BRITISH RAILWAY MODELLING

AUGUST 2021

TOP TIPS REVEALED!

ALSO INSIDE...



- 'MIDDLETON DALE' (00)
- 'LOCTERN QUAY' (009)



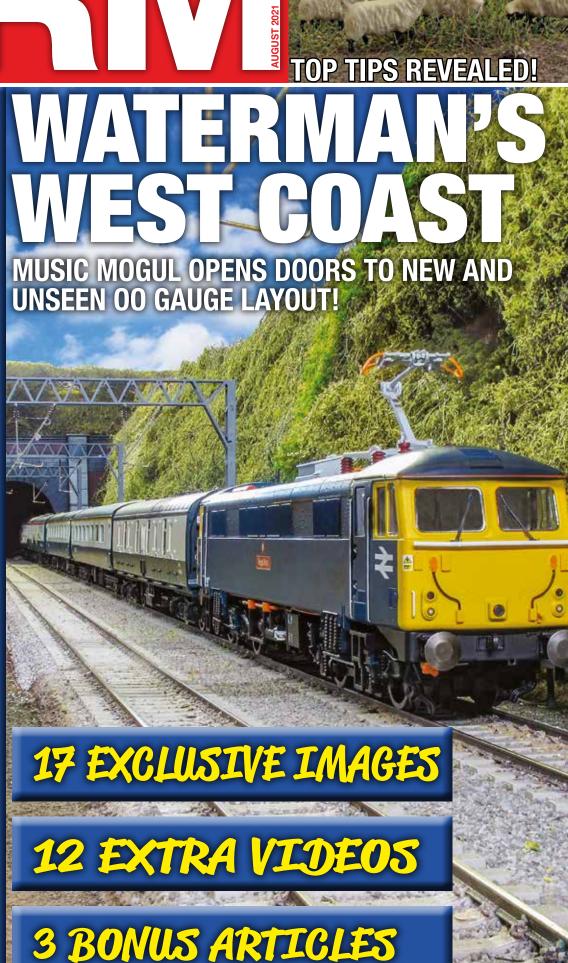
HINTS & TIPS

- CREATE YOUR OWN HAMLET
- WE BUILD A NU-CAST PARTNERS' K2
- WEATHER A TURNTABLE
- MAKE A CAMPING COACH

LATEST REVIEWS



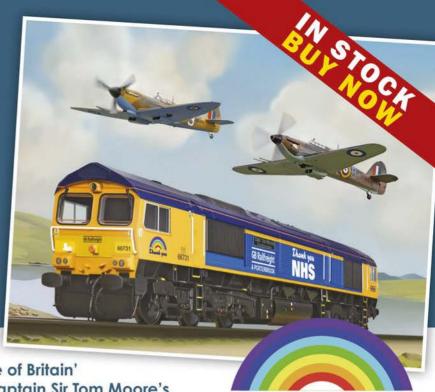
- Bachmann Class 24/0
- Locomotion Models 'D' Class
- TMC Exclusive 24.5T wagon
- Kato Class 800 IEP
- Hornby Coronation Scot coaches
- Revolution PCA wagons





CELEBRATING A TRUE BRITISH INSPIRATION

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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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PECO LINESIDE KITS	
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WORLD OF RAILWAYS



LAYOUT

Making Tracks - WCML

Andy York and Phil Parker visit Pete Waterman to get an exclusive first look at one of the largest exhibits the hobby has ever seen.

WATCH THE VIDEO HERE

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



PRACTICAL

Scratch-building locos

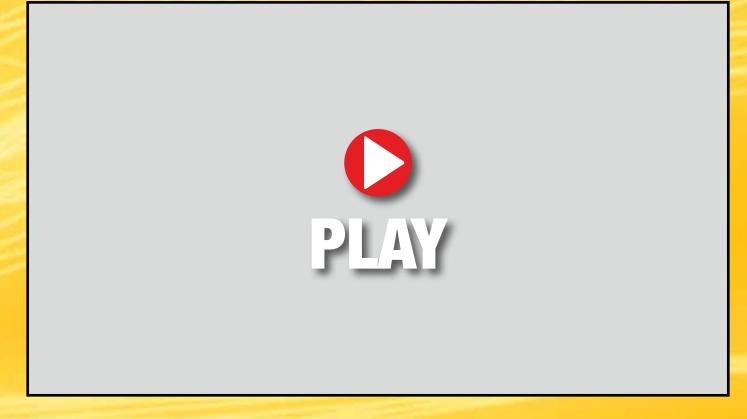
Phil Parker talks us through a selection of kit-built locomotives in his collection, plus the challenges modellers face when buying scratch-build models second-hand.

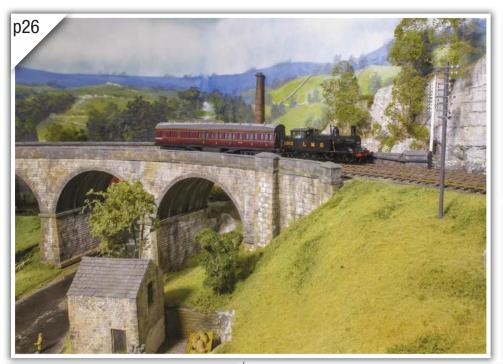


FEATURE

Hitachi AT-300 trains explained

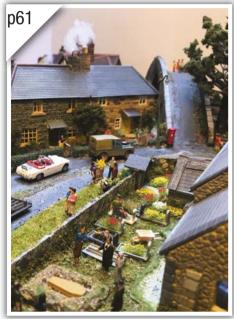
Howard Smith provides an overview of the Hitachi-built Class 800, 801 and 802 trains to assist modellers and railway enthusiasts in their understanding.













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record time, for display at Chester Cathedral.

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24 LATEST NEWS

A round-up of the latest headlines from the model railway world this month.

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All-new manufacturer to the British railway scene, Kato, has released its first British model, the Class 800. Howard Smith takes a closer look...











BRM SEPTEMBER ISSUE ON SALE AUGUST 12

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Welcome to August

BRITISH RAILWAY MODELLING

A lthough we're not out of the 'Covid woods' yet, the end is finally in sight. Restrictions are close to being eased entirely (or may even be lifted by the time you're reading this issue) and a sign of normality is returning, with the team finally attending its first show of 2021.

The National Garden Rail Show was held on June 26 and first and foremost, our appreciation must be given to the show's organisers, who pulled together a great event, regardless of the many challenges they faced.

It was heartening to see so many people get together to celebrate the hobby and, although not a scale we visit often in the pages of BRM, the show had the same warmth and excitement seen so often at other events.

In a hobby as social as ours, I'm sure many of you are itching to get to an exhibition, and at BRM headquarters, plans are already afoot to welcome you back to Doncaster for the Festival of British Railway Modelling. The weekend is confirmed as February 12-13, 2022, and it is shaping up to be an

entertaining event, with a variety of fantastic layouts planned to appear. If you haven't done already, pop the date in your diary and sign up to our weekly newsletter at www.world-of-railways.co.uk to get updates.

While on the subject of events, this issue features an exclusive first look at one of the largest exhibits the hobby has seen. Thanks to Pete Waterman OBE and his team of modellers, a major display will be open to visitors from July 17 to September 3, inside the vast space of Chester Cathedral and we were lucky enough to grab a sneak peek. Subscribers will also be able to enjoy an interview with Pete and some exclusive video footage of the layout.

Now that the team can get out and about a bit more, we were also able to pay David Wright's scenic OO layout, 'Middleton Dale', a visit. This fantastic layout combines the idyllic Peak District with the rugged industrial architecture of a working quarry, featuring some exquisite stone buildings. Packed with detail and modelling inspiration,

including an innovative backscene and a wonderfully-executed viaduct, turn to page 26 to read the article in full.

Completing the layout line up this month is 'Loctern Quay', a bustling OO9 model that defies space constraints to deliver an impressive scene with plenty of operational potential.

On the practical side, we explore different types of layout fencing, take a look at how to create a busy hamlet scene, build a new locomotive kit from a revived brand, plus adapt a Hornby pre-grouping coach and dust off the airbrush to create a realistic turntable.

And if that wasn't enough, we've also been inundated with new products this month, with your August issue featuring eight reviews including the new Kato Class 800, the South Eastern & Chatham Railway Wainwright D Class and the new Bachmann Class 24/0.

Enjoy the issue!

BRM Team

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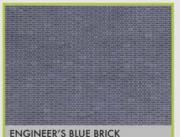
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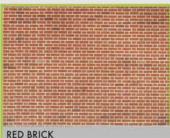
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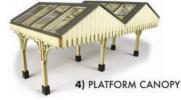


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34-460 Bachmann OO Gauge Thompson 3rd Class Brake Corridor LNER Teak	£54.95	£46.71	22 Locomotive D
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	636.05	631.41	

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1752 Heljan O Gauge Class 17 Locomotive BR blue unnumbered Full Yellow End

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R3920 Hornby OO Gauge Malcolm Rail Class 66 Co-Co 66434 - Era 10	£72.99	£63.74
R40002A Hornby OO Gauge BR Mk3 Trailer First Open Coach G 41086 - Era 8	£74.99	
R40003 Hornby OO Gauge BR Mk3 Trailer Standard Open Coach E 42169 - Era 8	£34.99	£31.49
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R4888C Hornby OO Gauge BR Bulleid 59' Corridor Brake Third S2860S - Era 4	£47.99	£40.79
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R4449B Hornby OO Gauge BR Period III Corridor Brake Third M5914M - Era

£37.49 Regular Price £49.99



E87515 EFE Rail N Scale 14T 'Mermaid' Side Tipping Ballast Wagon BR Departmental Gulf Red

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E87516 EFE Rail N Scale BR 20T 'Shark' Ballast Plough Brake Van BR Bauxite (Departmental)

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37-081TL Bachmann OO Gauge Triple Pack 'Cornish Coal Traders' Plank Wagons Weathered

£48.71 Regular Price £64.96

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R6913 Hornby OO Gauge SR 24T Diag. 1543 Goods Brake Van 55062 - Era 3



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OO Gauge Steam Locos



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OO Diesels & Electrics



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BR Pilchard Wagons Due: Q3 2021 Digital: N/A Stage: Deco Samples hattons.co.uk/oxofrdpilchard



GER 10t Covered Van Due: Jul 21 Digital: N/A Stage: Deco Samples

hattons.co.uk/oxfordgervan



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N Gauge Steam Locos



LSWR Class M7 0-4-4T Due: Q4 2021 Digital: N/A Stage: Prototype Price: £83 26 hattons.co.uk/dapolm7



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

N Gauge Diesel Locos



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O Gauge Diesels/ Electrics



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Class 47

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



Stage: Early Sample Price: £594.15 Digital: ESU XL hattons.co.uk/heljan56



Due: Mid-2022 hattons.co.uk/heljan73

O Diesel Multiple Units



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O Coaches & Wagons



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

Park Carlot

Mk2 & Mk2A Coaches Stage: Prototypes Price: from £237.15

Digital: N/A hattons.co.uk/heljanmk2

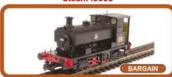


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OO Gauge (1:76 Scale)



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R3865 Class 7MT Britannia 4-6-2 70013 'Oliver Cromy





OR76N7003 Class N7 0-6-2T 69612 in BR black early



4S-018-009 LSWR Class B4 0-4-0T 87 in SR wartime black (Dap) (RRP £110)BARGAIN.



H4-P-016 SECR P Class 0-6-0T 31556 in BR black early
BARGAIN....£84 Steam train packs



R3670 South Wales coal train pack Class 72XX 2-8-2T 7224 private owner wagons (Hor)....£135



4D-003-016 Class 52 'Western' D1043 "Western Duke" in BR chromatic blue small yellow panels (Dap) £133.68



ner/ONE pink "AS





R3903 Pair of Class 43 HST Power Cars 43021 and 43132 'A New Era' in ScotRail '7 Cities' (Hor)......£261 Electric locos



86/0 86034 in RR blue - weathered (Hel) \$169.96



86/0 86036 in BR blue (Hel) £161.46



8650 Class 86/0 E3104 in BR blue lion on wheel£161.46



5028 IWB Cargowaggon bogie van in CARGOWAGGON (Hel) NEW

Politi illotors	
R8243 Surface Mounted point motor (Hor)	£8.5
Man-made scenic structure - ra	ilway-
related	

89121 27.4 metre (90ff) Motorised turntable - ready for installation. For

Track - Code 100 Setrack R8072 Left Hand Standard Point (Hor)

Track - Code 100 Streamline



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

Track - Code 75 Finescale n) length of Nickel Silver Finescale flexible to (Pec)



N Gauge

Steam locos



2S-007-028 Class 57xx Pannier 0-6-0PT 5775 in Great Northern and Southern Railway ochre - as in "The Railway Children" (Dap).....£82.65







wartime black (Dap) NEW



2D-019-012 Class 43 HST 4-car book set in East Midlands Railway (ex LNER) red and white - 43251, 43295 and two coaches (Dap)...£175.9 £175 94

Bi-Modal Multiple Units





2K10-1674 Class outro 3-LNER livery (Kat) NEW . .

Track - Code 80 Streamline SL-302 1 yard (91.5cm) length of Concrete Sleeper Nickel Si track (Pec) SL-302 Pack of 25 (Pec)

SL-300 Pack of 25 1 yard (91.5cm) length of Woode Sleeper Nickel Silver Flexible track (Pec).......289

Track - Code 55 Finescale escale Nickel Silver flexible

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-A3-005 Class A3 4-6-2 60035 "Windsor Lad" in BR green early emblem and unstreamlined non-corridor tender (HeI) (RRP £750) BARGAIN. £57



ed corridor tender (F



nder (Hel) (RRP £750)BA



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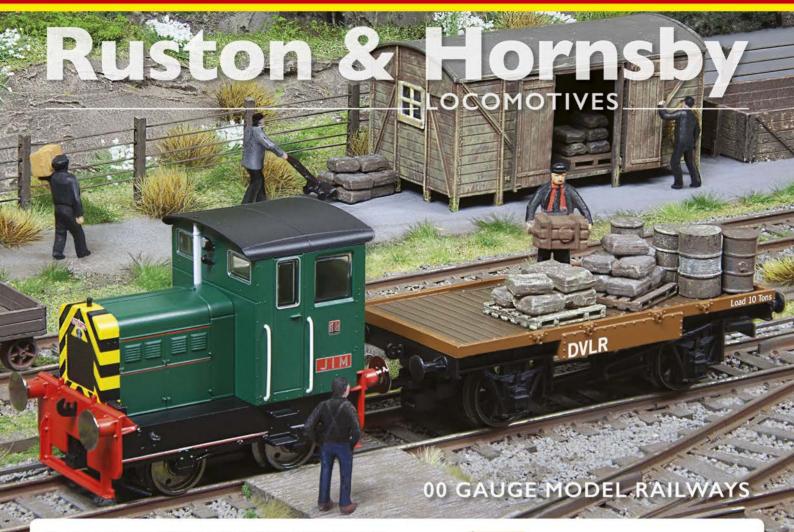
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HELJAN PROJECT PROGRESS REPORT



Heljan's latest update has revealed progress on its projects, and the cancellation of another. The next locomotives from the manufacturer to arrive in shops are expected to be its centre headcode Class 40s and refurbished Class 31s in 0 gauge. Models are expected to reach UK retailers in August. Five liveries are being offered on the Class 40 and nine across the 31/1 and 31/4 sub-classes for the Brush Type 2.

The Class 31s and Class 40s are due to be followed a few months later by a new batch of 0 gauge Class 60s in a wide range of colourful liveries, from original Railfreight grey to contemporary DB Cargo, GB Railfreight and DCRail liveries.

Also, now in production, is the second batch of 0 gauge Class 50s. The first batch of EE Type 4s sold quickly, especially those in the classic BR large logo blue.

A third batch of 0 gauge Class 37/4s is now in preparation. Featuring a mix of existing liveries and new versions, Batch 3 includes several fully-decorated numbered and named favourites joining the range. All are being produced in limited quantities.

Also, now in transit from the factory, is the latest 009 gauge steam locomotive, Lynton & Barnstaple Railway Baldwin 2-4-2T *Lyn.*

The first sample of the ubiquitous BR Mk. 1 CCT van in 0 gauge has arrived for review. As always with a first sample, a number of issues have been identified and are expected to be resolved before the models go into production. However, overall, the model looks very promising and Heljan is looking forward to making rapid progress towards a release in the first half of 2022.

Its range of 0 gauge Mk. 2 coaches is said to be progressing well, with tooling approved and decoration artwork in progress. Further updates on the models will follow soon. On a less positive note, Heljan has taken the decision

to halt its 0 gauge GWR '2251'/Collett Goods 0-6-0 project to focus on other products currently in greater demand. It's not a decision lightly taken, but with demand for 0 gauge diesel and electric era subjects increasing and only a small team working across many new products, it has prioritised the completion and delivery of projects such as the new Class 47, 56, 26/27 and 73, plus other 0 gauge diesel and electric projects to be revealed soon.

DAPOL REVIEWS DECORATED SAMPLES OF 78XX

Dapol has revealed images of its newly-received decorated 78XX 4-6-0 'Manor' Class locomotives. Models are said to be under inspection, with a feedback report of changes or improvements shortly being sent to its factory, prior to production of the models, later this year.

The manufacturer is seeking constructive comments for its design team to consider during evaluation, though is keen to re-iterate that the decorated samples are subject to review, change and correction where necessary.

A cursory evaluation has highlighted the following improvement opportunities:

- The reversing shaft should be black
- Small amount of sinkage on the tender sides (possibly because tooling wasn't properly warmed up)
- · Refinement of the joint between the upper and lower boiler sections
- Sinkage on tender frames to be corrected
- Proportions of the original chimney to be adjusted
- · Boiler and smokebox handrail knobs are too long and to be adjusted.
- The Collett tapered buffers for front buffer beam haven't been fitted (Churchward type as fitted to the tender were installed) to be corrected for production.

A functioning decorated sample was sent to Dapol's sound engineer, to fine-tune the sound profile to the acoustics of the model. A short video showcasing the running characteristics of the model is expected from Dapol, shortly. Production is expected to be carried out over the summer, with models expected in shops later this year.



To coincide with the first two locomotives entering traffic, Bachmann has reached an exclusive agreement with GB Railfreight to produce models of the new Class 69 diesel locomotives for 00 and N gauge.

The new Class 69 locomotives are being converted from Class 56s by the American company, Progress Rail at its Stoke-on-Trent facility to meet GBRf's growing motive power requirements. Providing improved emissions and fuel economy plus standardisation among the fleet, the new locomotives incorporate new parts, from EMD engines – the same as fitted to the Class 66 locomotives that have proved so successful for GBRf – along with a new cab interior which is also similar to that of a 66.

The Class 56 bogies, wheelsets and traction motor have been retained, having all been overhauled to a high standard. Ten locomotives have been ordered with the option for six more and the first two, 69001 and 69002 have now entered traffic. 69002 carries GBRf's take on the classic BR blue large logo livery, with 69001 *Mayflower* has been decorated in a special livery, with American and British flags signifying the American input into the rebuilding of this British-designed locomotive.

Models of the Class 69 will appear in both the Bachmann Branchline and Graham Farish ranges in due course and further updates will be provided as the models develop.





CAVALEX MODELS TO PRODUCE CLASS 56 FOR 'OO'



Cavalex Models has shared CAD images of its next production model, depicting the Class 56 locomotives. Described as in a "significantly advanced stage and in tooling", the development of locomotives is said to have been underway for a few years.

All variants of the 56 are promised, to accurately cover all 135 locomotives produced between 1976 and 1984. The Cavalex 56 has been designed from scratch, based on original works drawings from Electroputere and BREL.

The initial production run promises locomotives in the following guises, artwork for which can be found on the manufacturer's website:

- 56008 BR Blue (CM 56008 BRB)
- 56018 EWS (CM 56018 EWS)
- 56019 Red Stripe Railfreight (CM 56019 RSR)
- 56023 Coal Sector (CM 56023 TGCS)
- 56046 Construction Sector (CM 56046 TGC)
- 56055 Loadhaul (CM 56055 LH)
- 56070 BR Blue (CM 56070 BRB)
- 56074 Coal Sector Kellingley Colliery (CM 56074 TGCS)
- 56077 Original Railfreight (CM 56077 OR)
- 56093 Large Logo Tinsley Celebrity (CM 56093 LL)
- 56097 Metals sector (CM 56097 TGM)
- 56120 Large Logo (CM 56120 LL)

IRISH RAILWAY MODELS REVEALS FURTHER 'TARA MINES' WAGONS



Irish Railway Models has revealed a new batch of its Tara Mines wagons, in the iconic livery of blue with Tara branding. Built by ClÉ in 1977 for Tara Mines Ltd to convey zinc and lead ore from its mine near Navan, Co. Meath to Dublin Port for export, the wagons are still in operation and represent the heaviest freight trains operated on a daily basis in Ireland.

As well as blue livered 'Taras', IRM is also offering packs of the later red oxide livery with new numbers and later style hood to help modellers bolster their previous rake, or build a new one for their IR A Classes or 071 locomotives in IR, IE orange and black, black and silver and current grey livery.

Five different twin packs of the blue-liveried wagons, each with a unique running number, will allow modellers the chance to build up an authentic rake of 10 wagons behind an IRM A Class. The manufacturer is also offering three packs of the wagons in red oxide livery. All packs are being made in limited numbers, with rake deals being offered, too.

Tweaks to some of the printing, including the 'Tara' branding, is said to be underway and once complete, manufacturing will get underway, with a Q4, 2021 delivery date envisaged. UK-based customers can pre-order by visiting IRM's bespoke UK website.

SIERRA LEONE RAILWAY HUNSLET KIT TO BE RE-RELEASED



Having taken over the masters for the original Vulcan kit designed by Eric Underhill, Neil Sayer has updated the model, for it to be made available soon from Light Railway Stores. Built by the Hunslet Engine Company in 1954, this was the last of a line of similar locomotives supplied to the Sierra Leone Railway, where it worked in and around Freetown.

The locomotive was nearly scrapped in 1975 after the railway closed, but was saved from the torch and repatriated from West Africa to the Welshpool & Llanfair Railway, where it ran successfully for many years. It currently awaits repair.

This 7mm:1ft scale kit is a mix of etched parts, lost wax

brass and whitemetal castings. As part of the process of re-introducing it, Neil has upgraded the flycranks to lost-wax castings for greater durability and ease of construction.

ACCURASCALE REVEALS NEW HOPPER FLEET FOR 'OO'



Accurascale has unveiled a number of new model wagon toolings for 00 gauge, deliveries of which will commence later this year. Its next extensive wagon project promises the MGR coal hopper wagon family of HAA, HBA, HCA, HDA, HFA, HMA and HNA, as well as the CDA china clay hoppers and MHA ballast/spoil wagons for 4mm:1ft scale/00.

With such a vast array of detail variations to incorporate into the tooling suite, the Accurascale research team is said to have undertaken extensive surveying of a number of variants when embarking on the complex project. Since Accurascale debuted in 2018, the HAA and its constituents is said to have been the most requested wagon through customer surveys, emails and forum/social media posts. An essential component for its 'Powering Britain' range of coal wagons, work began on the project in early 2019.

It soon became clear that this family of wagons would be a colossal undertaking with various detail differences to be catered for. The project has been progressing in the background over the past 18 months, with tooling commencing last summer. The project has now arrived at the decorated sample stage and these are being assessed ahead of production.

23 different three-packs will form the first production run, split into two batches. Batch one will consist of the HAA, HCA and CDA which are due in Q4, 2021, and batch two will be formed with the MHA, HDA, HMA and HBA which will follow in Q2 2022.

CLAYTON EQUIPMENT LTD CELEBRATES 90TH ANNIVERSARY



In a year of unprecedented global challenges, 2021 is a year of celebration for Clayton Equipment Ltd as it marks 90 years since Stanley Reid Devlin established the company in 1931.

Clayton has gone from humble beginnings to a global reputation in providing a contribution to the worldwide locomotive industry. At a team meeting held on May 29th to mark the 90th Anniversary, Clive Hannaford, Managing Director and Steve Gretton, Chairman cut a celebratory cake and presented staff with a 90th Anniversary gift.

The cake in the shape of the latest Clayton CBD90 Hybrid locomotive was shared among 40 staff members who all received a slice of cutting-edge design!

During recent times, Clayton-built products have played key roles in major infrastructure projects. In 2018 the firm completed work on a construction train, which at 500m length is the world's longest. In the same year, seven 40T locomotives, which were the first in the world to be Stage IV emissions compliant, were produced for work on the Crossrail project.

In 2019, Tata Steel UK placed an initial order for three 90T CBD90 Hybrid Bo-Bo locomotives, capable of moving 2,500T at its Port Talbot works in Wales. The locomotives were the largest to build in the UK for more than 20 years. Subsequently, Tata confirmed the purchase of a further four locomotives.

After 90 years of innovation there continues to be plenty of expressions of interest in Clayton's products. Clive Hannaford said, "it is a privilege to lead Clayton Equipment, it is a proud company that has never forgotten its roots nor its traditional values of providing the highest quality service by innovative thinking, excellence of execution and solid, yet flexible, partnerships with our impressive list of clients".

WORLD OF RAILWAYS



Accurascale new product announcement 10 June 2021

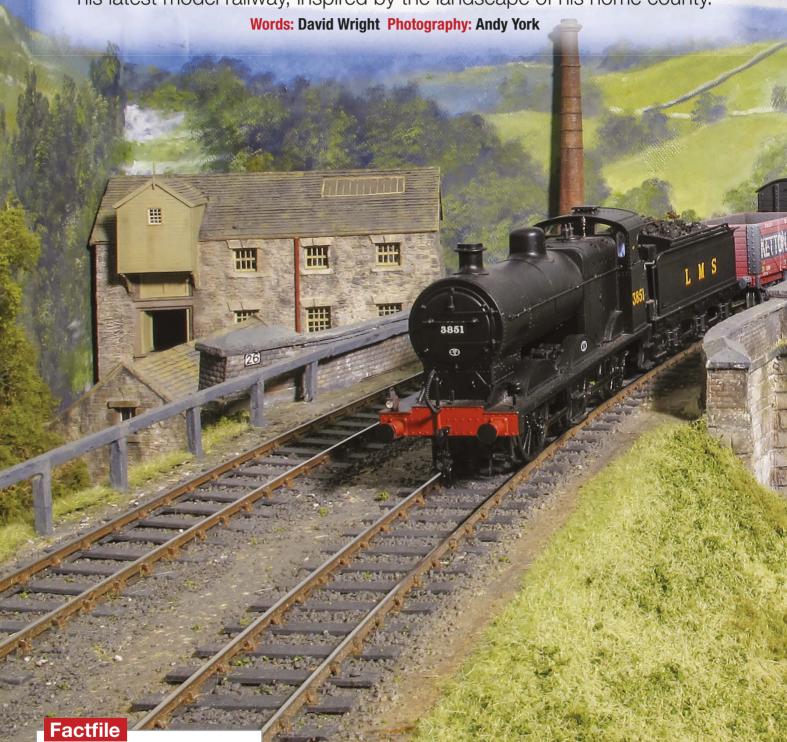
Accurascale unveils a number of new model wagon toolings for 00 gauge, deliveries of which will commence later this year.

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



MIDDLETON DALE

David Wright employed his refined professional model-making techniques to his latest model railway, inspired by the landscape of his home county.



Layout name: Middleton Dale

Scale/gauge: 1:76 scale / 16.5mm gauge / OO

Size: 16ft x 8ft

Era/region: 1930s LMS

Location: Fictitious, somewhere in Derbyshire

Layout type: Continuous loop



LAYOUT FOCUS

he layout was originally planned back in 2015, when I finally made the decision to scrap the layout 'Tawcombe', which was featured in BRM February 2013. This previous layout was housed in the loft, which, at the time, seemed like a good idea. It provided me with plenty of space for a double-tracked continuous run layout. Experience, however, would prove otherwise. Lofts or attics can be very cold during the winter, and worse still can be far too hot during the summer months. Other problems occurred with insect life and birds somehow finding their way into the loft, the latter causing significant damage to the layout.

However, the main reason for decommissioning 'Tawcombe' was my inability to keep climbing up a loft ladder and having to duck under offending roof trusses - not a good idea at my age!

