a seam roller to firm the wrap into place. Burnish the edges with a blunt tool, apply glue, then fold tabs over.



For a wrap containing a cut-out, such as a door or window, after gluing the wrap to the main face, turn over and cut at 45-degrees into the corner.



Burnish the edges with a blunt tool to get a sharp edge. Apply glue and fold the tabs into place.

Adding the roof



The roof trusses are a tight fit into the wall recesses and are easy to break. To avoid forcing them, use a file and remove glue that has entered this area. Don't remove material from the trusses as this will weaken them.

Adding the doors



Detail the rear of the doors by scoring the tongue and groove lines with a knife and rule. Transfer the lines from the front by marking the edge of the door first. I used the spare door-runner wheels and braces as door handles.



Carefully cut internal wraps out using the spare outer wrap as a template. Spare walling is supplied should you make a mistake. Be careful when the paper is wet not to tear it.



Older buildings often have uneven roofs and you can model this by gluing strips of 2mm paper to the trusses to form an irregular surface for the roof covering. Paint the paper with a brown acrylic such as burnt umber.



Paint the doors a dark grey, such as Lifecolor UA733. When dry, detail with an off-white colour such as Lifecolor UA705. Use a hog's hair brush and remove most of the paint on a rag. Drag the brush over the wood in a vertical direction to give the impression of wood grain.



You may well have gaps between wall wraps or wish to blend corners and marks in. Use grey or white and black acrylic paint for this using a small brush. Use an offcut of the wall wrap as a test strip to mix and match the colours before application.



When fitting the tiles, remove portions to make them of different lengths. Cut pieces away to imitate broken tiles. Glue some of the pieces lower down to represent slipped tiles. Paint them with a dark grey and dry-brush with an off-white colour.



The final step is to use weathering powders applied with an old paint brush – rust colour around the runners and braces, dark grey around the base of the door and around the handles and green on the roof to represent moss.



FROM DERELICTION TO DOMESTIC BLISS

Dave Rowe has been absent from the scene for years, but he never stopped modelling. Here he describes how he and wife Shirley renovated and then made a stunning replica of a depilated Victorian barn.

A phone call came from my daughter. She and her husband thought it time they bought a house. One had come onto the market that they were interested in. Would I carry out a structural survey please? Damp floors, damp walls, a poor quality extension with roof problems, rotted windows etc. We all left in silent gloom.

The next morning brought another phone call. They had found a very different property near Devizes, would I go and look at that one please? The photo on the right shows the sight that greeted me – and I thought the first property had enough defects to rule it out!

A builder converting an adjacent barn said he could do the work, and if we wanted to do some of the easier jobs, that was fine. We started by removing the slates and lifting the damp brick flooring while the builder put in concrete etc. At the end of two months he submitted a horrendous bill for not a lot of work and that not all done properly, so his services were dispensed with.

We decided to continue labouring until another contractor could be found, but soon realised that most of the tasks required toil and common sense, but not much brainpower, so we never contacted another builder.

The local library filled in the gaps in our knowledge, and if we were still in doubt we called in the building inspector who



was always pleased to advise. For the large areas of brickwork and plastering we hired labour as both trades need at least two years of constant practice to produce proficient work and, although we put up the new roof timbers ourselves we employed someone to lay the slates. All the other trades were DIY, including the use of an excavator, which our daughter had to master.

all the interior walls had been whitewashed in times past, but with the passing of years they had deteriorated into 50 Shades of Grey



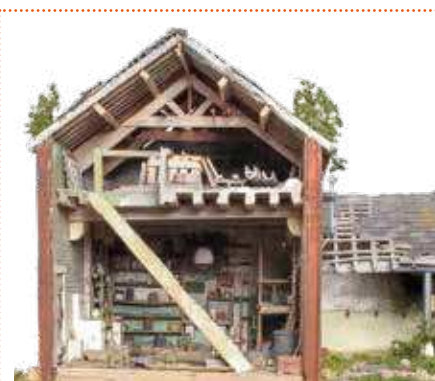
Before work commenced Shirley said, "Oh dear there won't be anything I can do until right at the end when I can tackle the painting." Two years later, she had put up roof timbers, dug drainage trenches by hand, helped install a septic tank, sawn thermal blocks, blasted whitewash off walls with a pressure washer, put up ceilings, installed windows and put in hardwood floors. Good job there wasn't an S.P.C.G.P.A (Society for the Prevention of Cruelty to Grannies of Pensionable Age).

There were times when the rain persisted all weekend, as we laboured on in a roofless shell, but at the end of those two years we were super fit and had the satisfaction of building a finished home for their first Christmas. These pleasurable feelings were greatly enhanced by the presence of newborn twins. One of my gifts to the new

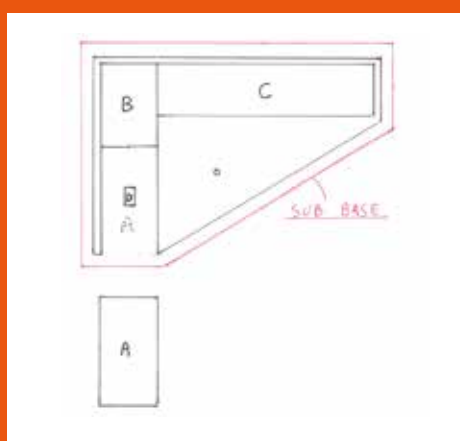
parents was a 4mm scale model of the derelict barn as purchased.

The work on their home had been completed the previous summer, so I had plenty of time to make a super detailed model as, fortunately, they had taken many photos. I borrowed these on the pretext of deciding which ones I would like to have copies of. The ploy ensured that the gift would be a complete surprise.

The barn is L-shaped and the model is 270 mm by 380 mm, but to have displayed it on a rectangular base would have meant a large area of rather boring rubble and weeds, so a five-sided configuration was opted for.



Now, a farmer who is selling a barn in this condition doesn't bother to clean out the many years of junk that had accumulated inside the two storey section. This detritus was part of the decrepitude of the whole building and I wished to have this visible, but how? A removable roof over the two storey section would reveal the first floor rubbish, but leave the ground floors accumulation invisible. The only openings on the ground floor were two small round windows and three doors, only two of which would give any view of the interior. The best solution seem to be that of having the whole single storey wing as a removable section, but this still wouldn't give a view into the first floor unless the whole end wall of the two story part came away. This would be an odd way of working, but I pressed ahead...



...That decision meant having two bases, one upon the other. B and C in this diagram were constructed on a piece of 20mm thick beech, but with the section that would hold a cut away to allow it to be inserted and removed. While this base was kept at 20mm thickness under B and C, the remainder of the wood was given a taper with the aid of a large bandsaw and given uneven contours with a hand belt-sander fitted with a 40 grit belt.

The sub base was of 18mm thick beech, 20mm larger all round than the upper base and with its edge routed to an ogee profile. This lower base had a recess morticed into it D to hold a PP3 9V battery to provide illumination into Section B of the barn, for although the end wall was removable, all those years of dirt and the absence of windows meant that the gloom was such that a torch would have otherwise been necessary to see all the detail.

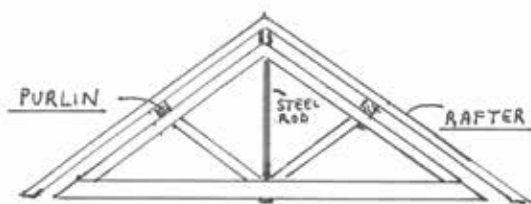
Section A was modelled with a 6mm plywood floor to which 4mm MDF walls were to be pinned and glued. When these walls were cut out they had brick embossed styrene glued to the inner surfaces using contact adhesive. This adhesive is the most suitable for fixing styrene, but the surfaces must never be brought together until they have been allowed to dry out for some hours. Doing so as soon as they are "touch dry" will result in bubbling of the styrene as the solvent attacks it. I suppose I should have carried out experiments to determine just how long it can be left to dry without

losing its adhesive powers, but I did find that leaving it overnight was too long.

All the interior walls had been whitewashed in times past, but with the passing of years they had deteriorated into 50 Shades of Grey. Photos allowed me to capture the real walls in miniature. There were small areas where the whitewash had flaked, revealing the colour of the bricks whilst other random bricks had, for reasons unknown, become almost black and others were green with algae. It takes time to paint individual bricks but, by jingo, it looks so much better if you make the extra effort.

I glued on the styrene for the external wall surfaces and here I should confess to cheating because I used Slaters Flemish Bond, which is incorrect. The real building has 353 mm solid walls laid to a band of alternate rows of headers and stretchers, and I wasn't prepared to scribe thousands of bricks by hand. The 40mm square opening gave a good view of the underside of the roof, so it was necessary to make it accurately.

FIG. 2



There were two trusses that bore the purlins and the ridge board, and supported the laths to which the slates were nailed. The trusses, purlins and rafters were made from beech

cut with a bandsaw, but the laths were cut with a Stanley knife from 0.5 mm plywood. The laths used on this barn 120 years ago were of a heavier cross-section, so they were not too difficult to cut out. The slates were formed from 0.5 mm black styrene sheet, cut out in strips and laid in overlapping staggered rows.

Left of the opening was a small compound formed from a wooden frame and chain link fencing. It had a lockable door bearing the sign "Danger. Farm chemicals". This, with the installation

of a chemical toilet and a curtain pinned around it for privacy, was our only toilet for the first year. The mesh from a kitchen sieve gave an excellent representation of the chain link.

The slates had a prolific growth of orange lichen. Some lichens spread out quite flat, but this orange variety had a depth of growth. I used oil paints to show this, mixing vermilion hue and lemon yellow. These needed to be mixed straight from their tubes and a small stiff bristle brush was used to pick some up, but not enough to form a blob. Oil paint applied in thick spots will, of course, take some time to harden, so no handling until you are sure it's dry.

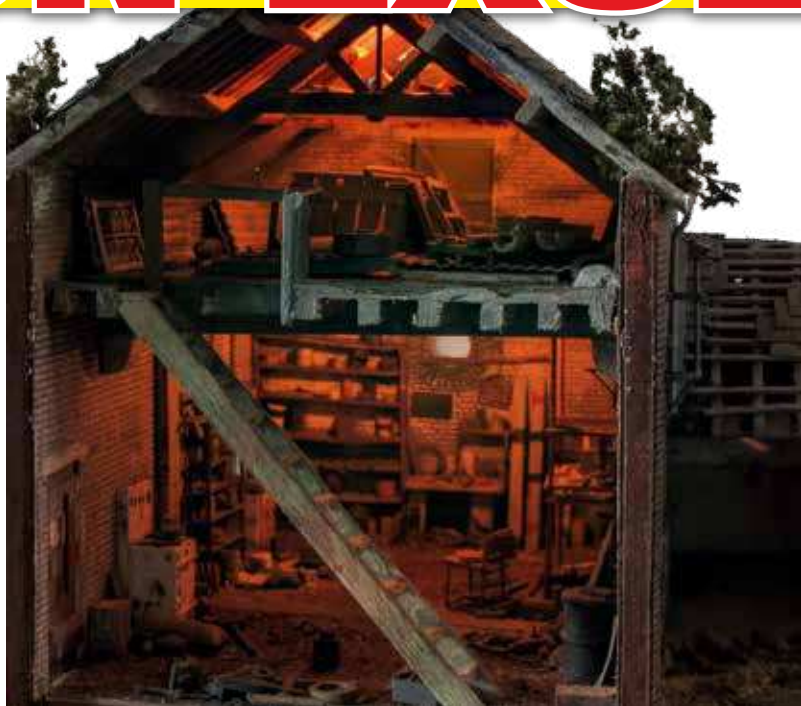
The lead flashing was from grey paper stepped to the courses of the brickwork with a fine pointed craft knife. Photos also show the sole piece of gutter on the building. In the model these were made from the spokes of an umbrella. They are too large for a 4mm scale model, but can be used for large industrial structures and are perfect for 7mm buildings. The long ridge tiles were of slate and several of them had split in two along their length. As I was making mine by joining two strips of styrene, it was easier to leave some in halves, either clinging to the roof or on the ground.



This image shows a prominent oil drum towards the centre of the weedy, rubble strewn area. There was a real oil drum in this section, but for the model I've used the drum as a push button for the lights.



ON EXCLUSIVE



There were lights downstairs but not upstairs so I've tried to be discrete and hidden the upstairs ones behind trusses.

two years later, she had put up roof timbers, dug drainage trenches by hand, helped install a septic tank, sawn thermal blocks, blasted whitewash off walls with a pressure washer, put up ceilings, installed windows and put in hardwood floors



And finally...

In order to save paying rent on their flat, the family moved in as soon as there was a bathroom. The decrepit electric cooker on the ground floor was kept for some months (two of the three hobs worked) and along with a door resting on two trestles they had a working, though somewhat inelegant kitchen. Conditions like that can be a laughable adventure when you're young.

So, they have a home on a half-acre plot with a 10m long living room, four bedrooms, two bathrooms, kitchen, utility room, study, large work room and a double garage. The Building Society had the policy of not charging any upfront fees to first time buyers, so they qualified for this as their starter home. When you have a barn converted, at least two-thirds of the cost is for the labour involved. Cut out

that cost and this can be the result. A wealthy person could have bought the place and paid for all the necessary work to be carried out, but what his money could never buy, and which the four of us have, is summarised by the principle which has governed my life:

"Creative work, however humble a kind, is the source of man's most solid, least transitory happiness." Aldous Huxley



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- ☒ Like new box
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- ☐ Good box
- ☐ Fair box
- ☐ Poor box
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- ☐ Unboxed

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THE CAKEBOX CHALLENGE 2021

Late last year and in search of inspiration, modellers on our forum RMweb encouraged us to run another round of our popular challenge, which resulted in impressive models.

The Cakebox rules are simple – build a model that will fit in a standard cardboard cake box that is eight inches square and six inches high. Each scene must include two model railway items, and for the latest round, two items of 'rubbish'.

Models can be any subject and scale. At the end of three months, competitors submit three photographs and a short description of their model, the winner being chosen by a public vote.

Winner Steampunk monorail

Builder: Ben Bucki

I've been into Steampunk for years – it's essentially alternate universe/science fiction through a lens of Victorian technology, styles, and fashions. I'm friends with jewellers who create beautiful decorative pieces, others who cosplay in homemade costumes, and I love building models of fictional steam-driven machines.

In 2009, I participated in a Steampunk exhibition at Bradford Industrial Museum where cosplaying characters and scratch-built miniatures were inserted into the real-world settings photographically. One element designed was a monorail line, part of a network of elevated railways crisscrossing West Yorkshire.

The scope of the exhibition meant I could only feature two trains, but my sketchbooks were full of drawings for elegant stations and towering articulated locomotives. Looking for an idea for the new round of the Cakebox challenge this year, I decided that it would offer me a perfect opportunity to revive the concept and try some of those old designs out.

So, Saltaire (Victoria Road), of the West Riding Monorail Transportation Company, is the station perched loftily above the mill-town, and the scene represents the very end of a bay platform somewhere within the complex. After experimentation, I realised that in order to balance having plenty of detail, but have a manageable scene, I'd need to work in something bigger than 4mm:1ft scale this time.

I settled on 7mm:1ft scale as a compromise – challenging, not least

because Steampunk in general errs on the larger side of things. Rotating the box gave me eight inches of height/length, versus six inches of width, modelling an internal scene as if the viewer were a passenger standing on the platform within an iron/glass/stone trainshed.

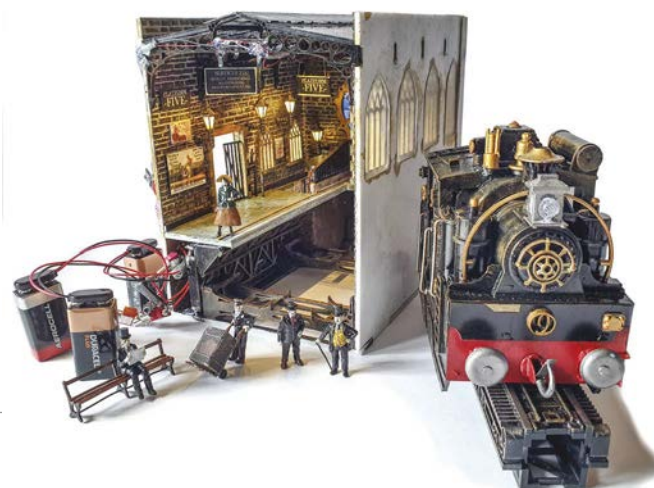
Materials were mainly plastics, cut on my laser-cutter, as I planned to use steam effects and didn't want anything prone to warping. These were mainly scraps and offcuts salvaged from my old job as a DT Technician, making use of materials that would otherwise have gone to waste.

Other details were from old toys, kits, DIY parts, and bike gears. I guessed it would be the human element in the final photographs

that would help sell the scene, so I invested in some metal figures from S&D, slightly customising a few of them. I think they really help give the station some character. Other details like the posters and signs were custom-made using my own images, something I love doing with all my projects.

I'm incredibly happy with how it turned out, and I'm equally pleased the Cakebox Challenge was revived as it was the perfect opportunity to try modelling something different, more experimental. It was also a tonic to the stress of the 2021 Lockdown – a contained, focused, and fun project.

Ben wins £75 of kits from JS Models who generously supported the competition.





Other entries we liked...

Long Harry Mine

Builder Jake Madin

This cakebox was inspired by a photograph depicting the Greetwell Ironstone system in Lincolnshire in the 1930s and depicts one of the adits known as 'Long Harry'.

My rubbish materials were an old floorboard for the base and polystyrene packaging, which formed the basic structure of the rocks. The rock face was made from Polyfilla, which was spread thickly over the substructure. All the scenic items besides track were from the spares box.

The mining tubs were built on chassis reclaimed from some badly built OO9 kits. The horse was a very toy-like Hornby model from the spares box, with a modified stance and addition of a harness. From a previous project, I was also able to recycle a flickering fire unit, which has been installed under the fire cameo.

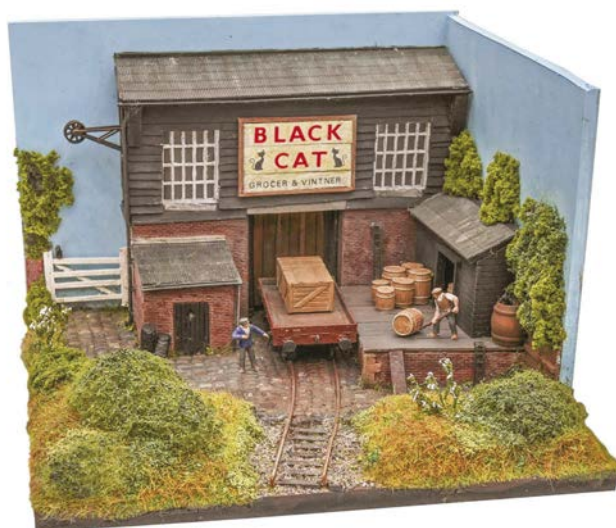
Black Cat Grocer & Vintner

Builder: Richard Drew

A summer day in the early 1950s, in a quiet corner of the Kent countryside. Post-war business is picking up for the local wholesale grocer and vintner, with customers across the south-east. However, their private siding sits on a small branch line where passenger services have already been mooted for closure. The model is fiction, but inspired by local prototypes.

I'm a returnee to the fold having last failed to complete a layout when I was 15 (35 years ago). This challenge has been a great opportunity to practise skills and explore advances in model making. It was coloured sawdust when I last undertook scenic work, and rather than weathering powders, soot was made by burning a piece of sprue while trying not to inhale.

This was a budget model – the only specific purchases were a sheet of brick plastic sheet and the Parkside wagon kit. The rest of the materials were scrap or bits I'd acquired for the main layout at 3ft x 18in. I'd picked up paints, DAS clay and other products from Faversham's excellent Hobby Shop in the summer. Specific rubbish includes wine corks for landscaping and foil collars for flashing, plastic from packaging, fire ash, seed-heads, coffee stirrers and wood and foam offcuts.



Stoppo Driver

Builder: Steve Pearce

For those of us of a certain age, essential viewing on Thursday evenings in the '70s was *The Sweeney*.

My 4mm:1ft scale model depicts the final scene in an episode from 1975 where a police driver is coerced into driving for a gang of crooks. He deliberately crashes the getaway car in a railway yard while being pursued by the iconic Ford Consul 3000 GT of the Sweeney.

The foamboard base is textured with tissue paper, sand and the usual scenic materials. My resin castings provided the warehouse cladding, fences, and the numerous detail items. Track is C&L to 18.83 gauge. 'Rubbish' items include foil cobblestones from an instant coffee can, smoke from my daughter-in-law's cushion filling and numerous bits of card, wood and plastic swept up from under my workbench.

The cars are by Oxford Diecast with the addition of Preiser HO figures. DI Jack Regan, DS George Carter and regular driver Bill are in the Consul. The resprayed Jaguar had its boot opened up and robbers added. 'Stoppo Driver' – criminal slang for a getaway driver – Brian Cooney is seen jumping clear at the last moment.

NEW PRODUCTS

COACH AND WAGON WORKS PETG PLASTIC SHEET

Recently introduced by the garden railway specialist, this easy-to-cut transparent plastic sheet is supplied in 0.6mm and 1mm thicknesses, making it ideal for glazing windows in buildings, rolling stock or locomotives. Supplied as full sheets (500x250mm) or half sheets (250mmx250mm), the thinner plastic is easier to bend to conform to the more complex shapes of windscreens used in diesel locomotive cabs, for instance. For gluing, we'd recommend Glue 'n' Glaze by Deluxe Materials.

Price: £2.50 - £5.00

W: www.coachandwagonworks.uk

GEOSCENICS

Model scenery supplier, Geoscenics, has developed a ballast and scenery glue for use during model railway construction, supplied in a 500ml bottle. Apply direct from the bottle or dispense into a container of your choice for more detailed work. The product contains biocides and preservatives for longer-lasting life. Re-seal the container after use and allow all glued areas to dry for 24 hours.

Price: £11.50

W: www.geoscenics.co.uk



ACE PRODUCTS BULLEID STREAMLINE MERCHANT NAVY PACIFIC

Locomotive kit manufacturer, ACE Products, has released new etches of the Bulleid streamlined 'Merchant Navy' 'Pacific' steam locomotive. The 7mm:1ft (1:43.5) scale kits aim to depict the second series of 10 locomotives built. Design work is also nearing completion on a kit to depict the first 10 'Merchant Navy' 'Pacifics' with their detail differences. Its second kit is expected to become available this summer, at which time a price will be published on its new website.

Price: £349.00

W: www.aceproducts.org



MODELU (1580) EDWARDIAN SEATED PASSENGERS PACK A

Manufactured by 3D-printing laser scans of volunteers from Didcot Railway Museum, Modelu's latest product to join its range of multi-scale model railway figures is a pack of five seated Edwardian characters in period attire. Ideal to complement the growing range of pre-grouping rolling stock and layouts under construction, the manufacturer is offering the pack in scales from N, 3mm:1ft, HO, OO, S, 1:48, O and Gauge 1.

Price: N-OO: £18, S-O: £30, Gauge 1: £60

W: www.modelu3d.co.uk

LINCOLN LOCOS CLASS 03 BODYSHELL



3D-print manufacturer Lincoln Locos has introduced a Class 03 0-6-0 locomotive bodyshell for 3mm:1ft scale modellers. The 3D-printed bodyshell will require glazing and painting to complete, while a suitable mechanism manufactured by Oak Tree Engineering is available to 3mm Society members. Further locomotive bodyshells are available from the manufacturer, such as a Class 35 'Hymek' and Class 08, and expected to be subject to a future mechanism collaboration with Oak Tree Engineering.

