

MAKING BASEBOARDS: A BEGINNERS' GUIDE

BRITISH RAILWAY MODELLING

BRM

OCTOBER 2021



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WORLD OF RAILWAYS

TV

LAYOUT

Copenhagen Fields

We take a closer look at the Model Railway Club's iconic capital scene.

WATCH THE VIDEO HERE

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



PLAY

PRACTICAL

Get the industrial look with Geoscenics and Phil Parker

Phil Parker gives us a tour of his latest project, an industrial narrow gauge feeder line, and talks us through the various products from Geoscenics used.



PLAY

FEATURE

Abbey Pumping Station Museum - Cab Ride

Join Howard Smith for a cab ride aboard Bagnall 'Leonard' of 1918 around the small 2ft gauge railway at the Abbey Pumping Station Museum, Leicester.



PLAY

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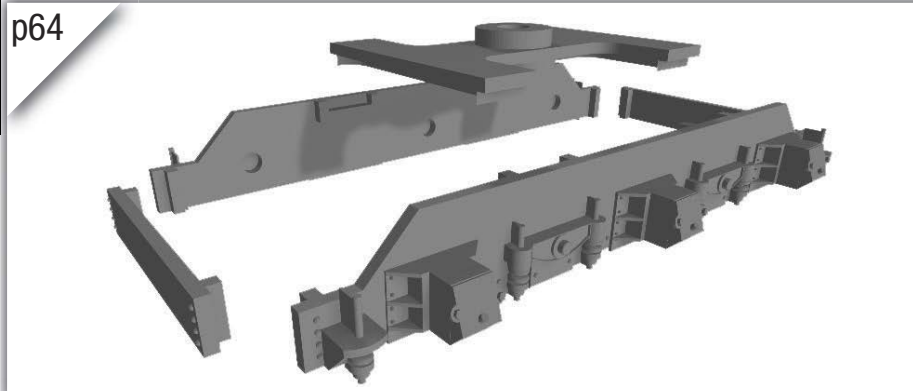
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Almost four decades in the making and still entertaining crowds with every show appearance, The MRC's capital scene is re-visited.

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Evolving to better suit operational requirements, this narrow-gauge slice also proves that location accuracy isn't mandatory to enjoy the hobby.

PRACTICAL BRM

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114 NEW BOOKS

For ideas, research, leisure or escapism, here's the latest selection of books to arrive at BRM. Will they influence your next modelling project?

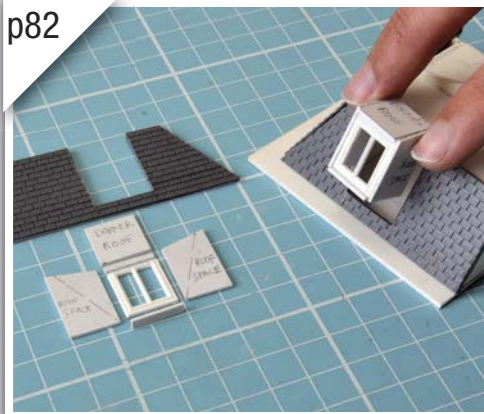
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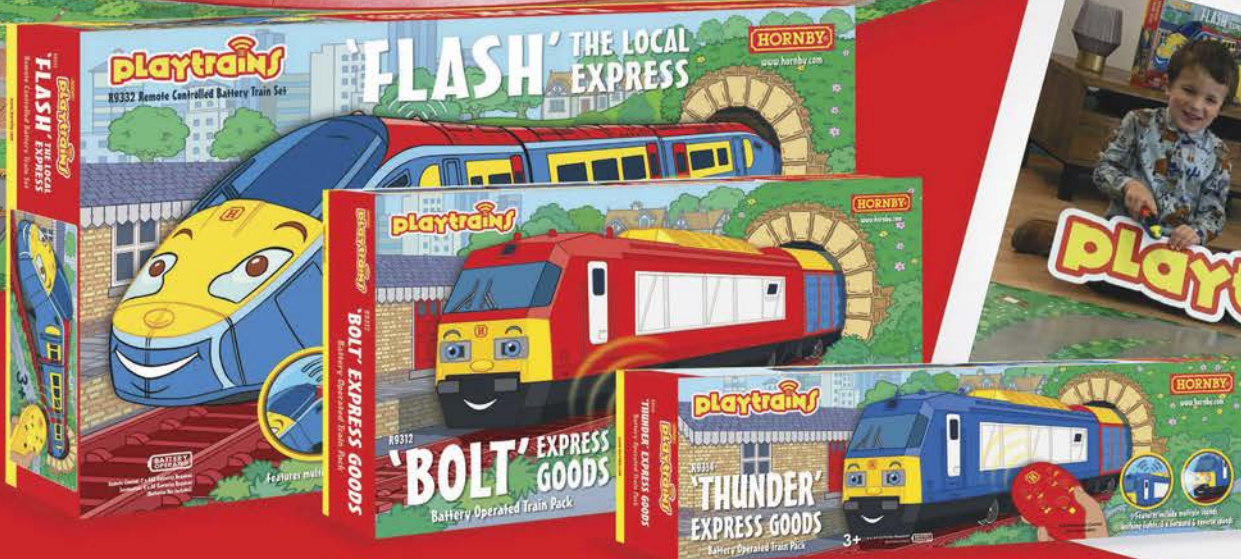
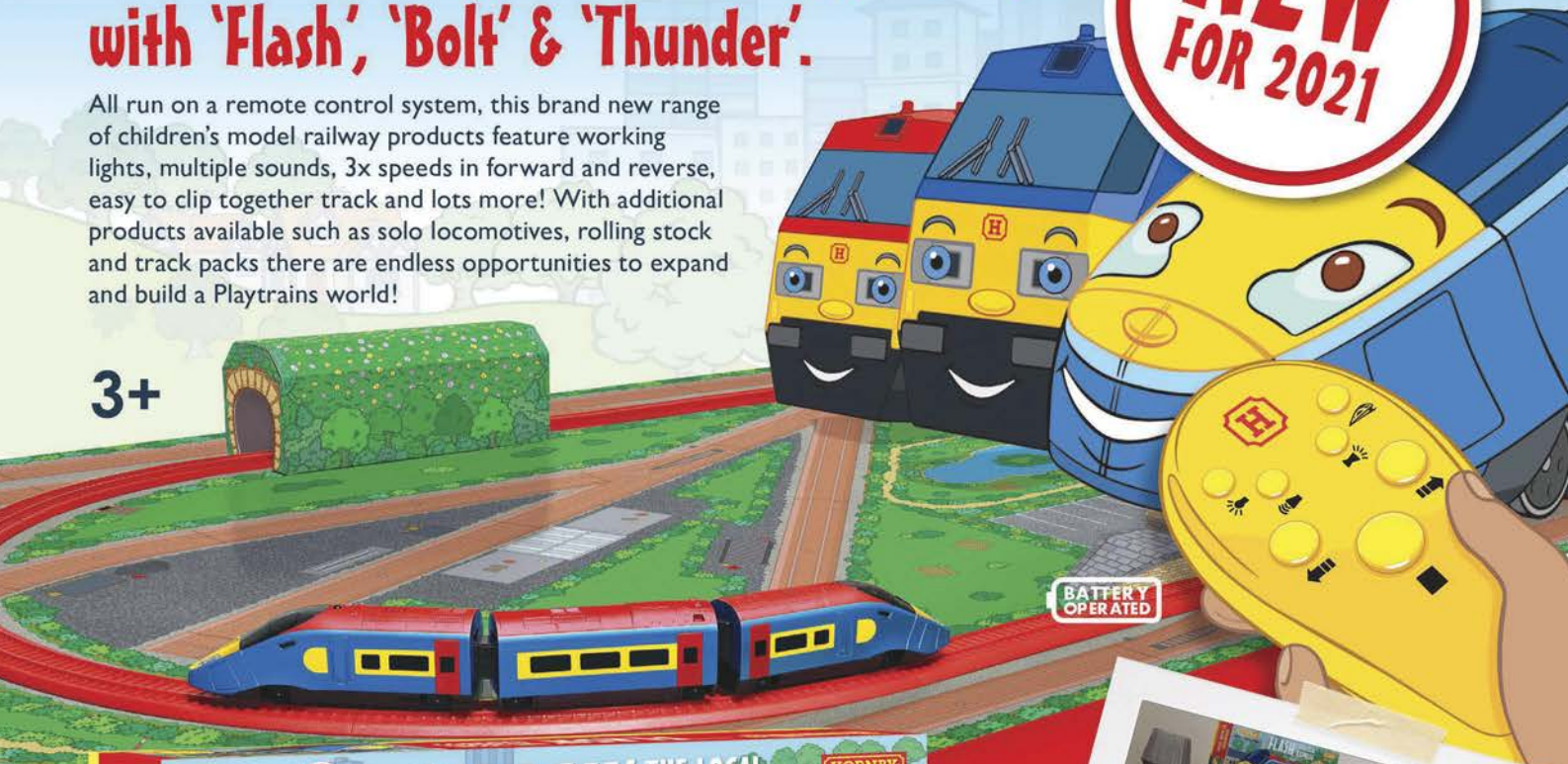
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Welcome to October