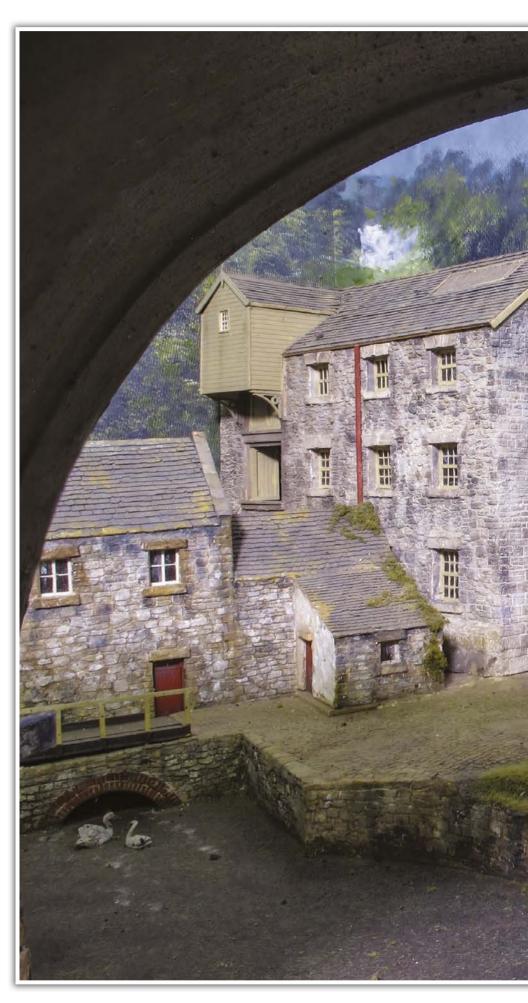
A new home

I had already considered the garage as a home for a new venture, after all, it measured 17ft by 8ft. It also had the added advantage of being integral to the house and I was able to stand up in it without stooping all the time! There would be a few disadvantages with the garage, however; mainly keeping the dust under control, and for me, fitting the layout in around the car. My wife insisted that the car would have to go in, and any married reader will know you have to keep the 'other half' happy as well.

I decided to stay close to home and build a model based in my home County of Derby, and the Peak line would be the obvious choice. Sticking to my roots, it should be The Midland Railway under the ownership of the London Midland and Scottish in the mid-1930s. This would give me more scope for motive power and liveries, but also original Midland features would be included.

I am always worried about trying to model a prototype exactly - most of us have limitations with space, so it's inevitable we have to make compromises. Although the layout would be fictitious, I still wanted to give a good impression of the railway and its surroundings, hopefully capturing in miniature the realistic flavour of this scenic line through the Peak.

To make a layout not only believable but practical for me to build, run and maintain presently and in the future, it needed to be set with the track bed at least four feet off the ground level. Another important consideration to plan in was to make all the features on the layout within easy reach. This





LAYOUT FOCUS



Rural industry blends with natural scenes around the Peak District, with substantial lime kilns just behind the railway stretching into the distant, with derelict workings and a distant winding house on the backscene.

was important for maintaining track.

Planning started by producing a few flatplans. All would feature a double-track main line with no pointwork connected with it in the visual part of the layout.

With the restrictions already mentioned, the sides of the layout couldn't exceed 14in in width and would be fixed like a shelf direct to the internal wall of the garage. The space at the rear gave more scope to fit more of the model. The final plan would consist of the railway running from a tunnel along a ledge on the narrow side. This would continue with the railway curving sharply round and elevated on a high embankment to cross a deep river valley. The track would continue to curve to meet up with the non-visual side of the layout. The centre piece would see a viaduct carry the railway over the valley.

Construction begins

Before track was laid or any of the rear

scenery attempted, the backdrop would need to be painted and fixed directly to the garage wall. This was because it would be very difficult to produce afterwards. The backdrop would need to be deep enough to give the visual depth I was looking for. I, therefore, decided to use the rough side of the 4ft x 2ft hardboard sheets, which was first painted with white primer. Once fixed to the walls, the landscape scenes were painted starting with the sky, which would take up nearly two thirds of the board's depth. I used my preferred and reasonably simple method of creating a sky using acrylic car sprays.

I always start with the shades of grey or mauve to recreate the underside of the clouds. Next, the sky-blue open areas were added, matching with light blue colours I found on the shelves at Halfords. The final stage was to add the build-up of the clouds. This was achieved by spraying white primer in short bursts, which gave the effect I was

looking for.

With the sky finished, the land was attempted by adding the skyline, which in this case would consist of the distant hills. This was painted with a brush by mixing purple, blue, dark grey and white. Mixed together, a colour was archived to replicate the almost monochrome shades of the distant hills. The surface texture of the hardboard would give a broken and less defined line to the horizon, all adding to the distant appearance.

The mid-ground and foreground were painted in using the same colour, although this was made darker as we come to the front by adding more grey to the mix. Once this had been blocked in, I went back to the horizon to paint in distant trees. By using a stippled action with a small filbert brush and using the lighter shade of the mixed colour, a good impression can be achieved. Any trees could now be added along with wooded areas to the mid-ground.

I then used the same type of brush and action to add the foliage to these trees. A mix of oil paint this time was used with Sap Green and Yellow Ochre being the prominent colours, with Titanium White used to create highlights. If this is applied to one side - where light would catch them - a three-dimensional effect can be achieved.

Buildings were painted using a flat, anglededged brush, which is very good for this purpose. The technique is again to first paint in the building with a dark shade of grey. Try and paint them in with one end wall visible; this will give the building a three-dimension appearance once the highlights have been painted.

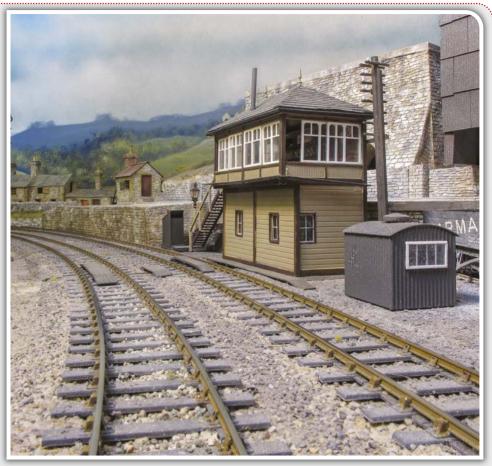
The best advice I give to any modeller trying to paint a convincing backdrop is to always keep colours subtle. Don't be tempted to create too much detail. Remember, you are trying to create an illusion of the threedimensional model carrying on into the two dimensions of the backdrop. Make sure the colours used don't overpower the model positioned directly in front of it.

Setting the scene

By choosing track work from SMP and C&L, a good impression of the period was achieved. Before any track was laid, a base of cork was glued down first. The track was then cut to length and lightly pinned down after drilling through sleepers, first. Once I was satisfied with the alignment and any electrical connections made, the next stage was to commence with the ballasting and painting of the rail faces and chairs.

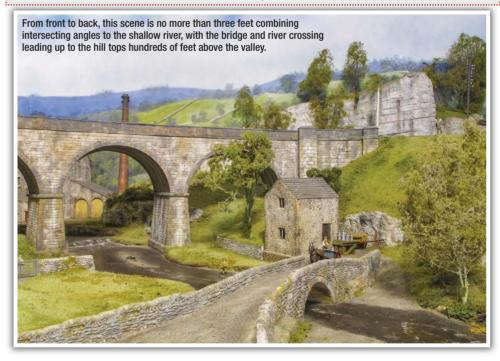
The tunnel end was made up using foam board formers, shaped to follow the contours of the hillside over the tunnel and sides of the cutting. Most of the latter was cut vertically or at a very steep angle to allow for layers of polystyrene packaging to be stacked and glued down in front to construct the base for the rock cutting.

The polystyrene was then faced with 'Polyfilla' plaster, smeared on and sculpted using a palette knife. When dry, I used a knife to carve and scratch into the plaster to recreate the surface texture and cracks in the limestone. The land above the rock cutting was formed from strips of plaster bandage supported on a plastic mesh designed for clipping over guttering to stop the leaves from clogging them up. This gave a solid landform ready for painting and adding the scenic material to recreate the grass and other vegetation.



With no station or goods yard featured on this layout, the main building would be the signal box. This was scratch-built to a later Midland pattern and consisted of a high operating room above a narrower locking room below. This was due to the site of the box being tight for space. I used sheets of Evergreen embossed styrene for both the horizontal and vertical planking sections, with styrene strip used for the framework. The windows and door were from Ratio. However, I cut them to make the later period 3B Style, with a single pane in the lower part. The familiar hipped roof was formed from card, covered with York Model Making; laser-cut adhesive-backed slates. The white metal roof finials came from Modelex and the staircase was from Plastruct. All the handrails were made, again using Evergreen styrene strip. I modelled the interior, making up a lever frame adapted from Ratio metal fencing.

The signal box was brush-painted using the new matt acrylic paints from Omen Miniatures, matching the colour scheme of the London Midland & Scottish 1930s period.



LAYOUT FOCUS

Moving on to the approach to the river valley, the embankments were constructed in the same way. I then used a variation of static grass, foam flock, carpet underlay felt, together with an old spray booth filter. All these materials were used to top the plaster bandage. The filter material, when teased away from its backing and glued down in the form of clumps, gave a good replication of the rough type of scrubland seen on the side of a railway.

The next task was to form the river course, which turned at almost a right angle to continue under the viaduct to the front of the low fixed baseboard. The river banks were built up using the old type of insulation board. When broken on the facing edge, it gives a good impression of the land worn away by the river. This was glued down after gluing the river bed first, which included the forming of the weir and the two low waterfalls. To form the river bed, I used fine sand and grit. This was glued to the surface. I purposely put down more grit to form the odd island and more to create small beaches at the sides.

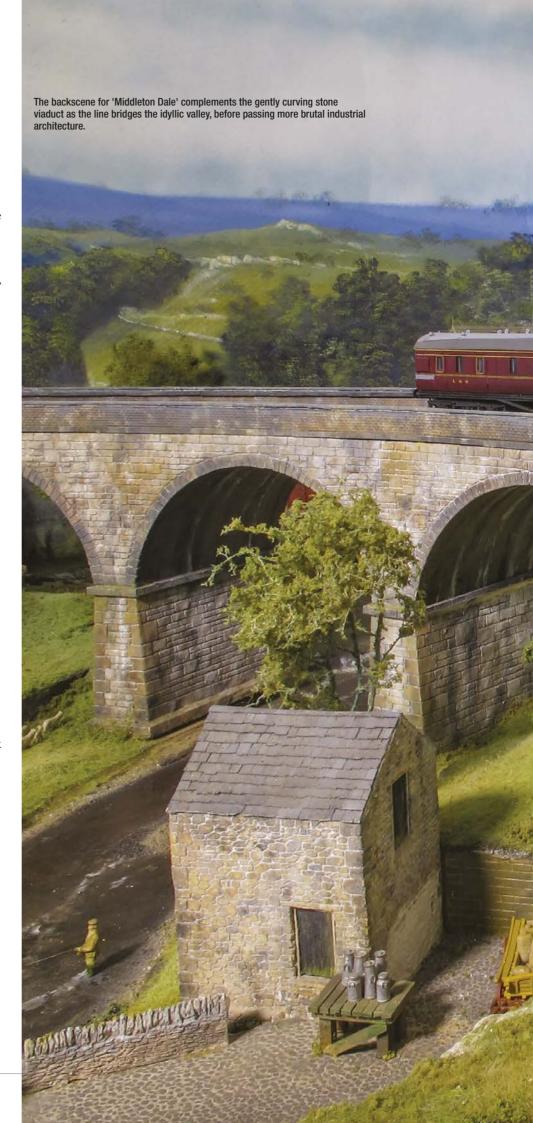
Next, the river bed had to be painted to replicate the depth, before layers of gloss picture varnish were brushed on, giving a clear surface to the river. Where the water was disturbed by falling over the weir, and around the pebble island, white water would be produced. To replicate this on the model, I used white oil paint. If this is applied just before the last coat of varnish has dried, it should react and feather out giving a very good impression of this action.

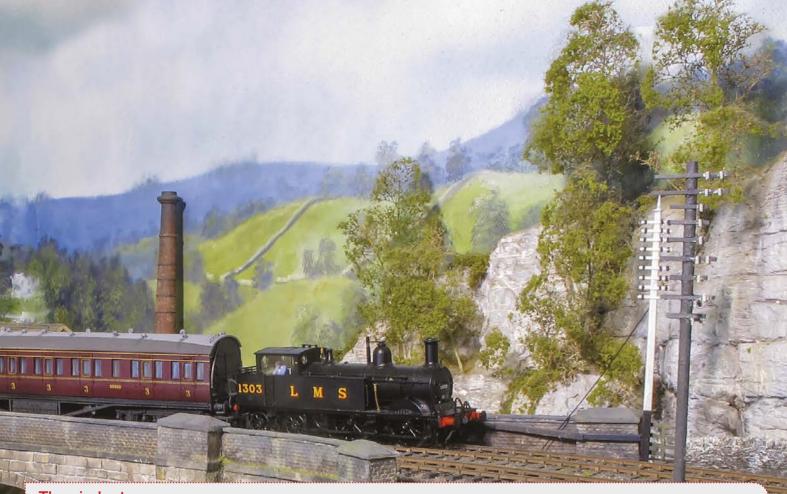
The sides of the river above the weir include a limestone crag, formed from natural cork bark and plaster. The top was planted out using sea moss, lichens and flock to form the clinging vegetation, blending it with the painted backscene.

Buildings

The non-railway buildings on the model fall into two categories. These consisted of the early period built from local stone, and the more brutal prefabricated steel-framed industrial buildings around the quarry.

The row of lead miners' cottages were made up from card and foam board for the shell, before being covered with a skin of Das and, when dry, the rubble stone was all scribed out. The roof of the cottages was constructed using thin card for the sub-base and for all the tiles, which were individually cut and glued on. This was a well-drawn-out task, but worth the effort creating a very





The viaduct



The centre piece of 'Middleton Dale' is the viaduct, taking the railway high above the river valley. Inspiration for this came from a visit to Monsal Dale, and standing looking up at the impressive five-arched Monsal Head Viaduct. For the layout, I wanted to base a model on this structure. However, to fill the gap, a shorter span of three arches would be required. Monsal Head is on a gentle curve where the track emerges from Headstones Tunnel. On my layout, the viaduct would be positioned on a much steeper curve, of course.

I started by plotting the curve and transferred the information to cardboard templates. By using this technique, I could place the temporary card structures into position to make sure everything fitted correctly. Once I was satisfied or any amendments had been made. I could move on to model the structure. I had already come to the conclusion that the best way to build it would be by dividing it into two parts. This would see the top section complete with the arches and deck made up first. The centre piers and end abutments were made afterwards and married up with the upper part later. The piers were made to a wedge-shaped profile with a wider wall at the rear. This would be necessary to keep the arches running parallel from front to back, keeping everything looking correct.

For this structure, I used 5mm foam board with 1.5mm mount board for the main materials. Balsa wood was also employed in various places, together with a thinner card for the inside of the arches. Once all the shell had been completed, every part was covered with a skin of Das modelling clay. The structure was left overnight for the clay to dry before all the scribing of the stonework was started. The thin card, which was used to form the inside of the arches, was coated with a brushed-on mix of PVA and Unibond No More Cracks – this plaster mix dries like concrete!

It was easier to paint the parts of the viaduct before it was fixed into the final position. The first stage was to add washes of the oil paint, before going over, and dry-brushing the final tones to achieve the correct colouration of the stonework. I also decided to add some of the weathering, especially on the underside of the arches, as this would be difficult to achieve once the viaduct was fixed into position. The weathering here consisted of the white streaking marks seen where lime had bled from the masonry.

With the painting and most of the weathering completed, the piers and abutment walls were married up with the main section and glued together. A little extra Das was used on all the joints to fill any gaps and painted to match up with the rest of the masonry. This only left the abutments to be finished and the parapet and pilasters to be constructed. The parapet wall was made from thicker card and was faced on both sides with embossed brick styrene sheet. The copings were made up by cutting a strip of mounting board into lengths of around 12mm. All were painted and weathered when fixed into position along with the pilasters.

LAYOUT FOCUS

realistic finish to the cottages of this age.

All the doors, windows and roofline details were made from Evergreen styrene strip and sheet. The chimney stacks were finished with white metal chimney pots from the 'Shire Scenes' range.

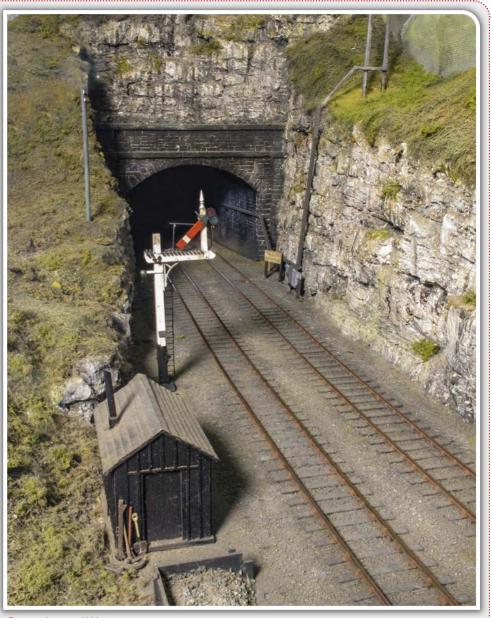
To finish, the cottages were painted and finished in the same way keeping the colouration subtle. Mount card was used for a base, consisting of the surrounding hard landscaping. This was given a thin skin of Das modelling clay, which was scribed with regular and irregular cobbles. Fronting the cottages, a number of flagstones and kerb stones were required. To finish this area, I provided a roadway, made by smearing some clay directly onto the baseboard. When dry, this was scribed and textured to create an uneven surface. When painted, a good replication was made and I even included a few puddles. A little Das was used to fit the cottages into the footprint. By using a dentist's probe, any gaps were filled to create a seamless joint.

The farmhouse and attached barn were built up in the same way as the cottages, although etched brass window frames were used this time.

The group of mill buildings occupying the far-left hand corner of the layout was also built from card with a covering of clay. The tall, later mill was rescued from 'Tawcome', although I made some changes, including the addition of a boiler house with a tall chimney. The round brick stack was the resin example produced by Skytrex, for which I produced the master a few years ago.

One important focal feature on this layout are the lime kilns. These were constructed from a heavy-duty card called Corri-Cor. All the shell was constructed of this material except for the two shafts where toilet roll card centres were utilised. All the construction was covered with the usual skin of modelling clay and the stonework scribed when dry. This was painted in the usual way, although extra weathering was applied by spraying on white primer to replicate the build-up of lime dust.

Close to the lime kilns are the ruins of the engine house and associated structures of the old lead mine. Foam board was used here, which was hacked away with a scalpel on the edge to give the broken appearance of a ruin. Directly in front of the engine house are the remains of the mine's headstock. I used various timbers, including balsa wood and even spent rocket sticks. When painted, a little clinging ivy was added to the structure, the result looked very convincing.



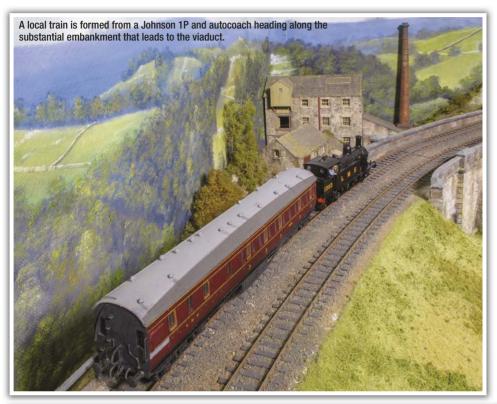
Creating cliffs

The land form, which lay behind the viaduct, consisted of a steep side to the valley, topped with high cliffs and tors of limestone, with inspiration coming from those found at Chee Dale and Matlock Bath. I started constructing this major feature from blocks of polystyrene originally used for packaging. These were glued together and fitted onto a cardboard base. This was then carved up with a bread knife and roughly sculpted to form the slope and lower cliffs on the facing edge. However, the higher cliff face of the tor was formed by first making a wire mesh framework. The wire was bent to shape and fixed to the rear of the polystyrene.

The next stage was to cover this framework with plaster bandage. When this was dry, more plaster was applied to build up the rock face. This time, however, Artex ceiling plaster was applied with a knife reasonably thickly, sculpting the rock face following photographic reference. When the plaster was dry, I attempted more sculpting and carving into the material to create the fissures seen on the prototypes. The Artex is much tougher to carve into, but the finishes you can create by using this material can be very rewarding

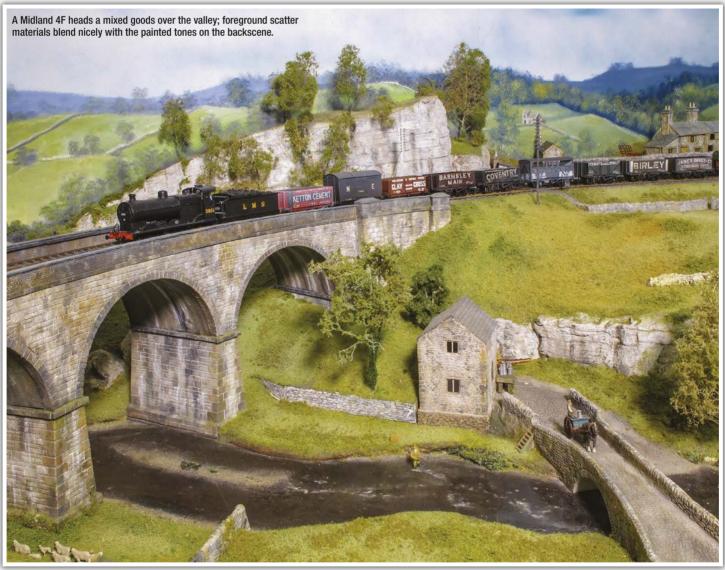
The polystyrene was plaster-faced on the lower cliffs, this time using the filler plaster, which was applied using a knife for the cliffs and a brush for the slope. The valley side was then painted and finished, with the shortest nylon grass fibres applied using the Grass Tech applicator. Other rough vegetation was added to the slopes, again using a mixture of flock and dried lichens. Another addition to this sloping ground was the rock scree, which had fallen away from the tors above. This was simply replicated using both varying grades of grit, together with grey cat litter for the larger rocks.

The upper cliff faces of the tors were painted by building up the shades, first by using washes of oil paint and then picking out the highlights seen for this type of rock. Photographic reference was followed again to try and replicate the colours as accurately as possible. To finish, I added vegetation clinging to any crevice that would support life. Mixtures of scenic materials were used including some small trees made from the sea moss and lichens to create the bushes. For the ivy, I used one from the Mininatur range.



In complete contrast to these rural and rustic buildings and structures, the buildings associated with the quarry are basic and bland. I used card for the shells again and most were covered with corrugated styrene sheet. This was purposely cut to make individual sheets roughly measuring 40mm by 20mm. Each sheet was then glued to the shell with the bottom edge overlapping the one below it. I purposely staged the overlap, which looked more authentic for this type of industrial building. Some of the structures consisted of an exposed steel girder framework with in-filled panels of reinforced concrete. I found some 'I' beam girders in the Plastruct range that were ideal. Das was used again for the concrete panels, applied carefully, especially up to the edge of the steel framework. I even carried out a little distressing on some of the panels, which all added to their brutal character.

All the quarry buildings including the loading screens require steel-framed windows. I found some perfect samples at an



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exhibition a few years ago that were etched from brass sheet. Frosted glass was required for the glazing, which was replicated by spray-mounting tracing film onto the back of clear celluloid. The graded limestone loading screens were made from card, covered with sheets of corrugated styrene. This structure, however, was raised on steel girders from ground level, and positioned near to the front, providing a perfect visual mask for the trains to disappear behind.

All the buildings on the model consisting of the corrugated cladding were painted with spray paints, by using either matt tank grey or red oxide, and then weathered with white primer again to replicate the build-up of lime dust. The reinforced concrete panels were painted in light washes of oil paint letting it soak into the clay. I purposely picked out some rusting where the steel re-enforcements had become exposed to the weather.

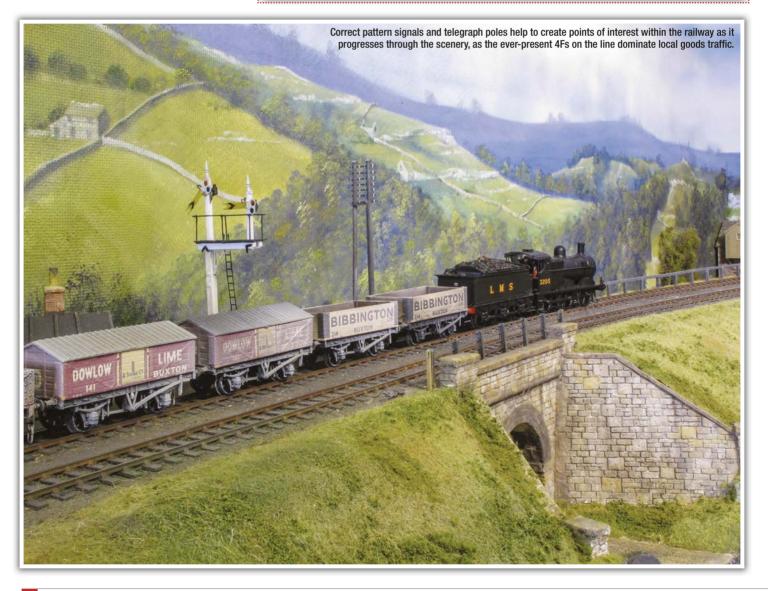
Final touches

There were a few signals required for

Rolling Stock

Locomotives and rolling stock are mainly ready-to-run from Bachmann. I did, however, add a few extra details like screw-couplings and headlamps to the front, coaling the tender and bunkers with real coal and fitting the fire irons. I also fitted the footplate crews, which came from Dart Castings and the 3D-printed samples from Model U. The fire irons, however, were scratch-built using wire and styrene strip. I have also detailed some of the coaches and freight stock, especially on the last vehicle on the train, by adding a screw-coupling, vacuum pipes and not forgetting the red tail lamps.





this layout and all were built up using components from the Model Signal Engineering range, all of Midland Railway origin. Some of the parts such as the staging were made up using cut-down 'Ratio' vertical pale fencing.

Besides the signals, I decided to make up the telegraph poles to a familiar Midland style, these being mainly the twin post type. The best way I thought was to first make a jig to hold the poles in position while the cross members were fixed on. For the poles, I selected some kebab skewers that I had saved. For the cross members, I used Evergreen 1mm x 0.75mm styrene strip. These were glued to notches that I had presawn into the facing side of the skewers. The strips were fixed slightly over length and were finally cut to length once they had all been fitted. The next task was to superglue on all the insulators, which I cut from Evergreen 0.75mm styrene rod.

When released from the jig, they were all painted matt dark grey and the insulators picked out in white. I went over them later to weather them down a little to a lighter grey to replicate the silvering and bleaching seen on prototypes. I also made up a few terminal poles, including the trunking for the wires. This was extended to provide the trunking to take the wires over the viaduct and again through the tunnel. I also included some scratch-built battery and junction boxes to complete the railways' line side infrastructure.

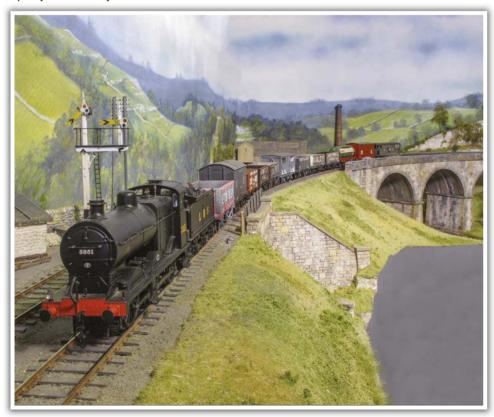
Moving away from the lineside, and to bring the model to life, a number of rural cameo scenes would be introduced to include figures, animals and birds. The prominent feature is possibly the allotment gardens sitting on land beyond the cottages. This scene depicts a pigsty and pen, complete with two pigs. Another scene sees a young boy feeding the geese inside their pen. Other features are the vegetable patches, a shed, the garden privy and the compost heap.

All the ramshackle structures were constructed from a mixture of card. balsa wood and embossed styrene sheet, although, car filler mesh was used for the pen containing the geese. Some of the items mentioned were rescued from the old layout 'Tawcombe'. The vegetables were mainly fabricated using natural lichens, which were sprayed to preserve them. For the cabbages, however, I had a go at making them from 'Fimo' modelling clay, which proved to be quite successful.

The garden scene also includes a farm girl complete with a head scarf, carrying a



Even within a simple row of buildings there's a natural lack of uniformity to the sizes and features, which breaks up the joint between layout and backscene.



This angle shows that it's possible to create an impressive scene within an average-sized garage and still allow space to fit the car in when necessary.

bucket of scraps to feed the pigs. There are a few wheelbarrows, buckets and garden tools scatted around. The area at the bottom next to the bins or compost corner has been left as a dumping ground. Here, the ashes

from a bonfire can be seen along with a few discarded items slowly decaying and disappearing into the nettle bed.

Another little rural cameo scene is depicted near to the viaduct where a

LAYOUT FOCUS

shepherd is herding his flock towards the lush grazing alongside the river. On the other side of the river, a fly fisherman is trying his luck for brown trout. Moving along the river bank to the stone bridge, another farmer is captured on his tip cart. He has just collected a milk churn from the nearby collecting stage.