Price: £35.00

W: www.lincoln-loco.co.uk

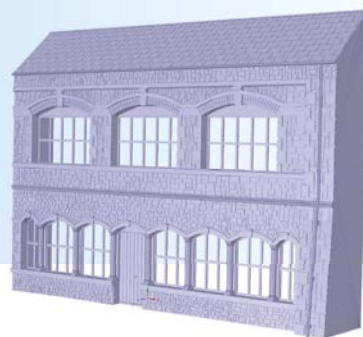


ASIS 3D GWR MILEPOST MARKERS AND SWINDON WORKS BUILDING

ASIS 3D has released new GWR mile posts signs, supplied as a set of four and available in 4mm:1ft, and 7mm:1ft scales. Full mile, quarter mile, half mile and three-quarter mile versions are manufactured and can be customised before being printed. Mileposts are supplied with a spigot on the base for easier location into baseboards. In addition, the manufacturer has released a 4mm:1ft scale low-relief kit of 3D-printed parts to create Swindon Works building. Designed to complement Bachmann's low-relief model of Swindon Works tunnel entrance in Bristol Street, the kit should please GWR and BR Western Region fans.

Price: Milepost marker: £4.00 (set of four), Swindon Works: £48.00

W: www.asis3d.co.uk



VISIT WWW.WORLD-OF-RAILWAYS.CO.UK FOR THE LATEST PRODUCT NEWS

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SUPERQUICK (A7) STONE-BUILT GOODS DEPOT

Commonly found in an industrial environment, a goods yard, or alongside a small station complex, goods depot facilities enabled merchandise to be safely unloaded from wagons undercover and onto a hardstanding surface of similar height to a wagon deck. Superquick's new kit (A7) is partially modular, with platforms repositionable to either side of the building. A single-track entrance and internal platform detail are provided. Ideal for locating at the centre of a remote hub at the crossing between road and rail to transfer goods to and from the railway.

Price: (RRP) £7.95

W: www.superquick.co.uk

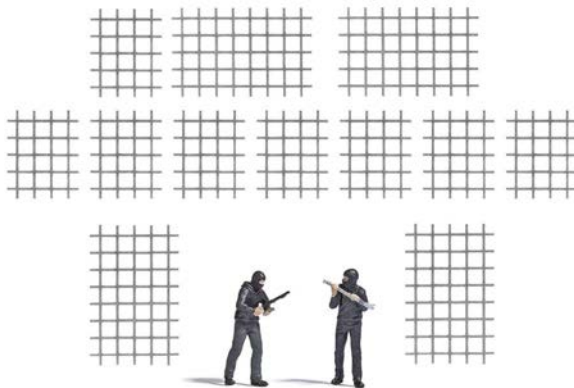
BUSCH (7951) BURGLARS WITH TOOLS

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Joining the latest arrivals from German manufacturer, Busch is this action set featuring two injection-moulded painted plastic figures with crowbars attempting to break into a building. Ideal for creating a diorama – perhaps with Police waiting to catch them – and included with the two burglars are four 23mm x 15mm, and eight 14mm x 12mm window bars for gluing to windows on a Portakabin, perhaps?

Price: £15.49

W: www.goldenvalleyhobbies.com



GFB DESIGNS DAC22 EIGHT CHANNEL DCC ACCESSORY DECODER

Designed to operate layout accessories from points to lights or signals, this new unit from GFB Designs supports LocoNet and can control eight different outputs on DCC. Originally sold as the DAC10/20 by CML Electronics Ltd, since acquiring the company, GFB Designs has upgraded the circuitry in this new release. The board now includes bi-directional outputs to support all point motor types without requiring adapters, and features a voltage regulator guaranteeing power for solenoid motors. Independent output addressing is present, and not constrained to sequential block numbers.

Price: £79.00

W: www.signatrak.co.uk

PETER'S SPARES (PS128) HORNBY E2 SMOKE BOX DOOR, (PS120) HORNBY 0-6-0 CHIMNEY CAP AND (PS122) LIMA DUMMY BOGIE CLIP

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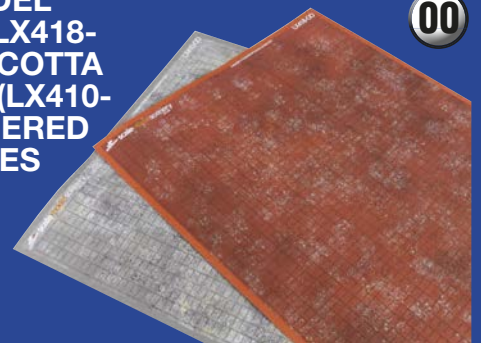
Arriving with the RTR after-market spares manufacturing specialist are replacements for the Hornby (R353) E2 smoke box door (PS128) made from lost-wax, enabling modellers to revert *Thomas the Tank* locomotives to original specification and replacement turned copper chimney caps for 0-6-0 locomotives from the same manufacturer (PS120). In addition, Peter's Spares has added a formed and shaped brass bogie clip (PS122), suitable to replace those used on Lima dummy bogies (L1-2719-00).

Price: PS120: £3.99, PS122: £1.99, PS128: £4.99

W: www.petersspares.com

SCALE MODEL SCENERY (LX418-00) TERRACOTTA TILES AND (LX410-00) WEATHERED ROOF SLATES

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Many building roofs are looked down upon from viewing angles, making them obvious when viewing a model railway. Upgrade your building roofs with these printed and pre-cut roof tiles and slates from laser-cut kit manufacturing specialist, Scale Model Scenery. Ideal for creating variety among similar-looking buildings when constructed from kits, particularly card kits with flat roofs, these components are designed to be layered to add detail to your existing buildings, or can be used to 'kit-bash' current builds. Available with various levels of weathering, too.

Price: £7.99 (each)

W: www.scalemodelscenery.co.uk

HORNBY (R7338) MAGLIGHT LIGHTING UNIT



Designed initially for use with its four- and six-wheel generic pre-grouping coaches, now with retailers, this autonomous battery-powered lighting unit can be used to illuminate coaches from many other brands, even buildings. Operated by an integrated reed switch and powered by a CR2032 coin cell battery, operation is made possible by locating the reed switch close to the interior bodyshell or building wall and using the magnetic block provided.

Price: £12.99

W: www.hornby.com

BACHMANN

4-BEP

Words & photography: Andy York

Around 10 years ago, Bachmann introduced the first model EMU to modern production standards in the form of the 4-CEP to much acclaim, inspiring many third-rail layouts. To form a complete 12-car set as introduced for the Kent-Coast electrification scheme, a 4-BEP with its Buffet Car (rather than Trailer Second) would have been necessary and a few modellers began altering sets, but finally, we can now run prototypical sets. Not only will the model in its two liveries at launch appeal to those with existing 4-CEP sets,

but it will once again stimulate sales of the original 4-CEP unit, which is being made available again at the same time.

Ordered alongside the 4-CEP (later Class 411) Electric Multiple Units, the British Rail 4-BEPs (later Class 410) were four-car EMUs built at BR's Eastleigh Works between 1957 and 1961 to operate on the newly-electrified main lines in Kent. Based on the BR Mk. 1 bodyshell, the BEPs (Buffet EPB) differed from the CEPs (Corridor EPB) by having a Buffet Car in place of the TSK standard trailer cars. When BR came to refurbish the units, some remained as BEPs but others were reformed into CEPs due to the

reduced requirements for catering facilities. The remaining BEPs became Class 412/3s following refurbishment.

Bachmann's 4-BEP, as with the 4-CEP, is presented in original guise prior to the refurbishment from 1979 onwards where the windows were converted to hopper style and reconfiguration of the guard's compartments. As such, the liveries that are applicable to this model are green (with or without warning panels) and blue/grey from the late 1960s onwards. Our review sample sports the latter livery, with typical quality and exactness of livery elements, as unit number 7010, allocated to Ramsgate depot prior to its refurbishment at Swindon at the end of May 1981.

The Trailer Buffet (TRB) vehicle is a



newly-tooled vehicle, differing from other Bachmann catering vehicles. The chassis, with correctly-positioned battery boxes and tanks for kitchen utilities, doesn't have buffers as inter-vehicle connections were buckeye couplings. Cosmetic versions of these are included in the accessory pack. While the rest of the cars sit upon BR.1 bogies, the TRB correctly sits on Commonwealth bogies for smoother riding.

The model is powered by the leading bogie of one of the MBSO vehicles with space for fitting a 21-pin DCC decoder and speaker beneath the seating. As the model features directional and cab lighting, the inter-car rigid bar connectors (of the simple two connection variety familiar to CEP owners) mean only one decoder is required for the lighting to work correctly. This should be fitted to the unpowered MBSO at the other end. Performance is as expected, with no pick-up issues and near-silent silk-smooth motion straight from the box.

The two-character headcode on the powered MBSO is supplied as 90, which is the Charing Cross to Margate route, and the unpowered MBSO shows the two red blinds denoting the tail. As the BEP unit was most frequently marshalled in the middle of the two CEP units, the headcodes may be academic, but an alternative door and headcode panel is supplied with a 40 headcode, which covers a Charing Cross to Dartford via Sidcup service.

Some modellers feel that a model is

'outdated' if it's a decade old. However, it's worth assessing the vehicles from the CEP as they stand, and the tooling, accuracy and quality of finish wouldn't be bettered if this was a newly-released item now. Externally, a new model might have sprung buffers but, seriously, who can tell the visual difference and how many modellers have operations that would benefit from sprung buffers on a unit? Maybe if the CEP were released now it would have additional electrical functionality. The updating of this model to include the different vehicle shows that there remains value in similar tooling – Bachmann still has the original 4-CEP in blue/grey and green livery with small yellow warning panels in its range in pristine and weathered forms. Perhaps it's time to add to your third-rail fleet?

The ends of the 4-BEP are still the same well-regarded face of the 4-CEP.

datafile

BASICS

Manufacturer: Bachmann Branchline

CATALOGUE REFS:

(31-490) Class 410 4-BEP 4-Car EMU 7005

BR (SR) Green

(31-491) Class 410 4-BEP 4-Car EMU 7010

BR Blue & Grey

RRP: £499.95 DCC ready

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

Era: 5 to 7

Company/Operator: BR(S)

Weight: 341g

Body and chassis: plastic

DCC Provision: 21-pin

Minimum Curve Radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks to ends, rigid bar with wiring between cars

Accessories: Cosmetic buckeye couplings, spare outer door with alternative headcode



Space precludes images of the complete four cars of the 4-BEP, but the Trailer Buffet is the main distinguishing feature. It has completely new tooling in body and chassis sitting on Commonwealth bogies.

HELJAN CLASS 86/0

Words: Howard Smith Photography: Tony Wright



Stalwarts of passenger and freight haulage along Britain's Western-most artery for more than half a century, the Class 86s was British Rail's answer to replace steam locomotives along the newly-electrified West Coast Main Line. From 1965 to 1966, 100 members of the sixth design of AC locomotive were introduced, numbered initially E3101-E3200. Construction was split between English Electric at Vulcan Foundry, or British Rail's Doncaster Works.

Not without teething troubles, causing track degradation because of axle-hung traction motors, rather than frame-mounted motors as per earlier AC locomotive designs, a remedy to the additional unsprung weight was sought in the shape of flexicoil suspension. Tried by its Research Division, British Rail soon rolled out the 'Zebedee' modification – a name garnered by enthusiasts – to the fleet, from 1969.

Heljan is revisiting its Class 86 models, and has opted to commence where the story began, with iterations of the Class in its as-built state, without flexicoil bogies. Kindly sent for review by the manufacturer is an example of (8653) E3146 in BR blue with full yellow ends and white cab roofs. From 1971,

the Class was numbered into the TOPS 86001-86048 series, and later, following bogie modification, these became 86/2, 86/1 being reserved for three locomotives fitted with BP9 bogies for its Class 87 development.

Our model, E3146 – 86017 from November, 1973 – is one of the Class members which retained its original bogies until 1989, it gaining the 86/3 classification from January, 1983, becoming 86317 when it was fitted with 'resilient' wheels, effectively,

each one split in two and separated by a rubber bearing. The advantage was an increase in speed from 80mph to 100mph. The prototype would be condemned as 86417 in 2001, and scrapped in 2004.

Proportions of the model look right, but upon removing from the box I noticed that air pipes required some adjustment to prevent fouling the NEM coupling. Unusually, these were pre-fitted to our sample, rather than included as an accessory. Owing to their fragile nature, if you plan on



running your locomotive around second radius curves with tension-lock couplings, these are best left off.

Curiosity soon got the better of me, and it wasn't long before I was inspecting the pantograph on the model. Of the Stone-Faiveley type, it is robust, being die-cast, with an etched metal collector head. Being lightly-sprung, it is quite capable of conforming to the undulations of real model catenary, provided this is of strong, soldered construction. A coupling rod and guide move with the upper and lower arm to keep the slide plate near-parallel to rails, though admittedly, there is a minor tilt fore and aft in the arc. The mechanism is stowed with a gentle click into position.

Bogie detail is somewhat simplistic, though representative of these earlier versions of basic external design. Side frames are retained by an interference push fit onto two lugs, and so can be easily substituted by flexicoil versions by the factory at a later date. A bonus for the modeller too, should a bogie swap become necessary in future after changing liveries – let's hope spares are in ample supply.

Continuing the sturdy theme, underframe compressors and their frames are cast, too. A vulnerable area when handling, modellers shouldn't be wary of picking up the model for examination. Buffer beams are injection-moulded in plastic, though directly behind these is the die-cast chassis. This area of the model feels capable of withstanding all but the worst of collisions – meeting the floor!

Interior cab detail – not including the seats – is moulded. When looking through the clear cab glazing of this non-weathered model, it's perfectly acceptable, though more discerning modellers who might wish to benefit from cab lighting using the 21-pin DCC socket fitted could paint control levers and switches, and add a crew at the same time, if desired. A light weathering of windows and most of this detail is hidden from view.

Roof features are exquisite, and this with the upper side-panel detail either side of the bodyside are some key highlights from this tooling. Oddly, the bodysides of our sample carry what can only be described as sanding marks underneath the paint. This and a few speckles of paint to the same location on the yellow of each cab were the only minor imperfections I noticed in an otherwise far better paint job than I could hope to achieve. A little weathering would hide both, though I suspect it's isolated to our sample.

On test, as per tradition, this Heljan model came to life. Smooth, easy running and capable of its scale 80mph top speed, it wants for nothing. Scale-length trains for long running sessions is what this model feels capable of doing. Servicing or sound installation is easily accessible thanks to a clip-on bodyside.

Buffers, small pipework and occasionally, areas of the bogies show signs of flash when cut from the sprues before assembly. Most – if at all visible – are simple to correct with a scalpel, before touching up with a suitable colour of paint.

West Coast Main Line modellers of the late-1960s to early '70s can bolster their locomotive fleet with this new addition, and with other liveries available covering the TOPS era of BR blue with full yellow ends and white cab roofs, Harwich and Cambridge to Liverpool Street can now be tackled. So, who's in?

datafile

BASICS

Manufacturer: Heljan A/S

Catalogue Refs:

(8653) E3146 in BR blue with full yellow ends and white cab roofs

RRP: £189.95 (each)

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

OO

Era: 5 to 6

Company/Operator: BR (E)

Chassis and Body: Diecast chassis with plastic body

Weight: 468g

Minimum curve radius: R2 (438mm)

Wheel Profile: R25

Couplings: NEM-mounted tension-lock with dummy screw-link

Accessories: N/A



ACCURASCALE KUA WAGON

Words & photography: Andy York



Impressive is certainly the most apt adjective for Accurascale's latest wagon! Announced back at Warley Show in 2019, the KUA nuclear flask carriers, after several revisions, are now arriving with customers who pre-ordered and stock is still available from Accurascale and its stockists. The price of the twin-pack might seem high, but you won't look at it that way once you've got a pair of this limited production run. It's not often that an entire fleet of wagons can be accommodated in a single box.

These impressive wagons were built by Bombardier/Prorail of Wakefield in 1998 and were designed to carry spent nuclear fuel from Royal Navy nuclear submarines from their bases at Devonport and Rosyth to Sellafield for disposal, and typically ran with double-headed Class 37/6 locomotives. As well as these bases, the two KUA wagons have travelled extensively across the UK network, reaching Georgemas Junction at the top of Scotland for Dounreay, to Washwood Heath and Wembley Yard as well as Eastleigh for maintenance, so a bit of geographical licence is permissible.

When loaded, the KUAs are always accompanied by DRS courier coaches of adapted Mk. 2 BSO origin carrying elite protection teams – often Royal Marines or similarly-trained Army units – and trains

are frequently double-headed to allow for the failure of a locomotive. Pre-2006, the accompanying vehicles were Mk. 1 QXA Inspection Saloons in EWS maroon/gold or Regional Railways liveries. The wagons may be seen singly between the courier coaches or with both flask carriers, MODA95770

and MODA95771, in the same train. The Royal Navy still has numerous retired but fully fuelled nuclear submarines in southern England and Scotland and these wagons are expected to see use for years to come.

The immediate impression is of solidity with each wagon weighing in at 422g,





datafile

BASICS

Manufacturer: Accurascale

CATALOGUE REFS:
(ACC2400KUA) KUA Nuclear Flask Carrier
Twin Packs

RRP: £159.95 (pair of wagons)

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

Era: 9

Company/Operator: BNFL

Weight: 422g per wagon

Body and chassis: Die-cast chassis with
plastic details

Minimum Curve Radius: 460mm (R2)

Couplings: NEM-mounted tension-locks

Accessories: N/A

roughly comparable to a large diesel model. The main chassis framework is cast metal with superstructure and etched detail elements and moulded plastic. Buffer to buffer, each wagon measures 325mm. The handrails and detail all feel sufficiently robust considering the finesse. On the real wagon, the silver superstructure hoods slide open for crane access for loading/unloading, but on the model, these are fixed. None of us outside those tasked with handling the materials would know what the innards look like. There's plenty of detail there though with the louvres, grab rails and locking bars. Above the outer bogie at each end of the wagon is a wealth of equipment detail tucked beneath the walkway, maintaining a clear view through the bogies and the blackened

wheelsets. Sprung buffers are a feature of the model and, if suitable couplings are used, there's sufficient weight to give realistic compression.

Decoration of the model is straightforward in terms of livery but, as expected, there are a number of health and safety notices in addition to vehicle information, but there's not a hint of warning notices for the nature of the hazardous materials conveyed!

As with all Accurascale wagons, provision has been made for replacing the wheelsets with those suitable for EM or P4 track.

It would be sensible to have a re-railer to hand when you set the wagons up on the track with their eight axles. Each end of the wagon has a pair of bogies and this

sub-assembly is pivoted on the end of the main chassis frame and thus has no problem in negotiating the tightest of curves and pointwork in practice. Despite the length of the wagons, there is no excessive overhang when rounding curves, certainly no more than a Mk. 3 coach, for example.

The most apt locomotive to haul these 'beasts' around a layout are Accurascale's forthcoming DRS Class 37/6 locomotives, but these wagons are also often seen hauled by Direct Rail Services-owned Class 66s.

I'm sure many 21st century modellers will jump at the chance of these distinctive models and, hopefully, pluck up the courage to give them a suitable weathering job for their layouts.



The two wagons differ only in numbering and decoration. The details of what sits beneath the hoods of the wagon are a mystery to the majority of us!



DAPOL / LIONHEART MK. 1

Words: Howard Smith Photography: Tony Wright



Despite the relative infancy of more affordable ready-to-run O gauge rolling stock, the shrewd modeller can seek deals on second-hand quality kit-built items from auction websites and second-hand specialists. All the more reason for RTR manufacturers to surpass these levels of quality and deliver cutting-edge models at an unbeatable price point. This new range of rolling stock from the Dapol / Lionheart Trains partnership delivers just that.

The history of the Mk. 1 coaches is best read in a book than a model review, given their convoluted history of service and modifications. For this reason, and for information completeness, I can highly recommend the book *British Railways Mark 1 Coaches* by Keith Parkin.

And so to the model. Announced in 2017, it has taken the Dapol / Lionheart Trains partnership four years of development to introduce this range of coaches with cutting edge features such as magnetic corridor connectors to provide gap-free running around second radius curves, configurable lighting with optional DCC control and tooling to accommodate lot

number variations. Kindly sent for review by the manufacturer is a sample of its BSK (E34008) and CK (E24154) in BR crimson and cream.

Without pointing out the obvious, or sounding like a broken record when talking about 'detail' or 'rivets', each of the following is worthy of mention, beginning with the outside. Lionheart has captured the Mk. 1 body profile better in injection-moulded plastic with a very high degree of fidelity. Looking end-on, the tumblehome, roof

profile and ends are the best I've seen in injection-moulded plastic in the scale. Despite its necessary thickness for strength when handling, the glazing isn't prismatic and offers window aperture frames of prototypically-accurate thickness. Speaking of which, on the two samples received which depict earlier batches of the coaches, running on BR.1 bogies, we see the recessed window glazing. The panel line between these and the side curvature is well-executed and offers variation to previous coach



Painted door-side chalk panels on this BSK are a typical feature, though lack would benefit from an application of matt varnish for complete authenticity. The dynamo belt aligns correctly with how it would droop slightly in use.

releases from other manufacturers.

Bogies are all BR.1, for now, though Dapol / Lionheart hasn't ruled out other types as it plans future batches with potentially different liveries. These are the best incarnation of the BR.1 bogie we've seen RTR under rolling stock for their robustness and accuracy. Solid items, partly because of their die-cast metal sides, but also their sturdy injection-moulded plastic frame with cross-bracing as per the original design, they deliver power too. Each side frame being isolated from the central plastic carrier, allows axles to conduct electricity from the rails, transmit it through sturdy brass bearings – ideal for long-running sessions on a club layout – and ingeniously deliver power to the interior lighting via a group of micro switches, or integrated DCC decoder.

The model's 'stance' on its bogies looks right, and the profiles of the wheels fitted are accurate, though for the perfectionist, lack the distinctive holes to their 'dishes'. Ample articulation is provided on bogies to allow models the freedom of second radius curves, despite representations of the bogie brake rod actuator and dynamo belt being in close proximity. Joining these items, are battery boxes and brake reservoirs with 'V'-hangers. All underframe detail is visible if photographing your layout from a low angle and was worthy of inclusion.

Speaking of which, where many manufacturers have drawn a line in the past, Lionheart has continued, offering a valuable detailed interior for modellers. Arguably a necessity if lighting the interior of such models with detailed exteriors, their interiors are detailed and decorated to an equally high standard – a key selling point and the most-accurate I've seen in the scale.

Through the windows, you'll find corridor grab rails, compartment doors with panel detailing and painted silver metal finger grip handles, not moulded in self-coloured plastic, but painted. And, no-smoking signs – inside each of the relevant compartment entrances! Easier to spot through the compartment side of the coaches is the seating, upholstered with striped maroon transfers. I'm hopeful that further coach variants will feature period-correct partition decorations and upholstery to reflect some of the many refurbishments and upgrades seen by these vehicles.