Railway modelling is more than a hobby, it's a community, and on occasion, we have our losses, the same as any family. Genuine friendships can be formed and developed over the years, paths cross at shows and events and we all become familiar with someone's work and life both online and off. Understandably, we feel a loss when a popular member moves on to the workshop in the sky.

Sadly, in the space of a month, we lost two extremely talented and generous members of RMweb, Gordon Stolliday and Mick Bonwick and it has been heart-warming to see the tributes and comments made to remember them both. Gordon, a member of RMweb since day one (maybe unwittingly), saw the forum grow into the world-leading site it is today, helped hugely by his generosity, while Mick was revered for his accessible and light-hearted approach to painting and weathering; gentlemen both.

That may sound downbeat for a welcome, but there is positive from their activities, a genuine legacy and a lesson we should all take, that any one of us can help and encourage other modellers to take on new

skills or refine them with encouragement and practical advice. If we all adopt that approach, there will be lasting skills and techniques passed on, by masters, to a new generation to keep this great hobby alive and well; even if, one day, we aren't.

Our October issue features a pedigree of modelling talent. Alongside our skilled team, inside we have some great practical features from the likes of Jamie Warne, Tony Wright and Chris Mead, the last-mentioned of which shows us that 3D printing may not be as 'out of reach' as we think.

And as you would expect from BRM, we also cover some incredible layouts to inspire any would-be builder. The first layout is one of our largest and oldest. Copenhagen Fields has been a star of the exhibition circuit for a long time, so it's easy to become blasé about the model. Encountering it at its home reminded us of just how impressive a layout it is. When it comes to its construction, everything has been done the hard way. The sea of finescale 2mm models owe nothing to RTR, and everything to craftsmanship, skill, tenacity and the bravery to tackle such a vast

scene in such detail. Copenhagen Fields never fails to impress.

We also pay a visit to Mike Lynch's wonderful recreation of Carlisle Station, a large-scale diorama of architectural prowess that also serves to inter-connect two layouts. For our third layout, we travel to the picturesque location of Longnor, a sleepy station on the fictional Leek & Buxton Railway.

Learning new skills is all part of the fun of railway modelling and our community is always more than happy to help. This seems a fitting opportunity to remind everyone that World of Railways will be running a Skills Week in September, to help other would-be builders gain all the information they need to start their own projects.

The free-to-attend online event kicks off on September 20th and runs until Friday, September 24th, with a different theme on offer each day, covering all major modelling topics including trackwork, weathering, scenery and layout control. It's a week not to be missed.

Happy Modelling!

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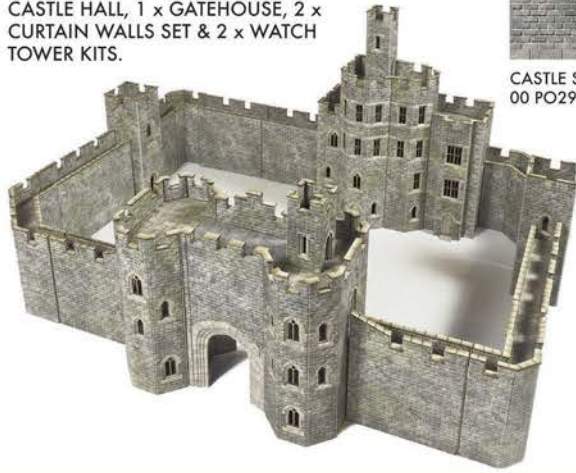
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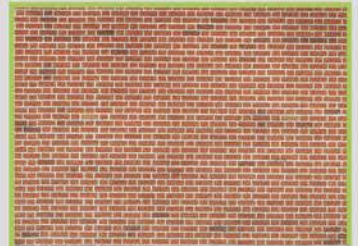
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D1565 BR Two-Tone (SYP)

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Sound Fitted 31-062SF **£195.46**



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Sound Fitted 31-061SF **£195.46**



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Class 78xx 'Manor' 4-6-0
Stage: Engineering Sample Due: Q4 2021
Price: from £140.72 Digital: NEXT-18
hattons.co.uk/dapolmanor



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



Class 78xx Manor 4-6-0
Stage: Engineering Sample Due: Q4 2021
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascalemanor



Class 43xx 'Mogul' (Tool Update)
Stage: CADs Due: May 2022
Price: from £142.76 Digital: NEXT-18
hattons.co.uk/dapolmogul



Class O2 'Tango' (Tool Update)
Stage: CAD Due: Q2 2022
Price: from £169.15 Digital: 21-pin
hattons.co.uk/heljantango

OO Diesels & Electrics



Class 59
Stage: Painted Samples Due: Q1 2022
Price: from £136.32 Digital: 21-pin
hattons.co.uk/dapol59



Class 45
Stage: Early Sample Due: Q4 2021
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hattons.co.uk/heljan45



Class 47
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Class 86/4 & 86/6
Stage: Early Development Due: Q2 2022
Price: from £165 (EST) Digital: 21-pin
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Class 37/0, 37/4 & 37/6
Stage: Engineering Samples Due: Q2 2022
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascale37

OO Diesel Multiple Units



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

OO Coaches & Wagons



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



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



BR Pilchard Wagons
Stage: Deco Samples Due: Q3 2021
Price: £13 Digital: N/A
hattons.co.uk/oxfordpilchard



GER 10t Covered Van
Stage: Deco Sample Due: Aug/ Sep 21
Price: £13 Digital: N/A
hattons.co.uk/oxfordgervan



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

N Gauge Steam Locomotives



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



Class 59
Stage: CADs Due: Q3/ Q4 2022
Price: from £136 Digital: NEXT-18
hattons.co.uk/dapoln59

N Gauge Wagons



Class B Tanks (New Batch)
Stage: In Development Due: Q1 2022
Price: £26.95 Digital: N/A
hattons.co.uk/dapoln59

N Diesel Multiple Units



Class 142 Pacer (New Batch)
Stage: In Production Due: August 2021
Price: from £123.12 Digital: NEXT-18
hattons.co.uk/dapol142

O Gauge Diesels/ Electrics



Class 26
Stage: Prototype Due: Q1 2022
Price: from £509.15 Digital: ESU XL
hattons.co.uk/heljano26