The model features a few other horsedrawn vehicles with carts, wagons and a delivery dray included, all combine to make a believable rural environment typical of the pre-War period. The figures, animals,

birds and the vehicles came mainly from the Shire Scenes and Langley range, although the sheep, lambs and the pigs are all from the Peco Model Scene range.

All the items were painted using a combination of acrylic and oil paint. The figures, however, were painted using super matt acrylic paints from Omen Miniatures, which I found excellent.

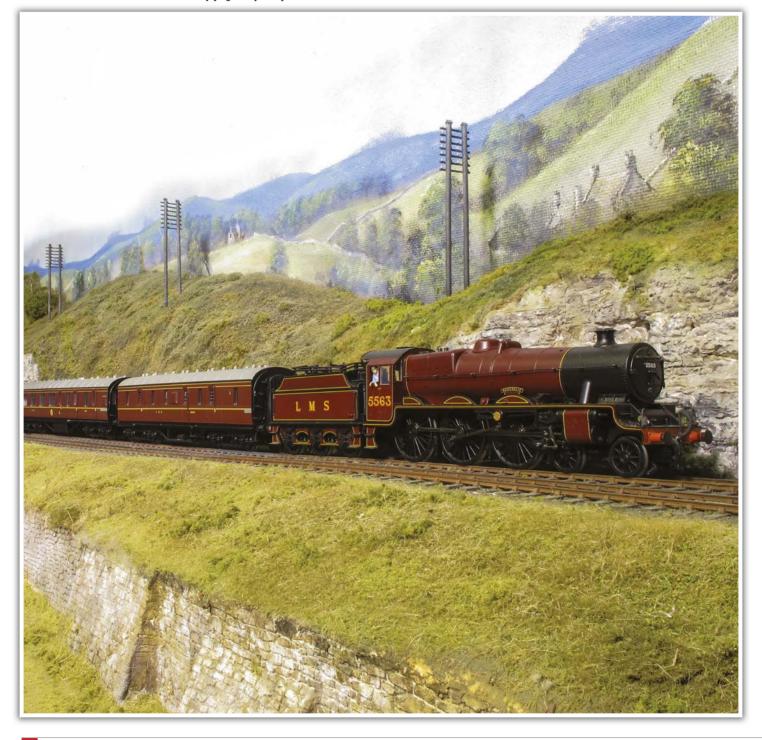
Conclusion

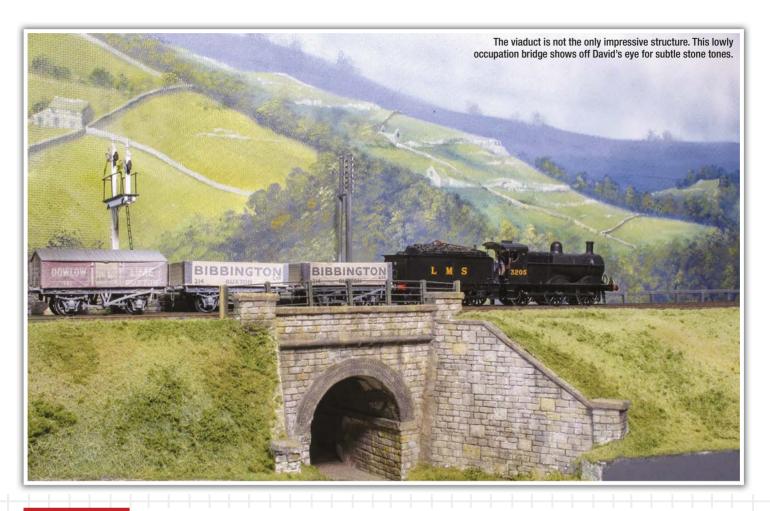
I enjoyed building this layout in these uncertain times. One which, hopefully, captures a moment in time and life as it was in the 1930s.

There is still a little extra detailing work to be done, such as adding signal wire pulleys and a certain amount of point rodding.

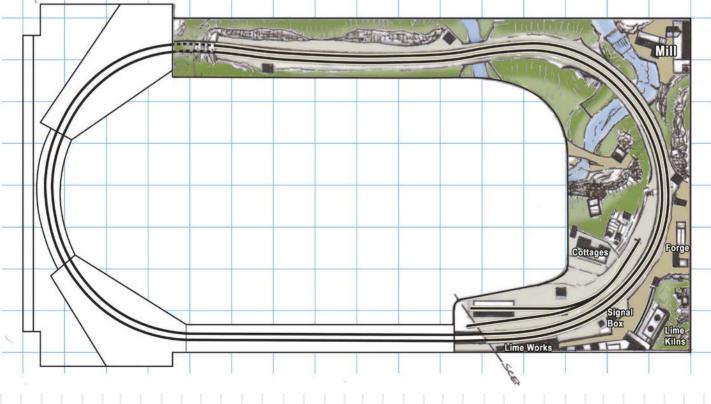
I also intend to work on the freight stock by providing loads for the wagons, and, of course, all these will require various amounts of convincing weathering.

The White Peak treated the once busy London to Manchester Midland main line passenger to spectacular views of valleys and hills. The passengers behind this Fowlertendered Bachmann 'Jubilee' are no doubt enjoying their journey.





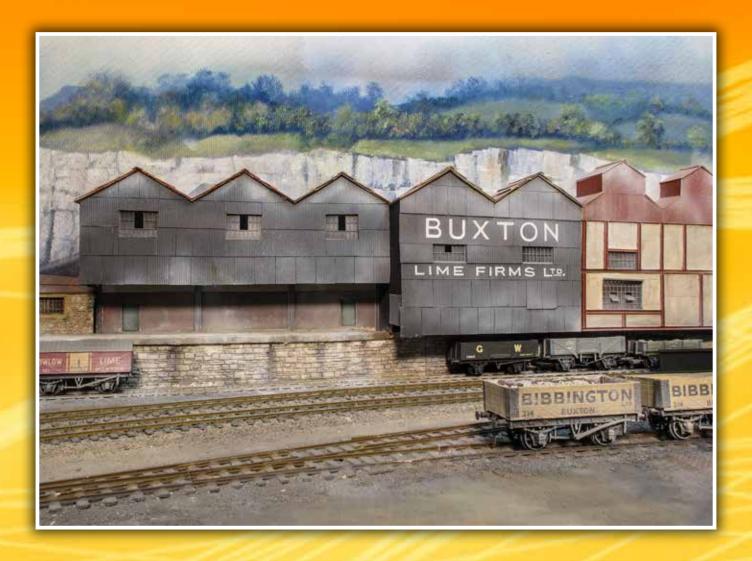
Trackplan MIDDLETON DALE





DIGITAL EDITION EXCELSIVE

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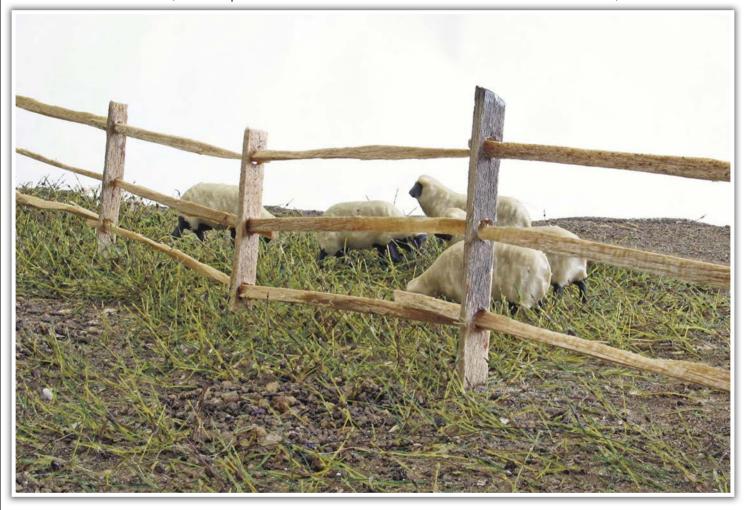




CREATING FENCES

Words & photography: Michael Russell

Michael Russell offers a guide to representing man-made boundaries on our models, with options for kit builders and the more adventurous, too.



n the US you are likely, if you live near a railway crossing, to be woken up at night by a train sounding its horn. The reason for this is that the railway is, in the main, unfenced and so the train must sound a warning. Contrast this with the UK, where lines are fenced in. This even extends to gardens. In the US, many suburban areas are open plan with just grass between houses, but in Britain, we usually clearly mark the boundaries in some way. It means we have an awful lot of fencing in the country.

When modelling fences there are many factors to consider. First is the era you are modelling. New fencing types have appeared over the years and modern materials

employed. Rural fencing is often different from urban fencing, and since we are primarily interested in modelling the railway scene, we must consider if the fence is a railway fence.

Returning to the earlier eras, the independent railway companies had their own, often unique, corporate image and products. The GWR, for instance, had its own fencing type.

To recapitulate, there is an amazing variety of fencing types and we need to give it careful consideration before we install it on our layouts. It is very easy to commit a faux pas when modelling railways, and fencing is no exception!

SHOPPING LIST

Scale Model Scenery (LX379-OO) Concrete Barrier Rail Fencing, (LX055-OO) 2m Palisade Security Fencing, (AX099-OO) Orange Barrier fencing and (LX293-OO) LMS/Midland Railway Platform Fencing

W: www.scalemodelscenery.co.uk

Peco (LK-85) Flexible Field Fencing W: www.gaugemasterretail.com

Berkshire Junction EZ Line

W: www.modelscenerysupplies.co.uk

Railway Fences



Although laser-cut kits are very accurate, occasionally, you will find an errant piece of material. It is always worth giving a sprue a look over and sorting any issues out before you commence assembly and painting.

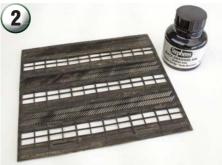
Modern Fencing



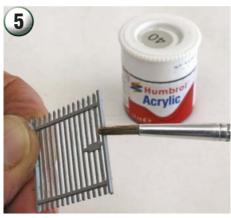
I painted the security fencing while it was still on the sprue. This is to prevent the pieces warping when the water in the acrylic paint is soaked up. To represent the zinc-plated metal of the original, a light grey paint works well.



Now flick a shade of dark grey acrylic using an old toothbrush to give a marbled finish. When dry, repeat this step in turn with a light brown, dark brown and an off-white. If you overdo the effect, flick more light grey to restore the balance



This Midland Railway fence has been stained with a water/Indian ink mixture in the ratio 80/20. To minimise warping, paint both sides together and leave it on the sprue. When wet, the fence is delicate, so handle as little as possible and leave to dry.



Once the fence is built, cover edges missed in the initial painting. If you spray-paint your fence, you may be able to add the paint after assembly, but always paint a fence before putting it into its final position on the diorama/ layout for ease.



Assemble the fence using the kit instructions and touch up any unstained edges with the ink mixture. Staining the fence in this way mirrors the method used on the prototype and gives a very realistic finish that isn't too perfect.



For fences with concrete posts, first apply a base coat of light grey. When dry, bend the pieces on the sprue to maximise the distance between them without breaking them off. This is to allow you to spray from all four directions and achieve an even coverage of paint.

MODEL FENCING MATERIAL

Model fencing can be built from a number of materials, each with its own advantages and disadvantages. My preference is for the use of natural materials such as wood, cardboard and fibre board rather than plastic. If you use the last-mentioned, see if you can reuse it from project to project to avoid waste.

Wood/cardboard/fibre board

These materials are a natural choice for depicting a wooden fence as they have realistic surface appearances. They are simple to work with and are quite strong. I would recommend painting this type of fence on the sprue before assembly as the water in the paint or dye can make it expand. The sprue will help prevent distortion during this process.

Plastic

This material usually requires little assembly and limited preparation for use. Fences made from polystyrene plastic are easily damaged when fitted. For example, line side fences are in danger when cleaning the track. PVC fencing is a stronger plastic alternative, but the paint can flake off if it is distorted.

Wire fencing can be depicted in model form using fine gauge wire. A good alternative is EZ Line, a thin elastic chord, which has excellent stretch properties and will spring back into place without damage. However, be aware that this will deteriorate in sunlight and can become brittle with age. Also, if you have a visit from a rodent or errant bird, it can very quickly devastate such material. Be aware of this if your layout is in a location where it might be expected to receive a visitation at some point.

Etched brass

A very good material for intricate gates and fences found around formal gardens and stately homes. This material tends to be relatively expensive, but the results are strong, simple to deploy and the detail is unmatched. Prime and paint on the fret and touch up after removal before fitting into position.

Temporary Fencing

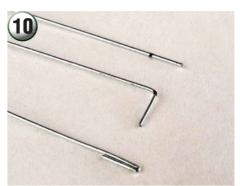




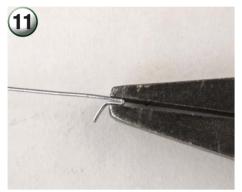
Some fencing is transitory – in place as a temporary barrier while work is carried out. A common contemporary example is the orange barrier fence, used wherever a visible warning of a hazard needs to be given to the public.



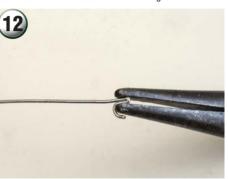
Start by marking the top 5mm of the posts with a permanent marker pen and a rule. The metal rod/wire for the posts is included with the kit. You may like to weather it and tone it down first as it is rather bright.



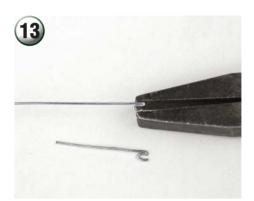
Using pliers, bend the top 5mm over at a right angle, then bend the top further and then flatten it so it's parallel to the longer piece. This is easier to do if you hold the wire flat to a surface while completing the final bend.



Using pliers to hold the top 2mm, use a second pair of pliers to pull the folded piece away from the main stem.



Use a pair of long-nosed pliers to grip the post at the end and bend the wire around the profile of the jaws to get the rounded shape required. These operations are easy because the wire supplied with the kit is quite soft.



Use a pair of plain square-ended pliers to squeeze the rounded profile into a tighter curve. Be gentle here to avoid crushing the curve completely.



Finally, mark 20mm along the top of the main stem with a permanent marker pen and cut off with wire cutters ready for deployment. Use a file to smooth off the sharp ends of the wire where it has been cut.



This is one fence where a cockeyed and lopsided appearance is the norm. Put the posts in an upright position, then bend once the barrier material is in place to get a prototypically-distressed appearance.

TOP TIP

ADDING FENCING TO SLOPES

When fences traverse gradients, the fence posts need to remain vertical while the cross post material needs to be parallel with the ground. Many model fencing kits can't accommodate this. The answer is to build your own fence or use a product designed to counter this problem, such as Peco Flexible Field Fencing. Not only is the fence flexible enough to go 'up hill and down dale', it also excepts paint readily.



Make a rural fence



Use a knife to start a split in some thin wood such as a lolly stick or chip fork along the grain. Then, use pliers to continue the split in a random fashion along the length of the stick. Continue doing this until you have many small

Weathering



Like all things close to the ground, fencing will be affected by rain splashing dirt around. You can mimic this by using weathering powders on the lower regions of the fence. A dirt brown colour is ideal for weathering



Drill holes into your baseboard remembering to take the measurement from corner to corner for square fence posts. If the material is dense and difficult to drill through, drill using a smaller size and move up in stages to the final size.



Choose some of the larger pieces for the uprights and drill three 1.6mm holes, 7mm apart. To avoid splitting the wood, drill without applying too much pressure and use pliers to support the sides.



Use an orange marker pen to add rust marks around the lock area of any gate in the fence and other use colours to add graffiti. It doesn't need to say anything sensible often quite the opposite!



Dab scenic glue around the post holes and use a static applicator to add grass. If you don't have an applicator, rub a small quantity of static grass between your thumb and first finger until the fibres are aligned in the same direction and then place end on into the glue.



After making holes in your scenery, glue the posts in place. When dry, thread the inter post pieces through the holes. Each piece should overlap the next piece inside the hole. Add a dab of PVA glue to each joint and leave to dry. I set my posts 3.5cm apart for 1:76 scale.

Fixing fences



Mark the post holes out using a rule and a soft pencil, converting the distance between the posts using the correct scale you are modelling to. Take the measurement from the prototype if necessary.



Cut the posts with a tab length to match the depth of your baseboard and glue in place with PVA. If the baseboard material is thin, for example, plaster bandage, glue from the reverse using a hot glue gun.



To avoid cockeyed posts, add pieces that go between the posts only once the glue has dried. In order to avoid any threading problems, when you have painted the posts, it is a good idea to open out holes back to their original size.



HOW TO... MAKE A FENCE

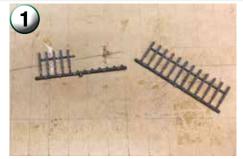
Words & Photography: Kevin Phare

Obligatory on Britain's railways for safety and legal reasons, Kevin Phare demonstrates how a variant of this common lineside feature can be added to your model railway.

he basis of this article is to describe how you can get the seven strands on a GWR Ratio fence looking straight and level. My initial attempts were the normal way, which was to fix the posts first into the baseboard, then slowly fix the strands in situ, pulling and gluing as you proceed. However, I found the result was not always as satisfactory as I wanted.

The idea came to me when looking at the strings and frets on a guitar, it suddenly dawned on me that the same principle could be employed on the work bench, thereby making the whole process a lot easier, quicker and more accurate.

Here's how it's done.



I used a spare piece of 10mm MDF as the 'setting out' board and marked up accordingly. Each post is at 20mm centres, with a corresponding base line drawn to allow the post to be set using the ground as the datum. Slopes are worked out with a card template and transferred to the 'setting out' board in the same way, Posts are made from square-section plastic microstrip due to the pre-cut grooves in the Ratio posts not lining up.



Lining up the base of the post with the base line on the 'setting out' board, each post was set out at the vertical centres with the strand groove uppermost. I fixed mine with small pieces of masking tape as this can easily be removed or cut if necessary and doesn't leave marks behind. With the lower part of the posts fixed, the tops were fixed carefully to the board with a piece of masking tape, holding them firmly but not obscuring the strand groove.



To fix the strands, I used a 4lb lightweight fishing line. Seven strands were cut from the reel, each being much longer than was needed. They were required to be stretched over the posts and be ready to be used as anchor points on the layout.



When fully dry, the post and wire fence can be removed from the 'setting out' board, but leave the ends as long as possible to aid fixing on the layout.



Two metal pins were cut and wedged in place at each end of the fence to both look like braces and to keep the posts vertical.



Each strand was lined up with each relevant groove and the excess line was stuck to the setting out board with Sellotape (or similar). I found this was better than masking tape as it has a stronger adhesion.



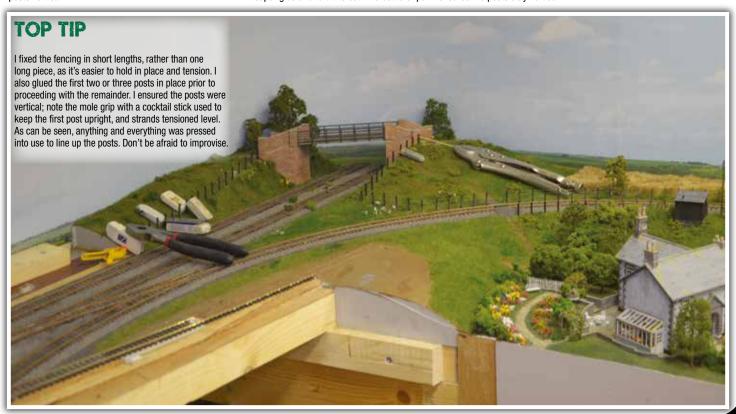
With all strands in line and temporarily held in place at the ends, I applied superglue to each strand groove on each post. In this case I used a cocktail stick to apply the glue and reduce signs of ridges. In certain instances where the fence might be put under a lot of tension when fitting, I ran a second application of glue down the post to further strengthen the bond. If you need to speed up the glue-setting process, use an accelerator spray.



This next bit is optional, but I tend to cut every other one of the ground fixing lugs off the posts as it saves drilling loads of holes and then trying to get them all to line up. Mini clamps were fitted to each end using these strands to grip, and the fence assembly was then pulled to tension them. Weights, in this case spanners/grips, were placed on the clamps to stop them moving.

Holes for the post lugs had already been drilled out by using the fence as a guide and were made larger than necessary to take up inconsistencies in the spacing of the post holes. Be mindful that none of the holes touch the fixing lugs as this will stop the fence being correctly pulled straight. A dry run is recommended before actual fixing occurs.

When happy that the strands were pulled tight and the posts vertical, I flooded each post fixing hole with a liquid super glue and left it to set. The bottle of paint ensures the posts stay vertical.





KEEP IN TOUCH

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Your forum for sharing information, questions, praise, grumbles, projects, layouts and your thoughts on the hobby then and now.

IZAL REMEMBERED



In Buffer Stop in the June issue of BRM, you asked if any readers remember the Izal brand. This reader certainly does as, in my early 20s, I was a salesman for Izal covering Hampshire and the Isle of Wight. The Isle was the cherry on the cake as I spent one out of every six weeks over there. I used to stay at the Central Hotel in Ventnor, which happened to be the local for two brothers who owned the local brewery. When the hotel bar closed, we would move on to the brewery tasting room. So, I think that it might be said that Izal played a part in my decline. But then, everyone has to start at the bottom. By the way, I'm now teetotal!

Rob Mortley

MEMORY TRIGGERS

With reference to the letter by Graeme Bell (Inbox, BRM May 2021), a decade ago, the owner of a care home found his childhood Hornby Dublo railway in a cellar. Being geographically close, I and another railway modeller, restored it, mostly by eradicating rust and building scenery. The local model railway club contributed accessories, locomotives and coaches, and it now rests on a billiard table by the main entrance.

This is one of three local homes with model railways I've helped install. When my wife and I are running Reminiscence sessions and activities in care homes, we have collected many memories from railway employees as the models are ideal memory triggers. We've made memory boxes with photographs of rural railways running in the 1940s, railway seaside posters like Butlins, and travel advertising materials from the 1950s.

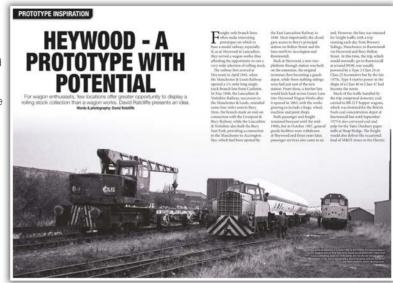
I went to my local newspaper and visited the Records Office to seek news headlines. I cut up two large-scale road atlases and joined the pages together in strips. On the floor, the British Isles stretch across the main lounge floor, wall to wall. I varnished the paper, so we can push wheelchair users across familiar routes as reminiscences of journeys by rail. We place egg cups over stations they've visited and bring people together in small groups that have lived and travelled together in the same geographical area. Questions are open to avoid a yes or no answer.

Adrian Grenville

HEYWOOD MEMORIES

Your article on Heyward - BRM June 2021, and the line between Bury and Bolton reminded me of an incident that happened shortly before the line closed to passenger traffic. I turned up at Bury Knowlsley Street station, which was the station on the line through to Bolton, to catch a train to Rochdale only a few days before the line was due to close.

I was in good time, but was surprised to see a



light engine from the Haywood direction approach slowly before a man came out of the station buildings who waved a green flag when the train accelerated away towards Bolton. I asked him what was happening and he explained

A short while before, a Bolton to Rochdale unfitted freight had gone through the station when halfway up the hill to Castleton the coupling broke in the middle of the train. The signaller at the station, seeing the runaways career past his box sent the runaway train bells to the next box, then realised that it was uphill towards Bolton as well and the wagons were quite likely to return if the brake van couldn't hold it. He, therefore, set the points to divert the wagons into a siding. This worked perfectly, except the siding terminated below his 'box. The wagons smashed through the stop block and through the locking room of the 'box, demolishing it comprehensively.

As the line was due for closure it was decided not to build a new one and a set of block instruments were set up in the station buildings, with appropriate instructions for drivers to approach at caution and watch for the flag signal.

Martin Bond

WHAT PRICE FOR DETAIL?

The level of detail on today's locomotives and rolling stock is impressive and seems to be driving the trade and customers to demand more. Good performance is almost taken for granted and it is the detail that most of the reviews seem to focus on, driving the manufacturers to try and reach a zenith of detail in each scale that outdoes its rivals. However, I think many of us are beginning to pay a price for this. I don't mean in the cost of products, either.

Chinese material and wage costs added to the demand for details, now means that even a tank locomotive may cost well over £100, whereas only years ago this was the price of something sizable pulling a tender. I'm sure detail is one of the reasons for the rise in cost.

There have been some fine models with detail already fitted that buck this trend. The N7 from Oxford Rail and the little gems of Hornby's 'Pecketts', and its amazing 'Railroad' Crosti 9F have been excellent, requiring no additional detail parts to be added.

Yet it is not just the home-fitted detail parts that can cause problems. Bits can 'disappear', having fallen off without any known trauma. Others I have found broken when the new locomotive is opened from its box. Fortunately, I have been able to repair such damage, but replacing lost bits can be impossible – ash shields and

whistles in particular.

My compliant is lack of spares. Manufacturers must realise that if detail is the route to sales, then supply of spares is going to keep customers happy. Some manufacturers, like Hornby, are much better than most, yet others rely only on faulty products being returned to them which can then be broken up for spares. Sadly some manufacturers can't offer spare detail packs for products just a few years old, or even in production. Detail parts can and do go missing in the chaos of a modeller's den before they are fitted.

Perhaps, when a product is reviewed by the press, the level of difficulty in fitting the detail parts and availability of spares should also be considered. I understand that some detail may prevent free running in certain circumstances, and make safe transport more difficult, but when ash shields and hooks need to be added, I think manufacturers are beginning to take the mickey. When you can hardly touch a locomotive without bits breaking or falling off, then modelling has become a problem.

Andy Horwood







COLES CRANE





I was interested to see Michael Russell's conversions of the track side Coles Crane - it reminded me of a similar vehicle that I saw on the West Somerset Railway around 2017/18. However, the one I saw appears to have been a purpose-built unit, because the axle boxes had Coles cast on the axle box covers. The only information I have been able to find is from West Somerset Railway, which said it had originally been used by Ports of Bristol. I haven't been able to find out anything else, maybe someone else out there may know something?

A KEEP, TURNED HOTEL







To while away the time in lockdown, I built the Metcalfe Castle kit. On completion, I decided it would fit nicely into a corner of my layout 'Coombe Cross' as a high-end hotel. I added some castle walls and a few watch tower kits. The completed hotel now sits above the branch line tunnel, is landscaped and floodlit. Figures from Bachmann and vehicles from Oxford Diecast complete the scene.

Alan Varley



HARDER & STEENBECK









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We proudly announce that we intend to produce the Clayton DHP1. It was a demonstrator ordered by Rolls Royce to showcase their engines and hydraulic transmission, with help from Col Fell of 10100 Fell Loco fame. Clayton modified the Class 17 drawings to suit the requirement as they were designed around the same time, although the 17 was about 4 feet longer but the general layout was identical, testing didn't go to plan and it was soon relegated to works shunter for the final 2 Class 17's being built (the 2 with Rolls Royce engines). https://krmodels.co.uk/collections/oogauge/products/clayton-dhp1



Clayton DHP1

Model Specification

- 21-pin DCC socket with easy access
- ► Directional LED Lighting
- Heavy die-cast metal chassis with central motor and flywheels giving powerful performance
- Separately fitted wire handrails and sandpipes
- Etched grilles
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PETE WATERMAN – 'MAKING TRACKS' – WEST COAST MAIN LINE

Enjoying the sight of trains passing-by, Pete Waterman and his team created this layout in record time, for display at Chester's famous Cathedral.



LAYOUT FOCUS

or a year, few of us have had much of an inkling on when model railway exhibitions may start to come to life again, but one of the first, and most spectacular opportunities will be thanks to Pete Waterman OBE and his team of modellers. A major display will be open to visitors from July 17 to September 3, inside the vast space of Chester Cathedral.

During a long winter of lockdown, Pete and the team have certainly been busy creating not just one of the largest exhibits the hobby has seen, but one that features a lot of modelling skills and techniques infrequently seen on any layout, let alone one designed to be moved and re-erected.

Project origins

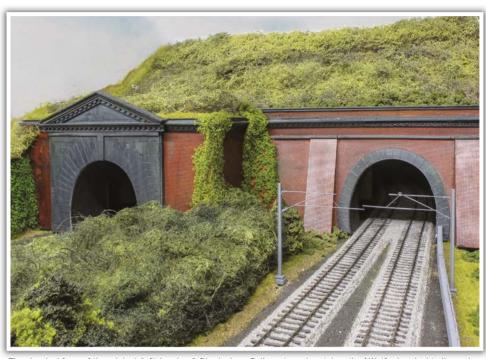
Chester Cathedral, sitting in the heart of the busy tourist city, is staging an exhibition, 'Making Tracks', as its 'Year of Journeys' theme looking at human journeys and adventures, plus commemorating Thomas Brassey, whose memorial sits within the cathedral precincts.