To the ends of the vehicles, magnetic corridor connections provide gap-free breaks when running a rake for added realism. Their operation is simple, yet

sturdy and they are easily stowed when not extended by pushing flush. Beneath, screw-link or an operational buckeye coupling is fitted – supplied in the accessory pack. Cast nickel buffers on square tapered shanks prevent undue rotation, and their profile looks accurate. Arguably, chemically-blackening these and the outer-edge of the wheel treads might have been beneficial, but I'd opt to paint them. In the accessory bag, two versions of corridor connection end plates are provided for variety, with electrical inter-connections in a 'connected' pose, plus a vacuum pipe and steam heat pipe.

It's rare that a new RTR model release for the scale has me in awe as we're becoming used to a set standard of principles. For an item of rolling stock, this new range from Dapol / Lionheart has raised the bar and at such a highly competitive price, it's little wonder that many of its versions have already sold out. Highly-recommended.

datafile

BASICS

Manufacturer: Dapol / Lionheart Trains

Catalogue Refs:

(7P-001-301) BR (ER) CK Crimson and Cream E24154

(7P-001-002) BR (ER) BSK Crimson and Cream E34008

RRP: £199.99 (each)

Gauge/scale: 32mm gauge, 1:43.5 scale O
Era: 4 to 5

Company/Operator: BR (E)

Chassis and Body: Diecast bogie sides and plastic body

Weight: 836g

Minimum curve radius: R2 (1028mm)

Wheel Profile: GOG finescale standard

Couplings: working screw-link or working buckeye

Accessories: Electrical inter-connections in a 'connected' pose, vacuum pipe, steam heat pipe, corridor end plates (two styles) and rubber cover.



Guard beware! With security cages, a seat and handbrake wheel, the BSK lives up to its name. Installing model figures to the interior should make a satisfying evening project.



An interior for all to see. The manufacturer has detailed its coach interiors, which are partially visible in normal viewing conditions but far more obvious with interior lighting. Floor coverings aren't fitted, but painted blue to simulate carpet.



HORNBY SR LUGGAGE VAN

Words & photography: Tony Wright

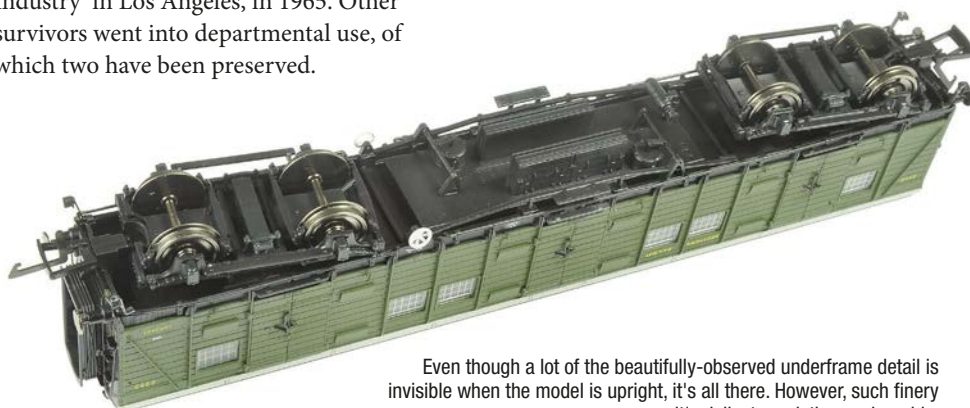


As a rolling stock builder myself, whenever I examine what's now available from the RTR manufacturers, I'm reminded how hard I have to try to get even near to their current standards, let alone equal them. This latest Hornby offering of the Southern Railway bogie van is a case in point – it's exquisite in all its manifestations!

Some 120 of these luggage vans were built between 1927 and 1931, using redundant LSWR underframes, which were altered to suit. There were two lengths – 51ft 3in and 53ft 3in, running on LSWR 8ft bogies. Hornby has modelled the longer variant. To begin with, most were used on the South Western section, especially to Southampton Docks coincidental with the arrival/departure of the great liners. Latterly, their use was more widespread on the Southern, and in BR days, they could be seen far away from the Southern Region. During the War, several were converted to be used in ambulance trains. They ran originally on Mansell wheels, but these were replaced by plain steel discs between 1945 and 1948. After Nationalisation, the Southern green was replaced by BR crimson. Towards the end of their lives, a few received SR green.

In the main, being rated passenger stock, they were kept quite clean – a crimson example, especially so, for use in the 'Golden Arrow'; later replaced with a green example. Despite being passenger-rated, the types had no guard's accommodation, unlike the non-gangwayed SR vans. Withdrawal was rapid between 1958 and the early-60s, by which time many of them were shabby. One survivor post-1960 was S2464S, which, in 1962 was repainted in Pullman umber/cream livery in its preparation as a hearse van for Winston Churchill's body – a duty it fulfilled on the January 30, 1965. It still exists, having been sold to the 'City of Industry' in Los Angeles, in 1965. Other survivors went into departmental use, of which two have been preserved.

I received three examples to review, one in Southern Railway green, one in BR crimson, and the Winston Churchill hearse car. On checking the drawings at my disposal, these vehicles are spot-on. They correspond exactly in every dimension, and are amongst the most accurate RTR items of rolling stock it's ever been my privilege to examine. Attention to detail is incredible, with a load of separately-fitted items. Beware, however, with regard to the fine detail. These vehicles must be handled with care, and, even in the packaging, one had a broken bogie footboard and another, a hand-wheel. These weren't lost in the truest sense, just loose in



Even though a lot of the beautifully-observed underframe detail is invisible when the model is upright, it's all there. However, such finery means it's delicate and, thus, vulnerable.

the packaging, and easily re-fixed with a dab of superglue.

The livery application is exemplary, and all the lettering/numbering is perfectly-applied. At first, I thought the umber/cream van had not been lettered and searched through its box to find a sheet of transfers! However, it is branded, as it should be, discreetly on the solebar – which I only discovered after taking its picture – and at the ends. Returning to attention to detail, the hearse van has the correct, flat-topped/bottomed oval buffers and the other two have the equally-correct round buffers. All buffers are sprung.

The wheels are true-round and have consistent back-to-backs enabling these vans to run smoothly through a selection of hand-built and RTL trackwork. Strictly speaking, the Southern Railway example should probably have Mansell wheels, but these can be easily replaced. There's certainly

no need to replace the wheels on the others and was something I did automatically on RTR rolling stock, not so long ago. The standard couplings can be removed if necessary, enabling the train-heating/vacuum brake pipes to be attached to the headstocks. These are separate fittings, as are the four little destination blackboards that go underneath the 'outer' windows of the four 'inner' ones. These boards are not needed for the hearse van, even though they're supplied. The van wasn't used in general traffic, so had no need of them. The model of it will complement Hornby's recently-released SR 'Pacific' *Winston Churchill*.

This is not the first SR bogie luggage van made by Hornby and its forebears. In 1958, Tri-ang released a model purporting to be of the type, with opening doors. Oddly and perhaps because of moulding difficulties, the gaps between the planking were the opposite of what they should be – protruding, rather

The Southern Railway van as supplied. On the BR crimson example (opposite), I've removed the tension-lock couplings in order to fit the headstock conduits. I've also fitted the little destination blackboards (fixed in place with a bead of 'Glue 'n' Glaze'). Brandings are perfectly-applied.



Livery application is excellent on all three model, particularly so on the hearse van, with no evidence of colour 'bleed' anywhere.

datafile

BASICS

Manufacturer: Hornby Plc

Catalogue Refs:

(R60020) SR GBL Luggage Van 2362

(R60021) BR GBL Luggage Van S2477S

(R60057) Sir Winston Churchill Funeral GBL Luggage Van S2464S

RRP: £36.99 (each)

Gauge/scale: 16.5mm gauge, 1:76 scale OO
Era: 3-5

Company/Operator: SR

Weight: 100GMS

Chassis and body: plastic

Minimum curve radius: 460mm (R2)

Couplings: NEM-mounted tension-lock

Accessories: Destination blackboards, transfer sheet

than recessed!

Decades ago, I modified one using the Roxey kit for it. It can't be compared with these latest Hornby models. In a word, they're wonderful!

HELJAN MK. 1

Words: Howard Smith Photography: Tony Wright



Let's not forget that it took a Danish manufacturer to introduce a series of ready-to-run O gauge models of British diesel-electric and diesel-hydraulic locomotives, rejuvenating the scale, while introducing it to a new audience. Shortly after its foray into the scale, it was quick to realise that customers purchasing its locomotives possibly weren't prepared to assemble coaching stock kits too, and in 2010, announced a range of Mk. 1 coaches.

Many a model found its way to budding O gauge enthusiasts, displacing often tired-looking kit-built efforts, or butchered under scale Lima Mk. 1 coach conversions on club layouts. The manufacturer issued models with BR.1 bogies, as fitted to early batches of the coaches introduced from 1951, and employed under vehicles constructed until 1958. Reviews were generally positive at the time, my only criticisms being the reduced curvature and tumblehome to the sides and bogie detail appearing a little crude.

Maximising potential from its existing tooling, Heljan has introduced new batches of its Mk. 1s with later Commonwealth and B4 bogies, as fitted to later builds to improve ride qualities of the BR.1 bogies with their leaf-sprung primaries.

Available from Heljan stockists is a Second Corridor (SK), Brake Second Corridor (BSK), Second Open (SO), First Corridor (FK), Restaurant Mini Buffet (RMB) and Gangway Brake (BG), in liveries carried from 1958 until the early-2000s. The manufacturer

has selected BR maroon, BR blue/grey, Network SouthEast, Regional Railways and Intercity liveries to apply to models, respecting prototype practice. Hence, not all liveries are available with a choice of Commonwealth or B4 bogies.

The detail to its new bogie iterations are excellent, though long overdue. Its B4 variant is highly-detailed, with raised axlebox lettering – 'BR SKF' – clearly legible. Coil spring shapes are superbly moulded and the correct dip in the end stretchers of what are fabricated bogies on the prototypes, shows excellent observation. Wheels adopt the correct shape, with accurate tyre thickness, unlike those highlighted under its previous iterations with BR.1 bogies.

Where bogies of Commonwealth design are fitted, these too offer excellent detail, the ESC markings visible to each corner. Even the holes present on the prototypes from the presence of a core when casted are depicted. The SKF logo is faithfully represented.

These are the best RTR iterations of the B4 and Commonwealth bogie we've seen in this scale, and complement the excellent application and choice of liveries now present from the manufacturer. The coach sides remain a little flat in appearance, but only so if viewed from a three-quarter or 'end on' view. Livery application is excellent and viewers may recall I repainted one of its coaches into Regional Railways livery some six years ago for BRM – no longer required.

Given the long lifespan of the coaches and

that many saw use post public transport, further modifications to these vehicles and liveries are possible for modellers. Value for money, and recommended.



datafile

BASICS

Manufacturer: Heljan A/S

CATALOGUE REFS:

(HJ4928) Brake Second Corridor (BSK) in BR blue/grey with Commonwealth bogies
(HJ4915) Tourist Second Open (TSO) in Network South East with B4 bogies

RRP: £219.99

Gauge/scale: 32mm gauge, 1:43.5 scale, O

Era: 5 to 9 plus preservation

Company/Operator: BR

Weight: 902g

Body and chassis: Plastic

Minimum Curve Radius: 1028mm (R2)

Wheel Profile: GOG finescale standard

Couplings: Screw-link



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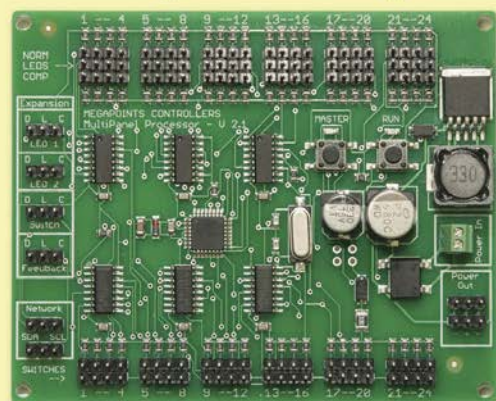
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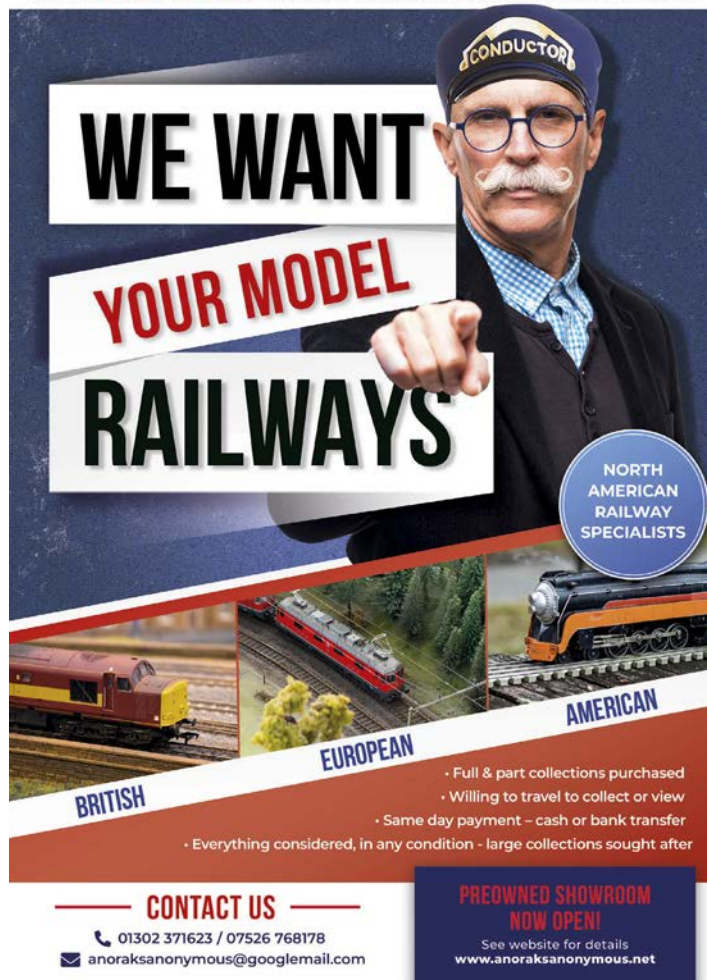


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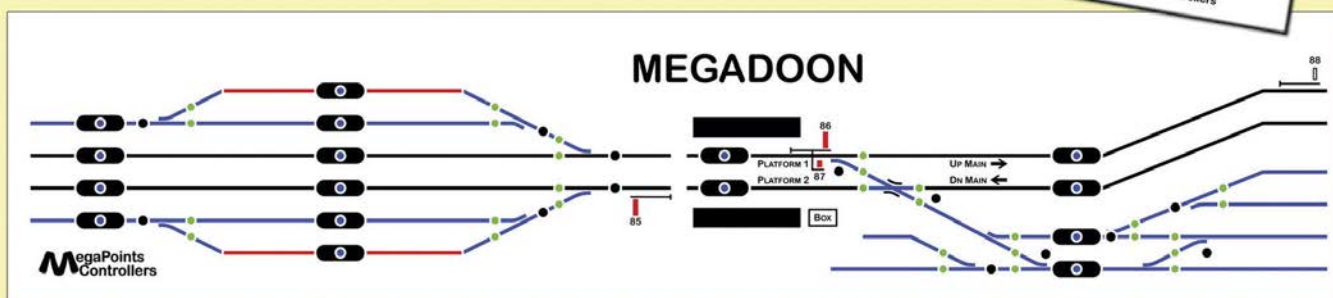
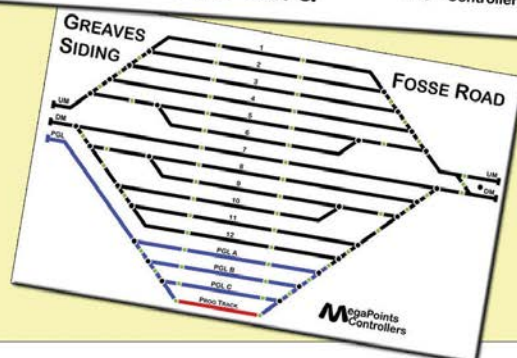
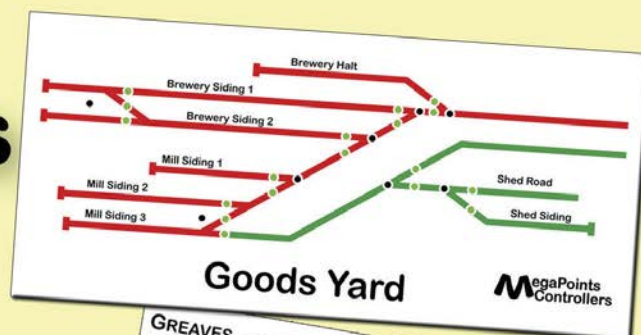
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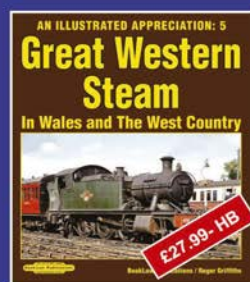
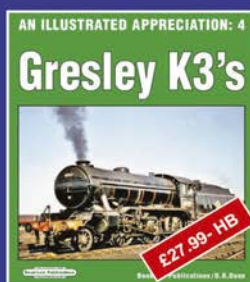
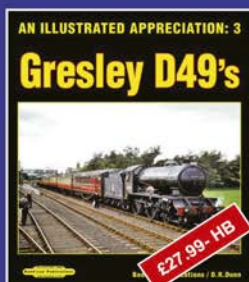
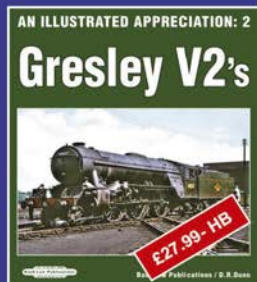
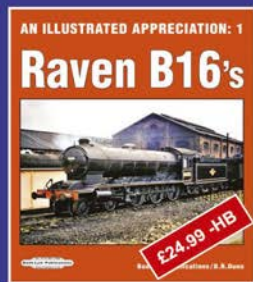
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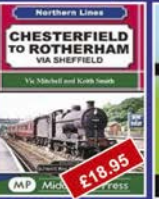
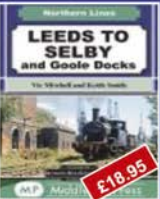
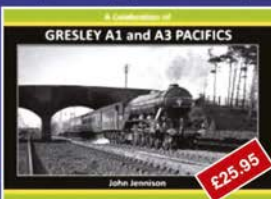
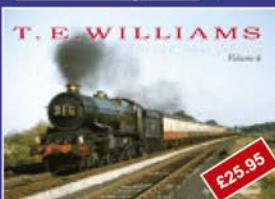
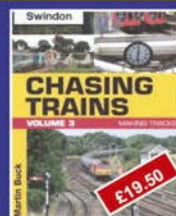
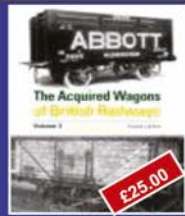
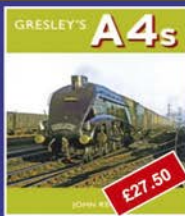
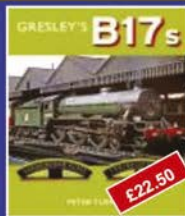
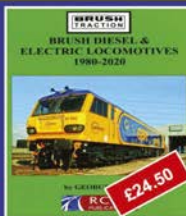
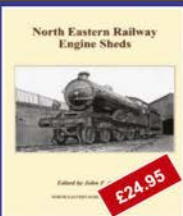
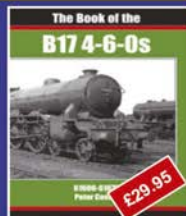


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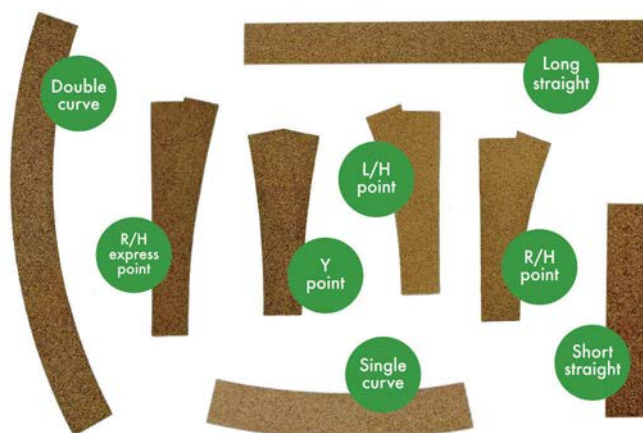
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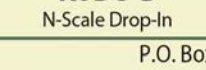
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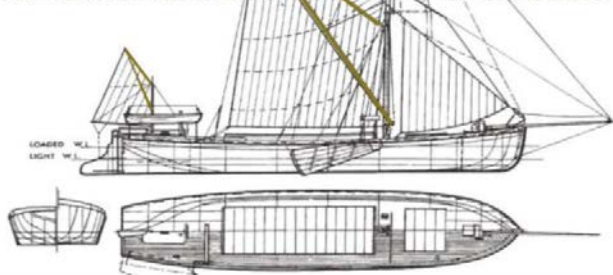
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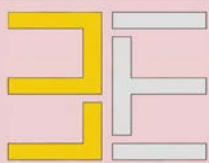
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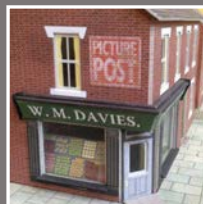
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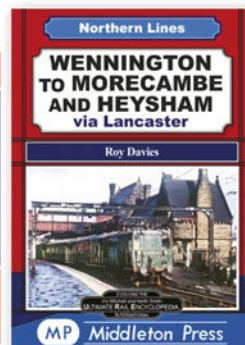
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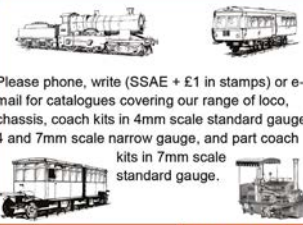
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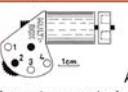
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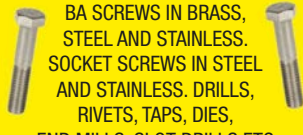
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PETE WATERMAN

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FROM
JULY 15

Buffer Stop

If you don't have a pile of magazines, are you a 'proper' modeller?

Is there a pile of model railway magazines in your loft? Of course there is. How's your ceiling? Any cracks? According to builders, it's safe to store just over 100 copies of BRM per square metre.

We love paper magazines, but with access to a digital archive with World of Railways plus, we've been looking at those issues on our shelves and wondering. Admittedly, since Phil's shelf collapsed on him and had to be re-fixed with twice as many brackets, he's wondering if it's going to fall down on him again and also if he really needs them.

Digital allows easy searching for articles, even articles you didn't know you were interested in. Pictures can be zoomed in on – it's all so 21st Century. But then, how do you weigh down cork on a baseboard top? You can't do that with an iPad...

What skill would you really like to acquire?

Andy: Hand-lining!

Debbie: Calligraphy. My handwriting leaves a lot to be desired!

Howard: Skilled painting for ultra-realistic, but hand-painted backscenes.

Phil: Riding a unicycle more than a few wobbly feet.

Ruth: I'm a pretty good sketcher but I'd love to learn to paint.



This month in pictures...