Class 47
Stage: Deco Samples Due: Sep 2021
Price: £594.15 Digital: ESU XL
hattons.co.uk/heljano47



Class 66
Stage: Engineering Sample Due: Aug 22
Price: £594.15 Digital: 21-pin
hattons.co.uk/dapolo66



Class 73
Stage: CADs Due: Mid-2022
Price: from £636.65 Digital: ESU XL
hattons.co.uk/heljan73

O Diesel Multiple Units



GWR Streamlined Railcar
Stage: Painted Samples Due: Nov 2021
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Class 121 'Bubble Car'
Stage: Painted Samples Due: Oct 2021
Price: from £263.05 Digital: 21-pin
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O Coaches & Wagons



Stroudley 4 Wheel Coaches
Stage: Prototypes Due: Q4 2021
Price: from £96.77 Digital: Yes TBC
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Mk2 & Mk2A Coaches
Stage: Prototypes Due: Q1 2022
Price: from £237.15 Digital: N/A
hattons.co.uk/heljanmk2

00 Gauge (1:76 Scale)

Steam locos



H4-AB14-001 Andrew Barclay 0-4-0ST 14" 2047 '705' in BR black early emblem (HAT) (RRP £99) **BARGAIN**. £84



R3861 Class 8P 'Merchant Navy' 4-6-2 35017 'Belgian Marine' in BR green early emblem (HOR) £188



OR76J27001 Class J27 0-6-0 1010 in LNER black (OXF) £94



OR76J27002 Class J27 0-6-0 65837 in BR black early emblem (OXF) £94



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



R3830 Thompson Class A2/2 4-6-2 60501 'Cock o' the North' in BR green early emblem (HOR) £188

Diesel locos



3463 Class 33/0 33023 in BR blue grey roof and orange cantrail stripe - weathered (HEL) £143.65



3459 Class 33/0 33029 in Direct Rail Services blue (HEL) £135.15



3451 Class 33/0 D6515 'Lt Jenny Lewis RN' in BR green small yellow panels - as preserved - Ltd Ed for Olivias Trains (HEL) £159



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

DMUs



19400 GWR AEC diesel railcar 22 in GWR chocolate and cream white roof and shirtbutton emblem (HEL) £160.65



19403 GWR AEC diesel railcar W20W in BR crimson and cream dark grey roof and white cab rooves (HEL) £160.65



19402 GWR AEC diesel railcar W21W BR crimson and cream grey roof (HEL) £160.65

EMUs



R3952 Class 390 Pendolino 4 car pack 390001 in Avanti West Coast (HOR) **NEW** £247

Track - Code 100 Setrack

R8072 Left Hand Standard Point (HOR) £11.50

Track - Code 100 Streamline

SL-100 1 yard (91.5cm) length of Code 100 Wooden-sleeper nickel silver

flexible track (PEC) £3.60

SL-100 Pack of 25 (PEC) £90

SL-102 1 yard (91.5cm) length of Nickel Silver concrete-sleeper flexible

track (PEC) £3.60

SL-102 Pack of 25 (PEC) £90

SL-96 Left hand medium point - insulating (PEC) £12.50

Track - Code 75 Finescale

SL-108F 1 yard (91.5cm) length of Code 75 Wooden-sleeper nickel silver

bullhead rail flexible track (PEC) £4.50

SL-108F Box of 25 (PEC) £112

SL-100F 1 yard (91.5cm) length of Nickel Silver Finescale flexible track (PEC) £3.70

SL-100F Pack of 25 (PEC) £92

009 Narrow Gauge

Steam locos



9982 Lynton & Barnstaple Baldwin 2-4-2T 'Lyn' in L&B dark green (post-1906) (HEL) £203.96



9981 Lynton & Barnstaple Baldwin 2-4-2T 'Lyn' in L&B dark green (pre-1906) (HEL) £203.96



9983 Lynton & Barnstaple Baldwin 2-4-2T E762 'Lyn' in SR ex-L&B dark green (HEL) £203.96



9984 Lynton & Barnstaple Baldwin 2-4-2T E762 'Lyn' in SR olive green 1929 - 1932 (HEL) £203.96



9985 Lynton & Barnstaple Baldwin 2-4-2T E762 in SR olive green - post 1932 condition (HEL) £203.96



9980 Lynton & Barnstaple Baldwin 2-4-2T in plain works black (HEL) £203.96

N Gauge

Bi-Modal Multiple Units



K10-1674 Class 800/0 5-car BiMU IET 'Azuma' 800209 in LNER (KAT) £178



K10-1671 Class 800/0 5-car BiMU IET 800021 in GWR green (KAT) £178

Wagons



2F-041-002 Dogfish' ballast hopper in BR grey - DB993073 (DAP) **NEW** £15.79

Track - Code 80 Streamline

SL-300 1 yard (91.5cm) length of Wooden-Sleeper Nickel Silver flexible

track (PEC) £3.20

SL-300F Pack of 30 (PEC) £108

Track - Code 55 Finescale

SL-300F 1 yard (91.5cm) length of Finescale Nickel Silver flexible

track (PEC) £3.60

SL-E392F Finescale left hand small point electrofrog (PEC) £11

O Gauge (1:43 Scale)

Steam locos

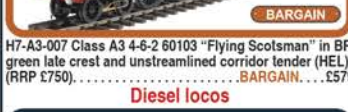


H7-A3-001 Class A3 4-6-2 2750 'Papyrus' in LNER Grass green unstreamlined corridor tender - 'Record Breaker' (HEL) (RRP £750) **BARGAIN**. £579



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

Diesel locos



3120 Class 31/1 31296 'Amiwh Freightner' in Railfreight grey - lightly weathered - Ltd Ed (HEL) **NEW** £466.65



3122 Class 31/1 in Railfreight 'Sector' triple grey - unnumbered (HEL) **NEW** £466.65



3143 Class 31/4 31466 in EWS red and gold (HEL) **NEW** £466.65



3140 Class 31/4 in BR blue - unnumbered (HEL) **NEW** £466.65



3144 Class 31/4 in Network Rail yellow - unnumbered (HEL) **NEW** £466.65



4064 Class 40 40155 in BR blue centre headcode panel (HEL) **NEW** £466.65



4063 Class 40 in BR blue centre headcode panel - unnumbered (HEL) **NEW** £466.65



4062 Class 40 in BR green full yellow ends and centre headcode panel - unnumbered (HEL) **NEW** £466.65



4061 Class 40 in BR green small yellow panels and centre headcode panel - unnumbered (HEL) **NEW** £466.65



4029 Class 50 in BR large logo blue black roof - unnumbered (HEL) £594.15

Coaches



H7-TC115-002 Gresley Teak coach Diagram 115 Corridor Third 23896 in LNER Teak (HAT) £179



H7-TC175-002 Gresley Teak coach Diagram 175 Brake Corridor Composite 24068 in LNER Teak (HAT) £179



7P-001-009 Mk1 BSK brake second corridor M34393 BR blue and grey (DAP) £175.07



7P-001-005 Mk1 BSK brake second corridor W34150 in BR chocolate and cream (DAP) £175.07



7P-001-205 Mk1 SK second corridor M25362 in BR blue and grey (DAP) £175.07



SL-700B 1 Yard O gauge flexible track - bullhead nickel silver rail (PEC) £7.50

SL-700B Box of 12 (PEC) £90



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



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Point motors: DCP-CB12DIP Cobalt ip slow-action digital point motor - pack of 12 (DCC) £255; PL-111 Sides/surface mounted point motor (Pac) £3.50