Chester Cathedral's Mark Baxter explains how Pete came to be involved with the project, "Pete Waterman OBE is the Chairman of the Thomas Brassey Society, and the enthusiasm of Pete and his 'Railnuts' team is outstanding, and a plan very quickly came to be, steered by Pete. The knowledge and expertise of Pete and Railnuts have been invaluable - the construction of the model has been inspiring, and their plans for how it will travel to the cathedral similarly innovative". The team at the cathedral is looking forward to the event, which starts on Friday, July 16, "It will stretch for about 90% of the Nave floor - which I think will certainly be a sight! I'm also interested to see the different reactions to the model, from model railway enthusiasts to families. I think everyone has a love for model railways, don't they?" The West Coast route is a journey Pete has made countless times and his observations have led to a great model.

Star attraction

At first sight, the scene is unmistakably one of the West Coast Main Line with distinctive architecture that pleases those who know the detail, while painting a broad-brush piece of art for those who are travellers on the route. There's some geographical modellers' licence involved with the arrangement of key features, but broadly, the scene is from north (left) to south (right).

The first feature on the far right of the



The classical form of the original (left) London & Birmingham Railway tunnel portal north of Watford undoubtedly made statements to investors and travellers about the grandeur of the route. To the right, the later tunnel is more austere, once cost had trumped style as traffic on the line increased.

scene is the north portal of Watford Tunnel, echoing the erstwhile Doric Arch at Euston Station some 20 miles south of the scene. The original 1837 double-track arch of the London & Birmingham Railway stands at the rear of the boards with the slow lines at the front of the scene running through the later London & North Western Railway

Although the main parts of the layout are of a four-track formation, the trackwork is far from being four absolutely parallel lines, with the track gently and subtly curving from one grouping to another. The

transition of trackwork from the Watford portals to the single line portals of the slow lines through Northchurch Tunnels towards the centre of the layout is a striking example of subtlety, proving this is a model of a railway, rather than a mammoth train set.

The expanse of the scene is centrally divided by the short Northchurch Tunnel section - just north of Berkhamsted - and is topped by the only two buildings on the layout, a pair of inter-war detached cottages.

The tunnels have been transposed on the model to keep the pairing of the fast lines through a twin-track bore.



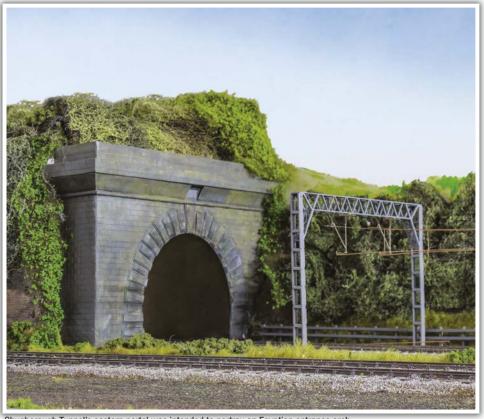
The low-down view of the southern portals of Northchurch Tunnel ahead of the wiring shows the proliferation of hardware around the modern railway, with electrical trunking on both sides of the line and raised equipment boxes associated with the communications mast.



The short (300m) tunnels at Northchurch are topped by the only buildings on the layout, two detached inter-war houses with charming gardens.

Emerging from the left-hand side of Northchurch Tunnel, the tracks come closer together within a deep cutting with wide and tall but narrow bridges akin to the section north of Roade in Northamptonshire. Here, it is evident how much modelling thought and time has been put into the catenary system with single posts and double and quadruple track portals. The portals were designed for laser-cutting, cut and constructed by the team to give a pragmatic and effective approach to replicating complex structures. From normal viewing distances, they certainly hit the mark. Clever planning dictated the position and separation of the portals, once again based on the varying lengths of Peco overhead wire sections of 200, 260, 340, 380, or 500 millimetre sizes, giving choices to work around the major structures.

As we move left (or northwards), the pairs of tracks start to diverge with the fast lines heading into a portrayal of the eastern end of Shugborough Tunnel to the rear of the layout, where the hidden tracks continue to the end of the layout before arcing round



Shugborough Tunnel's eastern portal was intended to portray an Egyptian entrance arch.

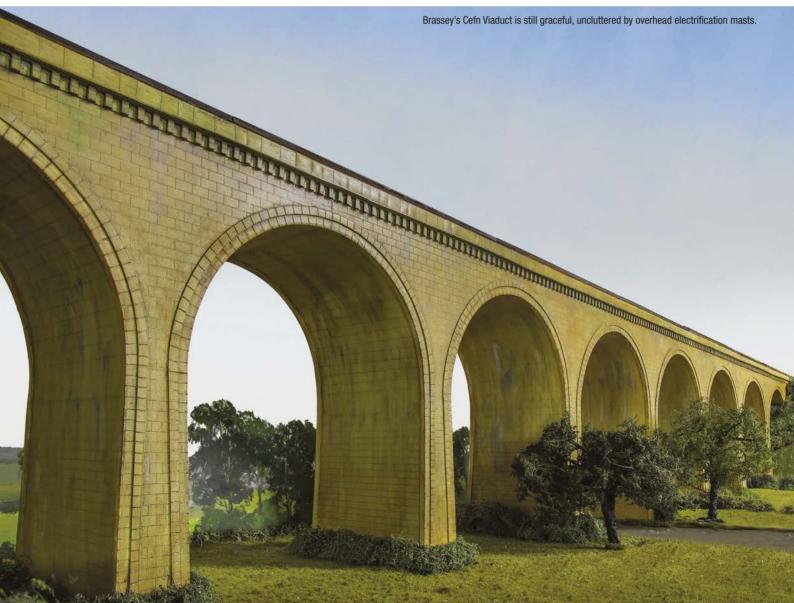
LAYOUT FOCUS

to the storage sidings. Before this, there is a ladder junction across all four tracks allowing for the separation of the two routes onwards, meaning that Down trains on the slow lines may cross onto the rear tracks.

The diverging route in the foreground includes interesting terminals of the overhead wires beyond the ladder junction, before the non-electrified route over the impressive Cefn Viaduct scene. Cefn Viaduct spans the River Dee near Chirk on the Shrewsbury and Chester Railway taking the line 100ft above the valley floor and was completed by Thomas Brassey, a resident of Chester, in 1846. The viaduct took Pete many hours to create, despite being able to laser-cut significant portions of the stone facings. The valley gives an opportunity for some scenic modelling including individual trees where a little more time is taken with seafoam sprigs on wire trunks and branches covered with scatter, plus the scenic backscene looking up the valley of the River Dee after some artistry from Mike Raithby.

Beyond the viaduct, the line exits stage left through the western portal of Shugborough



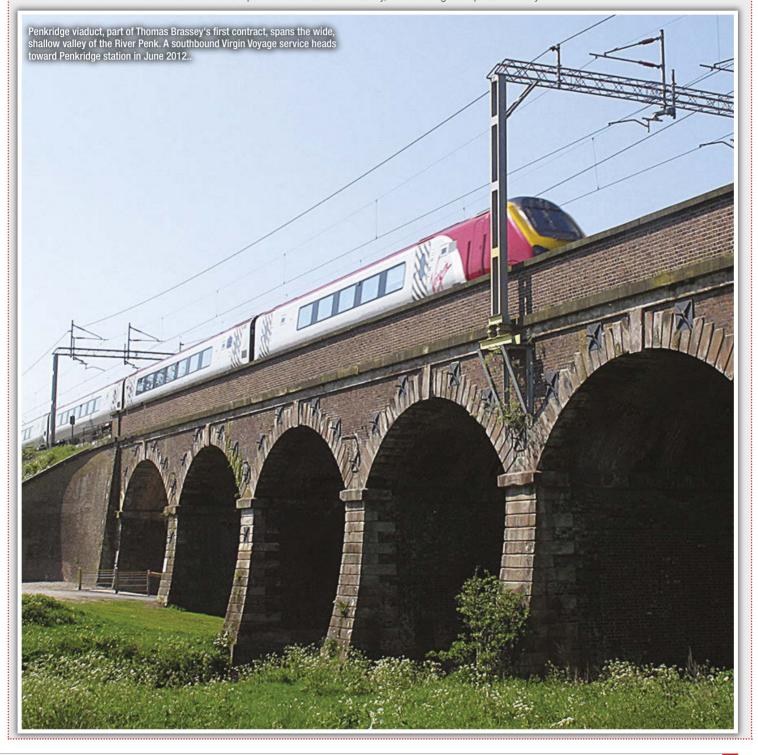


Thomas Brassey (1805-1870)

The link between the layout and Chester Cathedral lies with Thomas Brassey. A guite remarkable man and probably less recognisable or well-known than he ought to be considering his achievements, rising to become one of the richest self-made Victorians.

Many know the names and faces of the Stephensons and Brunel as engineers, but Brassey was a major contractor, carrying out work through his agents, supervisors and labourers. The son of a farmer from a village just south of Chester, Brassey was home-schooled until attending Kings School in Chester. At the age of 16, he became an apprentice to a surveyor and through road-building and construction in Cheshire came to meet Thomas Telford and George Stephenson and worked up to become a partner in the surveying firm. After a few unsuccessful tenders, his first contract came with a 10-mile section of the Grand Junction Railway in Staffordshire including the seven-arch Penkridge viaduct.

At the age of 32, his first contract was complete and his work accelerated. Within 15 years, he had built 2,000 miles of railway, a third of the mileage in Britain. Across the Channel, Brassey heavily influenced early French railways, building three-quarters of them during his life. His ability to deliver works on time and on budget brought international recognition with works across the continents of Europe, Asia, Australasia, North and South America until, by the time of his death, in 1870, he had built 5% of the railways of the world. Failures were few and any losses were covered from his own funds, he paid his staff well and visited sites in person. There were no fancy offices despite employing an average of 80,000 workers a year, and he earned the respect of many. His work went beyond the railways to build drainage systems and docks around the world and he was a major backer of Brunel's Great Eastern ship. A family man, his three sons went on to serve the military and parliament. At the time of his death, he was worth over £5,200,000 - an extraordinary amount for the time, and one of the century's wealthiest self-made men was commemorated with a bust in St. Erasmus Chapel in Chester Cathedral. Surely, he merits a greater place in history?



LAYOUT FOCUS

Tunnel with its substantial Romanesque castellated stonework and returns to the rear storage yards.

A 70-foot-long layout is no mean feat at the best of times, but to come up with solutions that mean it can be effectively supported and transported are another thing and, quite literally, the foundation of the scene. A series of study table frames, built to controlled dimensions with adjustable feet, were constructed to support each of the board frames bridging over spacing between each table. Each table frame has bolt fixings, allowing them to be dismantled, transported and reconstructed on site. The largest section, which portrays Cefn Viaduct

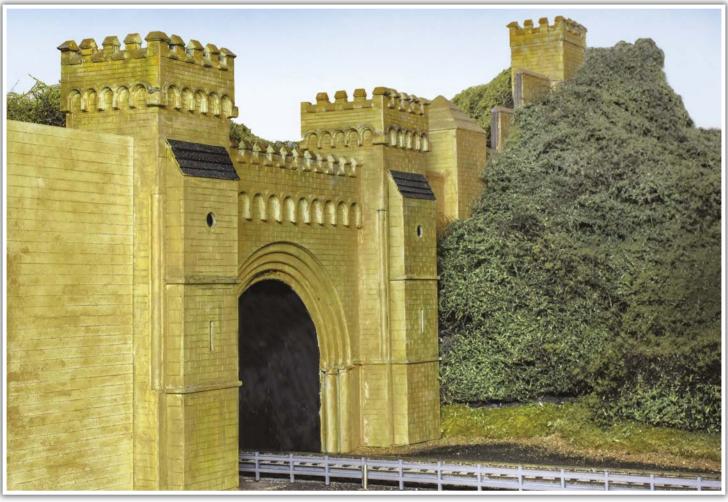
is 12ft in length, plus at least 3ft in height – an impressive model in its own right. This means that with the other boards, a large-capacity van is required for the big move!

The baseboard sections are based on multiples of the Peco catenary system contact wire lengths so that the board joint coincides with catenary portals or masts and the associated wiring to allow complete modules to remain intact, minimising the set-up work in this regard on arrival at the cathedral. As with the real railway, much of the overhead wiring is held under tension, both cosmetically and in practice with terminal wiring taken down through the board and secured with a bolt

where necessary. Away from the scenic sections of the model, there is no overhead equipment, but approach framing will be fitted inside each tunnel to guide locomotive pantographs into position below the wires on the visible scenes.

As an extremely frequent traveller along the route, Pete observed that little in the way of individual trees could be discerned as the miles fly past, and has adopted the impressionistic approach to lineside vegetation. We see miles and acres of varied greens and rarely do the eyes get a chance to rest on an individual tree. Therefore, much of the vegetation on and above the cutting sides is formed from rubberized horse hair

A Down train on the mainline to Glasgow will not encounter another tunnel after Shugborough until entering Glasgow, the price being paid by more circuitous routes and stiffer climbs than the East Coast route.





covered with clump foliage and scatter materials to give the variety and consistency of tones along the scale mile of scenery.

Many of us would recoil at the thought of ballasting near on four scale miles of track and pointwork, but Pete breaks this down into logical and manageable steps. Beneath the track, 4mm thick cork strips give an appropriate bed for the modern railway, glued with PVA and weighted down until set. The track is laid onto the cork, and a router is used to form the bevelled ballast shoulder in the cork strips. The router is governed by a guide between the rails, placing the router bits at the appropriate offset from the sleeper ends. It seems the

team was able to quickly create the shoulder using this method. After painting the track, Woodland Scenics ballast was sprinkled with fingers and thumbs in several hours because there's little pointwork, which can take longer to work around. Pete tells us it wasn't too time-consuming.

The layout is well worth a trip to see the cathedral is located in the heart of the historic city and is just under a mile walk from the station. Making Tracks will be open Monday to Saturday from 10am - 5pm (last entry at 4.15pm) and runs from Friday, July 16 until Friday, September 3, 2021. The event isn't open on Sundays to allow for normal worship and essential maintenance

The Railnuts team

Dave Douglas - Woodwork and CAD design

Kevin Treeby - Trackwork and electrics

Aaron Moran - OHLE and Points

Tony Crowther - Scenics

Paul Morgan - Scenics

Ralph Robertson - Houses and bridges

Andy Gyde - Scenics and CAD work

Mike Raithby - Painting

Pete Waterman - 'Jack' of all trades!

on the model to take place. The event is free to visit, but donations to the cathedral are welcomed. Don't miss our video tour of this layout in this month's BRM TV, plus bonus footage available in the digital edition.

During this testing phase of the layout's creation before the big move to Chester Cathedral there seems to be some interesting workings!





WORLD OF RAILWAYS



Catenary with Pete Waterman

Phil Parker chats with Pete Waterman about how the team tackled the vast amount of Catenary modelled on this latest project.

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



WORLD OF RAILWAYS



Making Tracks - Baseboard legs

Phil takes a closer look at the innovative approach used for the baseboard legs in this mammoth project.

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



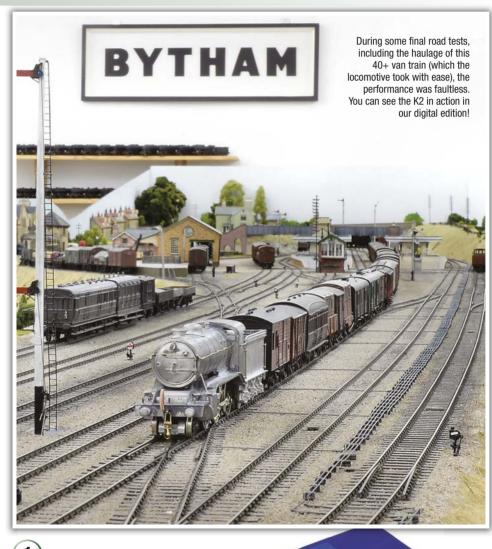


HOW TO... BUILDA IK21 2-6-0

Words & photography: Tony Wright

he name Nu-Cast will be familiar to many locomotive kit builders in 4mm:1ft scale, stretching back many decades. The firm's main output was in producing kits for LNER prototypes, though other locomotives from the 'Big Four' were represented as well. The kits came in familiar orange boxes, often with a prototype photograph on the front. They were complete - minus wheels and motor - and the originals had a white metal chassis block, with a large cut-out to take the standard X04-style motors of the day. Finished models were often incredibly heavy, but Nu-Cast locomotives were a common sight at exhibitions. I built dozens of them, though I always substituted a scratch-built set of brass frames. The range went to Autocom, then quietly faded away, especially as equivalent RTR locomotives arrived, removing the need to, say, build the likes of B1s and V2s.

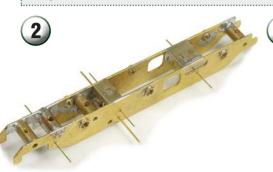
Why now a reintroduction of the wellknown name? Dave Ellis, the very wellrespected proprietor of South Eastern Finecast has now sold-on that business in an attempt to 'slow down'. You can't keep a good man down, though, and he's now teamed up with Branchlines in the new venture of Nu-Cast Partners, introducing some of the old Nu-Cast range, but produced from completely new moulds. Not only that, but all the new kits come with etched brass or nickel silver frames - a feature shared with the last products from the original Nu-Cast range. Clearly, it would not make commercial sense to reintroduce locomotive kits for which there is now an RTR equivalent (or pending, in the case of the forthcoming new Bachmann V2), so the emphasis has been on looking at what can't be bought ready-made. And, the K2 fits nicely into that category. Dave asked me to test build the first off the production line, and report accordingly, so here we are...



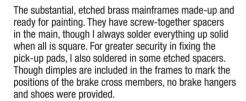
The Prototype

The class traces its origins back to 1912, when (with the original smaller boiler) it became Nigel Gresley's first locomotive design for the GNR. Originally, 10 were built, classified GNR H2. Between 1914 and 1918, subsequent locomotives were built with a larger diameter boiler, becoming GNR Class H3, then LNER/ BR K2. The original 10 (LNER K1) were subsequently fitted with the larger boilers, all joining the classification of their more-powerful siblings by 1936. After the Grouping, the original taller GNR boiler mountings were lowered to the composite loading gauge, allowing the class to run over the whole LNER system, including in Scotland. Most of those operating in Scotland received side-window cabs, and some carried 'Loch' names. They were popular and competent mixed-traffic locomotives. BR inherited all 75 of the class, and the total remained intact until 1955, when the first was withdrawn. The last two survivors were retired in 1961, and none survived into preservation.

Having received the kit from Nu-Cast Partners. I acquired the necessary parts to complete it mechanically, including Markits wheels (22mm drivers) and a DJH AM10 motor/gearbox combination. I also sourced prototype material in the form of the appropriate volume of Yeadon, the RCTS 'green' book, an Isinglass drawing and as many prototype photographs as I could find. Much information about the class, along with clear 'exploded' drawings, is contained in the kit's comprehensive instructions.



The drivers in place and .45mm nickel silver wire pick-ups installed. The extra, flat spacers give much more 'land' for the PCB pick-up pads to be epoxy resin glued on to.





The basic running chassis. The DJH motor/gearbox combination gives exceptionally smooth, quiet and powerful performance. Ready-made - for ease of fitting - it's an investment, but worth it for such excellent performance. To make sure there were no clearance issues, note how the leading crankpin retaining washer has been made wafer-thin. The brake hangers came from a fret produced by the late Dave Cleal at Mainly Trains. I believe they're now available from Comet.



Both boiler halves now soldered together and the unit soldered in place. Little in the way of cleaning was necessary, though I had to remove some metal from the boiler's lower half to accommodate the gearbox. Normally, all soldering would be done internally, but this wasn't possible at the smokebox/smokebox saddle conjunction, needing a little cleaning afterwards



The main footplate in place, complete with nickel silver plate to go eventually underneath the smokebox saddle. Successful joining of the white metal and etched parts was - as always - achieved with solder. How some successfully glue together metal kits, I don't know. Note how the front securing 8BA nut has been strongly soldered in place. This will eventually be completely covered, and must never come adrift.



The instructions suggest fitting the boiler once the smokebox saddle is in place, but I always prefer to fit the cab first. I check that it's vertical by using an engineer's square. This locomotive has the GNR-style cab, but the Scottish side-window cab is also supplied in the kit. The Isinglass drawing was an essential aid.



Having built the basic tender at an early stage, thorough road testing was undertaken to ensure top-class performance at this early stage in the build. I've seen many kit-built locomotives that must have been completely assembled before road testing was tried - not good practice.

PRACTICAL BRM



I completed the tender at an early stage. The wheels should really be 16mm spoked, but I've found (having built at least a score of these Nu-Cast GNR tenders) that 14mm ones give the correct ride height. During the War. an extra handrail was fitted to the rear left-hand side of many of these tenders, and I've added it here, as well as locomotive tools. The vacuum standpipe is a lost-wax brass replacement for the all-to-vulnerable cast metal ones supplied. Since I model locomotives fully-coaled. I didn't bother fitting the internal self-trimmers.



The basic locomotive body all but complete. A cast metal vacuum ejector pipe was supplied, but I substituted a length of appropriate diameter brass rod, held in place with split pins, to which was soldered the handrail much more-secure.



All the bodywork is completed, and, bar the dome and smokebox door, everything was soldered in place, epoxy resin being used to secure those two items because internal soldering would have been impossible



I always leave the cylinders/valve gear to the last in any loco construction. In this view, the cylinders' fit was checked. A little filing was necessary to the stretcher to ensure the unit fitted snugly into the body. One much better feature of this new kit is the crossheads. They now come with a hole to take a proper 14BA nut/bolt to secure the little end of the connecting rod. Previous ones had a cast metal spigot; nowhere near hard-wearing enough.



All the valve gear and motion securely fixed in place. The etched support for the motion was far too complicated in my opinion, with all its multiple folds (it's the original Nu-Cast etched fret). I simplified it (as I've done with the two previous K2s I've built from the Nu-Cast stable). It's then much simpler to erect and no less secure.



The body-fixing 8BA screw passes through the cylinder stretcher. If using the cheese-head one supplied, it fouled the pony truck. I substituted a countersunk one, but still needed to file a groove in the top of the pony truck to give clearance when negotiating curves. The pony truck was secured by a home-made shouldered screw. Clearance for the front brake hangers was very tight, so I omitted them.



Complete and ready to be painted in BR lined black mixed traffic livery. The wire-wound vacuum standpipe was home-made by a friend, and the front screw shackle was from Markits. All in all, an excellent kit and fully up to the best standards in white metal loco technology. It took me around 24 hours to complete (not all in one go!) and the whole thing makes up into a thoroughly good representation of this attractive-looking class. I saw several of them in the Sheffield/Retford area, and this will become Darnall's 61760.



The finished locomotive, painted by Geoff Haynes. This kit is really worth reintroducing, it is simple and most-enjoyable to make, excellent value for money, and I entirely recommend it. At the moment, as far as I know, a K2 is on no RTR radar, so, if you want one, this is an ideal way of acquiring it.

Available from: NUCAST, Glenn House, Hartfield Road, Forest Row, East Sussex RH18 5DZ. Tel: 01342 822270. E-mail: daveellis05@gmail.co Or: BRANCHLINES, P.O. Box 4293, Westbury, Wiltshire BA13 9AA. Tel: 01373 822231. E-mail: sales@branchlines.com

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(Model built with extra details and photographed by Tony Wright)
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FBS418 - Text. Con block

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 FBS419 - Granite Setts FBS411 - Corners & Arches FBS420 - Paved R/way FBS412 - Prof Clear Cladding FBS421 - Fan Setts FBS413 - Prof Steel Cladding FBS422 - Square Setts

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7mm Scale Range

FBS701 - Plain Bond Brickwork

FBS702 - English Bond Brickwork (Metric) FBS703 - Flemish Bond

FBS704 - Stone Blocks FBS705 - Paving Stones FBS706 - Stone Setts

FBS708 - Arches & Brickwork FBS717 - Dress, St Block FBS711 - Corners & Arches FBS718 - Text. Con block

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WORLD OF RAILWAYS



Nu-cast partners K2

Watch as Tony Wright's locomotive build from the August 2021 issue of BRM tours his 00 gauge 'Little Bytham' layout.

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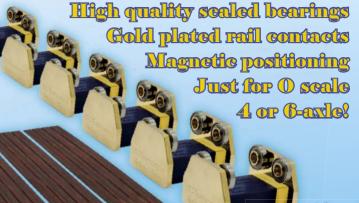


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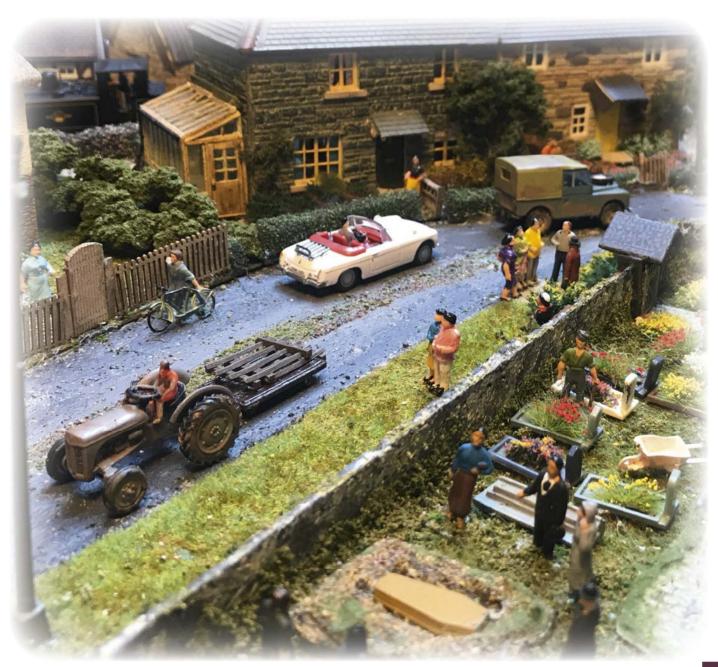
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Carol Flavin's large OO gauge lockdown layout, 'The Edge Hey and Strines Railway', is brimming with features, but this scene lining a small road is her favourite.

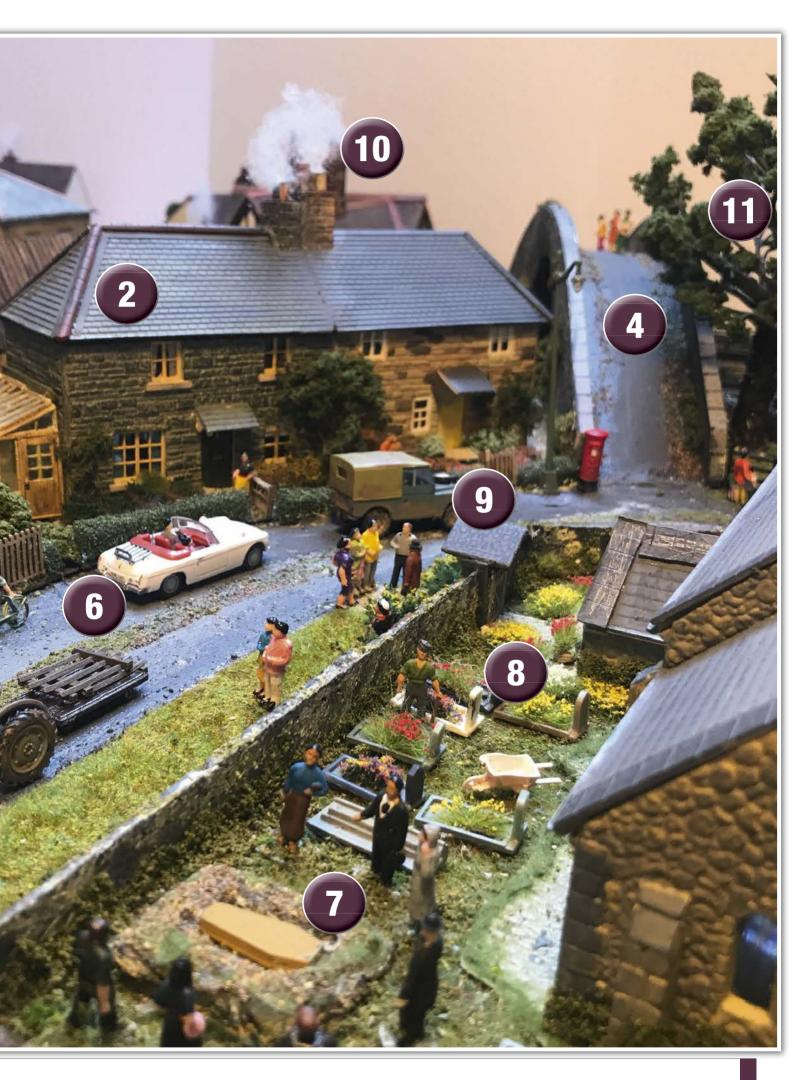
Words & photography: Carol Flavin

pper Strines Hamlet consists of a few houses and a church and is reached from Strines Village across a stone bridge over the railway. It looks out over the top of the village, towards the harbour, and has a splendid view of the mountains with their crashing waterfalls in the opposite direction. A river from the lake at the base of the mountains winds its way around the hamlet and out to sea via a busy harbour. This is my favourite part of the layout, and in an ideal world, it is where I would like to live.