Andy slips his camera under the wires of Pete Waterman's layout for next month's feature.



While we visited Rocks by Rail, they handed Phil a spanner and told him to help in the 'golden bolt' ceremony.



Our Hornby Family Fun Project layout has been looking for a home, and is now to be found in the Rocks by Rail café.



Phil's big prototype question this month is, "What colour should Jones the Steam's waistcoat be?"

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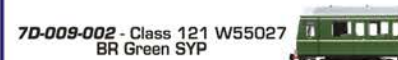
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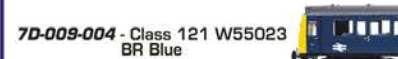
- 7D-009-001 - Class 121 W55020 BR Green Speed Whiskers



- 7D-009-002 - Class 121 W55027 BR Green SYP



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- 7F-018-009 - Salt Van Chance & Hunt 332
- 7F-018-009W - Salt Van Chance & Hunt 332 Weathered

Conflat & Container



- 7F-037-001 - GWR Conflat 39860 BD2 Chocolate Container 8-2020 Door to Door



- 7F-037-003 - GWR Conflat 39326 BK2 Choc Container BK-1829 Furniture Removal



- 7F-037-004 - BR Conflat A 8735200 BD Bauxite Container 46577B Door to Door



- 7F-037-006 - BR Conflat A 8735819 BD Crimson Container 73581 British Railways

- 7F-037-002 - GWR Conflat 39812 BD2 Chocolate Container B-1788 Door to Door

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GARDEN

MAY 2021
ISSUE 321

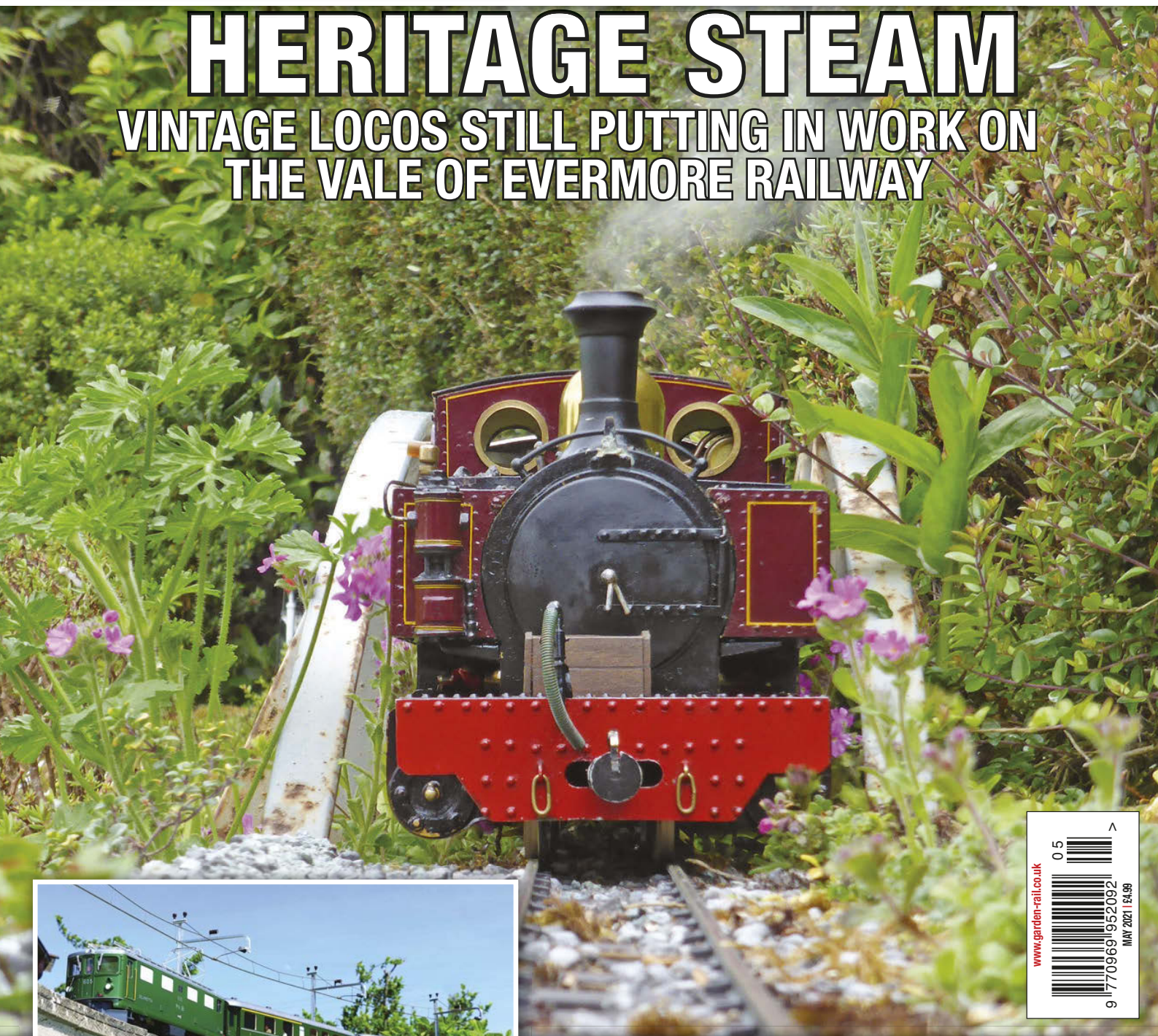
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REVIEW: ACCUCRAFT'S QUARRY HUNSLET

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45mm £375



Mamod Guards Van £75



Mamod Goods Wagon £49.50
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Mamod Tender £50

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- Green
- Blue
- Black



Mamod Saddle Tank
32mm £353
45mm £375



The 2015 edition of the Saddle Tank is slightly different from the traditional designs that have served Mamod in good stead over the years.

Mamod Tanker £42
This light weight model can be easily converted from "O" Gauge to "1" Gauge



Mamod Log Wagon £49.50
This light weight model can be easily converted from "O" Gauge to "1" Gauge. Size



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VIEW FROM THE END OF THE PLATFORM



Incorporating GARDEN RAILWAY
WORLD Issue 321 May 2021

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OLD STEAM LOCOMOTIVES NEVER DIE

Let's not beat around the bush. A live steam locomotive isn't an inexpensive purchase. Social media posts regularly bemoan a lack of sub-£500 steamers that (apparently) proliferated years ago.

A quick look in the July 1980 issue of *Model Maker* magazine shows prices for an Archangel steam loco being from £250 to £1000, which the articles' author tells us, "brings the hobby into the same budget range as radio-controlled aircraft and photography." The cheaper end of that line would now be around £750, or a Mamod Stirling with plenty of money leftover to buy gas and oil.

The thing is, steam locos properly looked

after, are an investment. Our feature layout, this month, the Vale of Evermore Railway, has many models dating back decades that are still putting invaluable service.

They might even appreciate in value as there is a lot of interest in these older engines. If this tickles your fancy, a good start would be to download the free *Throwback Modeller* electronic magazine from www.salop16mm.uk and then spend time with the heritage display at the National Garden Railway show where you'll find a huge selection of historic models.

Just don't hold me responsible when you are trying to explain your latest box of mechanical marvels to your family.



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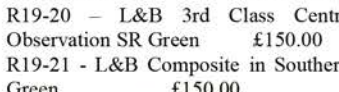
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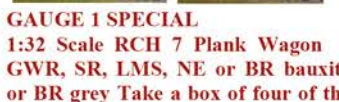
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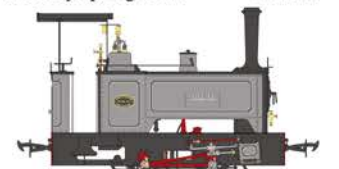


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The Vale of Evermore Railway

Keith Skillicorn relives the holidays of his youth with this welsh-inspired layout.

The August 1973 edition of *Railway Modeller* contained what was to be a life changing article for me. I am referring to Jack Wheldon's seminal piece on garden railways called "Raising the Pressure". Here, Jack described his experiences with live steam both standard and narrow gauge on gauge 0 track. Having holidayed in North Wales during most of my childhood, the Welsh narrow gauge has a particular appeal to me. Here, were live steam narrow gauge locomotives that you could buy from a specialist maker (Archangel Models), that would run in all weathers and, most importantly, were "affordable" to the average enthusiast.

DESIGN CRITERIA

One of the things I have learned from the experience of three previous garden railways is that in the garden you should design your minimum radius curve to be in keeping with the type of trains that you are likely to run.

My railway runs various trains from short slate and goods to long snaking trains of 10-plus bogie coaches, therefore, I decided that my minimum curve would be 8ft radius. This is actually tighter in 16mm scale than Tylers curve, the sharpest on the Ffestiniog would be. Tylers is around 2 1/2 chains radius. That is about 8ft 10in 16mm scale. 8ft

though gives a good compromise by being able to fit the railway into the space available and still keeping the thing looking right. My bogie coaches are closely based typically on those from the Ffestiniog, North Wales Narrow gauge and Lynton and Barnstaple and still look good on this sort of radius.

A small quarry line on which locos of an 0-4-0 wheel arrangement and wagons with short wheelbase do not need this luxury of course and look well on curves down to about 3ft radius or even less. The larger trains that I run took precedence here though.

Another of my design criteria was that the gradients would be kept to a minimum.



Scratch-built VOR Davies and Metcalfe 2-6-2, built by me and Archangel Rheidol 2-4-0.

This allows the manual control of live steam locomotives without the need to chase them around the garden, particularly if they are not steady runners.

CONSTRUCTION OF THE LINE.

The track bed is constructed entirely of timber, using upright posts of 3" X 3" on top of which is a deck of 6" X 2" timbers edged with 1/2" X 2" timber strips. All of it is tanalised and then soaked in old engine oil let down with paraffin. This gives a long-lasting bed, even when it is embedded in soil, which surrounds it on three sides.

Edging the whole line with these strips overlapping the 7" X 2" joints has prevented twisting as the timber expands and contracts with differing weather conditions. The whole thing has been in the ground now for 12 years and is only now showing signs

of rotting, though not yet bad enough for a wholesale replacement. That will come in time. Good drainage as well as the timber preservatives always help here.

Soil and rocks were used to create a natural flow to the landscape. Where the railway curves or goes into a cutting it looks like the terrain has demanded it. The railway flows through the landscape. When the line needed to go over a stream there is of course a bridge and that is placed where the gap in between the banks is at its smallest so that the bridge can be made as short as possible, just like the prototype. Bridges after all cost significantly more money than mere "formation" and the engineers would have made sure that the route was planned to hug the contours taking full advantage of the sharp curves allowable on the narrow gauge.

The main circuit completely encircles



"Linda" by Steamcraft.

the house and is about 80 yards long, it's a sort of wavy oval. Peco SM32 is the track of choice and has proved itself to be robust, though not exactly fireproof. As many of my locomotives are meths fired, there is always the risk of burning fuel overflowing onto the track and on a bright day, the flames are all but invisible. Sleepers tend to distort a bit but don't seem to give up the ghost entirely. I've never actually had to replace any of the track even though we've had many a fire!

There are three passing loops on the circuit that have room for a train of about eight bogie coaches plus locomotive. Most of the time, trains are shorter though. A typical Lynton and Barnstaple rake would consist of three bogie coaches and bogie van, a scale length historic train.

Having the three loops combined with storage sidings situated behind the garage provides great flexibility of operation. We do, of course, take full advantage of this when running. My personal favourite is to run two trains in opposite directions passing at pre-determined points. When we run coal-fired locos in this way, the railway becomes real, the smell and the smoke are "Just right". As you approach a station there is no guarantee that the other train will have arrived, you may have to wait. Sometimes the other train is already there steaming away with its blower on and the driver feeding the fire or maybe pumping water into the boiler. The reason that you don't know what's going to be there is because the house being in the middle prevents you from seeing any more than half of it at maximum at any one time, each circuit is an adventure.

ROLLING STOCK.

The locomotive stud can be best described as a "motley collection" ranging from early Archangel, Merlin and Steamcraft to relatively recent DJB and Roundhouse. I



Archangel "Rheidol" takes on water.

like those early engines though; they have a certain charm. Take Snowdon Ranger for instance; built in 1975, she is still going strong 38 years later. Although not what you'd call "A good scale model", she still runs a treat chugging round the garden with that classic raspberry from her Archangel pop safety valve. She'll go for about 45mins on one fill of the boiler and a couple of top-ups of meths.

Most of the rolling stock has been built from scratch and kits over the years. This means that I have ended up with enough rolling stock to complement the locomotive stud. I really like to see a train in the garden with a good-looking loco pulling the correct stock. Though not essential, it does add to the atmosphere. We are not pedantic about this though, as many trains are run very much on an ad hoc basis.

A few years ago, I was lucky enough to acquire an Archangel Rheidol 2-4-0, which came with a couple of Archangel VOR coaches in green to complement the loco. Rheidol's standard train on the real VOR was a couple of coaches and a van, so a perfect train.

However, I wanted a couple more of those coaches, but they are, of course, no longer available, so I ended up scratch-building them. Quite an easy job because they are of simple construction and Steve Bell had



C&M "Princess" by Archangel.



"Russell" built by Paul Millington.



GVT loco by Robin Gosling.



Meths-fired "Midget" built by me.



"Taw" by Roundhouse.

sent drawings of them to me a few years ago. I decided that these would be painted in chocolate and cream. The reason for this was because I'd seen Bill Abbotts Archangel VOR 2-6-2 in around 1982 running on the "Crossfoxes" layout at the Llanfair Caerinion event then held in one of the units on the Banwy industrial estate.

The four coaches and a van in chocolate and cream looked just right behind the smoothest running 16mm scale loco that I'd ever seen. The big VOR loco was but a dream, though. A couple of years ago, I tried in vain to find one for sale on the second-hand market. Ah well I thought that's never going to happen now.

That's where fate intervened. Dave Pinner loaned me his Archangel Davies and Metcalfe VOR 2-6-2 to run on my line, which just happened to be the one formally owned by Bill Abbott. Wow, what a coincidence - now I had to do something, I had to build my own! I was very fortunate to know a couple of people who were willing to teach me the skills necessary. Luke Marshall and Harvey Watkins thank you both very much. The rest, as they say, is history because the

skills were acquired and the loco was built.

IN CONCLUSION.

This garden railway has been built very much as a partnership between my wife and me. With me looking after the track loco's and rolling stock and Christine looking after the plant life. The look of the railway is an amalgamation of shapes and colours.

There are few more satisfying things in our hobby than seeing a train, running on a railway, in a garden all built by you and your family.

The Vale of Evermore, where is that?

Led Zeppelin tells us that "Evermore" is a place where once a great battle was fought... ■



Vaenol mills class by Gosling.



Coal-fired WW&F 2-6-2 tender loco by Mike Gaskin.



"Prince" in the woods.

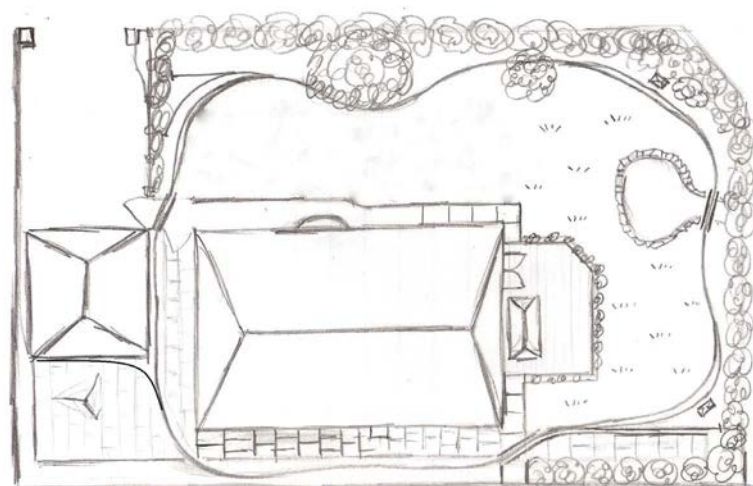


Above: NG4 Kerr Stuart built by me.

Below: "Snowdon Ranger" by Archangel.



The Vale of Evermore on YouTube
youtu.be/L3woJ0eFHVQ



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Building the Smallbrook Sprite

Smitten by a model shown on these pages, Eric Londesbrough immediately ordered the kit.

My first contact with Smallbrook was some years ago when they announced a kit of resin castings to improve the Bachmann “Emily”. Using these, I was able to convert “Emily” into a very passable Stirling single.

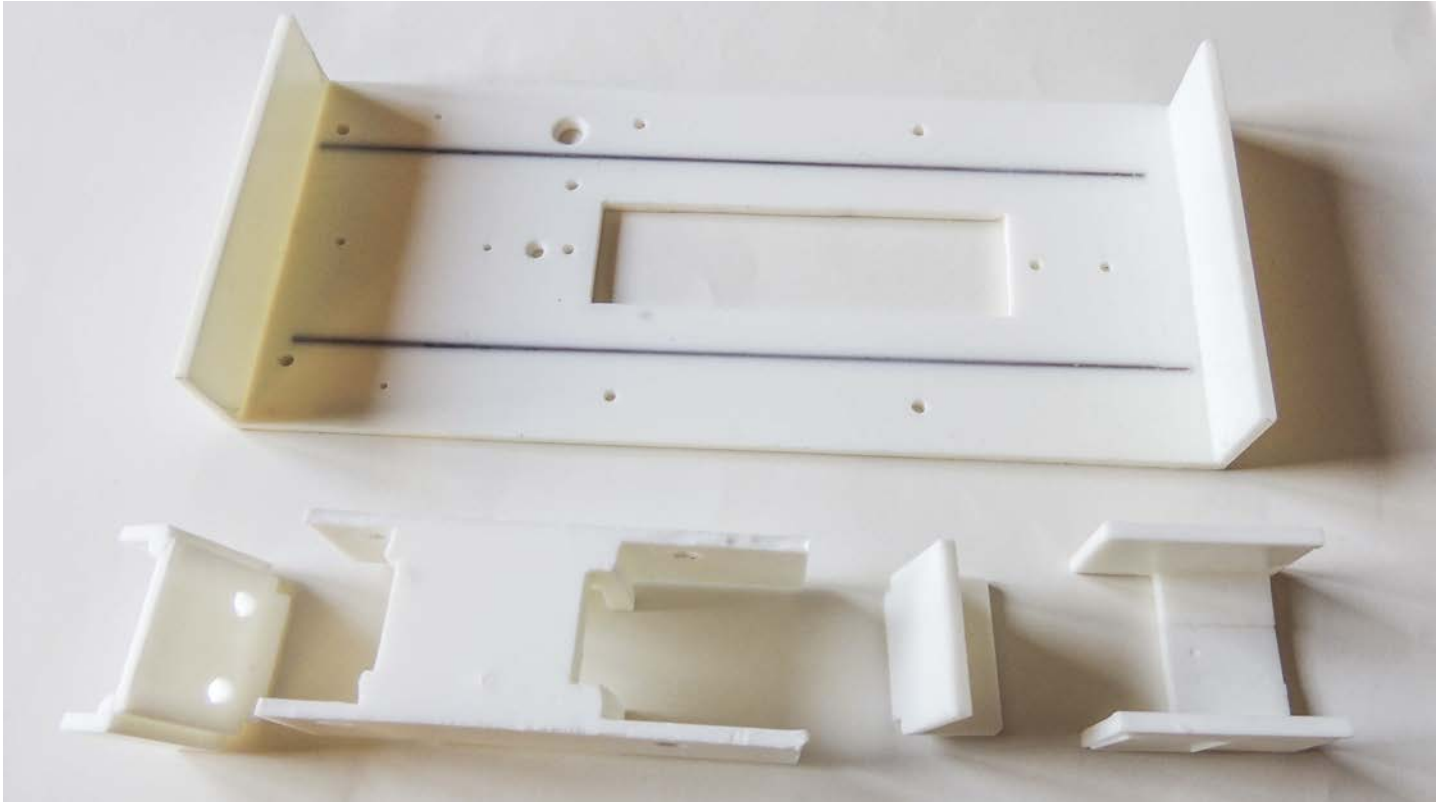
When **Garden Rail** showed photographs of the Smallbrook Elfin and Sprite, these caught my eye.

Sprite was so attractive, I ordered one immediately in 45mm gauge, just the thing to keep me busy in lockdown and during this, I had a very pleasant chat with Michael Rayner, the one-man owner, designer, kit maker, instruction leaflet writer, etc.

The box arrived with all the parts neatly packed in many plastic packets. Each contained a part or parts with all nuts, bolts, screws, washers, etc., for fitting. This was better than some manufacturers who put all the small parts in one bag making identification difficult for beginners and sometimes



The parts as they arrive in the box. All those plastic bags make identification of components easy, just don't mix them up.



Chassis and footplate parts. You can see the strengthening wires embedded in the resin footplate. These will vanish when it is painted.

even experienced modellers. A great idea is the inclusion of four small Allen keys for fitting wheels and gears.

The 13-page instructions are very detailed, have helpful coloured pictures, and a list of parts. My advice is to read them thoroughly and repeatedly during construction.

Tools required are; a craft knife, many sizes of drills from 1mm upwards with suitable holders, a variety of small files, emery paper, and a small spanner for fitting the wheels and connecting rods and a fine-pointed soldering iron. My callipers were very helpful to identify the right drills from my untidy drill box and checking the length of hand rails, etc.

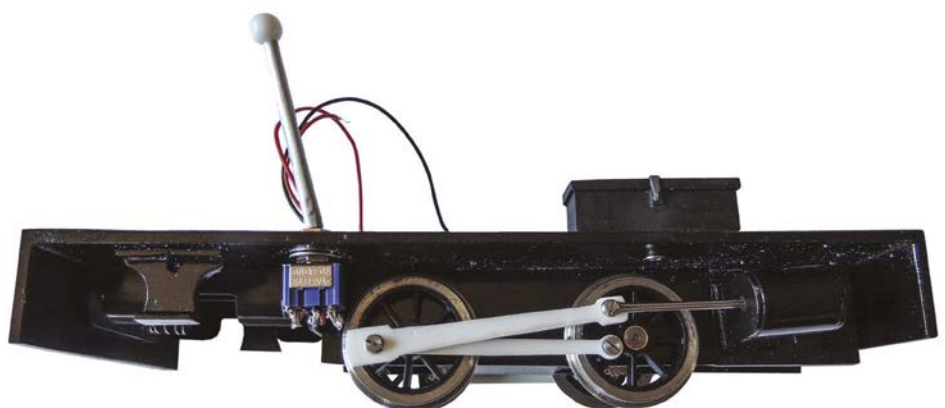
When I make a model, I like to paint many of the components and sub-assemblies before fitting, and this works well for Sprite. Some of the parts need small holes drilling and this must be done before painting and fitting, this is particularly important for handrail fittings and roof supports.

Construction started with the assembly of the chassis, but only after much study of the instructions and testing the positions of all parts including fitting the carefully drilled cylinders. After painting, this was fixed to the footplate which had been prepared with holes drilled, footsteps fitted and spray painted.