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OO GAUGE

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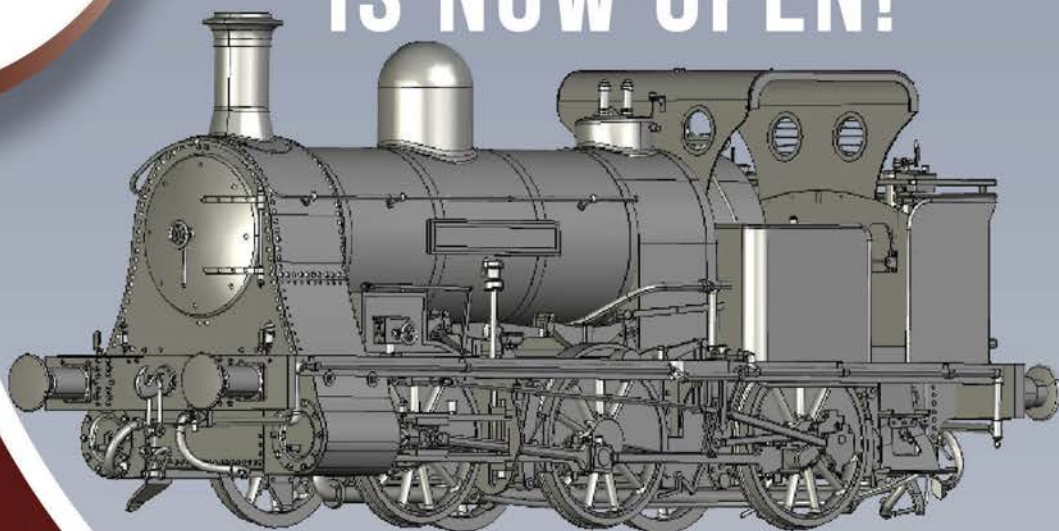
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THE ORDER BOOK IS NOW OPEN!



BELLEROPHON

Bellerophon was one of six almost identical locomotives built for the Haydock Collieries between 1868 and 1887, Bellerophon herself being completed in 1874. KR Models will produce a DC and DCC Fitted OO gauge model. The 0-6-0 configuration will be very complex with the Stephenson/Gooch valve gear.

Featuring; **Cast chassis, Brass fittings, Original livery, and Preserved livery**



DCC Ready £160

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Estimated delivery 1st Qtr 2023, this is subject to change

WORLD OF RAILWAYS

ORDER BOOKS OPEN FOR NEW HELJAN MK.2 COACHES



Heljan has released images and opened its order books for the eagerly-awaited Mk.2 coaches in O gauge. The range covers many of the liveries worn across their lives, from introduction in the 1960s, right up to the present day. Four coach types are offered:

- Tourist Second Open (TSO)
- Brake Second Open (BSO)
- Brake First Corridor (BFK)
- First Corridor (FK)

Priced at £279.00 (RRP), the new models are available to order now from Heljan stockists (the majority currently offering a 15% discount) and are expected to arrive in Q1 next year.

Heljan has released the approved livery artwork, and highly detailed interiors will also be a major feature of these new models, with authentic early Mk. 2 seating, partitions and luggage racks on view. The models have been designed to replicate either vacuum-braked Mk. 2 or air-braked Mk. 2a vehicles, giving customers the option to tailor models to suit using customer-fit gangway end doors and underframe details.

DAPOL SHARES FIRST EP OF CLASS 66



Dapol has taken delivery of the first engineering prototypes of its Class 66 for O gauge. Currently under review, by its design team, the manufacturer has said "it is looking a very impressive model", though states that the model is subject to modification and improvements before models enter production. Artwork is said to be under evaluation by its design team at present, and has yet to be revealed. It is anticipated that models will be delivered in 2022.

Models to be offered are as follows:

- (7D-066-001) Class 66 66001 EWS
- (7D-066-002) Class 66 66504 Freightliner Powerhaul
- (7D-066-003) Class 66 66709 GBRF Sorrento MSC
- (7D-066-004) Class 66 66421 New DRS
- (7D-066-005) Class 66 66789 GBRF British Rail 1948 - 1997 BR blue large logo
- (7D-066-006) Class 66 66783 GBRF BIFFA The Flying Dustman

SONIC MODELS VENTURES INTO 'OO' WITH REVEAL OF A5 4-6-2T

Available exclusively via retailer, Rails of Sheffield, Sonic Models is to manufacture RTR models of the Robinson GCR / LNER A5 4-6-2 tank locomotives for 4mm:1ft scale. Promised to be offered in eight variants, covering original GCR, later LNER and BR versions, models have already passed first engineering prototype stage, with at least one decorated livery sample received for assessment. Models are expected to arrive late-2021/early-2022.

The specification of models promises a heavy die-cast chassis, flywheel, Next-18 DCC socket hidden in the cab, sugar cube speaker, NEM coupling pockets and sprung buffers. Models are expected to be supplied with an accessory pack to include a coal shovel, rake and dummy screw-link couplings.

A hand-decorated sample of the locomotive with LNER branding as No. 5167 (S4101-04) has been seen.

Variants of the Class are to be portrayed too, and detail differences include GCR or LNER domes, whistles and smokeboxes, three- or five-rail coal bunkers, single or split cab front windows, cab-sides open or with windows and smooth or riveted sandbox wrappers.

Liveries promised are GCR lined green, GCR lined green with 'L&NER' lettering, LNER lined and unlined black, and BR mixed-traffic lined black with 'British Railways' lettering, early emblem or late crest, and BR mixed traffic lined black with early emblem or late crest.



NEW COLOUR LIGHT SIGNAL CONTROLLER FROM MEGAPOINTS CONTROLLERS



MegaPoints Controllers has announced the new AutoSignal, a modern image colour light controller for 2, 3, or 4 aspect colour light signals with feather indicator.

Designed for 12V LEDs and available in common negative (common cathode) or common positive (common anode) signals, the new controller can connect to a number of sensors to read your layout, including

DCC current sensing for automatic block occupancy, points position sensors for automatic feather switching and even an infra-red sensor for analogue layouts.

Available to order now and priced at £25.00, the new controller can manage 2, 3 or 4 aspect colour signals from N gauge to G.

AutoSignals connect together using off-the-shelf servo-type cables. The cable distributes power to other AutoSignals, so it's only necessary to power one per connected chain. When multiple AutoSignals are connected, they automatically communicate with each other ensuring that the correct aspect is displayed based on track occupancy and position.

AutoSignal also features an adjustable timer

mode for standalone operation or to simulate signals beyond a scenic section, plus a built-in circuit to operate an Automatic Brake Controller (ABC) via a connected relay, which enables trains to decelerate and stop at a red signal automatically.

Diverging junction routes are indicated by flashing yellow and flashing double yellow signals. At the feather signal, a yellow will give way to green as the train approaches, indicating the divergent route is clear.

The new colour light signal controller was developed in conjunction with Pete Waterman for an exhibition this year and can be seen in action on his OO gauge layout at Chester Cathedral, which is on display until September 3.

LOCOMOTION MODELS COMMISSIONS TANK WAGON EXCLUSIVE



Locomotion Models has announced the release of its second exclusive collectable wagon, to be produced by Dapol. The OO gauge fictitious wagon is finished in teal green, carrying Railway Museum and Locomotion branding, and carries marking indicating that it is to run between Shildon and York only. The model carries the number 202122 and is LM002 in its collectable wagon series. The wagons would make a suitable souvenir when visiting its museums in Shildon or York.

Its first release was eagerly-purchased by collectors, as well as visitors, so early ordering is recommended. Produced in OO gauge, the souvenir van has metal wheels and NEM coupling pockets, allowing modellers to fit alternative couplings if desired.