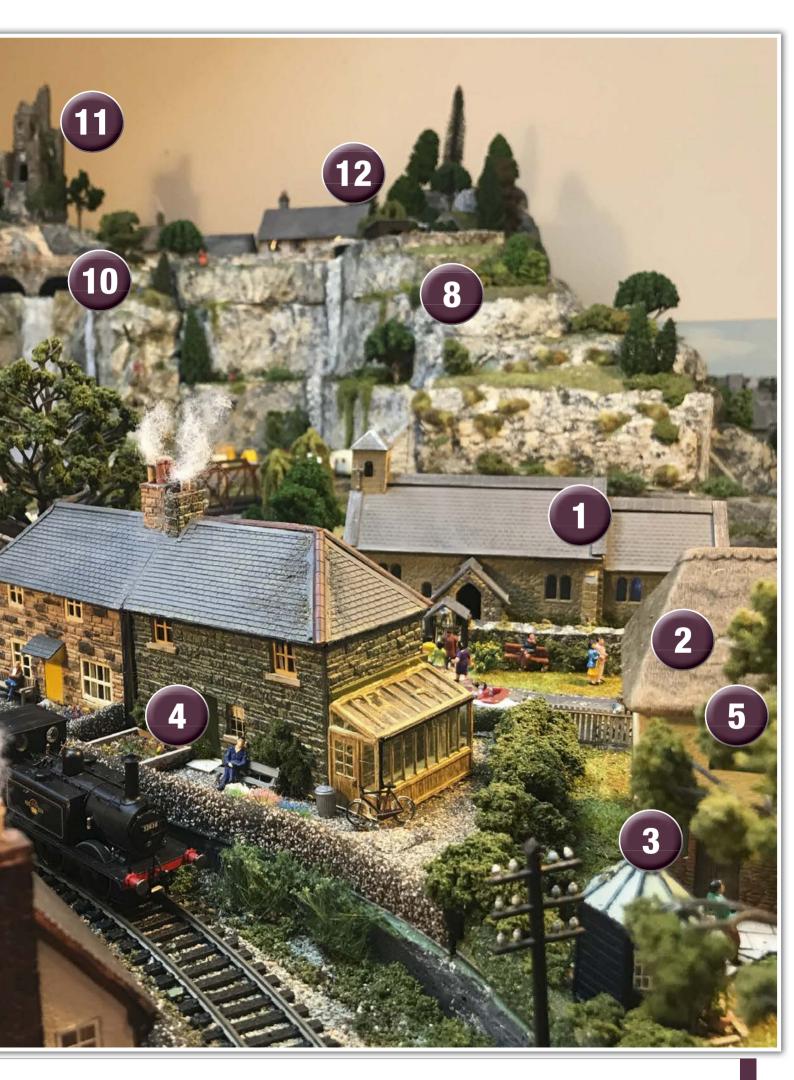
- 1. This house is a Skaledale (R8515) Clovelley Cottage, and has lighting using the Woodland Scenics Just Plug system. I made curtains from pieces of ribbon or coloured paper, and stuck greenery as if it was growing up the front and side of the house. This was made using seafoam that is sprayed with hair spray and immediately dipped in a mix of scatter, hedging and leaves that I have created. The house sits in a good-sized garden with flowers in raised beds under windows made from painted pieces of balsa wood, with flower tufts on the top, from Howard Scenic Supplies Flowering Bushes. There is a driveway to the side made using oddments of N gauge ballast, and a garden fence and gate from Scale Model Scenery (LX004-OO) laser-cut 4ft Garden Fencing. Between Lane Head House and Railway Cottages is a substantial hedge made from Javis Hedge Foliage, glued with Bostik.
- 2. The cottage is made from a Wills (CK10) Farm Cottage kit. The other cottage (No.1) is from a similar but not identical plastic kit that came ready-made. I took off the end wall of the second cottage and joined them together. The cottages have a variety of curtains and blinds at the windows. I have blanked some out to give a realistic look at night when the lighting is switched on to show that only some rooms are in use.
- The conservatory was already on the side of No.1 Railway Cottages, which was a building I bought ready-made from eBay. I carefully removed it and added it to No.2 Railway Cottages as I knew it would suit the look of the building better.
- 4. This bridge was scratch-built from carved and sanded balsa wood. I created the look of stone with textured wallpaper, which I then painted to create the stone effect. I added greenery from my stock. There is a Hornby Skaledale Pillar/Post Box at the foot of the bridge to give a realistic feel to the scene.
- 5. A resident from Lane Head House is chatting to a man with a bicycle over the fence. The bicycle is one I painted from Modelscene. I like to have a good choice of figures and they mostly come via job lots from either eBay or second-hand stalls at model railway shows. The fences and gates are made from Scale Model Scenery laser-cut Garden Fencing.
- 6. Vehicles are all Oxford Diecast. The tractor has an N gauge driver because the figure fitted better behind the wheel. The tractor is towing some fence panels on a trailer that is really a painted trolley normally used on railway stations for luggage. I used mid and dark brown acrylic paint to weather the tractor and the Land Rover. There is also an open-topped sports car with N gauge figures in the seats to add a bit of fun to the seen.
- 7. I made the coffin out of a small piece of carved balsa wood and painted it light brown. I created the look of a hole in the ground for the coffin by rolling up some toilet paper and sticking it down with Mod Podge. I then painted it brown and added a small amount of mixed scatter. The vicar was a smartly-dressed figure with a hat that I painted black.
- 8. The gravestones came from my collection. I also have lots of colourful flowers that I buy ready-made. These include Flowering Bushes from Howard Scenic Supplies, and War World Scenics Mixed Flock and 4mm:1ft scale Static Grass Flowers. There are also a variety of bushes and trees around the church including Hornby SkaleScenics deciduous trees and Light- and Mid-Green Woodland Scenics bushes. I used the Javis summer rough terrain mat for the grass.
- 9. I made and painted stone walls around the church. An unusual choice, I cut some Javis cork strip into the correct height of a stone wall, painted it mid grey, and then flecked light grey, dark grey and buff titanium acrylic paint onto the walls to create the look of a stone wall. I then weathered the stone walls by adding 10mm grasses and bushes both inside and outside the wall. I made the lychgate by the church entrance from some pieces of fencing for the sides. I etched the roof from some pieces of plastic. This gave it two sides and a pointed roof. I also put in a Langley 4mm:1ft scale gate with brass detailing.
- 10. I initially tried cotton wool for the smoke, which was a bit too fluffy for my taste but it still looked effective. Teased-out Christmas fleece looks good and very realistic, but I prefer to tease out patchwork quilt wadding as it has a slightly rougher texture. You need very little to create the effect. I stuck the 'smoke' in place with a little Bostik glue.
- 11. Hedges are made from Woodland Scenics Bushes, or Javis Hedge, mixed together. Fencing is usually made from Scale Model Scenery laser-cut kits, as are the gates. Trees come from a range of sources, including Hornby deciduous trees, and plants range from flowery bushes to tall 10mm grasses bunched together.
- 12. I had always wanted to add lighting to the layout, but wiring beneath the board is difficult for me. I discovered the Woodland Scenics Just Plug System. It's an investment, but I have found the simplicity makes it cost-effective. Lighting in the hamlet at night gives it a realistic look and the Woodland Scenics (WS SS26) Victorian Cast Iron Street Lights (lit or unlit) add a nice touch. I have added lighting in the houses using the (JP5740 WS) Just Plug Warm White Stick-on LED Lights in the houses.





- 1. I made the church using the Dapol (CO29) Village Church kit, which I painted in a Yorkshire stone colour, dabbing light, mid and dark grey acrylic paint with Buff Titanium as a highlight. I used stained glass windows from the BigTrainSound, cut and stuck in place inside. I placed the church on a rectangular plastic base because it was being used as a diorama, and used Javis Rough Terrain Mat for the grass and a textured wallpaper for the path to the church and round the outside of the building, which I painted in buff titanium.
- There is a paved terrace outside the back door made from leftover Metcalfe paving slabs and a large tree at the bottom of the garden, which I made from a second-hand armature and Javis tree foliage. There are big flower beds with a selection of colourful flowers from my store.
- 3. This is a Hornby Skaledale Wooden Summerhouse (R8988) in Lane Head House garden. I painted the summerhouse with the same colours as the one in our garden (dark blue and white). Around the base of the summerhouse are some Gaugemaster pots with plants in. Again, I like to use the Javis Rough Terrain Mat for small areas of grass such as the lawn.
- 4. Railway cottages are working men's cottages and the gardens are gravelled using N gauge mixed ballast. They have some raised beds with cottage garden plants, vegetables and herbs. I made these from carved balsa wood, which I painted grey and stuck a variety of flowers and grasses on top of. The vegetable bed was made from painted matchsticks formed into a square, with mixed scatter stuck down and tufts of grass in rows to create the look.
- 5. I made two of the larger trees in the hamlet from second-hand armatures and using Javis tree foliage clumps. They look realistic and dramatic at the same time. A variety of trees and bushes can be found all around the village and the hillside behind.
- 6. This bridge was scratch-built from balsa wood and textured wallpaper. Getting the angle and shape right for the space was a challenge as I wanted to make a bridge that looked realistic and unusual. It is the footbridge from the village to the church. The pathway was made from grey card and weathered. I painted the bridge in light, mid and dark grey picked out with buff titanium to create the pointing. I then added greenery in places where grasses and small bushes would grow naturally. I painted inside the arch of the bridge to look dark with black paint.
- My favourite locomotive to run on the track serving the village is Hornby's (R3768) Late BR Al/AIX Class 'Terrier'. I recently treated myself to two of the latest Hornby fourwheel coaches that have fitted lights.
- 8. I made the mountains in a modular way so that I could remove pieces and put them back as I designed it. I used loft insulating foam that I was able to carve and I kept working on it until it looked right. Once I was happy that everything was the right shape and height, I covered the outer surfaces with scrunched-up toilet paper, stuck firmly in place with Modpodge glue. Once dry and ready for painting, I used my brush, an artist's sponge and acrylic paint to create the effect. I usually find a mid-grey, buff titanium and very dark grey dabbed on with the sponge and then highlighted with white, which gives a very good effect of cliffs.
- 9. There are a number of tunnels that go through the mountains in one direction and come out again in a different direction. This was a particularly challenging part of the initial design for the track as I had to create both space and the correct inclines to take the tracks in and through the mountains. I like the Modelscene tunnel portals and they have a clearly defined stone surface that paints easily. Also, because they are plastic, they can be modified if necessary. I always paint the tunnel interior with black paint. This is usually well in advance of completing the tunnel body.
- 10. The waterfalls are made from silicon gel, acrylic structure gel, a small amount of white paint and some teased-out Christmas fleece to give the impression of moving, splashing water. Two waterfalls fall down the cliffs into a lake at the bottom. The water then flows along a river and out into the harbour. I created the depth in the lake, river and harbour using my paints and then put several layers of Structure Gel and Heavy Structure Gel on it, painting in currents with a small brush and white paint.
- 11. This castle was one I adapted from an aquarium model and built a base for. I painted it with colours to make it look indigenous (grey and buff titanium). It sits above the waterfall diorama and I surrounded it with trees and people walking around the grounds. As it sits above the waterfall diorama that has a fast-flowing river and a stone bridge, I painted a cave entrance on the base below the castle, to give the impression of a source for the river under the stone bridge.
- 12. There are buildings on the top of the mountains. I build a Dapol windmill kit and painted it and placed it with some workshops and office buildings and a lorry so that it dominates the surroundings. Round the other side of the castle, there is a large farmhouse that I originally scratch-built for the Great Model Railway Challenge. The farmhouse has a barn and cottage. I made sure that there are fields and farm animals and plenty of trees. I plan to make a motorised windmill in the near future, possibly using the Faller Windmill with its Motor Building kit (130115).





WORLD OF RAILWAYS



Upper Strines Hamlet - a tour with Carol Flavin

Carol Flavin's large 00 gauge lockdown layout, 'The Edge Hey and Strines Railway', is brimming with features, but this scene lining a small road is her favourite. Here, she gives us a guided tour of some of the key features.

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



HOW TO... AIRBRUSH A TURNTABLE

Words & photography: Howard Smith

Is it possible to convincingly paint and weather an eye-catching layout feature, solely using an airbrush? Howard Smith was determined to find out.



SHOPPING LIST

Harder & Steenbeck Infinity and Evolution airbrushes, Sparmax Compressor, Lifecolor Beige M. D. (842), Grigio Polvere (838), Soot (LPW 15), Dark Mold (UA 751), Wooden Deck Shadower (LPW19), Old Peeled Deck (1703), Vegetable Origin Damp Green (UA 749) Comart Dark Rust (1215MDA)

W: www.airbrushes.com

Finescale Model World Primer/Surfacer W: www.finescalemodelworld.co.uk

irbrushing is a great technique, which can produce realistic painted surfaces on models. Provided the modeller is able, it is accessible too, with compressors and airbrushes available for all budgets and no modeller should feel it is beyond their ability. Like all techniques, it requires a small amount of patience, but the benefits are a subtle finish to models. and a more economical use of paint. This is because the depth of paint applied can be thinner than brush-painting and an airbrush gives far greater control. Mixing and thinning paints for a larger model or a batch of models is more economical than for smaller items.

Besides repainting models to almost RTR standard - which requires considerable

experience, airbrushing is a great technique for weathering, too. We've always advocated practising your weathering techniques on an inexpensive item first – an older RTR wagon, or a small lineside building you've constructed, for instance. Soon you'll have ambitions for greater things, though perhaps not an expensive RTR locomotive, yet.

I'm painting a turntable because they are rarely featured, yet provide ample opportunity for weathering. This model is from Peco and was constructed by Phil Parker for the February 2021 issue of BRM. A simple kit to construct, it is widelyavailable from model shops, too. The colours and techniques demonstrated can be applied to turntables from other manufacturers, or by swapping colours, any object that requires painting and weathering.

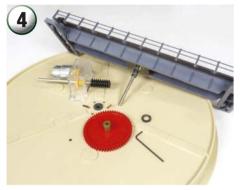
As for paint choice, enamels or acrylics it's entirely your choice, but avoid spraying one type over the other, or reactions might take place that could spoil the finish. A riskfree method is to apply the same primer, paint and - if necessary - varnish type, from the same manufacturer.

Cleaning is often a downside of airbrushing and when using these quickdrying water-based paints to meet a deadline, they clog often in the nozzle. Thorough disassembly of the airbrush and cleaning was required on at least 20 occasions - each a five-minute job. However, it was still faster than waiting for enamel paints to dry!

Let's get on with it...



An airbrush and compatible compressor are required for airbrushing. Airbrushing isn't an onerous task for a compressor, hence the many smaller and more energyefficient models with smaller motors, designed for the



Tin foil can be used to mask the bridge from the well, but for simplicity - and handling - it's much easier to dismantle the duo. A small allen key is required to remove the red nylon gear. The plastic ring washer was glued, so had to be carefully cut free.



A last-minute second look across the model reveals injection-moulding marks to the inside of the handrails, which are removed with the sanding stick again. Should dimples of significance be obvious, use filler and a sanding stick to correct.



Diluted with water until I was confident it would spray correctly, the dual-action airbrush is worked across the model from a distance of around 20cm. It requires several passes, more so for confined spaces where the spray is reluctant to reach



Two airbrushes are used on this project. Both from Harder & Steenbeck, the Infinity was used for most of the project, being fitted with a needle for a larger spray pattern and larger cup for more paint. The Evolution is ideal for smaller areas of detail.



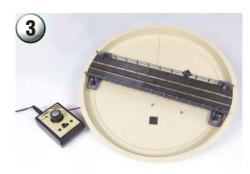
A little flash remains around the model, which is removed with a sanding stick. It doesn't take long and smoothing some of the sharp corners helps the paint 'key' better. Handrails are a little over-scale, but outside the scope of this article.



Beige M. D. (842) from Lifecolor's new Italian Railways Set 2 of paints is a useful base colour to represent concrete. I'm using water-based acrylics throughout the project. They dry fast, giving me a chance of meeting pressing deadlines!



Rails are removed from the deck for separate treatment. Remove the contact springs that deliver current from the well ring to the underside of the rails. Spray can now reach underneath rails, for coverage. Ensure contact surfaces between rails and springs aren't painted.



We've described the construction of this turntable in the February 2021 issue of BRM, but as with all team projects, because I didn't build it, it's a good idea to test things and check it works without interference. It's too late to remove plastic once it's painted.



Pins are pulled free so that wheels can be removed. I'd recommend this with all projects where moving parts could jam with paint. It also provides better access for a more even application of paint to the wheel faces.



For the bridge, which is likely to be handled should it fail to rotate, or knocked should a locomotive derail, I'm applying a water-based primer/surfacer from Finescale Model World. Having been sitting for a few years, it required arduous stirring...



Wheels are treated separately, the handle of a small needle file being the correct size to act as a handle. Each is rotated while spraying. The file also prevents spray from reducing the inside diameter hole of each, making re-fitting easier

Thinning paint

Airbrushing requires many paints to be thinned from the tin or bottle before use, allowing the air to atomise it through the nozzle and spray, rather than spit paint. Many newcomers to airbrushing ask how far they should thin their paint so it sprays correctly, to which we often say as a rule of thumb, 'to a milk-like consistency'. It almost always works, but occasionally, over-thinning or slightly under-thinning is required. Experiment.





Don't flood the model with paint, but build up the colour gradually. If it has a satin sheen, that's the right air/paint ratio. A 'sizzle' sound indicates that paint is either too thick, or airflow is insufficient and 'spitting' of the paint might occur.



Imagine where dirt is likely to be washed by the rain. A quick 'waft' of spray under each of the handrail pillars can simulate years of dirt, washed under the deck by rain from the topside. Referring to photographs will provide inspiration. Books and Flickr are ideal.



Water-based paints are excellent for making rapid progress, but when airbrushing, the one downside is that it isn't long before the airbrush clogs, particularly when using a filler/primer. Disassemble and clean parts thoroughly between colour changes.



Lifecolor Soot (LPW 15) is useful for toning down surfaces and introducing grime. Think about this turntable in the steam era being exposed to drifting smoke from the nearby shed and the locomotives sitting upon it.



Further dirt can be concentrated on areas around the wheels. Here, a dirty oil and water emulsion is often secreted by cylinder purge valves when locomotives depart the turntable. The wheel bearings would also be greased.



Lifecolor Grigio Polvere (838) is used to paint the bridge. These paints require little dilution to achieve the 'milk-like' consistency required, but stirring is a must — shaking the bottle alone won't suffice. A broken file handle works well — it saves waste!



Dirt has a habit of accumulating on ridges and around areas of detail – rivets, for instance. The smaller airbrush is useful here, with the needle almost closed. Note the water trap, fitted to prevent excess dilution of paint through condensed water escaping the airline.



Dark Mold (UA 751) is sprayed across the model to further darken the shades of the light grey. It's closely followed by Comart Dark Rust (1215MDA) applied cautiously – regular coats of soot and dirt hide rust.



Always spray under good lighting conditions and step away from the project occasionally, returning with 'fresh eyes'. Sometimes, shades don't look quite right, and rectification might be required. Here, I'm happy with the result. If you can, work under the same light as you'll use to light your layout.



For painting the deck – arguably the easiest area, hence why I left it until last – I'm opting for a combination of three colours, used carefully. Wooden Deck Shadower (LPW19) for the most part, with Dark Mold and Old Peeled Deck (1703) highlights.









Wooden Deck Darkener dries to leave a thin film, fainter than when first applied. It requires a few applications before I'm satisfied. At least this way, there's little risk of over-application.



Metal details on the turntable well are painted a rust colour – Comart Dark Rust (1215MDA). The small airbrush is used, with a small spray pattern. Imagine where rain water would drain into the central well, creating rust stains.



Heavy weathering can now be applied, which harmonises colours. I'm applying Trans Smoke from Comart's range of airbrush-ready acrylics. Each bottle contains a metal stirring ball, and the nozzle makes dispensing simple, without waste.



The grey tone of the deck remains, but this is soon to be hidden under a thick layer of soot and smoke. If you mix your own colours and one doesn't look right, try to correct it now, not later through weathering, for best results.



Concrete laid in blocks soon accumulates dirt along joints. This increases over time, eventually leading to vegetation, and if left long enough, shrubs and trees will grow if conditions permit. Dark Mold is sprayed subtly freehand, the length of the lines.



The bridge is treated similarly, applying more of the Trans Smoke from Comart either side and between the newlyinstalled rails. The latter are sprayed with filler/primer, then Comart Dark Rust.



The centre of the well is hidden from the sun and receives all the rainwater, particularly if drains are blocked. It is treated to Vegetable Origin Damp Green (UA 749). Screws and screw holes are left – laser-cut drains or manholes are easily added, later.



Wheels are re-instated, the retaining pins installed – a tight push-fit. I'm not gluing these, such is the interference fit, besides, should they need to be removed in future for maintenance or repair, the task will be easier.



Installed in the well, the bridge is checked again for interference and smooth running. If wheels have accumulated specs of dirt from the spraying process, it might hamper operation, hence cleanliness of parts throughout is important. Keep a reference of colours used as they'll be required to blend the turntable to its surroundings on your layout, or future repairs. Job done! I'd really encourage you to try such a project. If you do, please share your results with us!

WORLD OF RAILWAYS



Airbrushing a Peco turntable

Join Howard Smith behind-the-scenes as he pauses airbrushing a Peco turntable, as featured in the August 2021 issue of BRM, to present tips.

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



HOW TO... MOTORISE A TURNTABLE KIT

Words & photography: Phil Parker

These impressive features of larger steam depots have long-interested modellers. Phil Parker constructs an accessible kit, while providing options for its control.



hen you see a layout with a turntable at a show, the crowd often gathers. It doesn't matter how impressive the running or the length of the trains, the big kid in all of us loves to see a locomotive rotate. We'll pretend it's so we can get a proper look from all angles, but really, it's just fun to watch.

Real railways didn't turn locomotives for fun, but because a locomotive with tender runs better with the locomotive ahead of its water cart. From the crew's perspective, running 'tender first' had another disadvantage – poor visibility and coal dust in the driver's eyes. Furthermore, unless the line had locomotives with tender cabs like the S&DJR, they were relying on a piece of tarpaulin stretched over the gap to keep the weather out of the cab.

Diesels and tank locomotives didn't require this so much, but it wasn't unknown for them to be turned to even-out wheel wear on opposite sides of a locomotive, or rotate a diesel if it had a cracked windscreen

at one end. Even turning coaches was known, especially on coastal routes where they'd even out the heavy weathering from the sea. Better to let both sides weather evenly and postpone a repaint.

Turntables make roundhouses possible, where you can group a large number of locomotives in a small space, shuffling each one in and out in turn using a table in the centre with sidings radiating out, as our plan based on Old Oak Common on page 62 of this issue shows.

There are many different designs, but the most common involves a rotating piece of track – the bridge. The girder supports are under this in a hole called a well. At the end of the bridge are carrying wheels running on a circular rail.

The turntable is be balanced so the wheels aren't always touching the rail – you can see them stationary when the bridge is moving. Ideally, the crew will park the locomotive so it balances the 'bridge' because it makes turning it much easier. On turntables

rotated by the crew pushing, that made a big difference!

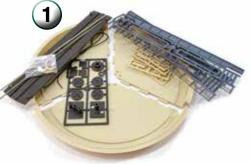
In model form, we can push a turntable easily enough with our hands, but adding a mechanism to do this remotely looks far better and isn't difficult.

Starting with the common Peco kit, I'm adding a manual, then an electrical drive unit from FMR. Parts are largely Meccano, an excellent source of mechanical parts for modellers.

One limitation of both kits is that the tracks have to be aligned by eye. Devices to do this automatically are available but add considerably to the cost. Having operated a layout with eyeball track alignment years ago, it's not too difficult and most people soon get the knack of it, so don't worry too much. Fortunately, OO gauge is a little forgiving, too.

If your layout has locomotives with tenders, and you have space, a turntable adds another dimension to the operation. Just ensure your crew aren't dizzy!

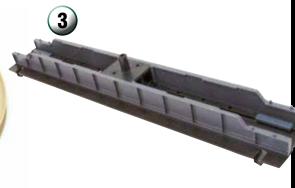




Our Peco model is supplied as a comprehensive plastic kit and represents the Cowans Sheldon 70ft preserved turntable at Yeovil Junction. The detail has been simplified a little, but all the essential parts are there, and well moulded with no flash to clean.



How do you fit a 12in wide turntable in a 9in wide box? By supplying the well in three pieces. These interlock, and it's a frustrating job unless you have a spare pair of hands. I fixed two parts together with solvent, then eased them apart a little to add the third segment.



All the bridge components slot together nicely and are fixed with plastic cement followed by a wash of liquid solvent. There aren't many location guides, so it's up to the modeller to make sure the girders don't stick out beyond the end of the deck.



Expert Tip

The speed a locomotive can be turned, in reality, depends on a number of factors – the weight of the locomotive, whether the crew managed to park it in the middle of the bridge and the power used to make it turn.

The electric turntable at the NRM can rotate a 'Merchant Navy' around in a minute, whereas a few men pushing takes just under two minutes. Vacuum-powered drive seems to be about the same speed as manpower but could be as long as two and a half minutes.

How fast should a model turntable rotate? That's up to you, but I'd suggest 30 seconds looks about right for our miniature locomotives.



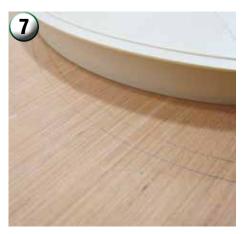
Code 100 rails slide into the chairs moulded into the deck, but before fully fitting, electrical pick-ups and springs are dropped into the holes. These transfer power to the track and are trapped in place by the rail. Don't let any glue near them, or the springing won't work.



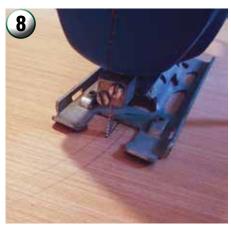
Underneath, a pair of phosphor-bronze contacts are bent using pliers, then slotted into a bearing plate. Once installed, track power is fed into them from your controller to allow locomotives to move on the turntable.



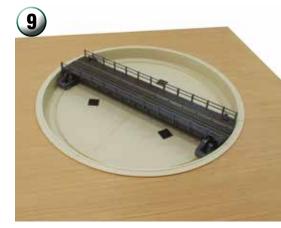
The end carriers are made with care, to keep glue away from the wheels and the steel axles they run on. I don't find these need help staying in the supports, but if yours aren't as tight, a dot of superglue on one end will be enough.



I don't own a compass large enough to draw a 300mm diameter circle so drew around the well moulding, then flipped it over and drew around the rim. The correct size for the hole will be somewhere between these two.



Using a jigsaw, I cut the baseboard, trying to stay close to the inner line. A little wobble won't matter as the rim is about 5mm wider than the well and will cover any less-than-perfect woodwork.



Dropped in the hole, the turntable looks great. My board is a flat 9mm thick piece of plywood but if yours isn't spot on, ensure the deck is level in all directions by using slips of card under the rim of the pit.

Manual mechanism



Peco mentions the turntable can be made to work using Meccano, but doesn't add more detail. Fortunately, Frizinghall Model Railways can supply the parts as complete kits. First, we look at the manual version, which allows the turntable to be operated up to 12in from the edge of the baseboard. If your board is wider, an extension kit is available to help.



Reading the instructions, my first question was, "What is a trunion?" It's the angled plate with a triangular side. These bolt to a flat plate, supporting the worm drive end of the shaft.



A steel rod has to be fitted to the turntable bridge -a job that would have been easier before assembly. It can be pushed into place without glue, but check the table still rotates freely afterwards. I had to ease the hole in the bearing a fraction to achieve this.

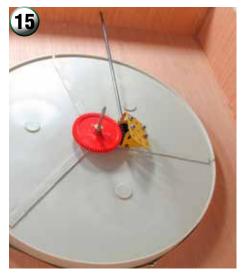


A satisfyingly large plastic gear is fitted and a grub screw — the Allen key to do this is helpfully included in the kit.



The mechanism is attached to the turntable well with a few small bolts. 3mm diameter holes are drilled, then countersunk so the bolt heads are flush with the surface. Once you're happy, fill these with Plasticine and paint over them. That way, you can still remove them if required in the future using a screwdriver.

Motorised mechanism



Looking underneath, you see the simple mechanism. The coarse gears aren't likely to need much maintenance other then a thin smear of suitable plastic-safe oil.



At the baseboard edge, the operating rod emerges through a 4mm diameter hole. A square plate is screwed in place to act as a bearing. The rod can be cut to length with a junior hacksaw and the handle assembled and fitted.