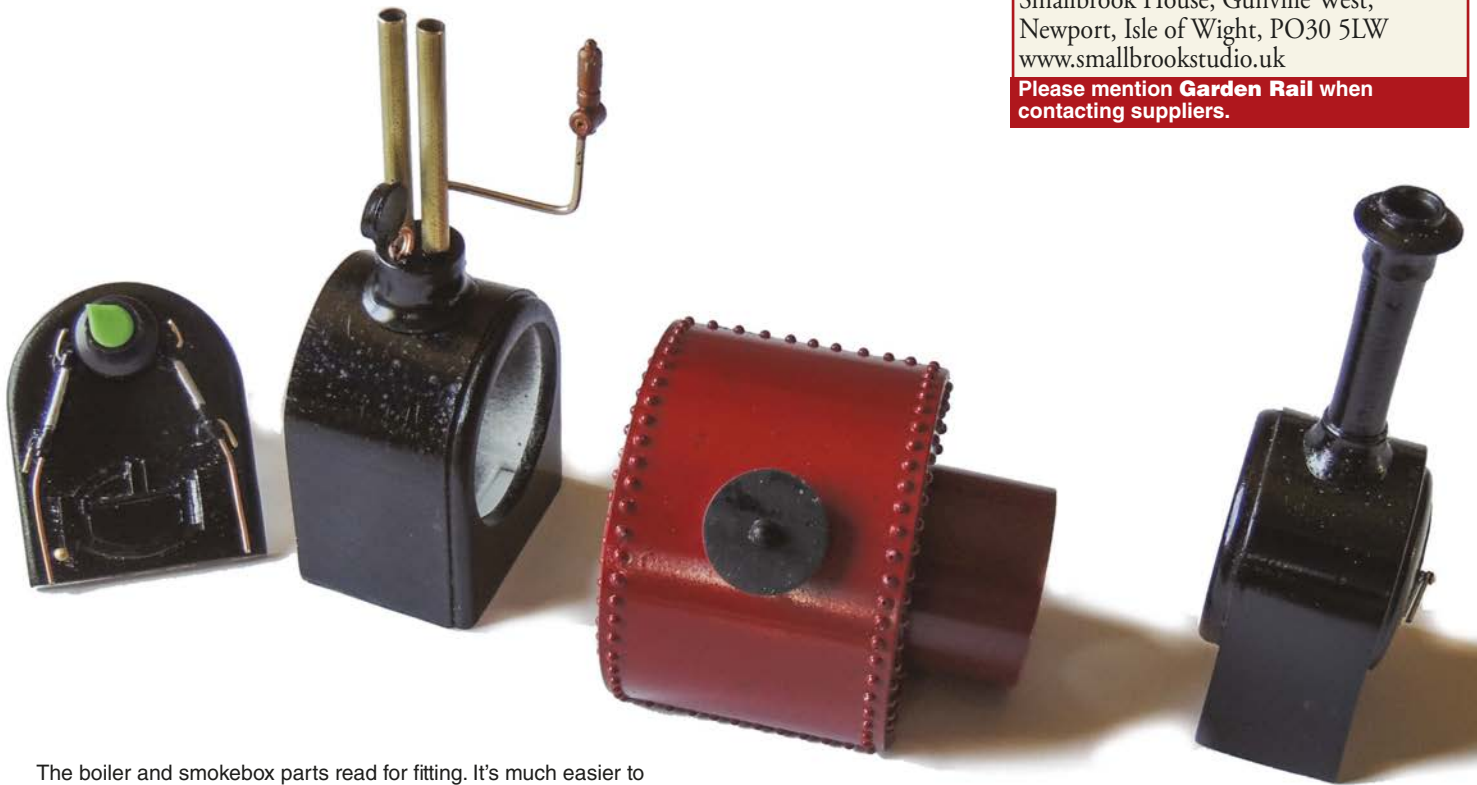
The axle holes were reamed and the wheels and gear were fitted, those Allen keys are needed here. Washers are provided to allow adjustment of the back-to-back spacing



The chassis with wheels, gears, switch and battery holder fitted.



Tools boxes and control lever fitted to the chassis, along with the connecting rods.



The boiler and smokebox parts read for fitting. It's much easier to paint these neatly if you treat them as sub-assemblies

to suit the track used. There is a very good explanation of the setting up of the wheels.

The fitting of the side rods is a matter of carefully following the instructions but it needs time, testing, and the use of washers, to get everything running freely.

At this stage, I added the motor, adjusted the gears, and using a suitable battery tested the unit for smooth running.

The motor switch and the battery holder were fitted and the wires routed and soldered. The instructions for wiring are very good but I always like to work from a wiring diagram so I drew one up, which was helpful.

Building up the boiler, saddle tank, smokebox and firebox are a matter of following the instructions and fitting small parts where required.

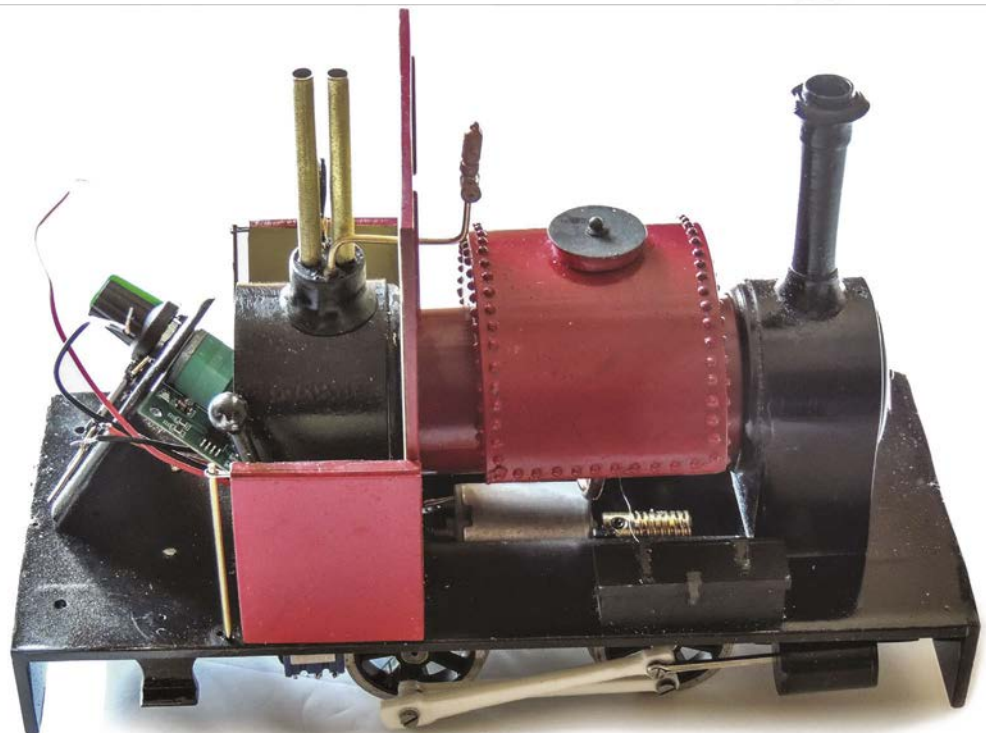
A useful tip for making something flat fit on a curved surface is to wrap emery cloth around a tin of suitable diameter and push the base of the fitting up and down on it till the curve is produced.

Before completion of the firebox, the weight provided needed to be pushed into the boiler and glued.

The final wiring of the speed controller and testing of the wiring needs to be done before the firebox end is fitted. I only glued it very lightly in case any attention might be needed in the future.

At this stage, the cab parts can be added, but careful measurement and fitting of hand rails and roof supports are needed to get everything square.

The black plastic roof was gently sanded



Wiring up continues. Where the regulator should be, I have fitted a speed control.

and the holes were cut for the safety valves using the paper pattern provided. This is very accurate and I used a leather punch to make the holes. The plastic responds to gentle bending into shape and when fixed looked so good that I did not paint it.

On standing back to admire my work three things offended my eye, the shiny motor which was painted matt black at once, the white side rods promptly painted grey, and the unsightly switch and wires. A small box with an open top and back was

constructed from black plastic to fit over the switch and held in place with a blob of blue tack for easy access. It has stayed in place so well it will probably be permanent.

The last things fitted were the buffers as I felt they were rather vulnerable when building the model.

All in all a very unusual but very attractive addition to the TVLR. My thanks to "Mr Smallbrook". ■

Solar lights for model buildings

Haydn Sperring has a lightbulb moment.



Have you seen cartoons where a person has an idea and a bubble with a light bulb in it appears? Well, that happened to me with the idea of lighting up my buildings, with solar-powered lights.

My neighbour has three solar-powered light bottles, and the illumination from them seemed to be just right for what I wanted. He had only paid £5 each, not a lot to spend on an idea which might not work; that is having the lights on at night without having to use batteries. On finding that a shop sold what I wanted at £5 for two, things were looking even brighter.

Taking them apart was straightforward, just three screws. In minutes the components were in front of me. I cut the two wires from the solar cell at about halfway, removed 5mm of outer coating on each and tinned the ends.

Where should I fit the solar panels? In the end, I put one on the back of the station which faces south and is not seen.

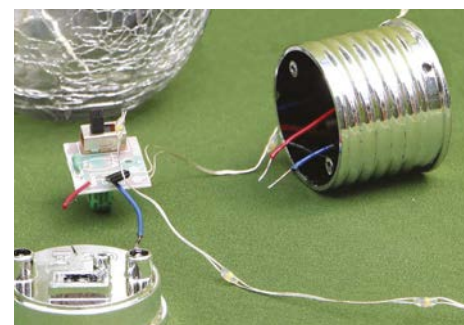
The panel body was cut down level with its back, and two holes for the wires drilled in the roof. I soldered two longish wires to the ones on the panel, slid on two pieces of

heat shrink tubing to cover the bare wires and threaded the wires through. I stuck the solar panel to the roof with silicon mastic. Tubing was again put on these wires then soldered to the ones on the switch, and the switch glued up in the roof to keep it dry.

A hole was drilled through the front of the station just under the canopy at one end and the string of lights threaded through and glued to the underside of the canopy. The light from the bulbs is just enough to give a nice glow over the entrance to the station.

The other solar panel for the shed is on the top of a short chimney made from a length of plastic waste pipe and a small flower pot turned upside down with a steel weight in the bottom sprayed with primer and the impression of bricks painted on it. As before the wires were soldered and they were put in the shed before I glued the floor to the sides. The switch is located under a table so I can get at it if needed.

I have put a set of lights in the signal box and the whole station looks like an actual working station at night when looked at from afar and not just a model. ■



Solar light and after I had taken it apart and cut and tinned the wires.



Switch attached under the bench before being put in the shed.



Stanley Signal Box

Jason Plant constructs a realistic signal cabin with full interior detail.

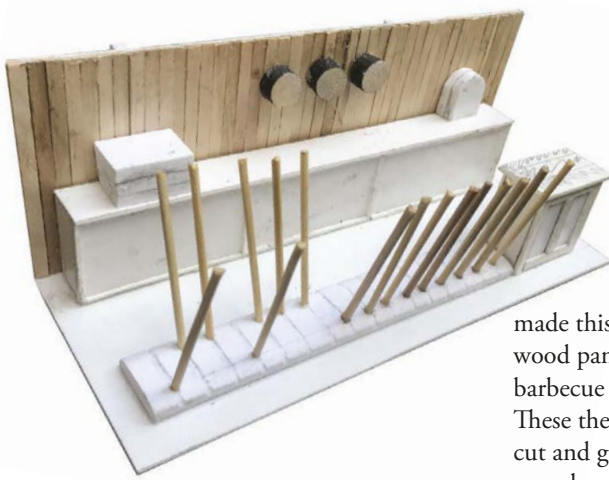
I've tried a few methods and materials over the years for building construction, but have pretty much settled on the use of foamboard. For me, it offers two major benefits; first, it seems to be incredibly resistant to the changes in Yorkshire weather, surviving snow, lots of rain and the odd hot summer. Second, it is incredibly easy to use when scratch-building.

The aim of this build was to construct a signal box that would fit in with my other buildings modelled on the style of the local area. The box would follow the Great Northern Railway Type 1 design at Stanley Station in Wakefield, on the Methley Joint Railway, a line that was closed to passengers in 1957, before the larger reorganisation of the railways in the UK following the Beeching report.

As with most of the buildings on my railway, the aim was never to construct a perfectly accurate model, just one that on first look would be instantly recognisable.

The main structure is made from foamboard fixed together with outdoor PVA glue.





I wanted to include a fully-detailed interior, so used plastic sheet for the floor and walls. Coffee stirrers clad the back to make it look like wood.

Thus, the basic structure was fairly straightforward, keeping it roughly in line with the dimensions for a garden railway.

By using foamboard bonded with PVC glue, I created a sturdy bond that stands up well to the rigours of an outdoor railway. The design I went for would allow a more detailed interior to be built outside the model and slotted in with the windows at the end.

The interior was built using mainly Plastikard, as I wanted something that would allow more detail and the thinner material

made this a bit easier. Coffee stirrers create wood panelling on the walls, and some barbecue skewers represent the signal levers. These then had some short thin brass rods cut and glued to add a little bit of detail. The same brass rod was also used to provide the spindles for the outside stairs.

Coffee stirrers were also used on the outside to achieve the wood panel finishing on the small hut on the side of the signal box.

When I have created brickwork using foamboard before, I have used a screwdriver to press the detail into the surface. It is effective but very time-consuming, so, for this build, I experimented with a quicker method using a Dremel with a cutting disc. After initially cutting too deep, I got the hang of it and finished the brickwork in no time. Top tip here, practice on some spare foamboard first.

The interior and exterior were then painted with Humbrol enamel to allow me to add the windows.

The model painted, glazed and ready for the roof to be fitted.



My roof is made from real roofing felt. It's a messy job, but very weatherproof.

The large windows were built using a foamboard frame with clear perspex "glass". Again, brass rods were used to add some detailing. The small windows on the side and the door were bought from Garden Railway Specialists. Finally, some of the gable detailing was created using Plastikard and some patient Dremel cutting.

Before the roof was fitted, I added some lighting using large LEDs. The roof itself was built using a process that I have used in previous builds that has worked well. First, using Plastikard to create the base of the roof, then individual slates were cut out of shed roofing felt and fixed using roofing felt adhesive upside down, so the flaky grey bits weren't on show. It is a long and messy task, but the end result looks good and it has proven very weatherproof.

The final touches were to add a signalman and a name board. The former was bought from Model Town and the latter was built using some plastic letters purchased from Deans Marine, which were then glued to a Plastikard backboard. The brickwork was then weathered a little using some dry brushing before a layer or two of clear matt lacquer applied.

Overall, I am really happy with the outcome. It's been sat outside for a while now and is handling the weather well. The only maintenance has been on the paint job, which started to fade over time and where lighting has been added some of the wiring needs replacing, but the structure itself can be left to the elements without worry. ■

Garden Rail Resource

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FoamBoard Online
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Glen Vallay Tramway Tool Van No. 2

Box vans are easy to scratch-build right?
All apart from the roof, as Wayne Slaughter explains.

The Idlenot Light Railway Preservation Society proudly announces the presentation of tool van No.2 to the railway's operating department.

The tool van was rebuilt from the remains of Glyn Valley Tramway box van No.2, discovered some years ago in a farmer's yard deep in the Welsh countryside. After decades of service as a chicken coop, most of the remains were quite unusable, but the lads in the workshop were able to construct what must be considered a replica from that heap of rotted timbers and rusted ironwork using only a few old picture postcards as a guide. They claim there are some original parts in the rebuilt van. You would be hard-pressed to know which as the workmanship is done in the traditional manner and, I might add,

in a superb fashion. Congratulations to these intrepid volunteers!

This 7/8" modeling project was started as an interlude after constructing a GVT guards van for a neighboring restored railway line. The original idea was to march right into a second copy of the guards van for the Idlenot, but I wanted to tackle something a little different first. Flipping through the pages of Bernard Rockett's *Glyn Valley Goods plan book*, right after the guards van, there are plans for the GVT box vans, similar in size and shape but different in detail. The box van is scratch-built except for the running gear, couplings and a few detail bits.

The frame is constructed from basswood timbers topped by a floor of 22 gauge steel. Sides and ends are built from individu-

al basswood planks. All of the ironwork strapping is constructed from styrene. The innumerable square bolt heads are diced from 1/16" square styrene and dropped onto the side braces in a puddle of MEK.

Much of the remaining detail, the door latches, the brake gear, etc. is constructed from brass and steel. Sierra Valley Enterprises spoked wheel sets are running in their sprung axle guards. They sit a little proud but are a close representation of the GVT equipment. Accucraft 16mm scale chopper couplings – standard on the Idlenot – complete the car.

After several failed attempts, a decent approach to the roof was uncovered with much help and consultation with the boys over at the workshops of the nearby Isle of Shoals



The brake lever details were cut from 16g steel. The chain is from an old piece of jewellery.

Tramway, and my good wife!

First, with much planing and sanding, a block of balsa was shaped to the roof contour. Since this roof was to be permanent, the balsa block was simply glued into place.

Next, a sheet of 1/16" aircraft ply, cut a little oversized, was bonded to the balsa with carpenters glue. How was it bent to shape? I remembered a passage in D.A. Boreham's classic, *Narrow Gauge Railway Modeling*, where he described mounting a roof on a coach. The illustration is almost self-explanatory. The wagon is propped over two bits of wood with the sides aligned with the edges of the boards and then heavily weighted. Next morning you have a perfectly formed roof. All it needs is careful trimming to the proper overhang.

For the finish surface, I was looking for a tarred canvas effect. I settled for some cotton material from an old sheet. The most important step is to iron it – it must be wrinkle-free.

How to bond it to the roof? Shellac! I covered the ply with a thick coat of shellac and then carefully draped the cotton cloth over the wet goop. It helps to cut a diagonal slit in the cloth at each corner so it drapes nicely. When that dried, I applied several more top coats of shellac. The final step was to trim the now stiff cloth with a single edge razor blade right to the edge of the ply. A few coats of variegated blacks and greys give the roof the look of tarred canvas.

The final step was, of course, paint and finish. The GVT cars were painted in what was described as a "holly green". Actually, there are several descriptions of that colour, but the paint faded to blue and that gives a good clue as to the shade of green.

I settled for Humbrol Acrylic 163 Dark Green with some Humbrol 3 Brunswick Green mixed in to punch it up. I was aiming for the shade of green on the rebuilt GVT coaches over at the Tallyllyn Railway.

Since this is a freshly shopped vehicle, I brush-painted it straight up with only a little weathering. The running gear was given a coat of rusty brown and then attacked with washes of blacks and darkened rust. A final



I tried cutting stencils for the lettering with limited success.

dry brushing of dark rust was applied to the door latches and the many bolt heads.

The lettering is reminiscent of the Tallyllyn Railway volunteer-built tool van, which itself is lettered in a style reminiscent of the Cambrian Railways, pre-1922. Mine is not quite that fancy. Its hand-painted with white enamel. Okay, I lied. I cut stencils for the IDL RWY and sprayed them white but the edges just weren't crisp enough. I came back with a thin outline in black ink to clean up the edges and fix the line weights. It also gives a little snap to the lettering. But it's not intended to be shadowing, as such. You shouldn't really see it. The No 2 really was hand-painted – I couldn't cut stencils that small and curvy.

A little more dusting and rusting, not much, and a final coat of matte spray completed the car. Hurray! It's going to earn its living hauling tools and supplies out to the upcoming track work projects. ■

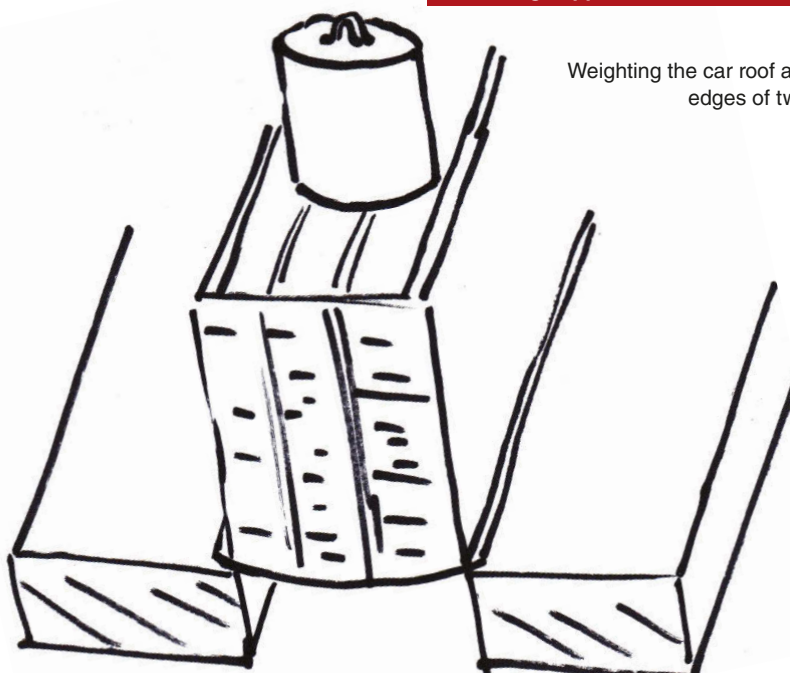


Lots of nut-bolt-washer details adorn the ends. These are castings, whereas the simpler bolt heads on the side are slices of plastic strip fixed with MEK.

Garden Rail Resource

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Weighting the car roof against the edges of two boards.



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Assembling a County Donegal Railcar

Rik Bennett goes on a voyage of discovery in etched brass.

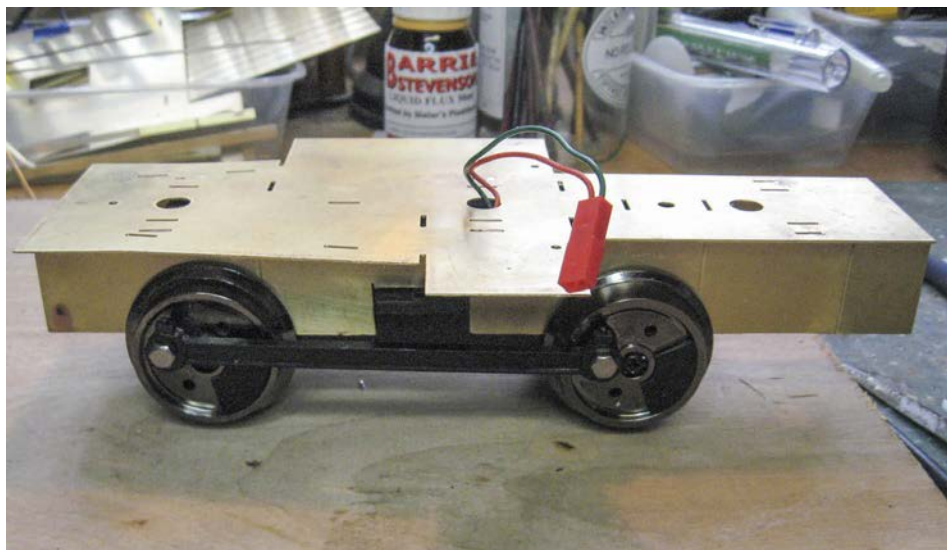
The Peckforton Light Railway represents an imaginary three-foot narrow-gauge railway set in 1932, when the internal combustion engine was beginning to make inroads into fleets of steam locomotives. Several lines had closed or were struggling, and so, I have a legitimate reason for their rolling stock to have made its way on to PLR metals.

By coincidence, in 1932, the Clogher Valley Railway in Ireland took delivery of the first articulated diesel railcar from the Walker Brothers' Works in Wigan. I have always admired the Walker railcars, particularly the first, which subsequently found its way to the County Donegal Railway as railcar No. 10.