DECORATED SAMPLES OF ACCURASCALE MK. 5 EMERGE



Accurascale has unveiled decorated samples of its Mk. 5 coaches for OO gauge, in Caledonian Sleeper livery, offering a progress report on the project.

The manufacturer has insisted that fit and finish on these pre-production coaches will be improved further on production models, with refinements and improvements to the paint finish expected. The deceptively complex Caledonian Sleeper livery is said to be "coming together nicely with an excellent colour match for the tricky Caledonian Sleeper Midnight teal colour".

Detail on the coaches covers separate boxes, grilles, cylinders and conduits replicated as per the prototypes. Much printing and full lighting is fitted to each coach. Accurascale has said that models are devoid of light bleed.

Another area the manufacturer is keen to highlight concerns its new magnetic Dellner couplings, which permit close coupling on up to third radius curves. Accurascale plans to retail these separately too, designed to fit into NEM sockets. Each coach pack is expected to be supplied with a set of tension-lock couplings for each coach to help

negotiate second radius and couple to other items of stock. Despite many positive points with these samples, Accurascale's designers and engineers have a list of minor improvements following assessment of the samples. This will include glazing, some printing such as the warning labels and smaller signs, and overspray in some areas.

With a similar amount of warning labels, interesting angles, shades and fades, the models in Trans-Pennine Express livery push model production techniques to the limit. The factory has reportedly tried a few techniques to replicate the livery faithfully, but without success. Accurascale commented, "As all the layers to the livery are added, it begins to damage it elsewhere. It has proven very frustrating for our factory engineers! The visible paint lines through the doors were also unacceptable."

Accurascale is currently working on a new batch, mixing techniques to get the desired finish. As such, we haven't seen photographs of finished TPE sets. The sleepers have been assessed and feedback is on its way to the factory. The factory has assured Accurascale that it will have finished TPE samples for assessment in eight weeks. Production of the models is expected in 2022. Accurascale had hoped it would be further on in the project, but the livery challenge wasn't fully foreseen.

GWR STEAM RAILMOTOR – FIRST SAMPLES REVEALED



Kernow Model Rail Centre has received first engineering prototypes of its eagerly-awaited GWR Steam Railmotor for OO gauge, which are being evaluated and tested. Livery artwork is underway concurrent with testing the EPs and Kernow MRC is hoping to see decorated samples by the autumn, ahead of production.

Graham Muspratt, Development Manager said, "It is great to receive the Engineering Prototypes for full checking and testing, although we are already aware of a few minor issues to amend. Initial tests show that they run very quietly and smoothly and the valve gear is a joy to watch in action. We thank the Great Western Society for all their continued support and valued input as the project progresses."

The GWR Steam Railmotor models have electrical pick-ups on all wheels and working valve gear including the radius rod and piston valve stem. The motor is positioned vertically hidden inside the moulded boiler of the power bogie. Models have working directional oil lamps and interior lights and are DCC ready with a 21-pin decoder socket and 28mm speaker preinstalled.

Tooling allows for both the Diagram 'O' type and the Diagram 'R' type Steam Railmotors to be produced in five versions, as listed below. The diagram 'O' type differs externally to the diagram 'R' with larger boiler room windows, double leaf passenger doors and 'Fishbelly' rather than 'Equalising' bogies. The following variants are being promised:

- (K2301) GWR Steam Railmotor Diagram 'R' number 93 in GWR lined crimson lake (as preserved)
- (K2302) GWR Steam Railmotor Diagram 'R' number 97 in simplified GWR chocolate and cream (Late-1920s onwards)
- (K2303) GWR Steam Railmotor Diagram 'O' number 63 in GWR lined brown (1908–1912)
- (K2304) GWR Steam Railmotor Diagram 'R' number 85 in GWR lined crimson lake (1912–1922)
- (K2305) GWR Steam Railmotor Diagram 'O' number 61 in GWR fully lined chocolate and cream (1903–1908)

The preserved Railmotor No. 93 was laser scanned at the Didcot Railway Centre, and the detailed CADs were produced using further reference to original GWR archive drawings and the kind assistance of Graham Drew, Great Western Society Railmotor Project Manager.

RAPIDO TRAINS UPDATES ON MODEL PROJECTS



Rapido Trains has shared images of models of its Gunpowder vans for OO gauge. Previously seen as 3D-printed models to prove that the CAD works, these first engineering samples from its new tooling are a positive sign of progress on the project. Tooling is being refined as livery decisions are finalised.

Marketing Manager for Rapido Trains, Richard Foster, commented, "Having overseen the final stages of the design process, I thought I knew what these wagons would look like. But nothing can truly prepare you for seeing what has only existed as coloured pixels on a screen in three-dimensional plastic reality."

He continued, "Quite how the mould-makers have been able to create some of the fine detail on these vans is beyond me. Yet they have. Highlights include the beautiful little chain links on the doors. It's the amount of metal involved that makes these models really stand out for me. I knew what materials were planned but nothing could prepare me for actually seeing the brass buffer heads and the tiny brass lamp irons. Even the 'W' irons and the tiebars are die-cast and they just shout 'quality and reliability'."

Rapido Trains has tooled for the Railway Clearing House GPV and the largely similar BR Diagram 1/260, as well as the GWR Diagram Z4. Key differences between them are the roof arrangements over the doors and the different headstock ends, as evident from the two images above.

In other news, CAD artwork for its N gauge Metrovick Co-Bo is complete, with the model heading to tooling. First samples are expected towards the end of the year.

Models for its previously announced Titfield Thunderbolt train pack are progressing too, with CAD artwork unveiled for its Loriot 'Y' and Toad brake van, the latter requiring completion.



Factfile

Layout name: Copenhagen Fields
Scale/gauge: 2mm:1ft / 1:152 scale / 9.42mm gauge
Size: 22ft x 6ft 9in
Era/region: 1930s London
Layout type: Continuous loops with sidings

COPENHAGEN FIELDS

Almost four decades in the making and still entertaining crowds with every show appearance, The Model Railway Club's capital scene is re-visited.

Words: Tim Watson **Photography:** Phil Parker



Dominion of Canada heads north from Gasworks Tunnel with an express. The locomotive body started as a Lone Star 1950s push along toy, probably making it the oldest 2mm scale locomotive in service!

Deciding on a prototype to model and making it are two very different things, especially as modelling a 'busy' city-scape requires rather more planning than needed for an open green fields scene. The three main protagonists of the new project back in 1983 were myself (dentist), Mike Randall (a woodwork teacher) and John Birkett-Smith (an architect). The original plan evolved from discussion within a much larger group that had developed with our previous bucolic N gauge / 2mm:1ft scale layout, 'Chiltern Green & Luton Hoo'.

It was always intended that 'Copenhagen Fields' would record the history and character of the lands to the immediate north of Kings Cross. The railway scene at Belle Isle, past Gasworks Tunnel on the East Coast Main Line, is the closest bit of main line railway to the Club (apart from the Northern Line tube that runs under our club rooms at Keen House). Belle Isle, a shortened Copenhagen tunnel and the beginnings of the Holloway bank would therefore seem a natural choice for us to model if we wanted to depict an urban

railway. While the main lines are in cuttings or tunnels, the Kings Cross Goods Yard opens up into a fan of sidings framed by York Way Viaduct, now but a memory following the HS1 rail development.

Planning begins

During the initial planning phase, we photographed the surrounding area so that our model buildings could be accurate copies of existing structures, or at least typical examples. Three buildings were made: the Caledonian Road tube station, Tom Clark's Baptist chapel on the junction with Market Road and Paul Holth's White Horse Public House on the corner of the Caledonian Market. Unfortunately, most of the surrounding buildings have subsequently been lost to re-development, underpinning the historical nature of our layout.