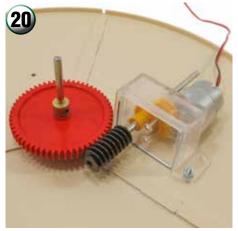
If you prefer electrical power, a kit is available but this time you have to choose between 00 and N and the final drive wheels differ in size. A switch and power supply (I used four AA batteries) must be provided by the modeller.



The basis of the kit is the well-regarded Clearbox motor and gearbox unit. These are popular in larger scales for battery-powered locomotives, so should would work for a long time powering a turntable. The speed can be adjusted by adding or removing gears. FMR recommends four — a compromise between whirling around like a roundabout and waiting forever to turn a locomotive.



Here's the setup I ended up with. When gears are removed, spacers have to be added to the drive shaft to stop gears slopping around. No glue is required with this and I added a slight smear of grease to reduce the noise.



In the same way as with the manual setup, the gearbox is attached with small bolts to the turntable well. Sadly, they aren't at the same position as those for the manual drive – we'll fill the excess holes later. It's important to get a tight mesh. Luckily, having coarse gears, absolute precision isn't essential.



An on/off switch is required and if you don't fancy soldering, FMR can supply one from its 'Plug-It' range – the motor is already fitted with suitable plugs for this. Flick the switch and away you go. Job done!



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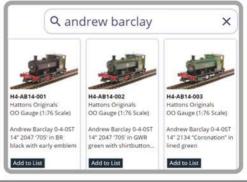






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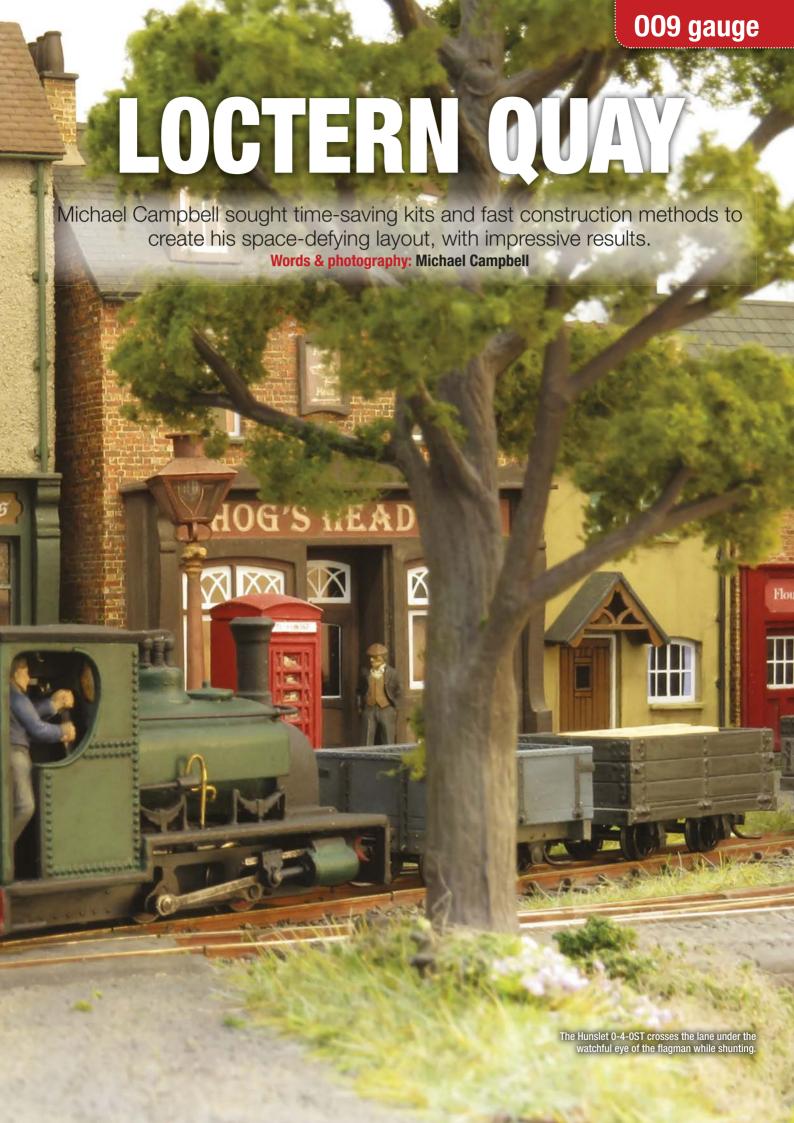






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LAYOUT FOCUS

like the charm of narrow gauge railways, and I've been modelling in OO9 since my teens. I like micro-layouts, which is just as well given I have little space for larger projects. It seems I am also a sucker for a layout building challenge, having entered those run by the EXPO Narrow Gauge show several times in the past. I enjoy that the constraints on space and timescale require some ingenuity if a satisfying result is to be achieved. 'Loctern Quay' came about because of a OO9 Society challenge to use two small baseboard kits from Norfolk Heath Works, one of which has a sector plate. Although this dictated the small size, I wanted operational interest without having shunting moves go off-scene, within an attractive and believable scene.

Initially, I struggled with the length of the sector plate relative to the overall layout length of just 2ft 6in, so, eventually, shortened the sector plate by an inch.

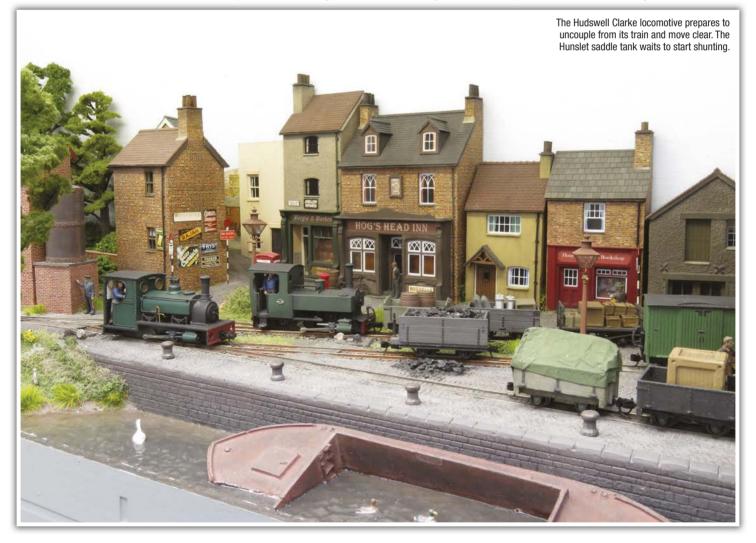
I'd pictured small warehouses and a village street surrounding the tracks, hiding the fiddle yard and disguising the small size of the board, but the track positioning and clearances would be critical, so I mocked-up the plan full-size with paper track templates and cereal-packet card buildings until I was happy it would work.

The two small laser-cut baseboard kits were assembled and glued together as one it's still a small layout. However, I wanted the layout to be well-presented with a backscene, so a piece of MDF was cut to fit the rear and ends, with bracing outside the ends, and 'wings' to neaten the front corners. I added some short legs, which hinge down from the ends, raising the layout about 8in, making for easy viewing when on a table. I also added a lighting pelmet, which hinges up 30 degrees to increase the viewing angles, and overhangs the front of the layout to ensure good light coverage. I use natural white LED strips, which have a better colour balance than the usual warm or cool/daylight colours. The backscene was painted pale blue, and all the external faces of the layout structure painted grey for a neat appearance.

Trackwork

Short wheelbase four-wheel locomotives in smaller scales can be prone to stalling on dead-frog points, so I had designed the layout to use the 12-inch radius live-frog Peco points rather than the smaller settrack points that have dead frogs. They are operated by Seep point motors, which also take care of the frog switching, so continuity doesn't depend on the blades. Switches for the points and track isolation are set into the front of the baseboard arranged in a mimic panel, which makes for very simple operation. I use old (but excellent) KPC or AMR hand-held DC controllers, which give good slow speed running.

The sector plate is hidden at the back of the layout but it is operated from the front. It doesn't need access in operation but I did need to move it between the two tracks with self-alignment. I made up a simple latching mechanism. Each track has a brass pin protruding below the deck, which engages into a notch in a sprung aluminium arm under the baseboard, giving both reliable alignment and electrical power to the selected track. The sector plate can be operated via a dowel from the front of the layout. Although largely masked by the buildings, both the sector plate and the space behind it have been given basic scenic





LAYOUT FOCUS

treatment. A wall disguises the rear edge of the moving plate and a row of trees fill the otherwise empty sky.

Buildings made easy

The problem with the urban scene I had planned was that I only had a little over six months to build the layout – and making buildings takes a lot of time. A few months earlier, I'd come across the Petite Properties stand at a show. The manufacturer produces a range of laser-cut building kits. I'd bought one to try, and found it made up into a nicely-detailed characterful building without taking an age - here was my solution, so I ordered a selection. The kits have a wood carcass, with doors and window frames cut from card, and printed glazing, but the finishing is left to the builder. I've used brick-papers, which are sprayed with matt varnish, but also fine sand and talc for different rendered finishes.

I spent time getting roofs to look better with York Modelmaking slates or using Wills plastic sheets, and adding details such as lead flashing from thin grey coloured paper, gutters from 0.040in plastic strips with the lower front edge rounded, and plastic rod downpipes. I also scratch-built a few buildings to fit awkward sites from card and foam-core board in a similar manner, but the corrugated iron warehouse at the end of the quay is built from Plastikard.

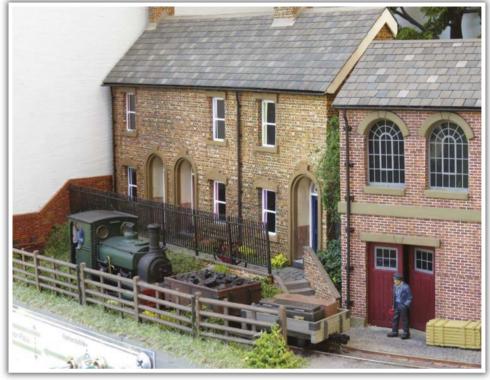
The buildings had been selected to give an interesting composition, as well as to fit the scene. I find the ground levels and textures are as important as the buildings; constructing the road and some of the buildings on layers of card and polystyrene added a little height to the scene.

The roadway and quayside with the inset tracks were given a layer of DAS clay, which was embossed with square sets and round cobbles using simple homemade tools made from Plastikard and plastic tube, with the track flangeways cleared. The lane at the front was made from fine sand - the sort sold for children's play-pits is ideal. The little remaining ground was treated to static grass and ground foam. The base of the river was painted brown, darkening as it gets deeper, and coated with gloss Modge Podge acrylic varnish, which was stippled for ripples.

Small layouts are great for detailing, although it is easy to over-crowd such a small scene. I couldn't resist the sunken barge from Anyscale Models, and a few selected figures and animals from Monty's Models and Dapol.



The Hunslet draws a train through the street while the Bagnall shunts wagons on the guayside. Model architecture serves as a backscene



The head-shunt squeezes past a small factory and a terrace of houses. Both are kits from Petite Properties, finished with brick paper. The factory is hollow to accommodate the sector plate.

Rolling stock

Like most modellers, I have built up a collection of locomotives, but for 'Loctern Quay', I use smaller industrial types and sometimes tramway-style locomotives with skirts covering the motion, which fit well in the street scene. They are mostly kit-built, although some ready-to-run models, including some from Minitrains are used. The Minitrains chassis are excellent runners, and are used under

some kit-built models, too. Wagons are all built from kits by Dundas, Meridian, and the OO9 Society. Operation needed the wagons to be uniquely identifiable, so I have a range of wagon types of similar size, some painted different colours, or given different loads or tarpaulins, to make them individual. The locomotives and stock are weathered with washes, dry-brushing, and weathering powders to varying degrees - as are buildings and scenic details - adding



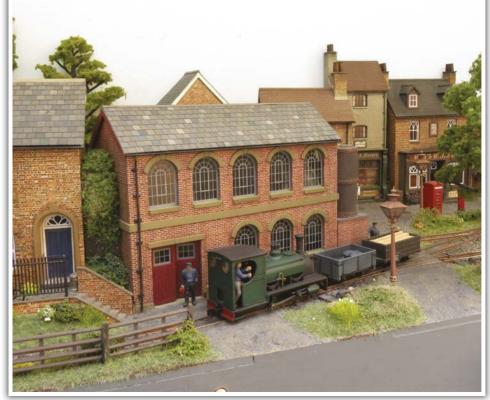
The protected Simplex petrol locomotive was purchased surplus after the Great War. The model is a Meridian kit on a Tomytec chassis.

shadows and depth to the models.

Entertaining operation

One of my aims was having interesting operation, and this is achieved by using an 'inglenook' shunting puzzle plan formed of three sidings, and a photographic ID card for each wagon. A train of four wagons is propelled from the sector plate to the rear siding, the locomotive uncouples and sets back between the buildings. The cards for the incoming wagons are shuffled with those for the wagons in the sidings and a new set of four is dealt. The fun part is using the shunting locomotive to make up the new train, in the order dealt, in the rear siding, constrained by the lengths of the sidings and the head-shunt. Sometimes, this is surprisingly difficult. When the train is ready in the rear siding, the locomotive advances to collect it and returns to the sector plate, whereupon the second train arrives from the other sector plate siding, and the process repeats.

The wagon picture cards are displayed in front of the layout on a simple stand,



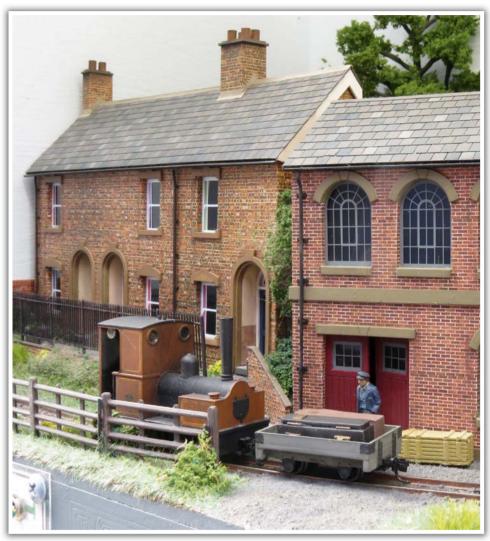
The Hunslet shunts wagons over the lane and past the small factory. A tree and foliage placed between the houses and factory hides the view of the sector plate from gazing onlookers

LAYOUT FOCUS

showing the process, and this seems to engage the interest of viewers in solving the puzzle, as well as the operator.

Shunting layouts depend on good slowspeed running and reliable couplings. I use Microtrains N-gauge buckeye couplings, which allow delayed-action remote uncoupling. To achieve this, there are magnets set into the sidings. There's also a magnet that swings up under the entry track for uncoupling, and out of the way for coupling up, operated manually by another dowel. Reliable running is achieved by coating the rails with graphite, using a 2B artist's graphite stick. Being conductive helps with contact at slow speed and over points, plus it seems to prevent the build-up of dirt on both the rails and the locomotive and stock wheels. I've been using this technique on other layouts for several years, and track and wheel cleaning are no longer necessary - just an occasional application of graphite. As a further bonus, the rail head takes on a steely grey appearance.

Not only did I manage to complete the layout within the deadline, but the result is also what I'd hoped for - an interesting scene with entertaining operation, despite the small space. It is easy to display and operate at home, and even managed to get to an exhibition just before lockdown. Even better, it won the competition. Now I must get back to building my other layout and stop being distracted by challenges.



The factory foreman is puzzled by the delivery brought by the little Bagnall. What could it be?



An overhead photograph shows the location of buildings and track on this compact scene, while highlighting the size of the sector plate in relation to the size of the layout.



The flagman holds the coal lorry on the lane as a train is propelled on the quay between the buildings. Note how effectively the buildings and the water tank hide the fiddle yard. The wall behind the locomotive cab is along the rear edge of the sector plate.

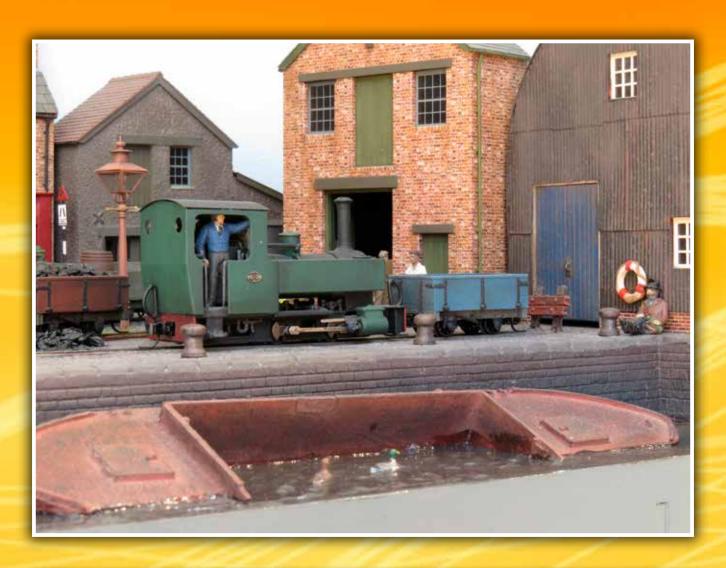


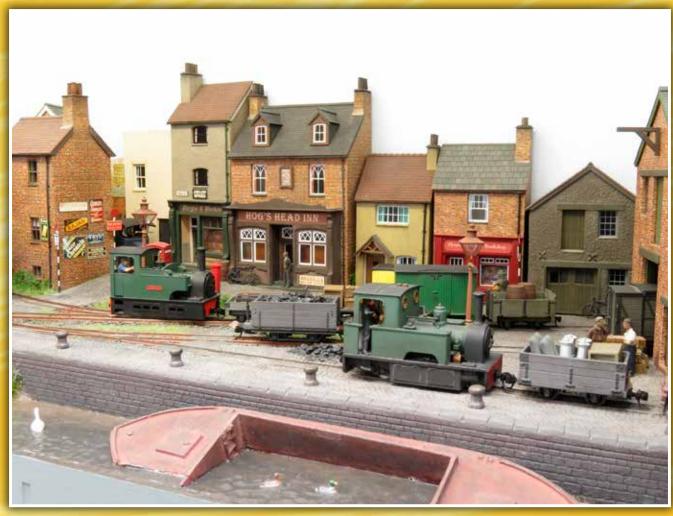
While the Hunslet prepares to depart with a train, the driver of the Bagnall seems to have gone for a break.



DIGITAL EDITION EXCELSIVE

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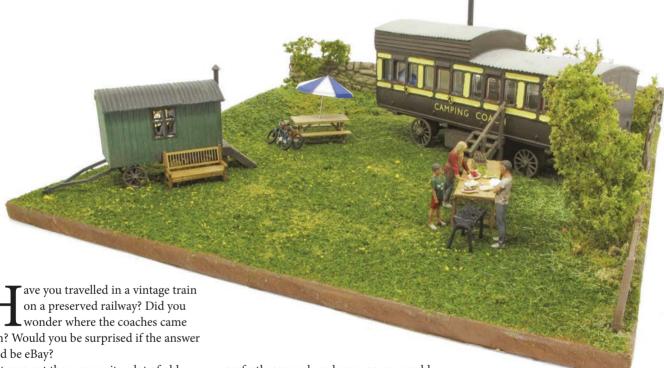




HOW TO... BUILDA CAMPING COACH

Words & photography: Phil Parker

Hornby's pre-grouping coaches are now on the rails of many layouts, though as Phil Parker proves with this adaptation, they look equally attractive off-rails, too.



from? Would you be surprised if the answer could be eBay?

It turns out there are quite a lot of old coach bodies lying around the UK, and people now recognise their heritage and value. Some find their way back to rails, but many others are being restored as holiday lets. The perfect getaway for the railway enthusiast and their family.

This months' project was inspired by photographs of such a let in Dorset. Obviously, I was carrying out research and not dreaming of a holiday, or at least that's what I've told my boss. It provides a lovely prototype that could fill a corner of a layout.

As a tribute to the recent entrants of our Cakebox Challenge, my diorama is restricted to the same eight-inch square baseboard that they worked with. Let's face it, if the scene fits in that space, it's going to work

perfectly somewhere larger, so you could build a version in an odd-shaped corner of your layout.

The trouble with prototype inspiration is that the more you look, the more you see. I had intended to keep things simple and place the Hornby model in the corner of the scene, perhaps on a short length of track. I'd need to change the interior, but that would

But, this isn't how the real thing is, because it sits on a simple cart structure, so my chassis had to be replaced with something similar - thank goodness I stocked up on whitemetal cart wheels from Langley Models at a show a few years ago!

Looking at the roof, it has been extended upwards, so I felt I ought to have a go at

that too. Then, there's the livery. At present, the coach is painted blue, but in the past, it sported GWR colours. Could I replicate these? There was only one way to find out.

Finally, it requires people, and as Howard would say, what better than a model barbecue? Except that no one makes one in 4mm:1ft scale. You can't purchase scale food either, so more entertaining challenges, but then, that's what makes the hobby fun.

Once I started looking at these coaches, it turned out there are lots of them dotted around the UK. At least one was bought via the popular auction website, which has had me looking at the garden, and thinking we need a new shed...

SHOPPING LIST

Auhagen

(99030AU) Workers Mobile Hut W: www.langleymodels.co.uk

(R40057) GNR, four wheel coach (R537) lineside fencing

W: www.uk.hornby.com

Stone Walls and Buttresses

W: www.peco-uk.com

ModelU

(1713) Boy

(1714) Man

(1715) Shop keeper leaning

(2802) Stove with kettle and coal scuttle

W: www.modelu3d.co.uk

ScaleModelScenery

(LX013) Park Benches

(LX028) Picnic Benches

(LX070) Table & Chairs

(LX079) Trestle Tables

(LX166) BMX Bikes

(LX248) Railway Platform Access Steps

W: www.scalemodelscenery.co.uk



Underneath, I keep things simple with some 1mm thick Plastikard supports for the wheels. These fit on plastic rod axles. It's glued solid because I don't plan to wheel the model around.



Removing the glazing isn't hard, even though it is glued in place. Slide a thin blade between the clear plastic and coach side, and twist gently to break the glue joint. After this, push the glass out with your finger from the outside. Don't push with anything sharp or you might scratch the plastic.



My raw material is a Hornby four-wheel coach. You could use any make of generic coach for this project, or a Ratio (501) Grounded Coach Body kit, if you don't want to convert a new RTR model.



As well as a coach, I want a travelling van and have an Auhagen German workman's caravan to hand. It will need new wheels, and these come from the Langley Models' spares pots sold at exhibitions.



With the two main features for the scene now available, it's a good idea to try them on the baseboard to make sure everything is going to fit and look right.



I want to repaint my coach, so it has a bath in Precision Paints' Superstrip re-usable paint stripper. It's important to use a chemical safe for use on plastic, or the model might melt. A short dip is all it takes for the paint to lift off cleanly with gentle rubbing using a stiff brush



The roof supplied with the kit is covered with felt, but a travelling van is usually corrugated iron, because being hauled by a traction engine, it has to withstand falling hot cinders. Using Wills clear corrugated glazing, which bends much more easily than its normal sheet, I model this by sticking it to the existing part, then trimming to size when the glue has set.



Work on the coach starts by stripping it down to its component parts. The chassis can be unclipped from the body by sliding a fingernail along the joint. If fitted with lights, these unscrew from the roof, although you may wish to keep them to light up the camping coach interior.

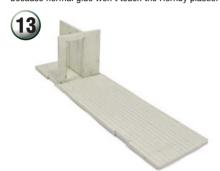


After stripping and a long rinse with clean water, the body is set aside to dry. Watch out for the thin metal door grab handles, they are very fragile. Fortunately, I don't need all of them, as they all snapped off on the other side.

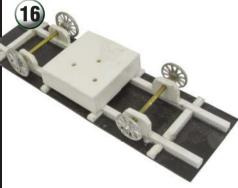
PRACTICAL BRM



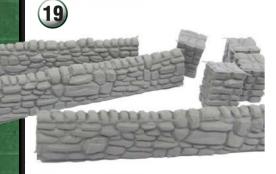
At one end of the real coach, the roof has been raised by about 18in. Using some 1.5mm thick plastic, I replicate this. Draw around the ends of the coach to match the roof curvature, then fix in place using an ABS solvent, because normal glue won't touch the Hornby plastic.



As the coach roof is fixed, the interior needs to be built using Plastikard on a solid floor that can be inserted through the bottom of the body. Check it will fit before progressing further than this stage, and allow for the glass and lighting unit, if fitted.



The undercarriage is scratch-built as a best guess using plastic strip and more Langley whitemetal wheels. Holes are drilled in the storage box so that any solvent inside can escape. Sealed boxes can deform over time thanks to the trapped fumes if you don't do this.



Dry-stone walls from Merit look a bit plasticky straight from the packet, but given a coat of Humbrol stone colour followed by a wash of dark brown, the result is satisfactory, apart from the square corners - heaven knows what you'd use them for!



More corrugated iron roofing – this time using Southestern Finescast plastic. It's quite thin and cockled a bit when stuck with the ABS glue directly to the Hornby roof - superglue would be a better choice.



Detail inside is limited because it's not that easy to see through the windows. The woodburner is a ModelU signal box stove, pretty much the only thing available on the market for this job. Seats are laser-cut, except the ones at the end, which are chopped from the original Hornby



On a small diorama, it can be difficult to keep the edges of the scene neat - but if you do, it makes the model look so much better. With this in mind, I start my groundwork with strips of square balsa to provide a firm - but easy to carve - edge.



Along one side, I use Hornby lineside fence. To follow the landscape, this has to be cut into short lengths, and if needed, horizontal bars are taken out. The posts are fitted into holes with PVA glue, and the separate lengths stuck to each other with plastic cement.



Time to put on the brave trousers and attempt a mildly complex livery. The body is primed with white aerosol and then the panels painted cream. This deliberately isn't the correct GWR colour, as this is a freelance model. Painting the raised areas is easier if you hold the brush almost flat on the sides and stroke it



To allow our visitors some privacy, the bathroom windows are frosted with several coats of matt varnish sprayed on the inside of the glazing unit. A few coats of ABS solvent would also do the job as it will attack, then fog, the plastic.



Next, a little wall filler is built up and covers the wood. Once dry, this is sanded to provide a smooth surface for the scenery using 80 grit sandpaper. Work outside, this is a messy job. Check the coach and van will still stand on a flat surface where they are planned to be fitted.



The grass will be well mown and tidy, so a layer of PVA is laid down and then covered with Woodland Scenics' Blended Turf scatter material, carefully pressed into the glue. A little lighter colour is sprinkled in to add variety, but this is more garden than scruffy ground.



I can't resist adding a little static grass on the lumpy bits - maybe the mower doesn't get up here so easily. This is puffed on using hair spray as glue. The trees are Seafoam, often sold as 'Forest in a Box', sprayed with lacquer, and sprinkled with a coarse scatter material.



To get our campers into their carriage and hut, we need steps. ScaleModelScenery's kit is for metal steps, but flip the treads over and they pass for wood. A handrail is cut from spare bits of the laserboard fret, and the kit is painted dark brown.



All the outdoor furniture is made from laser-cut kits, assembled with Roket card glue. With care — apply the glue using the end of a small screwdriver - the results are neat enough not to need painting. Handy, as the colour is pretty good for new wooden furniture, so no painting is required.





Modern figures aren't common, but fortunately, ModelU has a few in its range that fit the scene. The trick is to ignore the descriptions and imagine them on your model. For example, 'mum' in this scene is supposed to be working in a pub, but she can just as easily be leaning on the table supervising the food.



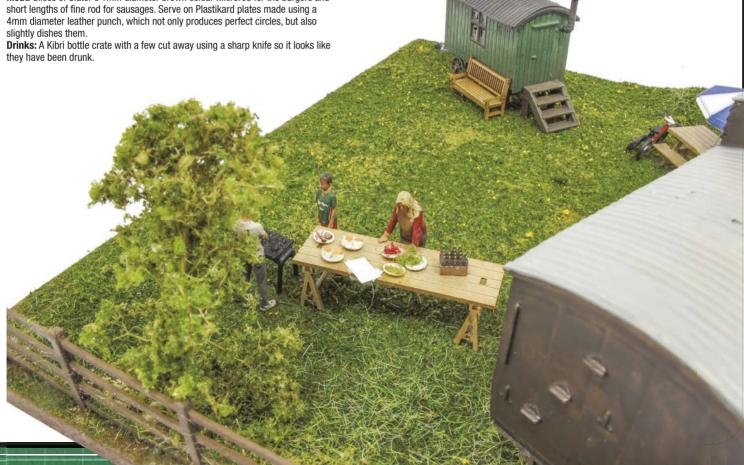
It's a lot easier to handle figures while painting if they are stuck to a piece of wood such as a lolly stick. Use $\,$ superglue and the joint will be strong enough while working, but easily broken with a sharp knife when you are ready to plant them in the scene.