At the Llanfair show, I spied a fine model

All the parts were given a good clean with a sanding block to help ensure the solder would bond cleanly.





My first efforts at soldering parts together. The chassis members of the tractor unit modified to take the G-Bits motor block.

of this railcar built from a John Campbell etched brass kit. Now out of production, I persuaded him to produce a one-off, bare-bones kit – just a set of brass etches with none of the additional resin and whitmetal cast fittings.

It took over two years for me to pluck up the courage to tackle the model, having never constructed a brass etch kit before, and it was somewhat a voyage of discovery. After three weeks of effort, some singed fingers and a fair amount of experimentation, the kit was completed.

No doubt those who are skilled metal workers would have done a better job, but hopefully, those who have never tackled an etched brass kit will take comfort from my experience and might even be tempted to have a go themselves. After all, if a ham-fisted bodgeller such as me can do it, I'm sure anyone can!

Getting started

After removing the etched sheets from their

packaging, two tasks revealed themselves. Firstly, the brass had become tarnished through its years of storage and secondly, the myriad parts needed to be removed from the etches.

The metal was quite heavy gauge, so I used carborundum slitting disks in a mini drill to remove parts from the etch. A dozen disks later, they had a tendency to snag in the slots and shatter, my workbench was piled high with around 100 brass parts, large and small.

Cleaning up was laborious but satisfying. It was achieved with elbow grease and a couple of sponge rubber sanding blocks. A small amount of filing was required to smooth off any remnants of the tangs, the slitting disks having done most of this work for me.

Before wielding the soldering iron, I carried out a couple of dry runs on spare bits of brass to help build my confidence.

There were no instructions with the kit and so, I had to consult various photos to figure out what went where. I think I was largely successful – though I did have to

post photos of a few unidentified parts on the GardenRails.org forum, which elicited helpful suggestions from fellow modellers.

The most significant obstacle for me was motorisation. In the past, I have had very little success with making reliable working mechanisms, fortunately, Jonathan at G-Bits, produces a purpose-made motor block complete with connecting rods designed with Irish railcars in mind. Although the wheels were slightly over-sized for this particular railcar, I felt it was something I could live with.

Soldering

Information on a range of websites and from fellow modellers about soldering brass was helpful, overwhelming and occasionally conflicting. I had only the minimum of equipment – a 75-watt soldering iron, resin-cored solder, plumbers' flux, a vice and a "Helping Hands" clamp. Following advice, I invested in a bottle of liquid flux and non-resin-cored solder. With some trepidation, I decided to press ahead and figure things out as I went along.

I did a couple of practice runs, soldering brass etch offcuts together, dived-in, and was surprised at how easy it was. OK, some of my soldering isn't the prettiest, but I tried to make sure, when possible, that the solder was applied to the side of the joints that wouldn't be visible.

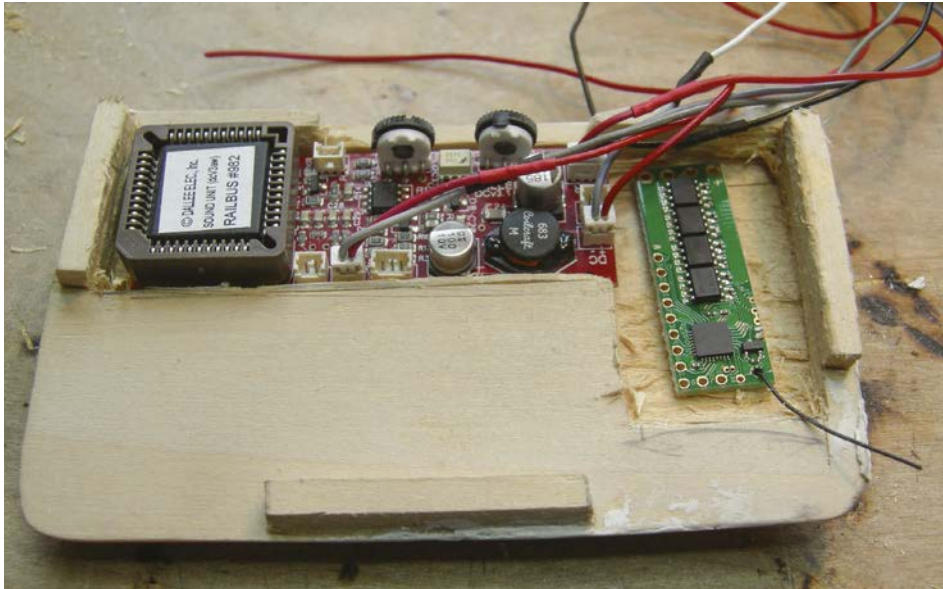
The technique that worked for me was to hold the two parts together and apply liquid flux to the joint with a small paintbrush. The tip of the iron was pressed onto both parts to transfer heat to a spot between them, then solder was pushed behind the tip of the iron. The solder ran onto the two parts and into the joint as if by magic – though actually, it was the flux that aided the flow. This process was repeated, dependent on the size of the joint until the two parts were effectively 'tacked' together. The iron was then moved slowly from one end of the joint to the other, with solder being fed into the joint as needed to provide a continuous soldered joint between the two parts. It really was that easy – well, most of the time!

As I had no fancy clamps, I often resorted to holding the parts together with my fingers. Mostly, the parts were large enough for the heat to dissipate before scorching my fingertips but occasionally, I had to resort to using a heat-resistant glove, which I borrowed from the kitchen.

Some parts were trickier to solder than others, particularly where I had to get the tip of the iron inside a structure, such as the bonnet or the cab. No matter how hard



A view showing the inside of the cab and the additional "engine cover" to provide room for the third 185650 li-ion battery. My soldering was not quite so neat in this confined space! However, a bit of filing soon tidied this up.



The underside of the cab roof, carved out to take the Deltang receiver (on the right) and the Dallee sound card. The latter was replaced with a MyLocoSound card as the sounds are better matched to the Perkins diesel engine.

I tried, solder occasionally seeped through some of the joints and onto the visible side of the model, but a little filing soon sorted this out.

The trickiest process was joining two flat surfaces together – such as the beading below the windows to the flat sides of the railcar. To accomplish this, I tinned the two surfaces (applied a thin layer of solder), then positioned the two pieces together and tacked them by applying heat to the outside surface of the upper piece in one or two places. Eventually, the heat was sufficient to melt the solder between the pieces. Once tacked, the iron was moved along the whole length of the upper layer until I could see melted solder oozing out from beneath it.

Where there was insufficient space or parts were too small for fingers to hold the parts in place, long-nosed pliers were used, such as attaching the seat supports inside the passenger compartment.

Forming the shaped sections

The missing domed and shaped sections, such as the bonnet top, the cab and passenger compartment roofs and the tail end of the passenger compartment were made from basswood strips, obtained from Eileen's Emporium, glued together with PVA to make up the required thicknesses and then cut roughly to size.

Each section was initially hewn with a craft knife to an approximate shape and then filed and sanded using a rasp, various files and finally increasingly finer grades of sandpaper until the more or less correct profile was attained. Curves were mostly formed by eye though the curves for back of the cab and

the front of the passenger compartment roofs were matched to their relevant brass end-plates.

Some fittings were provided as etched parts, such as the chopper couplings, ladder frames and luggage rack, but many were not present and would, presumably, have been supplied as whitmetal or resin castings in the full kit.

The radiator for my model was carved from a couple of pieces of PVC foamboard leftover from making the brewery building (*Garden Rail* Feb 2020). Drivers' controls were made from a few offcuts styrene, some styrene rod, a couple of mapping pins and a paperclip. The rear bogie was made rescued from a battered LGB wagon, with sides made from Plastikard and foamboard. The lamp on the roof of the cab was made from a solid whitmetal casting obtained from Garden Railway Specialists, hollowed out



After some slightly over-enthusiastic sanding down, the leading end of the passenger trailer roof needed to be patched-up with some strips of coffee stirrer wood and then rubbed down.

with a drill and fitted with a 3mm warm white LED.

Seats for the passenger compartment and the luggage on the roof rack were 3D-printed, details of which will appear here in the future.

The electrics

The motor block was squeezed in between the frames of the tractor unit, with some minor adjustments to the frames as the wheelbase is slightly longer than the original.

Three good quality 18650 li-ion cylindrical batteries with solder tags from Ecolux were squeezed in under the bonnet. One of the batteries encroaches into the driver's compartment, but there was just such an intrusion in the real cab, to make room for the back of the Perkins diesel engine.

The batteries were wired up to a Deltang Rx65c receiver controller via a li-ion battery protection board. Initially, the railcar was fitted with a secondhand Dallee Galloping Goose railcar soundcard, which I obtained via eBay, since replaced with a MyLocoSound diesel soundcard, which has sounds that are more appropriate including a far less ostentatious horn.



The rear of the passenger trailer whilst under construction. The basswood roof and corner panels clearly in evidence before the primer and more filler were applied.

The receiver and sound card were fitted into the roof of the cab, which was hollowed out to accommodate them. A Rapid Electronics miniature encapsulated 8-ohm speaker for the soundcard was fitted snugly into the space beneath the driver's cab.

The cab and passenger compartment are lit by three 3mm warm white LEDs wired in parallel.

Painting and finishing

Before painting, the brass sections were thoroughly cleaned in dishwasher fluid using an old toothbrush to reach into all the nooks and crannies.

Once dry, the model was given a couple of coats of red primer from a Halfords rattle can aerosol. Any dints and gaps were filled with Squadron White Putty filler and then everything was sanded smooth.

Another coat of primer and then two coats of Vauxhall Burgundy Red spray paint were applied. My usual passenger livery is Rover Damask Red, but Halfords seem to have stopped supplying this. Burgundy Red appears to be a good substitute.

The chassis and bogie were given a couple of coats of Halfords Satin Black.

Once the paint had hardened off, the PLR logo was applied to the sides of the cab and passenger trailer, having been printed on white vinyl self-adhesive sticker paper and carefully cut out with nail scissors. The sides were then given a couple of coats of Halfords clear lacquer.

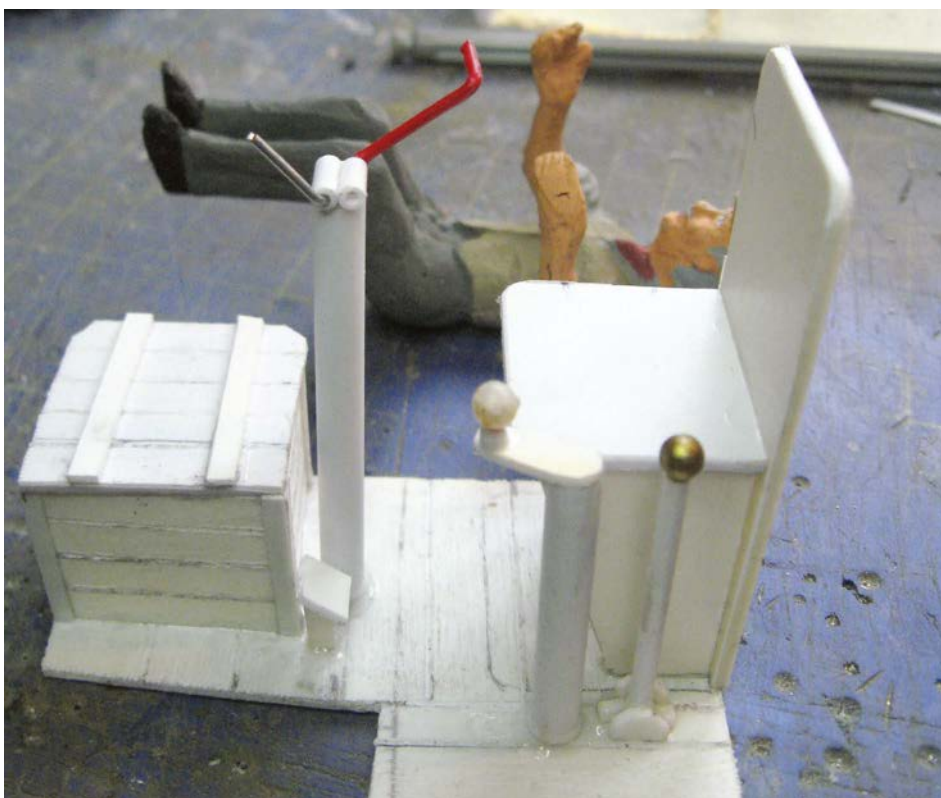
The interior of the cab was hand-painted with cream coloured acrylic paints and the interior of the passenger trailer was painted dark brown, the seats being painted dark red and black.

Conclusion

I certainly learned a lot from making this model, however, I am not certain I would rush to make another brass etched kit. This has nothing to do with the quality of the kit, which is excellent and certainly saved me a lot of effort over creating the parts myself from, say, Plastikard, my usual modelling medium of choice.

The advantages of etched brass seem to be that the finished model is tough and will certainly survive any knocks and possibly crashing to the ground from one of the bridges. Finer details are stronger than their plastic alternatives and, once the solder has cooled, joints are almost instantaneous.

However, after the model was finished, I found it necessary to thicken the depth of the window openings with Plastikard to match those shown in the photos. I also added some of my own detailing as, for ex-



The interior of the cab was equipped with Plastikard fittings and controls, based on a photo of the cab of the real thing. The heads of mapping pins provided the knobs on the brake and throttle levers.

ample, the louvres on the side of the engine compartment weren't sufficiently prominent. I also found that making modifications on the fly is more difficult – for example, when I needed to create more space for the batteries.

With Plastikard, it would have been easy to cut out a section of the cab sides whereas with brass, I had to disassemble the relevant section and use snips, a saw and some heavy-duty pliers to fold up part of the side. This probably suggests that my existing modelling techniques are founded on the principle that I make modifications as I progress, rather than thinking everything through in advance. If I were to move over to metal-working, I might have to carry out a lot more forward planning.

Maybe this differentiates two types of modeller – those who are meticulous and engage in a lot of preparation and planning and those who, like me, are a bit more slap-dash and enjoy the challenge of solving problems as and when they arise.

I enjoyed the challenge and acquiring new skills along the way. Meandering its way around the garden the model does look good. But I now have to solve the problem of turning the railcar at each end of the line. Do I construct turntables as on the County Donegal or do I, as they did on the Isle of Man, construct another railcar and couple them back to back?

Maybe I should have thought of that before pestering John to sell me the kit?

But I'm afraid that would have required me to engage in a high level of forward planning... ■

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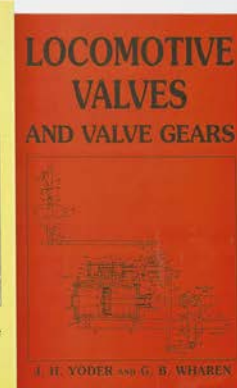
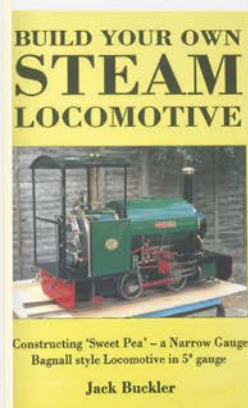
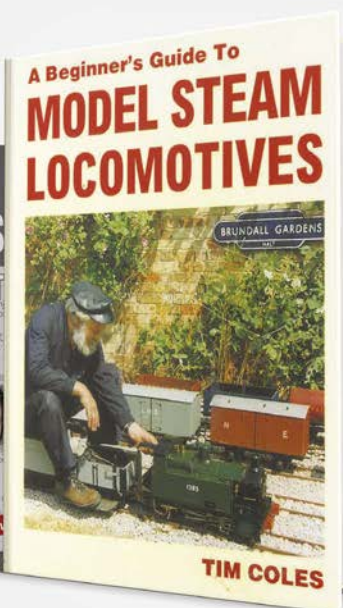
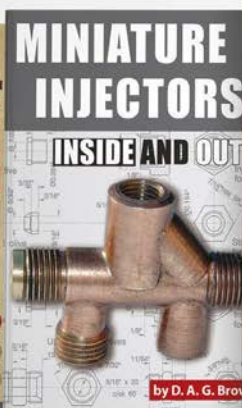
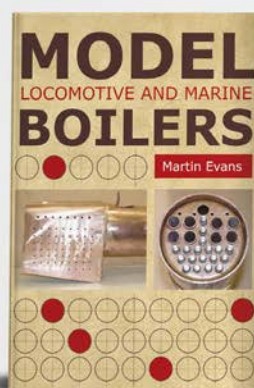
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Building a Barn Find

Dave Skertchly is given a part-completed kit that takes him on a fascinating but frustrating nostalgic journey.

The barn find is one of those myths created by daytime TV. That dream of finding a rusting classic car, which is bought for a song and lovingly restored over the years is often just that; a dream. Of course, we're not the only ones hunting for barn finds; there are professional restorers and auction houses also on the lookout for those elusive money makers.

The same is true for garden railway models, although the Editor's definition as an attic find may be more appropriate. A read of *Heritage Rail* will introduce you to the weird world of the collector. Rare locomotives are traced by serial number and tracked down ruthlessly; prices are high but usually fair to

the seller. There is, however, a whole world of heritage for those of us of modest means. There must be hundreds of not-so-well-built or unfinished kits out there, which are likely to end up in the skip but are actually begging for restoration. The great thing is that each one has a fascinating story to tell, who made it, why, and where did it run are all part of the story.

My own barn find was brought to my house by a Facebook friend who it transpired lives close by, although he might as well live in Timbuktu given the Covid 19 rules in force at the time of writing. In a box of bits was a part-built diesel outline model, which actually was an IP Jessie. It had been

bought by my friend's late father. I decided to complete it on his behalf. A few days of painting and bolting I thought would have it fixed, how wrong could I be! As ever, let's start, as they say, at the beginning;

The story of garden railway kits is a fascinating tale of high technology in which our favourite traders are at the cutting edge. This particular example dates from the end of the 20th century and in those days there was a crisis. Britain had been declared to be a service economy, focussing on banking and leisure; manufactured goods were to be sourced cheaply "offshore". We wondered what the future was for manufacturing.

Japanese influencers such as Toyota's

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Taiichi Ohno advocated a future of lean and agile manufacturing in small quantities to customer demand. Agile manufacturing meant making things without expensive long-lead-time mould and press tools.

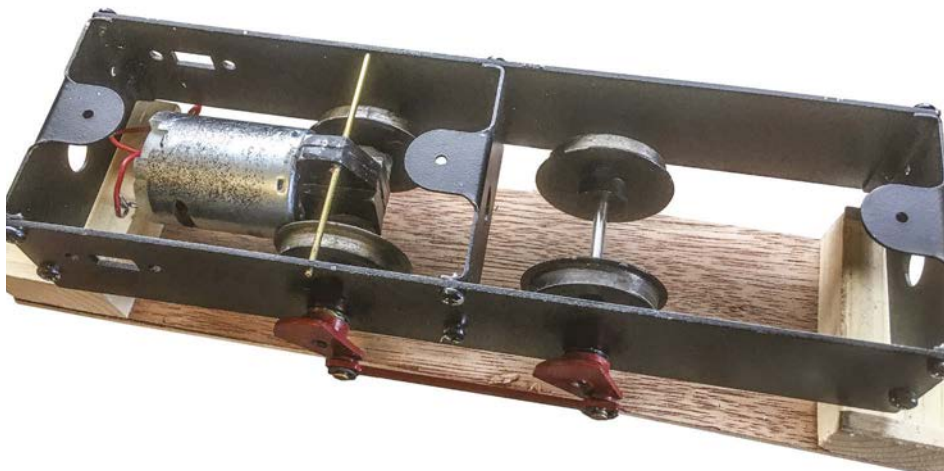
We now know the solution, 3D CAD running on a laptop connected wirelessly to a 3D printer, NC Mill, or laser cutter, but in 1999, CAD computers, NC mills and Laser cutters were big and VERY expensive and 3D printers were the business of University spin-offs. All these things have come to pass for micro businesses in the last 20 years and they can now be used to salvage our barn find.

The first thing I noticed was the gearbox. It was made from whitmetal and glued to the motor. Worse still, the plastic gear had split. I fitted a replacement with a slightly larger diameter hole to reduce the hoop stress in the plastic but it just twisted around.

I was on the point of giving up when I found that there is a growing industry for gearboxes. I found I could get a 3D-printed replacement from PDF models, Dean Goods, or even a direct replacement from IP Engineering.

A 30:1 ratio was recommended but I wanted to stick as closely as possible to the original so Dean Goods made me a 20:1 gearbox, and I bought a spare set of 26:1 gears from IP for a homebrew gearbox if all else failed. The gears were of superb quality, and the gearbox almost fitted so I could proceed.

I fitted the cranks and quartered them by eye, and then, with the main gear loosened



The partly-assembled chassis of Dave's barn find as found, it turned out to be an IP Jessie freelance diesel.



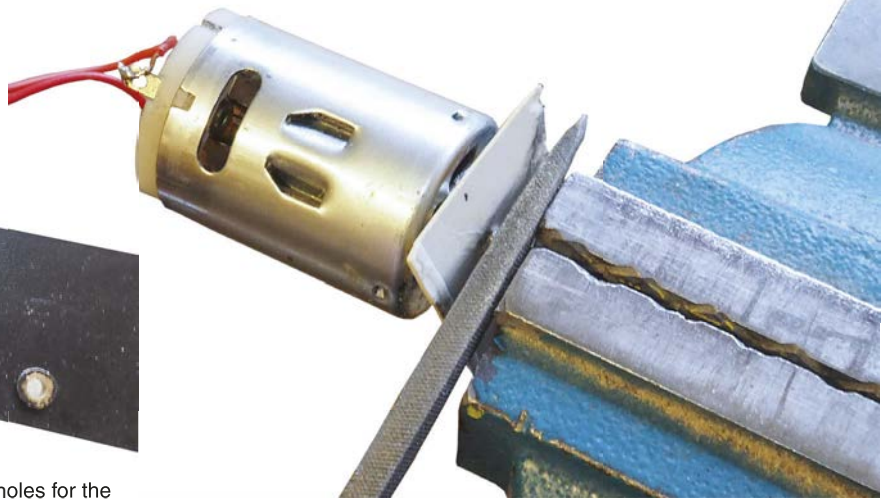
The plastic gear pressed onto a spline and was encased in a white metal gearbox casing, which was then glued to the motor. This was the weak spot of this old design.



The modern answer is a new 3D-printed gearbox, which can be supplied as a replacement by IP Engineering, although Dave chose one from Dean Goods. The new gearbox uses superb metal gears and a 3D-printed gearbox case made to match the gears specified by the customer.



The new gearbox almost fitted and was carefully adjusted with new holes for the torque rod drilled into the chassis.



Flats were filed on the axle and motor shaft to allow the grub screws to "key", taking care to ensure that swarf did not contaminate the motor bearing.

off, ran them by hand up and down a length of track making final adjustments. It was at this point that I noticed the wheels binding against the motor casing. The back of the wheels had been painted and this caused interference with the motor case.

The body parts are mostly made from laser-cut steel, and maybe an NC bender too, a very early application of DNC (Direct Numerical Control), which was soon to make such a difference to our favourite hobby. The steel, however, was difficult to paint. Despite using an etch primer, the paint chips easily, so for robustness, stove enamel might be better. The accessories are in white metal, which is mostly a concoction of poisonous heavy metals such as antimony, tin, lead, cadmium, bismuth, and zinc, which will surely be banned soon.