Mike Randall was adamant that the new scene should have trains coming straight towards the viewer, across the scene, something we achieved with the North London Railway (NLR). Space constraints at Keen House meant that there would be the

need for compression in some directions - especially east-west: but the railway through Belle Isle and the Holloway bank would be to scale length. It is to the credit of John and his architectural skills that the concept was drawn up and made into an intricate small-scale 'concept model'. This was used to 'sell' the project to the MRC and anyone interested: it is uncanny that the layout has turned out to be very recognisably-based on it. This plan was sanctioned by the MRC committee in December 1983.

John planned the first stage in great detail with full working drawings for baseboard construction, spot heights for track and scenery, an accurate trackplan and some hints of the future street layout. We deliberately made the main line tracks flat, rather than on the prototype 1-in-105 gradient rising from Gasworks tunnel, primarily to make life easier for the passenger engines. The downside is that the goods trains have slightly hillier journeys.

Trackwork

Robust hidden track work was an item on our wish list. A founder of 2mm scale



A J50 shunts wagons amongst the North London terraced houses on top of Copenhagen Tunnel.

modelling, Denys Brownlee, had used brass strips for the hidden tracks on his own layout and we considered this could be developed further for 'Copenhagen Fields'. Another excellent engineer, Peter Clark, made a special rolling machine to bend the 6 x 2mm strips to the minimum radius of 600mm for the hidden curves of the layout. These are screwed directly, in gauge, to the ply baseboards with 3/8in brass wood screws. Our brass fiddle yard rails never fail to attract enquiries when on exhibition, but they do ensure much greater reliability of running than conventional railway tracks – especially when taking into account the rigours of moving the boards when going to shows. If something derails, it will carry on, riding the top of the brass strip, until it can be dealt with.

Until relatively recently, all 2mm scale track work has been hand-made using soldered construction and copper-clad paxolin sleepers. Bill Blackburn took this and refined a system, including etched chairs that also used home-milled nickel silver strip to make the bullhead rail. Fortunately, the scale is now well served

by readily available drawn bullhead rail and plastic moulded sleeper bases. These have been used in the later stages of track laying, although turnouts and the complex formations that make up the main line and goods yard tracks are all of soldered construction.

The wiring on 'Copenhagen Fields' grew into a terrible tangle over the last 30 years and was becoming dysfunctional. A major re-wire was undertaken by Rob Stewart as a matter of urgency – following a very unreliable showing at an exhibition – introducing logic and more robustness to the system. Control is via DC PICtroller feedback controls – there would be no real gain in having DCC for operating the layout.

Scenic structures

We were fortunate to acquire from David Hammersley a zinc-etched moulding plate for making our own brick styrene sheet. This produces a very fine representation of English bond brickwork. The sheets are hand-made by Richard Wilson, who has made a number of the shops along the front

of the layout. Slight imperfections in the brick moulding can often be used to good effect to give the structures more character. Many Club members have contributed to buildings on the layout, from all corners of the globe. In particular, Tom Knapp, an architect then living in San Francisco (now Hawaii), has made some very fine buildings, even including a replica of our headquarters, Keen House.

Mike Randall became a master of producing rows of wood block houses and factories at varying scales, to try out in various positions. It was a given from the outset that we would use a diminishing scale on the layout – forced perspective – as it is now termed. True perspective modelling would be very hard to achieve with a scene occupying a 6m frontage, with multiple viewing points.

Domestic houses are of recognisable size and scale, but factories come in all shapes and sizes and so we often use a factory to allow a change in scale behind it. Another indication of scale changes is to look at the pubs on the corners of the meat market or the churches with spires on the layout – all



carved from wood by Mike, but to very different scales.

The scale of the models is obviously 1:150 at the front, reducing to 1:450 at the back; one could say that it is the biggest T gauge railway in the world. We occasionally get a T gauge Oerlikon set running through the backscene. The models at the front feature as much detail as we can accommodate, but we have deliberately downplayed detail and colours in the distance with a limited palette, leaving it to the observer to think they are seeing more detail than is the case.

Once the scene began to encompass the streets around Belle Isle – made famous by the 1955 film *The Ladykillers* – it was evident that we needed rows of London terraced houses with the characteristic front parapets. These particular streets had long since been re-developed, but Brian Dollemore surveyed typical local survivors and carved pear wood patterns for three types of two- and three-storey houses. These masters were subsequently solid cast in polyester resin, but then filleted with a band saw to remove 70% of their considerable weight. Richard Cook assembled dozens into a representation of the streets above Copenhagen Tunnel. The most famous of these is Frederica St., which had Mrs Wilberforce's stage house built at the end of the film. Unfortunately, we don't have room for this, due to space compression.

Lack of space, even in 2mm scale, leads to many compromises and fudges. A classic example of this is the area representing the Kings Cross goods yards at the southern left-hand end of the layout. If we modelled this to scale, there would be no buildings in the area, but it was realised early on that we wanted a mass of structures to visually balance the rest of the scene at the right-hand end. Back in 2012, Mike Randall constructed a large pair of goods sheds using laser cutting techniques to start to give some idea of what was wanted.

As more and more prototype information has become available, the scene has undergone a series of changes with the goods sheds reducing in size, but becoming visually more complicated, hence more interesting. There is now a very 'busy' scene at the south end including the York Road tube, Paget Christian Mission, a block of shops and a garage. If we have decent photographs to work to then models can be made quite accurately.

Running trains

In reality, Belle Isle was an area of London



Framed by the NLR viaduct, a GC 9P 4-6-0 *Valour* coasts through Belle Isle on its way to Kings Cross. This locomotive ran on early LNER Pullman services in full GC livery in 1923.



A view across the massed houses of 'Copenhagen Fields'. In the very centre of the view is a model of Keen House, both out of position and time, but quite fun to include it.

where the cacophony of train movements would have been almost overwhelming – and then it could just as quickly be remarkably quiet, almost rural with the wide cutting sides – both being something that we hope ‘Copenhagen Fields’ can represent quite well. Sound effects come from the film out-takes of *The Lady Killers*, playing from a small video screen embedded in the front of the layout.

The crux of the project when we started was that train movement would be visible at all times, somewhere along the front. We run full-length trains representing East Coast Main Line practice over the first 40 years of the 20th Century. There are, in essence, six circuits representing the GNR main lines and goods lines with separate loops for the NLR. The locomotives and stock run virtually continuously, with up to two trains per line. The mileage that they accumulate is not trivial – well into hundreds of miles for some of the older mechanisms. Most locomotives have scratch-built chassis using



An N2 in GNR livery scurries along with a four-wheel suburban set, with the NLR viaduct in the background and a GC 9P (LNER B3) on the fast lines.



The impressive ‘Balmoral’ public house, featuring a temporary window repair following some vandalism. It faces onto the Caledonian Road, with Frederica St on the side - famous for the location of the Ladykillers’ house at its far end. This building still exists, although many of the prototypes on Copenhagen Fields have disappeared.

the near-standard split frame pick up for 2mm scale locomotives. They often have a coreless motor and an integral gearbox incorporated. Whilst these can be quite expensive, they do give good reliability and the absolute prerequisite of slow running. Alternatively, many tender locomotives have the motor in the tender driving through to the locomotive.

Exhibiting progress

It was always a given that the model would be exhibited under construction from the earliest days, with blank areas shown awaiting development. If that had not been the case and we had delayed showing until more complete then the project would have floundered – the end game would have been too far away to keep our interest. We also decided to build the layout in stages, starting at the much simpler Holloway Bank (right-hand end), then moving south through Copenhagen Tunnel towards the North London Line, Belle Isle and Gasworks Tunnel.