As far as I can tell, no-one makes a barbecue, so I've copied the prototype by using half an oil drum $-\,a$ Ratio kit, hollowed out – with legs from thin brass wire superglued to the side. I'll fill it with finely crushed coal after painting.

BBQ table – what we used Salad: A mix of fine and coarse scatter materials.

Meat: Slices of Slater's 1mm diameter brown colour Microrod for the burgers and



GROUNDED COACH BODIES

Despite their age, many grounded pre-grouping coaches can be found nationwide. Here's a selection of prototypes to inspire your next model.





Inspiration for Phil's project came from this London Brighton & South Coast Railway carriage in Dorset. Originally owned by actress Billy Whitelaw, it was bought by the current owners in an estate sale, complete with its unusual cart underframe and raised roofline. For some reason, the carriage had been reduced by one compartment – perhaps it remains somewhere waiting to be discovered? CHARLES GARDNER

The Train shed is Charles Gardner's 1876 LSWR saloon, offering a luxurious dining room for holidaymakers who don't fancy cooking in the camping coach. He restored the woodwork over a long period to this stunning finish. CHARLES GARDNER





How do you move an LSWR carriage? Use a lorry fitted with a hiab crane, of course. This would make another terrific, and unusual model for someone. CHARLES GARDNER

Longhill Carriage was once part of a house in Devon. This 1882 Lancashire and Yorkshire Railway Birdcage coach was destined for demolition before being saved, restored and together with a BR van, is now let out as glamping accommodation. CHARLES GARDNER





Back in spring 2018, Howard and Phil visited the North Norfolk Railway, where this carriage is preserved as part of a cottage. For a mere £5.00, workers could have a carriage delivered to their plot of land. Many were later built into cottages.

Chris O'Donoghue, whose layout 'Castle Quay' appeared last month, works from a replica carriage built at the bottom of his garden. Can you imagine a better railway room? CHRIS O'DONOGHUE

Useful Links

LBSC and LSWR coaches: www.campingcoach.co.uk Longhill Carriage: www.longhillcarriage.co.uk North Norfolk Railway: www.nnrailway.co.uk Chris O'Donoghue: www.chrisodonoghue.co.uk



WORLD OF RAILWAYS



Grounded coach cottage

Phil Parker talks with Daisy Robinson of the North Norfolk Railway about the preserved pre-grouping grounded coach body on site, showing life in a different era.

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



RAILWAY CARRIAGE COTTAGES



Social historian and Education Manager of the North Norfolk Railway, Daisy Robinson, explains how redundant railway coaches found new uses as dwellings across the country.

hose of a certain age might have memories of slow country summer journeys of the early 1970s, the car interior smelling of hot plastic, and through the open windows it wouldn't be uncommon to pass curiously shaped dwellings on well-maintained plots with 'chocolate box' gardens. These cottages were what remained of a now virtually forgotten part of Britain's early social housing - the Railway Carriage Cottage.

Looking back to the late-Victorian period, redundant railway carriages could be purchased relatively cheaply and sited on both rural and coastal plots, providing the financially comfortable, if somewhat bohemian city dweller with a cheap holiday

cottage. With no planning regulations inhibiting development and settlement, carriage cottages could be placed amongst the dunes or on picturesque rural plots, and by the early part of the 20th century, many areas of the country played host to small developments of temporary holiday homes, often extended and built around as to hardly resemble their humble origins.

After the Great War's pressure to produce enough food for the nation was removed, the farming industry continued its pre-war decline and the value of agricultural land fell. With plots of marginal land selling for £1 an acre, the unemployed returning soldiers anticipating Lloyd Georges' promised 'land fit for heroes', found that these plots became

a way of obtaining an independent living, and embraced the 'Plotland' movement.

For a budget of £5, a redundant railway carriage could be purchased, delivered by horse, then sited on the plot to provide a stable and dry basis with which to form a home. The magazine 'The Woodworker' even published plans and suggested layouts to help the new home owner with a conversion. One carriage with small extensions could house a family, whilst two carriages placed in an 'L' shaped, or parallel to each other with a pitched roof between would provide far greater scope and privacy.

The 'gap' between two carriages could be as small as 4ft and act as a corridor between the two carriages or far larger and provide

further welcome additional living space.

Externally, the carriage exterior could be painted or clad with little of the original carriage visible.

Internally, the carriage dividing walls would often remain intact. Smaller rooms are easier to heat and furnish, and a single, small solid fuel range or stove was often the sole source of heat for the entire dwelling. This could be flued through a window with the glass removed, or in the case of a range, used for cooking and an external chimney would be constructed.

If the cottage was close enough for connection to basic utilities, a single coldwater tap would serve a stone sink in the kitchen or scullery area, however, water would be more likely to come from a well in the garden, or in very rural areas from a stream. Having no hot water 'on tap', personal washing would be heated in a kettle, and the weekly laundry washed in a 'copper' which was housed in a separate, often timber-shed style building to avoid condensation in the home. Heated by an independent fire below, the 'washday' for the housewife was exactly that and required planning and weather watching. Once 'boil washed', excess water would be wrung from the garments using a cast iron mangle, usually placed outside the wash house and once a regular feature of many back yards.



Beyond the confines of the kitchen, a small pantry. Note rabbits hung to cure, canned foods and bottom left, large cereal storage tins. Details for the inside of your model?



A wooden-bodied grounded coach lingered just a few hundred yards from the sea at Skipsea, East Yorkshire in 2009. Two years later, the coach had disappeared. Note the use of doors to surround the chimney flue. DAVID SMITH

The large galvanised tub which spent most of the week hanging outside on a wall would be brought in once a week for bathing. This would take place inside the scullery if large enough to avoid unnecessary mess in the living space. The water would be heated in the washing copper and carried inside by large jugs - another task which took planning and co-ordination, with each family member

taking their turn in the bathing queue. Finally, the dirty and tepid water would be carried one jug at a time to a water butt outside or decanted away via the sink if a domestic soak-away had been installed.

Sanitary arrangements would consist of a 'bucket and chuck it' housed inside a timber out building and the siting of this was very much dependant on the method of disposal.



Pagham Beach in West Sussex has a number of railway cottages, but it's easier to identify them from the rear. This Victorian carriage grounded in the 1920s is protected by the almost obligatory pebble dashed finish for weather protection and isn't completely disguised by later additions. CLIVE BARKER

DIGITAL EDITION EXCLUSIVE

the 'gap' between two carriages could be as small as 4ft and act as a corridor between the two carriages or far larger and provide welcome additional living space.

It would be placed as far away from the living quarters as possible, usually surrounded by lavender or other large and fragrant shrubs, coining the expression the 'shed at the end of the garden'. However, if the dwelling was on the route of the 'honey cart man', the back of the 'privvy' would need to be accessible for the frequent emptying of the pail closet.

The average smallholding plot would contain a range of wooden outbuildings, usually built from materials that could be found, 'borrowed' and re-purposed. These would provide shelter for livestock, as well as housing all the tools required to maintain the plots and repair the home and its contents. The care and maintenance of these were in addition to working full time. If it broke, it needed to be fixed, life for a railway cottage dweller was very different from that in todays 'throw away' society.

So, what of these railway carriage dwellings today? Some still stand in reduced sized plots, dwarfed by new developments built on once productive gardens. Others are heavily extended, renovated and refurbished to provide luxury accommodation for today's holiday maker. Some lay crumbling and overgrown at the bottom of gardens and a lucky few have been rescued by preservation groups, restored to their former glory and once again carry passengers behind steam locomotives along railway lines.



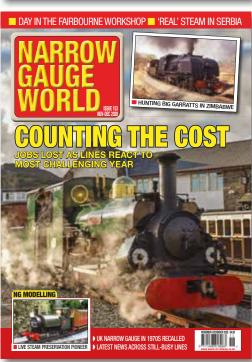
A side view of a carriage at Pagham in West Sussex. They're easy to spot from the beach, normally in pairs and the gap between is filled with extra living space. The carriage doors and windows down the sides of this example have been cutout and replaced with uPVC windows. Conveniently, the guard's observation post has been 'dashed over – possibly a post Victorian LSWR coach? You could model this example and place it on a present-day era layout. CLIVE BARKER



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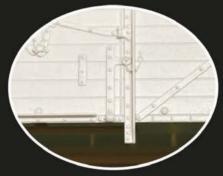
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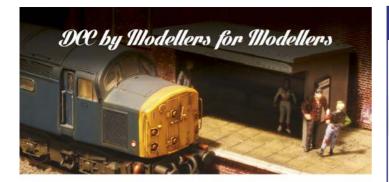
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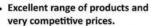
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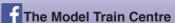




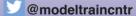












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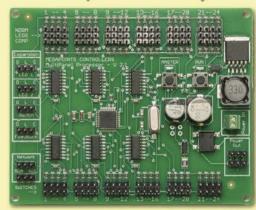
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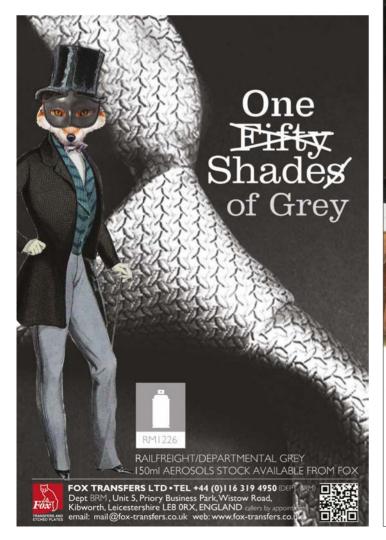
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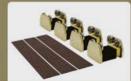


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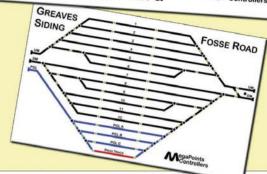
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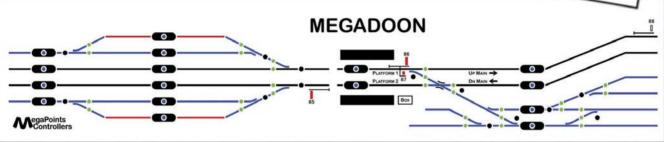
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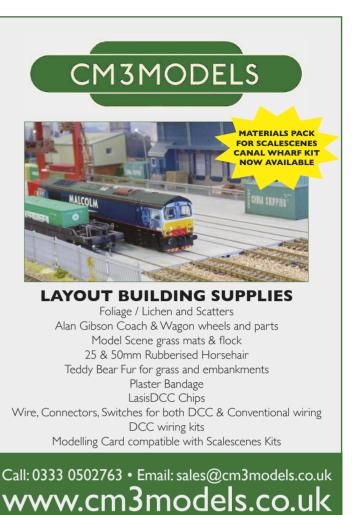
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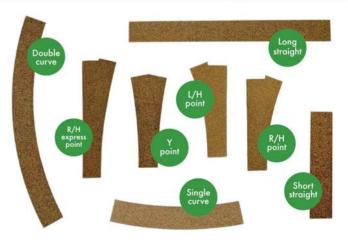




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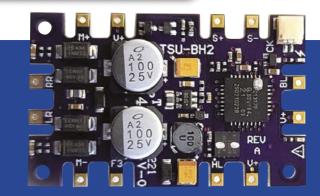


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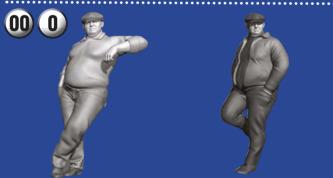
US-manufacturer, Soundtraxx has revealed a new DCC decoder, the TSU-BH2, as an upgrade for Bachmann North American-outline sound models for HO scale. The TSU-BH2 offers eight function outputs and promises 'an easy install', measuring 45mm x 28mm x 7.5mm. Designed as a replacement for 'Sound Value' decoders, with a 2A motor stall current and 100mA per output, the TSU-BH2 offers access to all the features of its Tsunami2 decoder. Outputs can be soldered to it, for installation in other locomotives and scales, too

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Somerset-based Fine Scale Figures, specialists of 3D-printed model figures in 1:87, 1:76, 1:72, 1:50, 1:43 and 1:32 scales has new figure additions to its growing product range. The manufacturer specialises in selling modern-day figures of all age groups, with an increasing range of animals and scenery. Its latest additions of two leaning males with flat caps are ideal for using in a modern taxi rank, market stall cameo, or leaning against a wall for instance. Also available painted.

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Price: £25.00, £45.00 (with decoder) W: www.marks-trains.co.uk



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Natural Scenics, manufacturer and supplier of scenic consumables, is introducing a range of pre-cut foam underlay sections this summer to suit Hornby and Peco Set Track systems. Developed using a closed cellular foam, the material is pliable, with good resistance to stretch and compression, and is water resistant with noise reduction and vibration absorbent qualities. Pieces are precision-cut from 3mm material thickness, with the range designed to mirror the shape and sizes of Set Track pieces. Visit its website for updates.

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Hornby has introduced a van featuring a specially-designed livery to celebrate Pride month, with only 500 units being produced. Available to pre-order from its website, Hornby has said it affirms its continued commitment to supporting the LGBTQ+ community and the Pride movement. Other items in the manufacturer's range available or soon to be available - celebrating the 'Pride' theme include its Pendolino in Avanti West Coast 'Pride' livery, with a number of additional Motor Standard (MS) coaches available to expand the set, plus its Class 800 in GWR 'Trainbow' livery and 66773 Pride of GB Railfreight.

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SCALE MODEL SCENERY (LX-431) LINESIDE STORE

Scale Model Scenery has produced a laser-cut lineside store kit, modelled on an NER/ LNER example found at Whitby Bog Hall Junction in the North East of England. The detailed kit features glazed windows, engraved brick, weathered roof slates, a chimney and interior details. It can be painted with acrylics, and enhanced with weathering powders, if desired. The manufacturer recommends painting windows, the door and barge boards after the rest of the building has been built and painted, for ease. **Price:** £12.99

W: www.scalemodelscenery.co.uk

HORNBY (R3866) BR 'BATTLE OF BRITAIN' CLASS 4-6-2 34051 WINSTON CHURCHILL



Entering traffic on December 30, 1946, as 21C151, Winston Churchill was allocated to Salisbury until February, 1950, when it moved to Nine Elms, and numbered 34051 under British Railways. On January 30, 1965, the locomotive was called upon to haul the funeral train carrying the body of Sir Winston Churchill, from Waterloo station to Handborough, Oxfordshire. Retired from service later that year, the locomotive remains preserved as part of the National Collection. Hornby's model is presented in a special NRM-branded outer sleeve.

Price: £219.99 W: www.hornbv.com



Introduced as part of its growing range of application-specific paints for models, these two new sets, each containing six 22ml bottles, are designed for painting Italian-outline locomotives and rolling stock of the early (set 1) and later (set 2) post-steam eras. Looking beyond modelling Italian Railways, however, the fast-drying acrylics have many other uses too, if the colours contained within are taken at face value, as our practical on p64 demonstrates.

£17.99 (each) www.airbrushes.com

AUHAGEN (41670) RAILWAY CONSTRUCTION SET



HO



Looking beyond the 3.5mm:1ft scale of this accessory pack - a close enough match to 4mm:1ft scale layouts, a number of useful items are included, all centred around the changing of sleepers and 'packing' of ballast manually. From sleeper lifting hooks, to hand- and petrol-powered chair bolt wrenches, rail lifting jacks, jacks, chairs, fishplates, rakes for packing ballast under sleepers, a wheelbarrow and signage, there's ample to create an interesting diorama. £24 90

www.goldenvalleyhobbies.com



OSBORNS MODELS 3D-PRINTED ROAD SWEEPER AND LOW-LOADER





Osborns Models has added further road vehicles to its Arch Laser range of 3D-printed items for 1:148 scale. The models require painting, though each should require no more than a few hours if using fast-drying acrylics over a suitable primer under good conditions. The manufacturer aims to introduce further vehicles, all of which aren't commonly available in the scale as die-cast models. To see the full extent of its range, see its website Price: Road sweeper: £7.95, low-loader: £11.95

W: www.osbornsmodels.com

BUSCH (7907) CANAL WORKERS



Cameos form scatterings of amusement around many a layout, and now you can easily add another with this sewer diorama. Perhaps a little lost in translation being described as 'canal', rather than 'sewer' workers, this small set comprises of a torso, to place over the black drain hole, a manhole cover, components to assemble into a small access crane, a second worker and two railings.

www.goldenvalleyhobbies.com

BACHMANN ASS 24/0

Words & photography: Andy York



'hen we reviewed Bachmann's allnew headcode box version of the Class 24 (24/1) in BRM Spring 2020 it was inevitable that we'd see a major revamp of its venerable early Class 24 with a new chassis and body to include lighting functionality and better sound facilities.

Bachmann only sprung the announcement of this project on modellers in May, with its change of policy of only announcing items that are due to arrive within the next three months or so, and a welcome surprise it was too.

The early style of Sulzer Standard Type 2 Bo-Bo diesels was more commonly referred to as Class 24/0 in later years, with the original body style without headcode boxes and lower-body fairings, covering the number range D5000 to D5113. Even within this number range and classification there can be minor differences, so it's worth checking photographs before renumbering.

D5036 was allocated to March from introduction in 1959 and subsequently Ipswich – the model wears a 32B printed shedplate on its nose – before transfer to the Stoke Division as a Crewe Diesel allocation in August 1967, where it remained until withdrawal at the end of 1977. The locomotive seems to have been quite widely travelled; anywhere between the east and west coasts, and had the honour of hauling the last passenger service from Rugby to Peterborough in 1966. The earliest images of the locomotive in blue livery seem to be in 1971, so the green livery with small yellow panel covers its usage from mid-1960s onwards. Bachmann's other initial release is 24035 in BR blue, allocated to Crewe Diesel in that livery through to its withdrawal in late 1978.

Featuring the same new chassis frame, circuit boards and bogies as the 24/1, there are, however, differences to the visual

aspects of the chassis, because the 24/0 has a surrounding sub-frame that includes the lower bodyside fairing. This joint leaves a thin seam beneath the nose of the body, which is at odds with the prototype. This version has full length fuel and water tanks beneath the central portion of the chassis. Some later numbers had smaller water tanks to bring the operational locomotive within its design weight limits. The chassis and bogie frames feature excellent relief and detail, comparing very well with the prototype in that respect.

The body rendition, particularly around the 'face' of the locomotive, is a distinct improvement on its predecessor and certainly captures the look, especially around the rounded cab roof area. The roof details differ slightly from the later 24/1 in subtle ways, too – Bachmann has definitely researched these aspects well. The decoration, overall, is very good but



datafile

BASICS

Manufacturer: Bachmann Branchline Catalogue Refs:

(32-415) Class 24/0 D5036 disc headcode BR green (small yellow panels) (32-415SF) Class 24/0 D5036 disc headcode BR green (small yellow panels) (32-416) Class 24/0 24035 disc headcode BR blue

(32-416SF) Class 24/0 24035 disc headcode BR blue

RRP: £179.95 DCC ready, £279.95

sound-fitted

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

00Era: 4 to 8

Company/Operator: BR

Weight: 340g

Chassis and Body: Die-cast chassis with

plastic body

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks Accessories: Cosmetic screw-link couplings, multiple working and brake pipes,

snowploughs

under close-up photography there is a little raggedness to the edges of the small yellow warning panel on the review sample. At normal viewing distances it's not an issue. The cab door handrails are a little too thick and broad but producing these to scale in plastic would have been too fragile in practice to last with regular handling.

An excellent detailing pack is included with open and closed headcode discs, bufferbeam detailing and steps if your coupling arrangements permit. Snowploughs are also included to fit into the NEM pockets, but these can compromise what detail and couplings can be fitted, especially if you expect the model to go around trainset curves.

Fitting a 21-pin DCC decoder is fairly straightforward. Six screws must be removed to access the body, but make sure you remove the correct screws, only accessible through the bogie frames close to the rear axle of the bogie. The model has a pre-fitted speaker below the fan grille area, so soundfitting is simple. Directional lights can also be configured by the analogue control user via the dipswitches beneath the tanks.

I've always enjoyed the smooth and quiet running of a Bachmann Bo-Bo chassis, and the Class 24/0 meets all expectations in that regard, comfortably handling a rake of twelve Mk. 1 coaches. There's nothing to fault the model and, just like the real thing, it's a useful and capable type for operation around the UK.



LOCOMOTION MODELS D CLASS

Words & photography: Andy York



three-way partnership of Rails of Sheffield, Dapol and Locomotion Models brings us the exquisite South Eastern & Chatham Railway Wainwright D Class.

Some 51 D Class 4-4-0 locomotives were built between February 1901 and March 1907 during the Wainwright period by the South Eastern & Chatham Railway. The design work for these locomotives was carried out at Ashford Works. From delivery, they were used on the prime express trains to the Kent Coast and Hastings, including those carrying boat train traffic for the Continent via Dover. As a result, D Class locomotives were painted in the green passenger livery bordered with black and green bands and red/yellow lining.

Between April 1921 and October 1927, 21 of the Class were rebuilt as D1 Class 4-4-0s, leaving 30 D Class locomotives in operation. During the first years of the Southern Railway, the locomotives continued to appear on front-line express duties. As larger locomotives appeared, the D Class locomotives began to spread to South Central services, formerly operated by the

London, Brighton & South Coast Railway.

28 members of the D Class entered British Railways stock. No. 31737 was withdrawn from traffic at Guildford MPD in November 1956. It arrived at Clapham Museum on June 27, 1960, and then moved to the thennew National Railway Museum at York for its opening in 1975, becoming part of the National Collection.

We are reviewing the preserved livery version, which is exclusively available from Locomotion Models, but there is a range of liveries throughout the life of the locomotive as shown in the datafile that are only available from Dapol directly and Rails of Sheffield. I understand that sales have been very high and there are only a few models left in some liveries.

Dapol has done quite a magnificent job with this model for the partnership and the quality stands out as soon as you unbox it. There is an excellent instruction leaflet with clear illustrations covering all aspects of ownership and a supplementary sheet, which covers an important aspect of the model. As supplied, the model is fitted with traction tyres on the leading driving axle

but a spare wheelset without traction tyres is included, with a wheel-nut removal tool and clear instructions for those who would prefer to not use them. The inclusion of tyres is to ensure that the model can manage the types of loads that modellers habitually put behind locomotives and it competently delivers in this regard, handling 12 Mk. 1 coaches on the level. It takes 10-15 minutes to change the wheelset, which reduces performance to five or six coaches on test around curves, whereas 10 coaches were handled comfortably with traction tyres. On balance, considering the loads that such a locomotive would be tasked with, my preference would be to replace the wheelset.

The model is very smooth and quiet when running, but slow speed control is better under DCC. Dapol has provided a smokebox door removal tool to gain access to the 18-pin socket on the circuit board after the PCB is pulled forward with the tool so there is no need for body removal. The company recommends the Dapol Imperium 18-pin decoder as the most suitable. I have also tested one of Rails' sound versions, which includes the sound decoder with



files and two speakers, a sugar cube in the smokebox and a larger, more dominant one, inside the tender. I must say, I found the performance exceptional. Another feature that performs better under DCC is the red and yellow flickering firebox LED. With analogue control, the LED is constantly on and shows through the aperture in the rear splashers. At least with the DCC sound version, it can be turned on or off or used in conjunction with the coal-shovelling sound.

When first handling the model, the impression is of well-balanced weight with the centre of gravity in the centre of the leading driving wheels - critical to the performance of any 4-4-0. The locomotive to tender coupling is a standout feature of this model for its simplicity, practicality and durability. A short tab extends from beneath the footplate with two contacts on the both top and bottom of the tab for current collection and connection to the speaker. The tab plugs into a socket beneath the fallplate on the tender and the tab and socket is supported with a plastic peg and socket beneath the connection. This is something I would love to see more widely adopted as a standard for locomotive and tender connections. Another design element that is noteworthy and as good as we have seen on any RTR model is the representation of the motion on this inside-cylindered class where it is possible to see straight through. Having had the smokebox door open for decoder access, the way the door fits back

in with near-flush precision is exceptional. Even viewing from low angles, there is a commendable lack of daylight between the front bogie and the frames and there is no restriction in freedom of movement.

The excellent instruction booklet makes reference to a die-cast boiler. We saw the model in this form at launch, but a late revision to a plastic boiler was made. The model doesn't suffer as a consequence as it is well-weighted and balanced. Dapol produces a good chassis and axle interface, with brass bearings sitting inside. Every aspect that I've looked at inside the workings indicates it's likely to be a model that gives years of good running.

The finish and decoration of the later liveries including SE&CR wartime grey, Southern olive green (with the exception of a number-style error), Southern and British Railways' black are all very good. The aspects which affect the early-liveried models more than others is the brass dome, safety valves and whistle. I'm not really a fan of the finish, being more gold than brass in tone and somewhat glossy, whereas the copper rim to the chimney is nicely subdued and not at all plasticky. There are some fine decoration elements, particularly on the lining but some elements are transfers, and I've seen some evidence of the transfer breaking up on the running plate lining as I will habitually pick a model like this up by the running plate adjacent to the leading drivers. The company crest on the front

datafile

BASICS

Manufacturer: Dapol for Locomotion Models and Rails of Sheffield

Catalogue Refs:

(4S-027-NRM02) SECR No. 737 NRM preserved £199.99 (4S-027-001) SECR No. 488

(4S-027-002) Southern lined Maunsell olive

green No. 1730 (4S-027-003) BR Sunshine lettering No.

31731

(4S-027-004) BR black early crest No. 31574

(4S-027-005) SECR grey, scraped beading

No. 726 (4S-027-006) Southern sunshine No. 1734

RRP: £199.99, DCC sound £324.99 Gauge/scale: 16.5mm gauge, 1:76 scale,

Era: 1901 - preservation

Company/Operator: SE&CR, SR, BR(S)

Weight: 230g

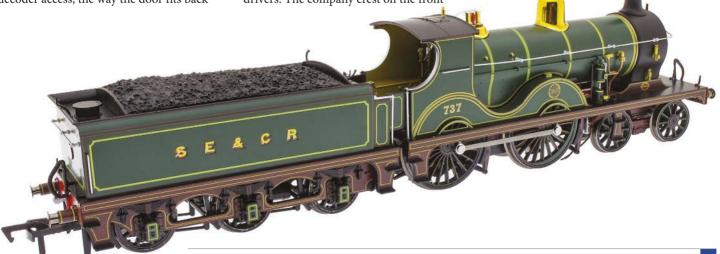
Chassis and Body: Die-cast chassis and running plate with plastic body

Minimum curve radius: 263.5mm (R2) Couplings: NEM-mounted tension-locks Accessories: Vacuum pipes, cab doors, guard irons, non-traction tyred wheelset, spare traction tyres, nut driver, smokebox door tool, NEM blanking plug

splasher isn't as distinct as it could be but it's only evident under close magnification. A cautionary note is the whistle on the cab roof – it's very fragile so if you are turning the model over for maintenance, please ensure it's well protected. I didn't.

The accessory pack includes painted cab doors, which can be fitted if your curves permit, guard irons and vacuum pipes for later models.

Overall, the model is a credit to everyone involved in the partnership - I know there was a collective determination to make it as good as possible.



WORLD OF RAILWAYS



The new D Class

A three-way partnership of Rails of Sheffield, Dapol and Locomotion Models brings us the exquisite new D Class. Andy York takes a closer look at the new models.

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



HAMMANT AND MORGAN HM6000

Words & photography: Howard Smith

espite Digital Command Control (DCC) having narrowly surpassed Direct Current (DC) where number of users is concerned, many modellers refuse to adopt the technology for its perceived complexity, the investment needed or because their locomotives can't be converted. It has created a division in the market. DC users advocating simplicity, DCC users advocating the additional features offered. There has been little effort made by manufacturers to bridge the gap, until now.

Hammant and Morgan - a name owned by Hornby and largely dormant in recent years has been revived and applied to a new wireless control system. Now with Hornby stockists as a standalone unit (R7292), or offered as part of the iTraveller 6000 (R1271) train set, its HM6000 app-based analogue control system is affordable. Its selling points are the benefits of wireless control across two independent circuits, while playing locomotive sounds through your device, which serves as the controller, be it a phone or tablet. Also released is an HM6010 accessory device to control points or signals (R7293), which can be used alongside the HM6000.

When purchasing the HM6000 unit as a standalone item, or the HM6010, a mains wall transformer isn't included. Hornby offers three from which to choose, with either a UK, EU or Australian plug, but for the UK market, it's the 1A 15V (P9100) that'll be of interest.

Downloading the Hammant and Morgan app from Google Play - or App Store for iPhone users - is simple. Configuration is a little more involved. However, after a few minutes of getting used to the software, and 'pairing' the controller with your device, the user interface is intuitive.

For some aspects, particularly the trackplan feature of the app, which allows you to 'drag and drop' track segments to



recreate your layout, the benefits of a larger tablet screen come into their own.

Unless hard-wiring the unit, a Hornby power clip is required on your layout for 'plug and play' capability, the HM6000 being fitted with a proprietary Hornby power clip to each of its outputs.