The engine cover is supposed to be removable with four captive nuts soldered to the chassis. Modern solders and fluxes are far less effective than the old Bakers fluid flux made from acid, which rots your lungs and anyway, I found that the nuts are now made from stainless steel, which will not solder, another recent "improvement". It is probable that the engine cover was never really intended to be removable and that a pack of cells fitted permanently with a charging socket would be the norm. Why didn't the instructions just say so? I designed a clip system since I never leave batteries in my locomotives.

It soon came to the time to fit the controls, I went for the manual version using the supplied speed controller, which needed to be wired up, nowadays, a circuit board would be supplied. Wiring the switches, which are packed in next to the motors was tricky and the wire routing through a single hole on the floor somewhat untidy. I was getting the impression that the builders of this kit were expected to have some expertise and there was an expectation that the kit would be modified during the build.

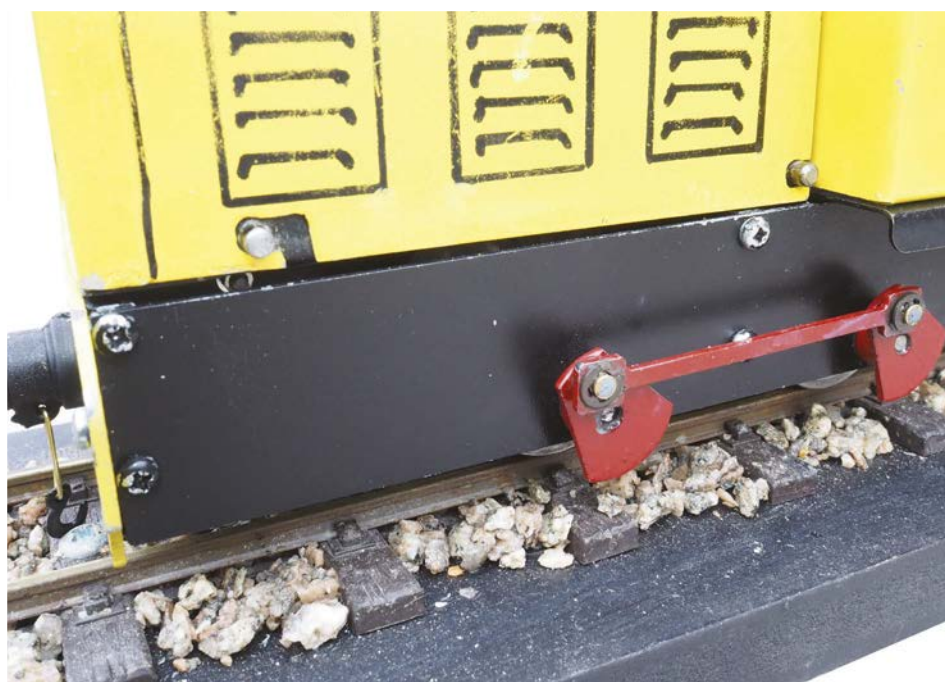
By now, getting frustrated, I bolted it all up using self-tapping screws and nice blackened bolts were visible as supplied. I then set out to test the Jessie. With the six-cell pack fitted as supplied, the performance was terrible, it wouldn't pull the skin of a rice pudding and stopped on my tight curves.

I was getting wise, however, and squeezed nine cells, that is nearly twelve volts, under the engine cover and the performance was now adequate at best. I soon noticed something strange, after an hour or so struggling with heavy loads, the performance started to improve even though the batteries were getting tired. It seems that the gears need time to bed in. Had I fitted the higher gear ratio as recommended, things would have been better still. The best news is that the locomotive is smooth, sure-footed and beautifully quiet, which sets it apart from my other locomotives.

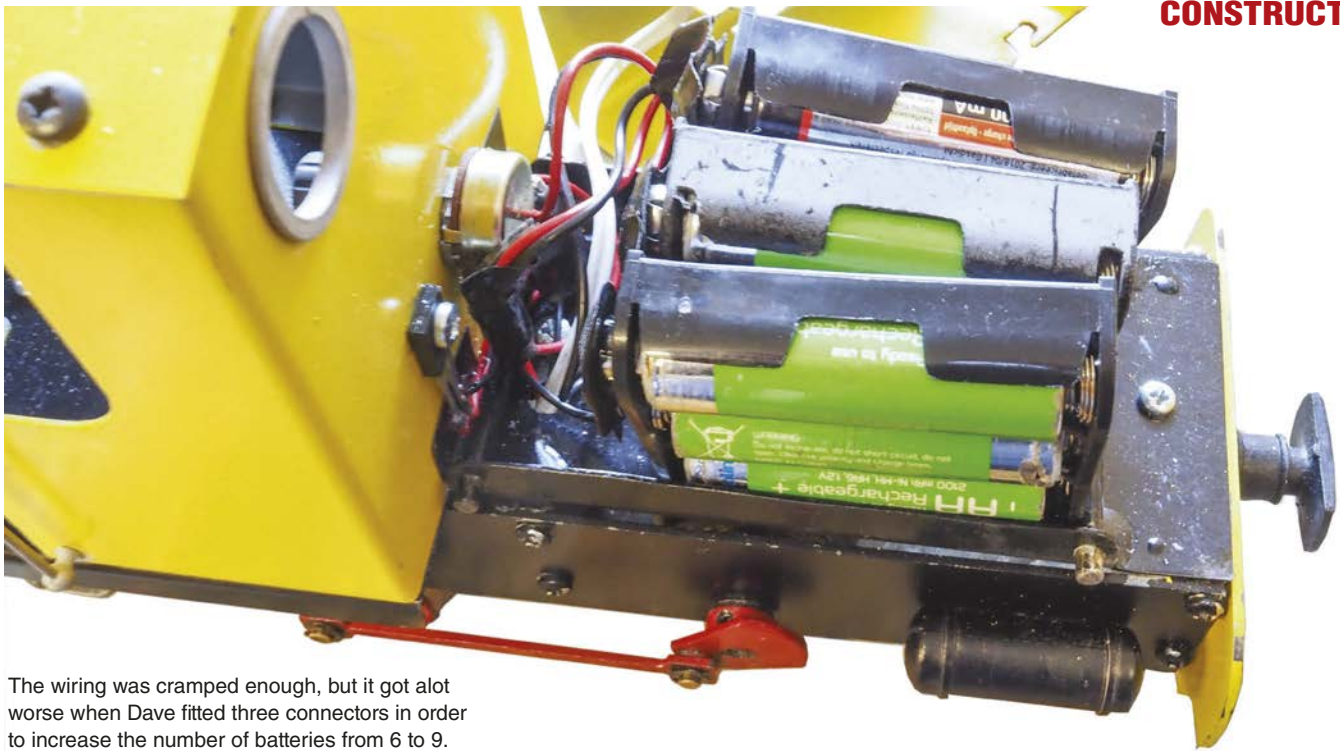
The finish of my Jessie is adequate and I quite like the Tonka Toy (remember those) look. I have seen some beautifully-detailed examples but mine looks just right in a modern industrial setting pulling a rake of coal wagons. I may one day update the finish, but then maybe not.

As I sit on my rustic park bench outside the Sheep Shearers Arms, I think about this 20-year-old kit of which I am now so proud and consider what it can tell us. I am also proud of our brave traders who have embraced new manufacturing technology to bring us kits and ready-to-run models of ever-increasing complexity and value for money.

So, I raise my glass of fine Auld Phagbutt to them and look forward to reading about ever more sophisticated and exciting new products, however for myself I will be hunting for barn finds, cheers. ■



The recommended way of retaining the engine cover was with captive nuts, which didn't work. Fitting a permanent battery pack self tappers would do but Dave created a quick release press fit, the hood now hooks over retaining pigpots.



The wiring was cramped enough, but it got alot worse when Dave fitted three connectors in order to increase the number of batteries from 6 to 9.

The hand rails, exhaust pipe, window surrounds and horn look great in white metal, they would not have been brass on an industrial diesel locomotive.



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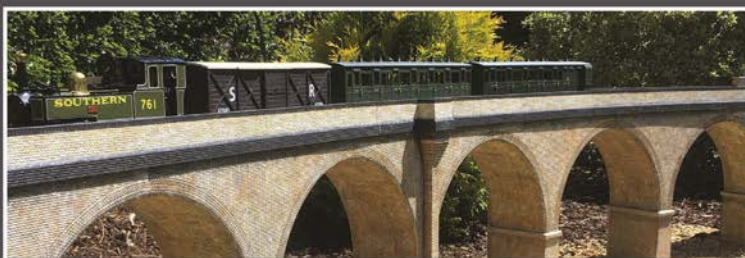


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Receivers and controllers operate on 2.4GHz using the popular Spektrum DSM2/DSMX protocol. Receivers have a short wire aerial, some are available with extended aerials for use in totally enclosed metal bodied locos.

R/C Receivers

The range of R/C receivers covers all scales and gauges; from N to SM32, Gauge 1 and beyond with motor currents from 0.5A to 6A. The smallest receiver, suitable for N and 009, measures 9x9.6mm. A selection is shown here.



All Deltang receivers have multiple auxiliary outputs for controlling lights, coupling actuators, sound modules or whatever on-board function your imagination wants to implement.

Batteries

On-board batteries can be NiMH or LiPo for best size/capacity ratio. LiPo cells can be charged in the model and frequently topped up when the loco is resting. Most locos do not need the full 12V - 4V or 8V from 1 or 2 LiPo cells is usually sufficient. For space restricted installations, a single LiPo cell can be used with a small booster to give 9V or 12V.



Hand-Held Controller

A range of hand-held controllers, from simple, single loco to multi-train units. All are pocket sized and available with forward / reverse on one knob or full-range throttle and separate direction control. See our web site for details. We can build bespoke controllers with knobs, switches, push buttons to match your needs.



Sound

Mtroniks or MyLocoSound sound modules can be used to complement your R/C installation. Receiver outputs control motor sound and trigger bell, whistle, horn...

MyLocoSound now with Industrial Light Diesel sounds using 100% recorded sounds.

Installation

Micron provides a complete R/C model rail installation service using Deltang R/C receivers, MyLocoSound modules and supporting components. We can install in most scales/gauges, from N through Gauge 3.

We discuss an installation specification with the customer to see what combination of products and features will best suit their needs and to estimate the installation cost. A firm quotation will be supplied after we examine the loco.



Accucraft 16mm Large Quarry Hunslet

James Walker give us his first impressions of the new Accucraft locomotive.

Accucraft announced they would be making a 16mm version of the Large Quarry Hunslet back in January 2020. They had previously made a version in 7/8th scale, but evidently, the good running characteristics of their Dolgoch model gave them confidence that a smaller design would work well. As a self-confessed Quarry Hunslet fan, I was delighted to

see this; although there have been some small Hunslets from manufacturers such as Finescale, Wrightscale and TME, they are fairly rare and still change hands for significant sums.

I first got into 16mm live steam around 20 years ago, attending East Surrey group meetings, and I can clearly remember one of the members running a Finescale Hunslet

and thinking it a very desirable locomotive indeed!

The modelled class of Penrhyn Large Quarry Hunslet, comprised six members, built between 1904 and 1909 for the Penrhyn Quarry. The first was named “Hugh Napier” after an heir of the Douglas-Pennant family, who went on to inherit the Penrhyn estates and title. The prototype “Hugh

Napier” is resident on the Ffestiniog and Welsh Highland Railway and has recently undergone an overhaul and 10-year boiler exam/retube. For more information on these locomotives, Cliff Thomas’s book, *Quarry Hunslets of North Wales*, is highly recommended!

Over the summer, a few videos duly appeared, and with impressive running on display, I decided to pre-order.

Fast forward to mid-February this year, and the locomotives had evidently made it to the UK and were available from dealers. And so it was that one found its way to my front door...

Unboxing

Unpacking the outer carton reveals a smaller carton surrounded by a thick layer of foam. The inner carton is wrapped in a web of Velcro; removing it allows the carton to unfold to reveal the diminutive loco. Also included are comprehensive instructions with an addendum, warranty card, boiler and gas tank certificates, syringes with silicone tubing, hex keys, nut spinners, name plates and builders’ plates for “Hugh Napier”, and an alternative chimney cap.

On inspecting the locomotive, the build quality seems very good, and certainly up to usual Accucraft standards. The black paint finish is excellent and the blue and red Penrhyn Quarry lining is neatly applied. Everything seems in proportion when compared to pictures of the prototype, although I note on the model that the safety valve is more forward than on the actual “Hugh Napier”.

The cab layout is very neat, although compact. Use of a below-footplate gas tank has kept things relatively uncluttered, with a footplate-level gas filler-valve and a dummy brake handle gas regulator. Reversing lever, small pressure gauge, steam regulator and boiler overflow complete the cab controls. The rear cab sheet doors can be slid open to allow access to the gas jet if required.

Fitting radio control will be challenging (no doubt someone will manage it), but there really is very little room for servos, radio and batteries, and of course, they will always be more visible than in a cabbed loco. Manual control has its charm and is easier with a more accessible open cabbed loco such as this, but will inherently be better suited to more level lines.

Moving forward from the cab, a dummy safety valve covers the actual valve. The water filler is hidden under a removable cover, with a brass dome cover between it and the narrow chimney. The lubricator is at the front



The open cab makes it easy to see, and operate the controls, but will make fitting radio control a challenge.



Looking underneath at the Simulated Stephenson's link valve gear.

of the footplate; you need to use a slotted screwdriver to open it, and the supplied syringe and tubing to empty it. The buffers are prototypical and have a coupling loop beneath that hinges out of sight when not in use. You may need to adapt coupling chains to form a hook to couple to this. Alternatively, the supplied buffers can be replaced with Accucraft chopper couplings, if preferred (not supplied).

Turning the loco over reveals the rear axle eccentrics and valve rods, with neat cutaways for the front axle. Looking at the arrangements between the frames, you can understand why it's only been produced in 32mm gauge. Piston valves are housed in a chest block between the pistons.

The loco has plenty of detail, for example, the rivet detailing on the buffer beam overlays, sand pot brackets and lubricators on the tank, dummy brake rigging, and dummy water gauges on the back head.

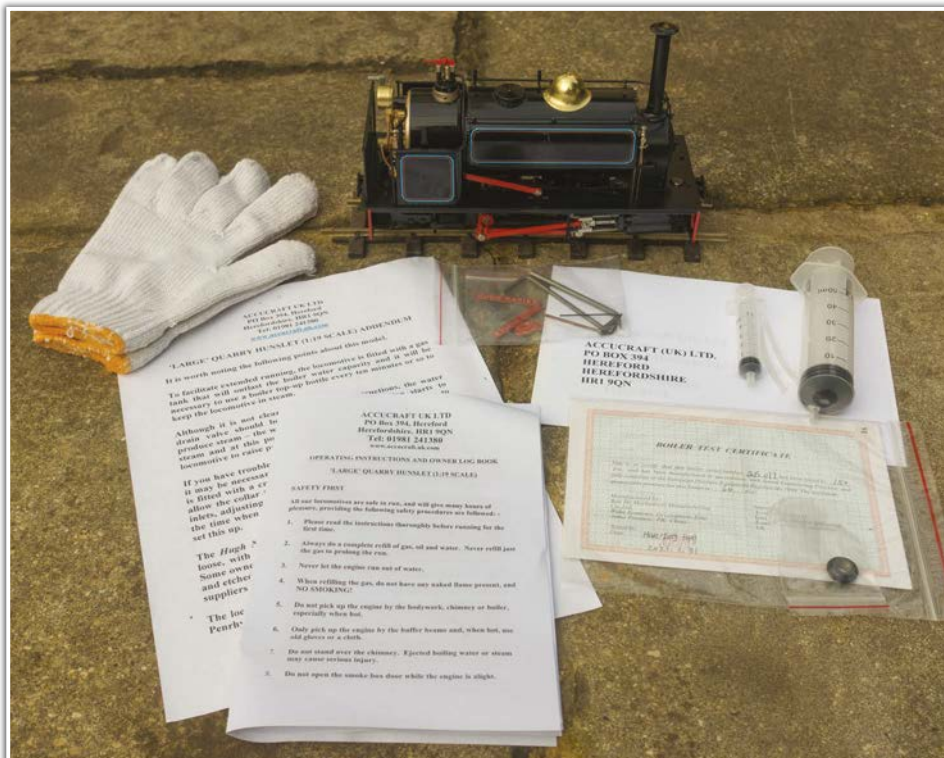
First steam up

It's the usual order of play to prepare the loco to run. Gas first, and although it was a

fairly cold day, I ran with Butane. Using a suitable adapter to reach the filler valve, the loco gassed up easily enough, however, didn't appear to give the typical “vent” indicating it was full. After a minute or so, I stopped and moved on to oiling; 460 steam oil for the lubricator and a little 3-in-1 for the motion, wheel bearings, etc. As the boiler was empty, I opened the overflow valve and removed the Goodall valve to fill with a syringe. When at a good level, I replaced the valve and completed filling with a pump bottle.

Lighting up was straightforward, the magnetic smokebox door latch is a nice touch, and the burner has that Accucraft roar. It didn't take long, around seven minutes, before steam was emitting from the overflow valve, so it was closed. Then after another five minutes, pressure had built to 50psi.

I opted to run the loco on blocks before moving to the track. As per the instructions, I put the loco in reverse, and on opening the regulator, it started without any assistance. Condensate cleared quickly and the loco ran



The contents of the box, plus a handy set of gloves to avoid singed fingers.

very smoothly. I was able to easily get the loco running at a low speed. And moving to forward gear, it ran just as smoothly.

So, on to the track. After a couple of circuits running light engine, I hooked up a rake of eight Binnie tippers and set the loco running. It ran well, taking my first radius Peco curves in its stride, and opening up a bit on the straight sections. All in all,

a very good performance for a first run.

The gas was lit and running for just under 40 minutes. The most important thing to remember is to regularly top up the water since the gas tank will outlast a single fill of the boiler. Of course, as there is no boiler level gauge, it requires a bit of guesswork, however, not too tricky for experienced drivers.



It's always worth steaming a new loco on blocks for the first time so you can get a feel for the controls.

Closing thoughts

Having run the loco a few times, I can say that 40 minutes for the gas seems typical. I can also say that running the loco with heavier rolling stock enabled me to get it running at a nice sedate pace, which was very pleasing.

Considering the attractive and popular nature of the prototype, and excellent execution of the model, combined with good running characteristics, it would seem Accucraft is likely onto a winner here.

Any niggles are really quite minor; yes, I'm sure I will keep misplacing the water filler cover (hopefully not terminally?) and in an ideal world a water gauge would be nice, given the gas tank will outlast the boiler capacity. But very minor niggles they are.

Is it worth the RRP of £1,595? (two and half times the £640 "Hugh Napier" cost back in 1904!). Well, it's priced appropriately for a detailed model of an actual prototype rather than a generic model, and the pricing is in the ballpark of a manual Roundhouse Lilla.

Personally, I do think it is worth the money, although a confirmed Quarry Hunslet enthusiast, with the model being very well made and a very good runner out of the box, I'm not experiencing any buyers regret yet! 20 odd years after seeing my first 16mm Quarry Hunslet, I finally have my own, and I'm very happy about that! ■

Specifications:

Scale: 16mm to 1ft (1:19)

Gauge: 32mm only

Length: 230mm

Width: 88mm

Height: 130mm

Boiler: Centre Flue

Working Pressure: 60psi

Minimum Radius: 600mm (2 feet)

Reversing Gear: Piston type, reverse by lever in the cab.

Valve Gear: Simulated Stephenson's link.

Fuel: Butane Gas

Boiler Fittings: Safety valve, miniature pressure gauge, water level check valve

Cab Controls: Steam regulator, gas regulator, reverse lever, lubricator, under floor water level check valve.

Garden Rail Resource

ACCUCRAFT UK LTD.

PO Box 394, Hereford, Herefordshire, HR1 9QN

www.accucraft.uk.com

Please mention **Garden Rail** when contacting suppliers.



Letters are welcomed on any aspect of large scale railway modelling. Please e-mail the Editor: phil.parker@warnersgroup.co.uk or post to The Editor, **Garden Rail Magazine**, Warners Group Publications, West Street, Bourne, Lincolnshire, PE10 9PH

MODIFYING POINTS



I've been building a small indoor 16mm line using Faller e-track and have watched some of John Rogers YouTube clips of the PHLR. Does he modify the points in some way? I've found that my loco (a modified IP Engineering Easibuild) runs very rough over them (sometimes de-railing!).

Any advice for mods to the points or gauging of your stock would be very welcome.

Ray Waters

We passed Ray's letter straight to John:
I replace the Faller operating mechanism

with an over-centre spring made of stainless steel wire. As a general rule, I don't run steam through the diverging road of a facing point, and don't like to have a facing point coming off a curve, although there is one on the indoor line that's worked well since the year dot.

I don't have any problems with derailment on any of my locos when running at a sensible speed; untamed Mamods are a different matter. Curiously, the light railway limit of 25mph is a good guide when scaled down.

John Rogers
CME, Pigsty Hill Light Railway

MICHAEL (MICKE) WALTER OUSBY. 26TH JUNE 1945 - 1ST FEBRUARY 2021



I was very sorry indeed to hear of the death of Micke Ousby, proprietor of ACME Engineering, who sadly suffered a fatal heart attack while quietly watching a video of the Festiniog Railway. He was 75.

Micke and I have been friends for many years, our friendship cemented by our shared hobby of 16mm scale steam and our joint maritime background. We used to chat fairly regularly and I used many of his products when undertaking my own modifications. I also very much appreciated his skilled advice so freely given.

After attending his local grammar school, Micke went on to do an apprenticeship in mechanical engineering before going to sea with the British India Steam Navigation Company (latterly P&O) travelling the world. Certainly, Mike and I exchanged many sea stories over the years. After swallowing the anchor, Micke became a police

officer, attending night school to extend his engineering qualifications. He married Jean in 1975 and the couple had two sons, Matt and Jonathon. Micke continued with his night school, gaining a degree in business studies. He then went on to work in large engineering businesses, where his engineering and business skills were much in demand.

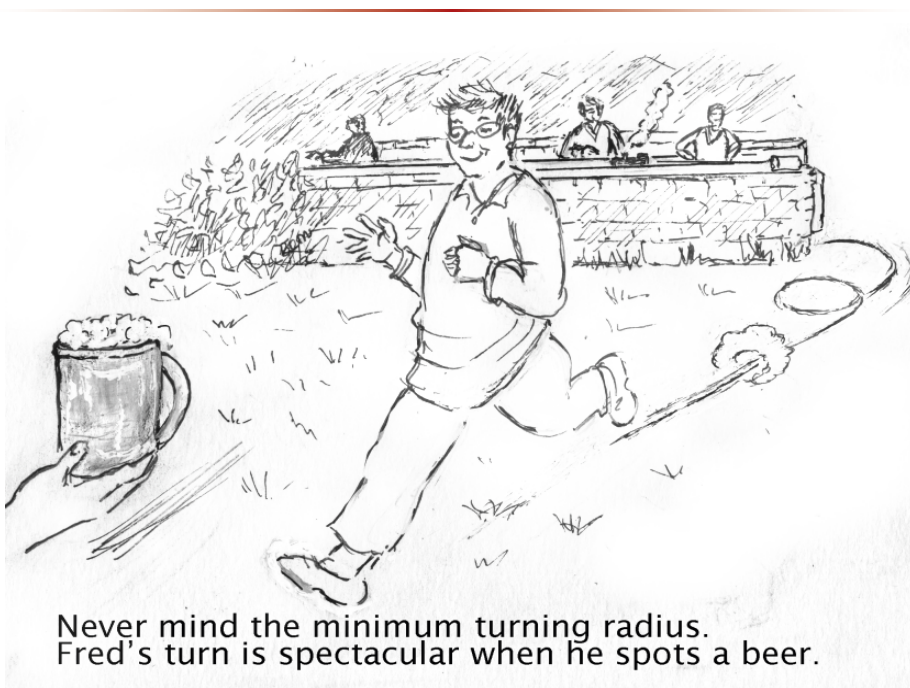
On retirement, he concentrated on his hobby, where again his engineering qualifications were very useful indeed. He built a low-profile business to allow plenty of time for family life, repairing and modifying steam models together with producing a range of parts and had a considerable num-

ber of regular customers of which I was one. Most of my locos contain some ACME parts.