Today, the main operation is divided into four positions: one person at each end running the passenger and, currently, the goods lines. The operator view is spectacular from either end, but it is interesting how members of the team have quite strong preferences for which end they work from. Another person behind the backscene is in charge of the NLR goods trains and Oerlikon EMU shuttle service. We use iPads to look through the backscene, with small holes in the sky.

There is often a fourth operator who sits at the front, shunting the Caledonian Goods & Coal Yard in the middle of the layout. Apart from having a grandstand view of the trains, they also serve to answer any questions from the public.

Much effort has been expended in making suitable cases so that moving damage can be minimised. It all fits very snugly into a Luton-headed 35cwt Transit van, which is quite surprising, considering the overall volume of the model.

'Copenhagen Fields' is displayed as a massive diorama with stage lighting and a large backscene. This is made of three sheets of thin ply and slots into place behind the scenery. The fact that it is partly concave in plan view helps to improve its stability. Nonetheless, it gets re-touched occasionally to keep it looking fresh, especially on the joints. There are some fairly stormy skies above 'Copenhagen Fields' and the



A view past the cemetery building spire into Kings Cross Goods Yard where a fish van train has just arrived. The extensive goods sheds can be seen to the left: an area of the model that has been extensively developed over the last year. The Midland roundhouse can be seen behind York Way viaduct. The roundhouse was demolished in 1931: the model is an interesting exercise in perspective modelling.



Making a model of a building being demolished requires a great deal of thought about how it was made in the first place. It was a useful solution to an awkward triangular plot on top of Gasworks Tunnel.



Looking northwards over the goods sheds at the yard throat and the Belle Isle mainline 'trough'. The telegraph poles through the building rooves were a feature at Kings Cross.



These buildings on North Road were made in the early '90s, in the first completed stage of 'Copenhagen Fields'.



Rolling stock is derived from many sources, but much of it has been kit- or scratch-built over the years. 3D printing technologies are also becoming highly appropriate for making wagons and some carriages, especially when combined with etched carriage sides for later-style vehicles.



'Copenhagen Fields' represents many modes of wheeled transport in London with both the working Piccadilly Line tube and a tram moving along the Caledonian Road — powered in the prototype by the 'conduit' system between the rails.



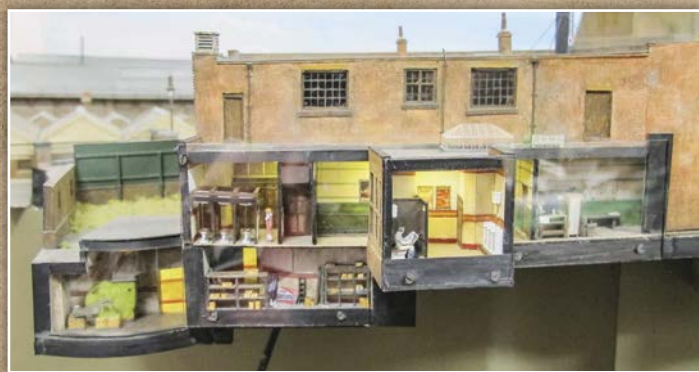
Our road vehicles are often scratch-built or heavily modified commercial models. Getting decent horses has been a real challenge for 2mm scale carts and drays, but that has been recently solved, again by 3D printing, courtesy of Lawrence Boule in New Zealand. We can never have too many horse-drawn vehicles on 'Copenhagen Fields' and the availability of these horses will be a boon.



One feature of Copenhagen Fields is that Club members and individuals associated with the project are immortalised in shop & factory names.



The model has a huge mechanism made by Denys Brownlee, running under the road in a trough. This is coupled via magnets to the very fine model on top, made by Matthew Wald, who was also responsible for the delicate B type bus outside the Caledonian Road tube station, as well as many buildings on the layout.



The tube station is an excellent example of team working with modern technologies. Jim Watt drew up the CAD artwork for the windows and had these etched. Meanwhile, Richard Wilson took the same CAD data and worked up 3D-printed shapes for the window surrounds, and dentil courses. Even with the application of all this technology, each individual bay of the classic Leslie Green tube station requires 50 separate components to complete it. To make it more interesting, the interior is modelled, including the ladies' and gents' toilets (look out for the gent reading the newspaper on the loo). The sanitary ware was drawn up in Australia and 3D-printed in Croydon by Justin Colson.

spotlighting intensity and colours are used to project some of that drama onto the ground below.

As with any staged production, a proscenium arch is used to frame the scene as a picture. The structure consists of triangular sectioned plywood with a clear span of the 22ft layout. This amazing construction, consisting of four sections bolted together, was designed and built by Mike Randall. For fairly obvious reasons, they are known as the Toblerones. This supports the lighting tracks at the front and also has a bank of spotlights built in to the back of the structure. These are aimed at the backscene, which gives it a certain luminosity, helping to back-illuminate the layout in the distance.

Assembling the layout at a show takes five hours, once we are in the hall, with the main ring of baseboards carefully set using a spirit level, via adjustable feet on the leg boxes. At the end of a show, we take about



An Oerlikon EMU slows down as it enters 'Barnsbury' NLR station. The building is actually based on Mildmay Park station, it's on the wrong side of the road, which should be under the railway and not vice versa. Apart from that it is quite accurate...



Flying Scotsman on the 'Queen of Scots' Pullman is overhauling *Dominion of Canada* in a classic 'Copenhagen Fields' scene on the Holloway Bank. *Flying Scotsman* was completely scratch-built (motor excepted) by the late Denys Brownlee. It is a magnificent engine.

three hours to dismantle and load up the van. The weary team then have a drive back to our headquarters, to offload – often very late that night.

Final thoughts

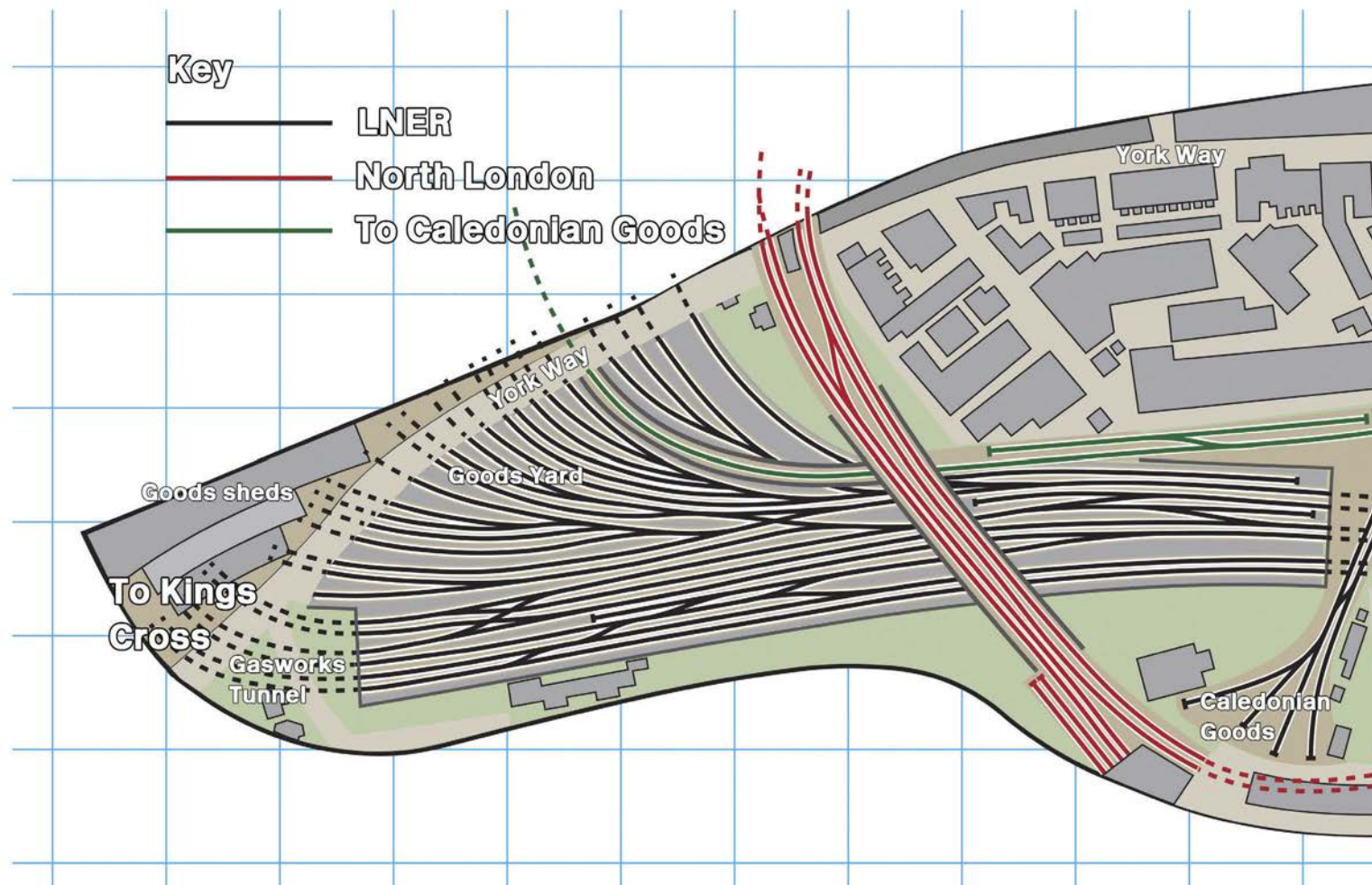
‘Copenhagen Fields’ is now an historical record of London in its own right; in 1983 the re-development of the Kings Cross railway lands seemed like it was never going to happen but, my word, it has now. As a bunch of about a dozen or so individuals, we have managed to work together to consistent standards over close to four decades, embracing new technologies as they become available. I never thought ‘Copenhagen Fields’ would take this long to build, but equally, the layout concept has maintained people’s interest.