In use, just one locomotive can be controlled independently per output. That said, up to four HM6000 devices can be controlled from a single device running the app, providing control of up to eight locomotives - more than enough to keep operators overwhelmed on a layout.

The software is very clever, giving DC users access to many previously DCCexclusive functions for each of the two output circuits, such as customisable acceleration and deceleration inertia, setting the minimum and maximum speed, and selecting a sound profile. Some 18 locomotive sound profiles are pre-installed with the software, which play through the

speaker of your device.

Granted, some of the terminology used in the app such as 'device provisioning' or 'meshing' isn't familiar to those outside the field of software programming, but it provides a perfect solution for those who want more out of DC control, without converting to DCC.

Discover the full functionalities of this app by watching our video in the digital edition of this issue.

datafile

Manufacturer: Hornby Plc

Catalogue Refs: R7292 HM6000 appbased analogue control system, R7293 HM6010 accessory controller

RRP: HM6000 controller: £29.99, Wall transformer (P9100): £20.99, HM6010

accessory controller: £34.99

BACHMANN STEEL-BODIED COACH

Words & photography: Andy York



surprise announcement in May from Bachmann was the firm's first narrow-gauge passenger vehicle. It had previously announced production of an earlier style wooden-panelled Gloucester coach, as used on the Ashover Railway. This version is different.

The model portrays a steel-bodied vehicle of continental origin and has previously been produced for Bachmann's Liliput HOe range in Austrian Zillertal Railway liveries. This may not be as anomalous to a British narrow-gauge layout as the first impression might give - the Welshpool and Llanfair Railway has older ex-Zillertalbahn vehicles, and more recent vehicles with similar roof profiles and side windows.

There has been recent discussion on RMweb that narrow-gauge modellers have a greater tendency to model fictitious lines than standard-gauge modellers, so its usefulness shouldn't be underestimated. It doesn't look completely out of place.

The third-class open vehicle is appealingly decorated in a choice of maroon and cream, or lined green liveries with metallic framing





to the windows. One may get the impression that this is an air-conditioned vehicle with the absence of toplights and roof ventilation, but in typical continental style, the entire windows are of the type that drop into the bodyside.

The body simply unclips from the chassis to access the interior, with single seats either side of the central gangway with one side featuring a toilet compartment. The weighted chassis gives stable running through pointwork - this is quite a widebodied vehicle to be running on 9mm gauge track, but it performs well.

It's a little bit left-field, but a welcome addition to the range to give increased variety for a growing number of OO9 gauge modellers.

datafile

BASICS

Manufacturer: Bachmann Branchline Catalogue Refs:

(394-001) steel-bodied third, maroon and

(394-002) steel-bodied third, lined green

RRP: £44.95

Gauge/scale: 9mm gauge, 1:76 scale, OO9

Era: N/A

Company/Operator: freelance

Weight: 341g

Chassis and body: Plastic

Minimum curve radius: 228mm (R1) Couplings: Narrow gauge 'loop and peg'

Accessories: n/a

TMC EXCLUSIVE 24.5T WAGON

Words & Photography: Andy York



MC has commissioned Bachmann Branchline to produce the 24.5T mineral wagon for OO gauge for the first time. This completely new tooling creates a family of wagons covering most variants

Covering the period from BR Steam and well into the TOPS era between December 1952 and September 1962, BR built 3,395 24.5T mineral wagons to diagrams 1/115 and 1/118. The wagons were built by BR works at Ashford and Shildon. They were built primarily for coal traffic to coal-fired power stations and large industrial locations and often worked in block trains. A good number were lettered for specific routes but, in practice, often strayed from these routes. A small batch was produced with pressed side doors and there were differences in buffer types and axleboxes as well. Their

duties meant that they could be found from Scotland to South Wales, wherever coal was transported!

As the wagons moved into the TOPSera they became classified as MEO and later variations included being re-bodied with single doors or with sealed doors for transporting non-coal mineral loads, such as sand.

A frequently seen marking on these wagons is the yellow bodyside triangle, which helped staff distinguish the wagons from the numerous 21T type wagons, which on a dark night in a yard could easily be mistaken with the principal difference being the overall height of the wagon body. When looking at photographs of workings, it's easy to mistake one type for another, unless there's a mixture of the two types in a train, but the surest way to differentiate them is

the height of the upper door panel, which on a 24.5T wagon, is about half the height of the lower door (rather than a third of the height on a 21T wagon). The wagons will look particularly pleasing when mixed with 21T and 16T types for the typical variety, which trains included over the years.

A remarkable variety of wagons within the same classification are being catered for with both oil and roller bearing axleboxes, plain and pressed side doors, spindle or self-contained buffers, single or double door drop hangers and various permutations thereof.

There is a mixture of products available as individual wagons or as twin packs with different numbering markings. The style and content of numbering, lettering and routes to be worked also shows considerable variation and also adherence to prototype

00 gauge







datafile

BASICS

Manufacturer: Bachmann Branchline for

Catalogue Refs: See themodelcentre.com RRP: £29.95 single wagons, £59.90 twin

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

00

Era: 5 to 8

Company/Operator: BR

Weight: 30g

Chassis and Body: Plastic

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-lock Accessories: Cosmetic instanter couplings

images. At launch, there are seven different packs available totalling 10 distinctly different wagons. The individual wagons are £29.95 and the twin packs of wagons are £59.90. Beyond this, there are the options from TMC to weather the wagons (Value Weathering + £4.00, Light Weathering + £8.00, Medium Weathering + £8.00, Heavy Weathering + £8.00 and Deluxe Weathering +£15.00. We have also reviewed the deluxe weathered versions, which are of an exceptional standard of commercial bespoke weathering. For a further £5.00, TMC can add a real coal load and individually renumber wagons for an additional £25.00. The modeller, therefore, has the choice of everything from the basic product through to highly individualised items.

- (38-925Z) B280037 & B280009 in BR grey livery with spindle buffers and oil axleboxes
- (38-926Z) B282087N in BR grey livery with pressed side doors, spindle buffers and oil axleboxes
- (38-928Z) B281982 in BR grey with yellow triangle with pressed side doors, spindle buffers and roller bearings and B281146 in BR grey with yellow triangle with spindle buffers and roller bearings
- (38-929Z) B282904 & B282891 BR grey, yellow triangle and black data panel marked 'Load only to John Summers & Sons Ltd Hawarden Bridge Shotwick Sidings LMR (GC)
- (38-930Z) B282299 in BR grey with yellow triangle and black data panel marked 'To work between Rawdon Colliery & Hams Hall C Power Station'. Self-contained buffers and roller bearings
- (38-932Z) B282217N in BR grey livery

with yellow triangle, data panel coded COAL 24 1/2, self-contained buffers and roller bearings

• (38-933Z) B282827 in BR grey livery with yellow triangle, data panel coded COAL 24 MEO, Oleo buffers and roller bearings Everything looks and feels right about these models and they meet Bachmann's usual standards. Decoration is particularly pleasing with its individuality and they can all be thoroughly recommended.







KATO CLASS 800

Words: Howard Smith Photography: Tony Wright

eceiving a first model from a manufacturer new - to the British railway scene, at least – is always a welcome sight. Japanese manufacturer Kato is better known for its models of high-speed, freight and express trains for continental Europe in N scale, and N and HO scale models of prototypes for the North American market. However, it has remained largely elusive in the UK, until now.

Post-WWII Japan re-invented itself as a country focused on high-tech manufacturing - something we've seen in the components used in many models. Tenshodo motor bogies and Mashima motors have powered many kit-built models, but at last, we can see a complete model from a Japanese manufacturer, of a British prototype, itself assembled by a Japanese manufacturer, operating in the UK.

Partnering with Gaugemaster, Kato has

brought to production 1:148 scale models of the UK's latest high-speed train platform to enter service - the Class 800 Intercity Express Train (IEP), assembled by Hitachi Rail Europe.

The IEPs, constructed between 2014 and 2018, are of a modular design, being an adaptation of Hitachi's A-train platform, for the narrower British loading gauge. The bodies are of lighter aluminium construction and power is bi-modal, receiving power from overhead line electrification (OHLE) under normal operating conditions via a pantograph, while underfloor generators provide emergency power, should a diversion or OHLE failure occur. Operators of the Class 800s are GWR, with its 36 fivecar 800/0 sets and 21 800/3 nine-car sets, and LNER with 13 'Azuma' Class 800/1 ninecar and 10 five-car Class 800/2 sets.

Running along the East Coast Main Line

and Great Western Main Line, the units have displaced older Class 125 HSTs, Class 91s operating with DVTs, and Class 180s.

Not without their teething troubles – as per many new locomotive classes following large-scale introduction - problems have included electro-magnetic interference with lineside equipment, overheating generator units, and, more recently, cracks in the welds of bogie yaw damper brackets. The lastmentioned problem saw GWR and LNER suspend their Class 800 series trains in May this year, with a long-term solution to the problem said to be underway.

We were kindly sent for review a sample of Class 800/0, 800021 in GWR livery from Gaugemaster. Also available is 800/2, 800209 in LNER 'Azuma' livery. Both five-car models are available from Gaugemaster and its stockists. In addition, Gaugemaster is retailing exclusive train set versions of both models in its branded packaging, containing an oval of Kato Unitrack and a controller/ transformer, too.

Kato's model is wonderfully presented in book-style plastic packaging, with a precision-cut foam interior, holding the cars and track in-situ. Quite unlike what we're used to seeing, it is neat and removes much of the 'faff' of assembling a multiplecar train from individual boxes. Provided



The sleek aerodynamic lines of this 21st century design look correct from every angle. Livery application is flawless.



inside are instructions, with details of spares distributor, Gaugemaster.

Livery application is flawless, the perfect level of sheen carried by the regularly-washed units being captured well. Predictably, the hue of GWR green has caused debate among some modellers, but it appears very close to the vinyl finish of the prototypes. The contrasting cream around cab- and passenger door surrounds is exceptional given the thickness of these lines, as is the pin-sharp orange cantrail stripe. GWR lettering to the nose, sides and the unit number is legible and sharp. The detachable nose of the prototypes leaves a visible gap, of similar thickness to the cantrail stripe. Though correctly moulded in the plastic of the model, a thin black line of paint might have made it more prominent.

In use, the units quickly received a layer of ballast and brake dust in areas not reached by the washing plant, such as the ends and roof. Weathering a unit to reflect this must be done carefully - it would be a crying shame to spoil the paint of this model.

The raised and inset detail around the bodyshell is impressive, both in its quantity owing to the complex roof and underframe panel arrangements, but also in its quality and refinement. The pantograph, despite its miniature size, appears authentic, and roof ventilators are clearly visible beneath the grilles. Granted, given the scale, some detail can be forgiven for being omitted - LED destination boards, inter-car jumper- and power cables, for instance.

On test on Peco Code 55 track, our unit performed capably and smoothly at slow and high speeds, the power unit being located adjacent to one of the outer cars. Some users have reported wheel flanges interfering with rail chairs on Atlas Code 55 track, though with Peco Code 55 being a standard for many British layouts, this shouldn't pose a problem to most.

Following early feedback of the first batch of GWR Class 800s, it was noted that the interior seating configuration was incorrect for Coach 4 (814021) in the set. First Class features 2+1 seating with tables, while Standard Class is a mix of 2+2 and airlinestyle seating.

The issue only affects the first 1,000 models of the first production run of GWRliveried Class 800s. Kato has modified

datafile

BASICS

Manufacturer: Kato Catalogue Refs:

(K10-1671) Class 800/0 GWR 'IET' 800 021 five-car FMU

(K10-1674) Class 800/2 LNER 'Azuma' 800 209 five-car EMU

(GM2000103) GWR Class 800 'IET' five-car EMU train set

(GM2000104) LNER Class 800/2 'Azuma' five-car EMU train set

RRP: £209.95, £249.95 (train sets)

Gauge/scale: 9mm gauge, 1:148 scale N

Era: 11

Company/Operator: GWR, LNER Chassis and Body: Die-cast chassis with plastic body

Weight: 30g per car, power car: 75gms Minimum curve radius: 282mm

Wheel Profile: RP25

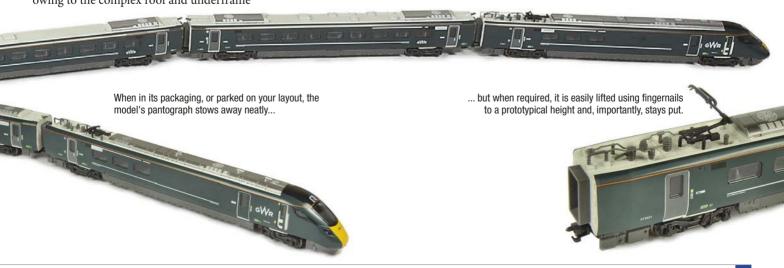
Couplings: head connection to combine

two trains

Accessories: short- and long couplings

tooling for future releases and subsequent GWR Class 800s and all LNER examples will feature the newly-tooled correct interior configuration for Coach 4 (814021). Buyers of models concerned can enquire with their retailer, or directly with Gaugemaster for a replacement.

In conclusion, these sets represent excellent value for money. Bar painting underframe end boxes and door handles silver, and equipment box catches yellow, or perhaps adding footsteps to the bogie beneath the cab, there's little room for improvement. Here's hoping that we'll see further releases from Kato. Recommended.



HORNBY 'CORONATION SCOT' COACHES

Words & photography: Tony Wright



ntroduced in 1937, the streamlined 'Coronation Scot' was the answer to the rival LNER's 'Coronation'. However, although the LNER train was a new concept (following on from the 'Silver Jubilee' of two years earlier), with articulation and 'streamlined' cars, the LMS train was made up of 'blinged-up' carriages, in a striking silver striped/blue livery and fitted with pressure ventilation. It's claimed that because LMS carriages of the period were so far ahead of any of the other 'Big Four's' types, a 'new' train wasn't needed. It begs the question, why was a new train built just two vears later?

For the 1937 train, 27 vehicles were built, marshalled into three, nine-car sets (one for both daily services and one spare). The rakes were comprised of Brake Third Corridor, Third Open, Kitchen Car, Third Open, Third Open, Kitchen Car, First Open, First Corridor and Brake First Corridor. The respective open cars were used for dining. The trains always ran with the third Class leading, and they were hauled by Stanier's magnificent 'Princess Coronation' Pacifics. The services were abandoned during the War, and post-War, individual cars were used in general service trains. All had gone by the early-1960s.

I've been sent two types for review, a Third Open and a Kitchen Car. Some elements in these models come from

Hornby's already-established range of LMS carriages (the 57ft underframe on the TO, for instance), but much is new tooling, especially for the Kitchen Car on its 50ft underframe. In fact, attention to different features is incredible. It would have been all too easy for Hornby to fit standard LMS 9ft bogies to the Kitchen Car, but the correct, ex-L&NWR, 8ft ones carry the carriage, unique to the 'Coronation Scot' Kitchen Cars; full marks for observation there!

In all dimensions, these cars are spot-on and beautifully-observed. Attention to detail is exquisite, with separate handrails and grab rails provided, only the end conduits being just moulded. All the roof detail – bar the thinnest conduit on the Kitchen Car - consists of separate fittings. The buffers are sprung, and the standard tension-lock couplings extend on negotiating curves. Alternative couplings and longer gangway connectors are supplied for those with moregenerous curves. Wheels are true-round and concentric, easily negotiating both handbuilt and Peco pointwork. The Kitchen Car is less free-running than the TO, though it's not stiff. The pick-ups on the wheels for the internal lighting introduce an element of friction, but I don't think that's the cause. In no way should it impede a Hornby streamlined 'Princess Coronation's' ability to take the full, nine-car rake.

Livery application is wonderful, especially

the silver stripes, without evidence of 'bleed', even around raised detail and the windows. Branding is equally good. The windows are flush-glazed, with just the slightest hint of a 'halo' around the reveals from some angles. The Third Open's body didn't seem to clip properly into the central slots in the underframe, evident in the photograph, but I'm sure this is an isolated case.

It's another outstanding item of new rolling stock from Hornby. Some years ago, I photographed a complete 'Coronation Scot' train, which appeared in BRM. Built entirely from kits by a professional model-maker, it was outstanding, but, no more-outstanding than this at a fraction of the price!

datafile

BASICS

Manufacturer: Hornby Plc

Catalogue Refs:

(R4965) D1981 RTO 8961, (D1912) RK

30086 RRP: £47.99

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

Era: 3

Company/Operator: LMS

Weight: 800g

Body and chassis: plastic Minimum Curve Radius: R2

Wheel Profile: RP25

Couplings: NEM-mounted tension-lock

REVOLUTION TRAINS PCV WAGONS

Words: Howard Smith Photography: Tony Wright



distinctive two-axle wagon shape has reappeared with these new models, available - already in limited quantities - from Revolution Trains. Previously manufactured by Accurascale in 4mm:1ft scale, the company has partnered with Revolution Trains to scale down the prototype for 2mm:1ft scale modellers.

Constructed by Metropolitan-Cammell to diagram 6/430 and design code PC 003A, the prototype wagons were used between 1961 and 1988, and were best known for their use on trains of Blue Circle cement from Cliffe in Kent to Uddingston, Glasgow. During their lives, they could be seen operating to other locations such as Aberdeen, Dewsbury, Dundee, Grangemouth, Sunderland and Widnes.

Motive power on the wagon rakes varied too, with 4-6-0 'Black Fives', 'Jubilees', 9Fs and even A4s toward the end of steam, to Class 25s, 26s, 27s, 31s, 33s, 37s, 40s, 45s, or 47s post-steam. Modellers won't be starved of options, at least.

Wagons are being sold in packs of three, of which seven are available - four with Blue Circle, pre-TOPS branding and three packs with TOPS numbers and in plain silver livery. Wagons contained in each pack aren't duplicates, either, each

featuring an individual running number with prototypical detail variations. Numbers aren't duplicated between packs, so if modelling longer rakes, a few packs can be combined without issue.

Kindly sent for review by the manufacturer was a sample of its wagons carrying the Blue Circle Bulk Cement roundel branding. The distinctive reinforced solebars are achieved by etched overlays and are neat, the smallest of lugs holding these in-situ during assembly. Side discharge pipes, upper loading hatches, buffers and discharge shuts are individually-fitted components - and strong, despite their size - but a more thorough examination reveals far more. To the underside, the discharge air reservoir and its pipe are visible, while the inner brake beams and their miniaturised wire retainers are also present. The outer brake beams and retainers are omitted. presumably because of clearance issues with the articulation of the NEM coupling sockets.

Livery application of paint, numbering and lettering is without fault. However, a common theme across all wagons received is the separately-applied tank-side branding, seemingly sloping to the left. Readjustment might be necessary.

On test, the wagons ran smoothly through Code 55 track, additional internal weight contributing to their 'grounded' performance, though unclipping the bodyshell from the chassis should allow further weight to be added if deemed necessary. All told, a fine new range addition to the N gauge offerings by this brand. Recommended.

datafile

BASICS

Manufacturer: Revolution Trains

Catalogue Refs:

(RT-PCV-BC-C) PCV 'Cemflo' triple pack in Blue Circle livery

RRP: £89.95

Gauge/scale: 9mm gauge, 1:148 scale N

Company/Operator: Associated Portland Cement Manufacturers (APCM)

Chassis and body: plastic

Weight: 14g

Minimum curve radius: 263.5mm

Wheel Profile: RP25

Couplings: NEM-mounted Rapido

WORLD OF RAILWAYS



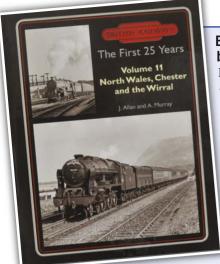
Revolution Trains PCV wagons

Howard Smith takes a closer look at these new triple packs of two-axle wagons in N gauge, manufactured by Accurascale for Revolution Trains.

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



NEW BOOKS as reviewed by Tony Wright



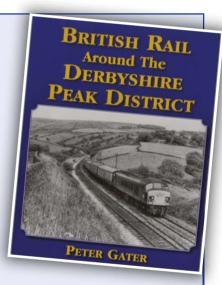
BRITISH RAILWAYS THE FIRST 25 YEARS VOLUME 11 NORTH WALES, CHESTER AND THE WIRRAL, by J. Allan and A. Murrary, Lightmoor Press. PRICE: £22.50

I must begin by expressing an interest in this splendid book, because I was asked to proof-read it and expand on the captions to the Chester photographs. Those apart, nothing of the excellence in this lavish volume has anything to do with me. And, lavish it is. Lavish in its coverage, lavish in its text and lavish in its illustrations. All the routes, stations and workings mentioned are comprehensively-covered in 12 chapters. It's of immense interest to me because everything described has personal memories, which include observing the railways in and around Chester where I was born and grew up, and of travelling daily between Chester and Birkenhead during my early teaching days, and memories of holidays on the North Wales coast, (on one occasion, caravanning by the railway at Abergele!) and memories of 'bunking' all the sheds described. But, you don't have to have personal memories of the districts described to find this book of immense interest and use, particularly for railway modellers. In fact, for those who make models of what's illustrated, it's a fantastic resource. What strikes me the most is the immense variety that could be observed in the quarter of a century described. From antiquated GWR carriages at Chester, an even more-antiquated ex-GC 0-6-0ST at Wrexham, brand new 'Western' diesels at Ruabon and the final relics of steam at Birkenhead, plus everything in between. It is well-

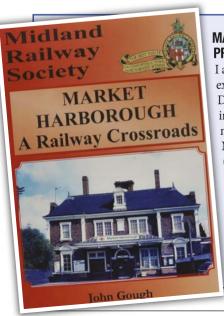
written, beautifully-printed and packed with outstanding photographs. I must confess to not intercepting a few caption errors. The B1 in the lower picture on page 50 is not running wrong line (the angle of the picture is slightly misleading) and the D11 in the lower image on page 114 is not leaving Chester Northgate, but setting back to stock in the carriage sidings there. These are minor quibbles and should not take away from the enjoyment of this book. It's outstanding value for money and a must for any enthusiast's library.

BRITISH RAIL AROUND THE DERBYSHIRE PEAK DISTRICT, by Peter Gater, Pynot Publishing. PRICE: £9.95.

The first thing I have to say about this visually-entertaining book is what good value it is – 93 A4 portrait pages for under a tenner! Not that it's been produced on the cheap; the standard of reproduction is excellent. The areas covered include the Wirksworth Branch, the Matlock Branch, Derby to Clay Cross, Dore to Chinley, New Mills to Buxton, and around Buxton. The variety of motive power illustrated is incredible with every diesel type associated with the lines illustrated (there are also some steam-in-preservation shots as well). Not only that, there's a wealth of surviving steam-age infrastructure pictured to delight the eye – most, inevitably, having disappeared in the 40+ years since the first photographs in this book were taken. Indeed, the locomotives and the scenes shown are as 'historic' now as anything which had gone before. I think it's a wonderful work, especially since I was photographing at much the same time and at many of the same locations, though mine were in colour. The photographer died in 2009, but he's left us with a legacy of marvellous images. With each passing generation, interest in the BR blue era among modellers is on the increase, and this volume will be of great help to those who try to recreate the period in model form. Granted, several of the photographs show immediate post-corporate blue liveries, but the majority shows the locomotives and stock in blue/blue-grey. In retrospect, what interesting times they were, with locomotive-hauled



expresses, mixed freights and that wonderful post-steam variety; all expertly captured by the late Peter Gater. Highly-recommended.



MARKET HARBOROUGH A RAILWAY CROSSROADS, by John Gough, the Midland Railway Society. PRICE: £14.95.

I always enjoy books published by the Midland Railway Society and this latest work is certainly no exception. The authors are always scholars and have a real passion for their subjects; as is the case here. Despite being on matt stock, the reproduction of the photographs, drawings, maps and diagrams (some in colour) is entirely acceptable and all are clear to see. The description in the title certainly fits, though now any 'crossing roads' have long since disappeared. Long-gone are the L&NWR routes to Rugby, Northampton and to Peterborough, and the latter's link to the Great Northern Joint. I regularly drive (or did, pre-Covid) through the surrounding areas, coming across the remains of those railways, each passing year disappearing more and more into Mother Nature. Thankfully, the elegant (and listed) station building still survives, though the rest of the place has been completely rebuilt down the years. At least trains can pass at a higher speed than in the past on this section of the Midland main line. All these changes are recorded in the work. Though not a 'Midland man' myself, I found the book fascinating, entertaining, informative and a good read. The photographs showing 'Peaks' in BR corporate blue were of particular interest, because I took many similar shots at the same place, at the same time. Thoroughly-recommended.

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The WDLR K Class skip wagon is also a plastic kit, and has steel tyred wheels and brass couplings. Reference 16W06, Price £23.00. Also now available is the kit for the WDLR A Class Wagon. This has a one piece polyurethane body with separate underframe, and also has steel tyred wheels and cast brass scale couplings. Reference 16W07, Price £36.50.

The latest wagons for Welsh slate quarries are the Dinorwic Slab wagon (16W08) and the Dinorwic "Rubbish" wagon (16W09). Both are largely made from brass etchings with some castings and are complete with correct double flanged wheels. Each kit is priced at £26.80.











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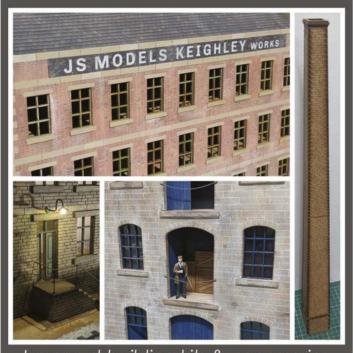




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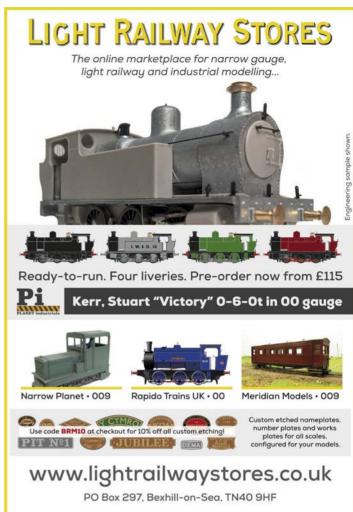
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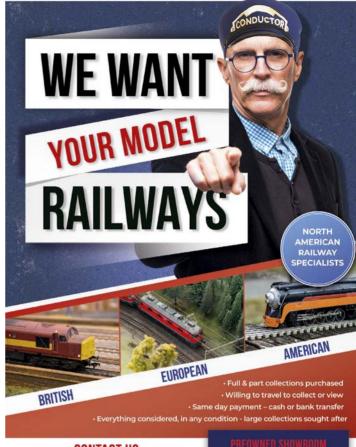
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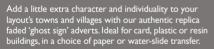
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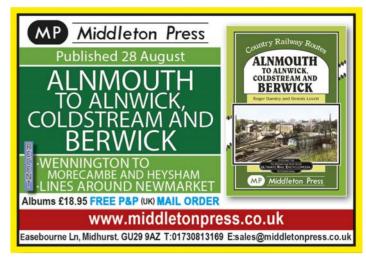
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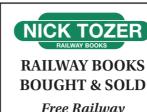
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smug, as theirs is just a bit bigger.

A few weeks ago, wearing his Garden Rail hat, Phil eagerly followed the signs towards the garden railway at Statfold barn. He expected to find something in 16mm scale, but it turns out the line is a garden, with a railway in it. A real 2ft gauge loop around a duck pond operated by a 1918 built, Kerr Stuart Wren class called *Roger*.

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Andy: In space no-one can hear you scream; ideal for moderating RMweb then.

Debbie: Not a chance! I'm a nervous flyer when we're in this atmosphere! **Howard:** Space is quite boring, largely empty, and dangerous, yet as a species we're fascinated by it. I'd rather explore a tropical island with a BBQ!

Phil: Have you seen the size of a space capsule? I'd never fit in one.

Ruth: I tried astronaut's ice cream years ago! Didn't like it, so no I'll keep my feet firmly on terra firma!

This month in pictures...



Start them young! The National Garden Railway Show provided Debbie's son Thomas with his first taste of a railway show.



Andy finds it useful if manufacturers say which tools should be used to get into a locomotive.



Phil visited the National Space Centre for a train free day, but he found this next door...



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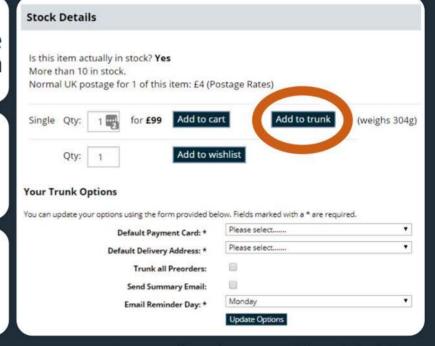
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■ As an Australian buyer, I like this idea as many times I have bought pre-owned items - then placed a separate order for new items the following day. Terrific service!

- Greg, Aus

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