His son Matt told me he was "a loving husband, a father, a father-in-law, a grandfather, an encyclopedia, an engineer, a fixer of everything and the best person ever to help with homework as he was literally a human 'Google' – this was our dad."

My thoughts are very obviously with Jean and the family currently, but I remember the laughs we had over many years and I will always think of him with pleasure.

Tag Gorton



Never mind the minimum turning radius.
Fred's turn is spectacular when he spots a beer.

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7/8



7/8ths 18" Baldrig



16mm Arthur

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We currently supply five 16mm scale and six 7/8ths scale locomotive body kits to suit Accucraft & Roundhouse chassis. There are also six rolling stock kits in 7/8ths scale to complement the locomotives.

Body kits feature half etched lines with major parts supplied pre-folded and roofs rolled for ease of construction.

All kits are supplied with the required fasteners for kit construction, a mix of lost wax brass and white metal castings and laser cut components where required.



7/8ths Slate Wagon



7/8ths Skip

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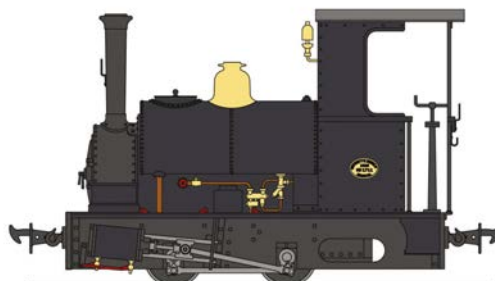
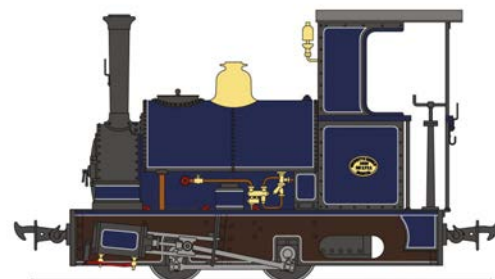
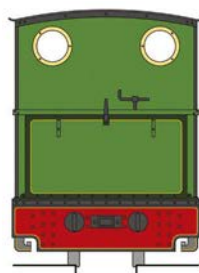
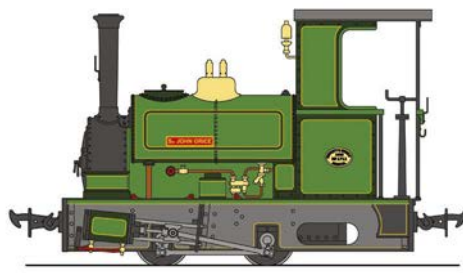
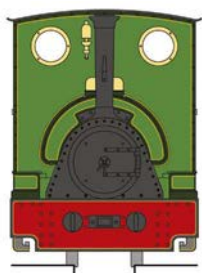
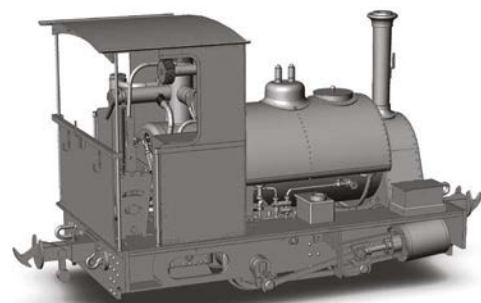
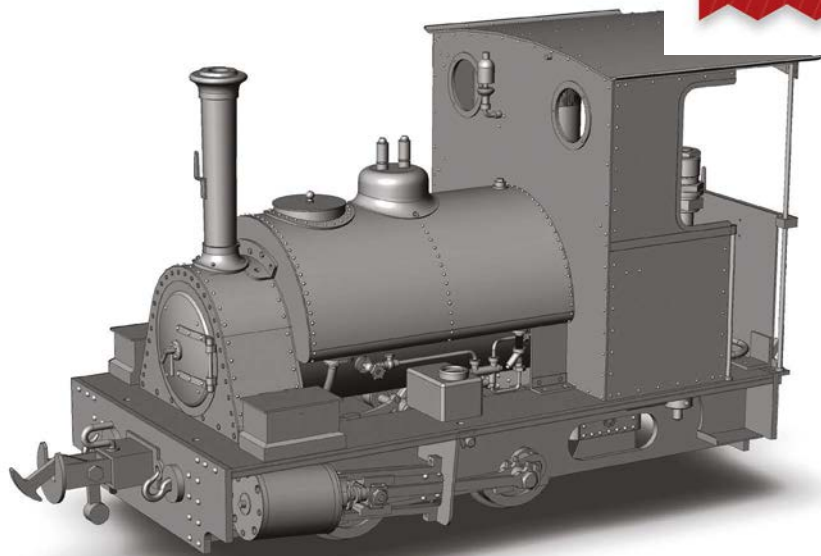
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ACCUCRAFT UK

16mm scale Cranmore type Peckett

Encouraged by the reception of the Quarry Hunslet, reviewed elsewhere in this issue, Accucraft has announced its next small 16mm Scale engine, the Cranmore type Peckett 0-4-0ST.

Peckett & Sons of Bristol had long been renowned for producing industrial tank engines, many of them small saddle tanks, and the Cranmore type had its origins in an 0-4-0 saddle tank version of the special 7x10" cylinder design, Works No.1030 of 1904 Gamecock, which would be later referred to as a "Cranmore Class". The order was placed by the Mendip Granite & Ashphalte Co. for its 2' gauge line connecting the quarry to Cranmore Station on the GWR. Small numbers of this type continued to be built, mainly for export and one was bought by the Metropolitan Gas Co., Melbourne, Australia, named "Sir John Grice" in 1928.

The model is gauge-adjustable (32mm and 45mm), gas-fired and fitted with a water top-up valve (hidden under the tank filler), water

gauge with blow-down valve, lubricator and pressure gauge; constructed of stainless steel and etched brass with a copper boiler. The model will be covered by a two-year warranty.

The anticipated UK RRP is £1,595.00 (for pre-orders, subject to the usual provisions), available Q1 2022.

In response to customer requests, the model will be supplied with two domes, the factory original (ogee) pattern and the simpler Australian type. The locomotive is fitted with Accucraft chopper couplings

Specifications

Scale: 16mm to 1ft (1:19)

Gauge: 32mm or 45mm (adjustable)

Length: 196mm

Width: 100mm

Height: 136mm

Boiler: Centre Flue

Working Pressure: 60psi

Weight: TBC

Minimum Radius: 600mm (2ft)

Reversing Gear: Piston type, reverse by lever in the cab

Valve Gear: Simulated Stephenson's link

Fuel: Butane Gas

Boiler Fittings: Safety valve, pressure gauge, water gauge with blow-down valve

Cab Controls: Steam regulator, gas regulator, reverse lever, lubricator

Sir John Grice nameplates (supplied loose)

Colours available, subject to production batch:

S19-38A Cranmore Peckett 0-4-0ST in Lined Light Green (Sir John Grice)

S19-38B Cranmore Peckett 0-4-0ST in Lined Dark Green

S19-38C Cranmore Peckett 0-4-0ST in Lined Maroon

S19-38D Cranmore Peckett 0-4-0ST in Lined Blue

S19-37E Cranmore Peckett 0-4-0ST in Plain Black

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LGB

G scale Class GE 4/4

The first GE4/4 locomotives were delivered as early as 1947, the first modern RhB electric locomotives with bogies and single-axle drive. So successful was the class that 74 years later a pair are still in daily use, although much modernised in the 1980s with new cabs and single-arm pantographs.

LGB's model is Rhaetian Railroad number 605. The green livery is correct for Era IV – 1970 to 1990.

All axles are driven by a pair of Buhler motors. A mfx/DCC decoder offers both light and sound functions. The double-arm pantographs are servo-operated.

Length over buffers: 54cm

Price TBC

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WAGON AND CARRIAGE WORKS

16mm scale Tallyllyn coaches ready-to-run

Wagon and Carriage Works have added more coaches to its existing Tallyllyn range. It can now provide Nos 4, 5 and 8, which adds to, and compliments the current range of Tallyllyn 1,2 and 3.

Each model comes complete and ready-to-run with all decals and finished interiors- including a removable roof and lighting (not no 8).

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No 4 has removable seat pads,

No 5 has opening sliding doors and a removable ladder

Price: £225 per coach plus P&P



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RESURGAM ROLLING STOCK

16mm scale Ffestiniog Railway 3-Ton Slate Waggon

Four distinct versions of the 3-Ton Slate waggon are available, representing 'Type 1' (Unbraked) and 'Type 3' (Braked and Unbraked) vehicles as well as a 'Type 3' Granite Waggon.

These laser-cut kits are available in MDF or plywood and feature hidden slot and tab construction, complete with Binnie Engineering wheels, axles and coupling hooks together with HGLW oil-filled bronze bearings.

The kits are supplied with couplings designed as part of the kit's construction, with parts that provide both a definitive scale outline for hooks under the buffers or with an option to couple over the top in the more usual 16mm scale fashion.

Dummy brake rigging is also provided as appropriate. Despite looking quite delicate, the side and end walls are surprisingly robust once fully constructed, with a degree of flex, allowing respectful handling. To maintain a scale outline, these kits are currently offered in 32mm gauge only. It may be possible to accommodate 45mm gauge with certain compromises; if anyone is interested, please get in with Reurgam.

Ffestiniog Railway Bowsider Carriage 19

This brand-new kit is a collaboration, taking the excellent models designed by Will Curry for his 'WHR Nantlle Branch' (GR275) and combining them with Resurgam Rolling Stock's "Hidden Slot and Tab Construction" and production capacity. It is intended to be the first of a number of kits, with Carriages 17, 18 and 20 also under development.

As this kit features the eponymous tumblehome, which gave these carriages their name, the need to provide for the curves in the carriage side, means this kit will only be available in plywood. As per prototype, the floors are raised at both ends, in order to accommodate the bogies mounted below. On 32mm gauge, there is room for the bogies to rotate adequately to allow the carriage to negotiate a 2ft 6in radius curve (although the body cuts a substantial chord in the process).

The kit also includes the distinctive Balcony Rails, as well as the door and grab handles, which are all 3D-printed components, manufactured here in the UK. For those wishing to model Carriage 19 in its current Ffestiniog Railway condition, 3D-printed lamp-vents are also available.

Other features of this kit are individually glazed panels with droplight frames and



Prices:

(Multi-purchase prices are available: please enquire)

Type 1 or Type 3 Slate Waggon Unbraked MDF: £20.00 + Postage

Type 1 or Type 3 Slate Waggon Unbraked PLY: £23.00 + Postage

Type 3 Slate Waggon Braked MDF: £21.00 + Postage

Type 3 Slate Waggon Braked PLY: £24.00 + Postage



Granite Wagon Braked / Unbraked MDF: 30.00 + Postage

Granite Wagon Braked / Unbraked PLY: £35.00 + Postage



window beading in full relief. Interior panel detail is supplied in full, but the upholstery is left to the builder's discretion. Prototypical profile bogies, complete with steel wheelsets and bronze bearings supplied as standard.

While the kit is not supplied with couplings, a choice of headstocks are available to suit either Accucraft Chopper Couplings or a plain headstock to accept plain buffer couplings.

Dimensions:

Length: 555mm (Over Headstock)

Width: 95mm (body)

Height: 125mm above railhead

Price:

Plywood: £125.00 each + Postage

3D printed Roof Vents: + £5.00 (Not available separately)

RESURGAM ROLLING STOCK

Facebook: @ResurgamRollingStock

e-mail: davidwilliams42@btinternet.com

PHIL SHARPLES

16mm scale Sharp Stuart 0-4-0 loco kit

This 32mm gauge battery-powered locomotive kit is based on a Small Sharp Stuart 0-4-0 Saddle Tank locomotive, the first loco on the Guinness Railway, eventually becoming its tourist train.

The kit comes with 24mm wheels, gears, battery box, switch and a high torque motor with an operating voltage of 1.5v to 6v. Power is from a pair of AAA batteries (3v) that are located under the rear of the chassis and a simple slide switch located on the left-hand side that gives forward control only



16mm scale Corris Carriage kit

This kit that can be built to 32 or 45mm gauge and is supplied with 24mm wheels, axles and brass bearings.

Little is known about this Corris Carriage and no accurate dimensions exist, so Phil has scaled the model to fit within his existing range.

Dimensions:

Length: 158mm

Width: 84mm

Price: £16.50

PHIL SHARPLES

www.philsharples.com

Various 3D-printed parts add some nice detail, the top panel can be left loose and lifted off to gain access to the motor/switch if needed.

Loco dimensions:

Length: 136mm

Width: 62mm

While designed to run with the Sharp Stuart, the tender would also look great behind any small steam engine.

Prices:

Loco: £45

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Garden Trains Annual

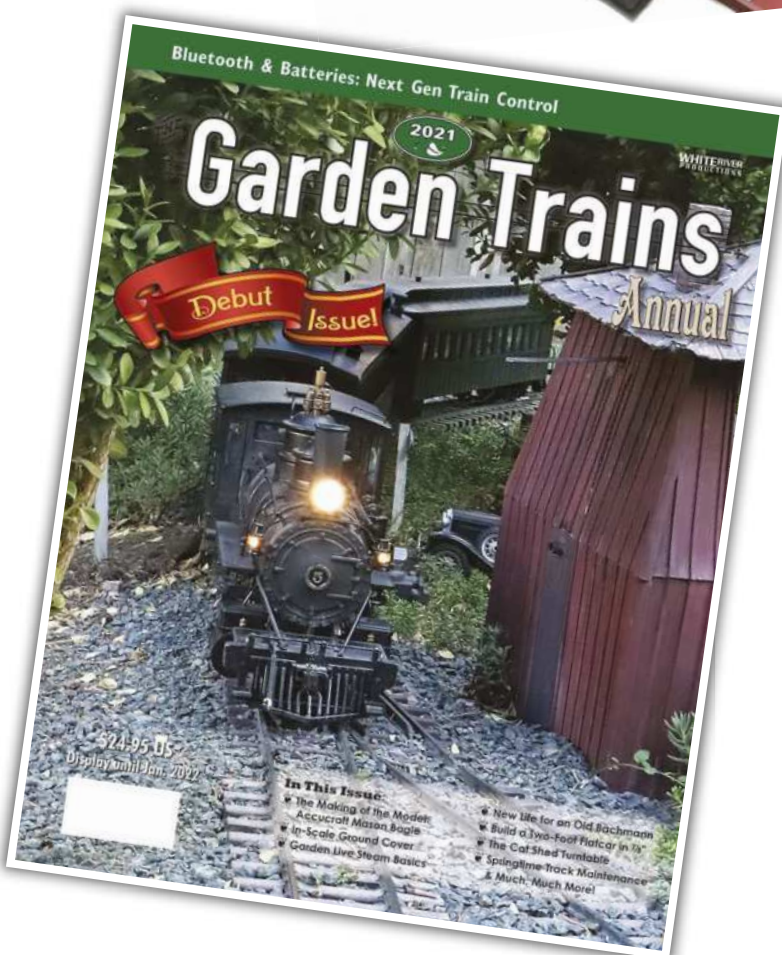
From the publishers of the popular On30 annual, a new bookazine for large scale modellers. Aimed primarily at US readers, the debut issue contains both building and how-to projects along with "layout tours" of garden railroads.

Price: \$24.95

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DIARY DATES

Date: 26 June 2021

Event: National Garden railway Show

Venue: Peterborough Arena, East of England Showground, Peterborough PE2 6XE

Times: 10am to 5pm

Admission: Adult £10.50, Free entry for Under 18's, but they must have a ticket, and ALL Tickets MUST be bought in advance from the Show Website

Organiser: The Association of 16mm Narrow Gauge Modellers

Web: www.nationalgardenrailwayshow.org.uk

Layouts: A rare opportunity to see Anglia Roads, plus two 16mm Modular layouts, Garden Rail's Garden Railway, Tor Halt, Chale, Rhydynderyn, Middleforth, Aberwym, Lower Chaldon, 4000 Yards Area 3, Albion Estates, Hampton End & the Upcycling Pop-Up Railway

Traders: Check the show website for latest details.

In light of current events, please check with the organisers before travelling a significant distance as **Garden Rail** can't be responsible for changes or cancellations. Please be aware that travel restrictions issued by the Government may also impact your journey. To submit an event for publication, please e-mail phil.parker@warnersgroup.co.uk

Date: 1th and 12th December 2021

Event: Steam at Rowington

Venue: Rowington Village Hall, Rowington Green, Warwick, CV35 7BU

Times: 10am -4.30 pm both days

Admission: £4 .Accompanied children under 16 free

Organiser: John Sutton

Additional Information: Four garden railway layouts + smaller scale layouts + live road steam display. Nine traders. Refreshments, and free parking

SUBMISSION NOTES

Garden Rail welcomes articles submitted via posted disc, e-mail, Dropbox (or other large file sending systems online). Please ensure that your name, e-mail address, telephone number and postal address for payment on publication are included. Send to: phil.parker@warnersgroup.co.uk or to the contact address on the Contents page.

Articles should be submitted in MS Word or other word processing format. Please do not use fancy formatting or embed photos in the piece, these should be sent separately at the highest resolution possible and in JPEG format. Printed photos of a historic nature will be accepted. Captions for all photos should be included as part of the submission. You must own copyright to any material submitted and not have submitted it to other publications.

GARDEN Rail

NEXT MONTH

On sale
13th May

We preview the National Garden Railway Show with a look at the 16mm Association Modular Layout.



Steve Burnett builds Bowaters Models Class 91 kit.



Dave Skertchly examines the humble rivet and explains how to count and model them.



*All this and more in
Garden Rail June 2021*



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AXLEGUARDS:

NA1 Talylllyn Railway, NA2 "Record" Wagon, NA8 W & L Type Wagon, NA22 "Sandy River"
NA26 Simplex Loco, NA27 "Fowler", NA28 GVT Coach, NA34 Simplex, NA38 GVT Wagon

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NA12 Set of four sprung buffers, NA13 Handrail Knobs, NA14 Large Loco Headlight, L & B type
NA15 Coach Door Vents, NA16 Simplex type Radiator, NA17 Louvers, NA20 Radiator - Ford "A" type
NA21 Detailing parts for Simplex locos, NA23 Radiator Panel 48mm x 29mm, NA24 2 Diesel Horns
NA25 Pressed-type Loco Seat, NA29 Headlight, NA30 Cowcatcher, NA31 Coach end steps
NA32 Loco Brake Standard, NA33 Guard's Van Brake Standard, NA35 "Ruston" Radiator Grille
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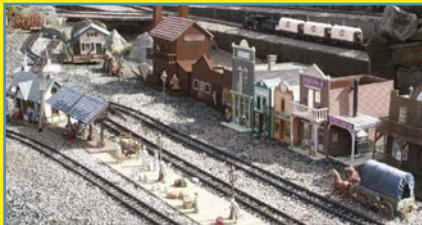
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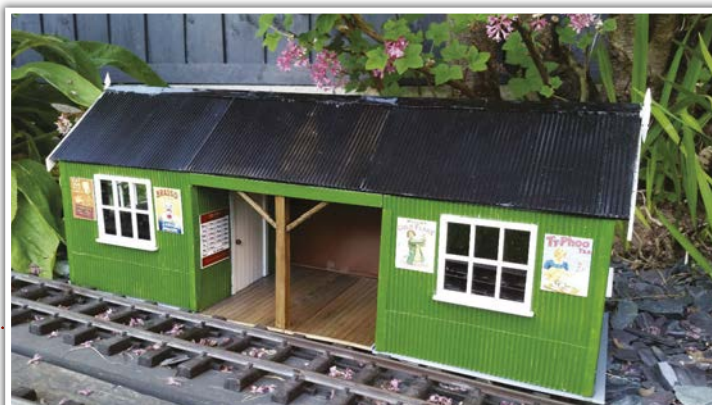
"Claire", a Bole Laser Craft Greenbat kit. I've added working lights, a driver, and lots of other detail to the cab area. She is not radio controlled, power being applied via the kit-supplied switch, hidden under a sliding left-centre-right cab instrument panel. For easy stop-start she has a reed switch activated by the tool-box at the front. Eddie Lund.

"Busby". Another fun construction. I was shopping with my wife when I saw this Pippa Pig bus. I liked it and thought I could do something with it, and this is the result. A bit of head-scratching was needed to fit in the small motor and change all the wheels. An old mobile phone battery was fixed into the roof space for power, and, as I didn't want a visible off-on switch sticking out, moving the windscreen wiper to one side operates it. Eddie Lund.



After building 14 locomotives, and relying on three kit-built coaches, I decided it was time to increase the fleet. A line drawing of this Koppel coach was found and scaled to 16mm size. Having spent many years designing and building 1/12 scale dolls house furniture, it was only natural that this was built in timber although the balconies are plastic with the roof supporting scrolls made from copper wire. Neil Helsby.

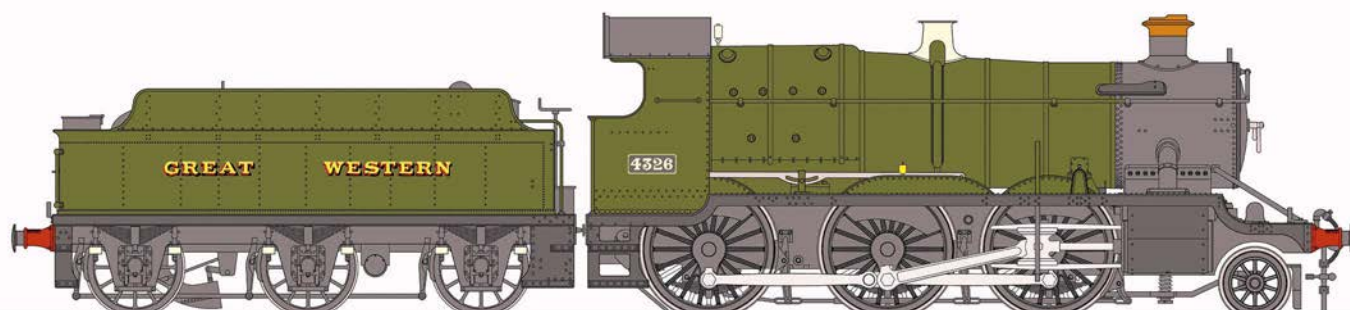
This is a station that I have scratch-built during the lockdown based on Colonel Stevens building. It has been made with 2.5mm Plastikard and then covered with corrugated aluminium sheets made from cans. Bob Elsam.



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