Shunting the Caledonian Goods & Coal Yard with PO wagons named after the actors in *The Ladykillers* film.

Trackplan

COPENHAGEN FIELDS





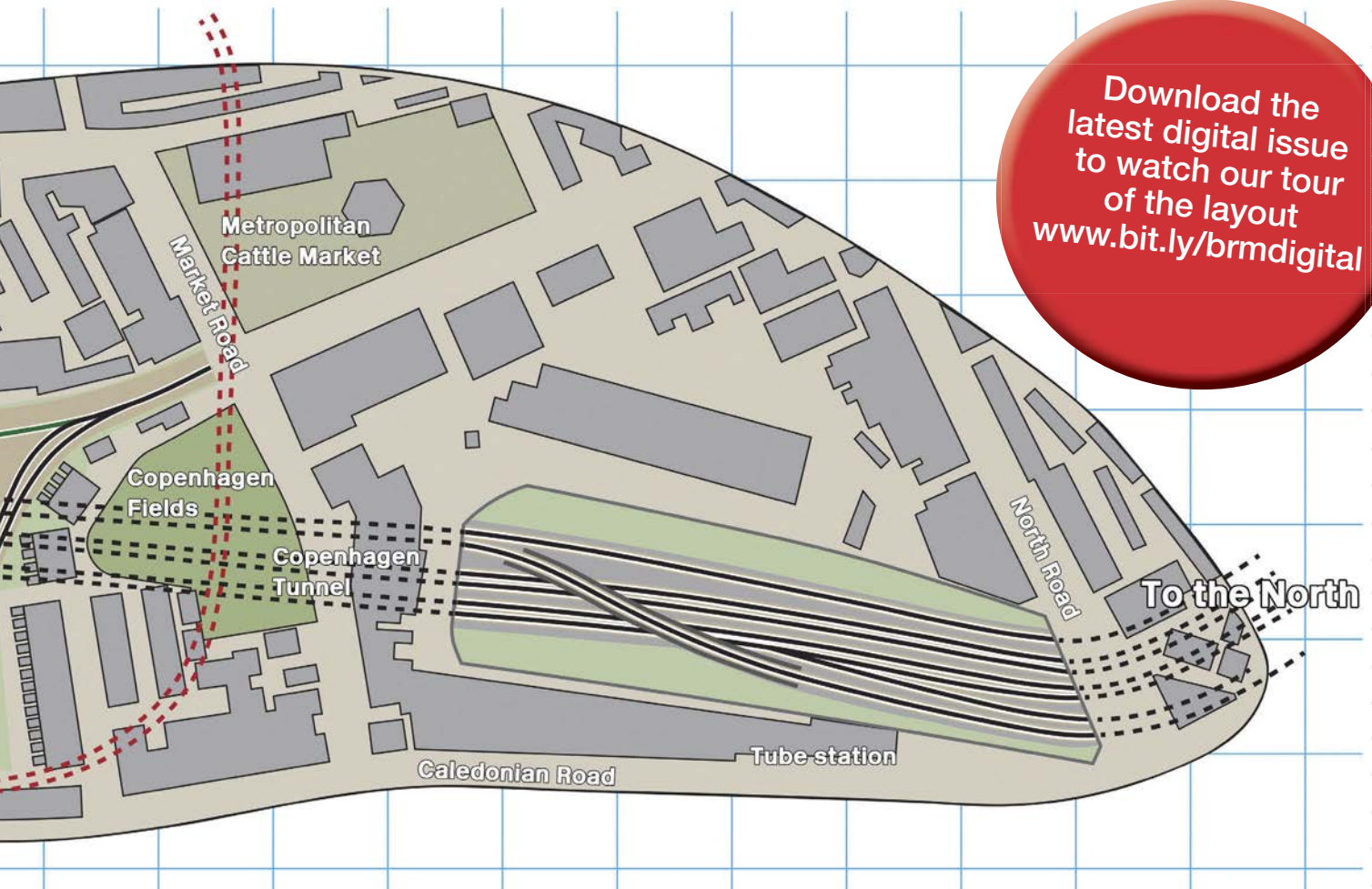
Silver Fox drifts into Kings Cross on the up 'Silver Jubilee'. The engine started life as a Farish product, but has a completely new chassis and different tender body. We have plans in hand for a 'Coronation' set to join our roster of trains. The magnificent building on the left of the cutting is the erstwhile terminus of the cemetery service that ran from Maiden Lane to New Southgate in the 1850s.

Not surprisingly, some of the layout's pioneers are no longer with us, but it is a memorial to their prowess and input. 'Copenhagen Fields' has certainly taken on a life of its own, and is still some way from completion – but at least it now mostly fulfils the promises that we made back in 1983. The apparent over-engineering that we applied from the early days has stood the test of time so that layout maintenance is not too onerous.

We have been very fortunate to have many talented people contributing to the layout, only some of whom have been mentioned by name in this article. Most importantly, it would not have been possible without the support of that venerable, but also quietly dynamic, organisation: The Model Railway Club.

What we think...

For more than three decades, 'Copenhagen Fields' has entertained exhibition-goers, providing a spectacle of landscape grandeur to which 2mm:1ft scale lends itself so well. Only when seeing the model at close quarters and speaking with its creators do you realise how much of a jigsaw puzzle it is to assemble. This is partly because of its size, but also the complexity of its shape with tunnels that require access should a train derail – there's also the track cleaning aspect to consider, too. The joints between removable segments are ingeniously hidden, using buildings, walls and hedges to hide small gaps. The layout continues to evolve, but the initial carefully planned concept has stood the test of time well.



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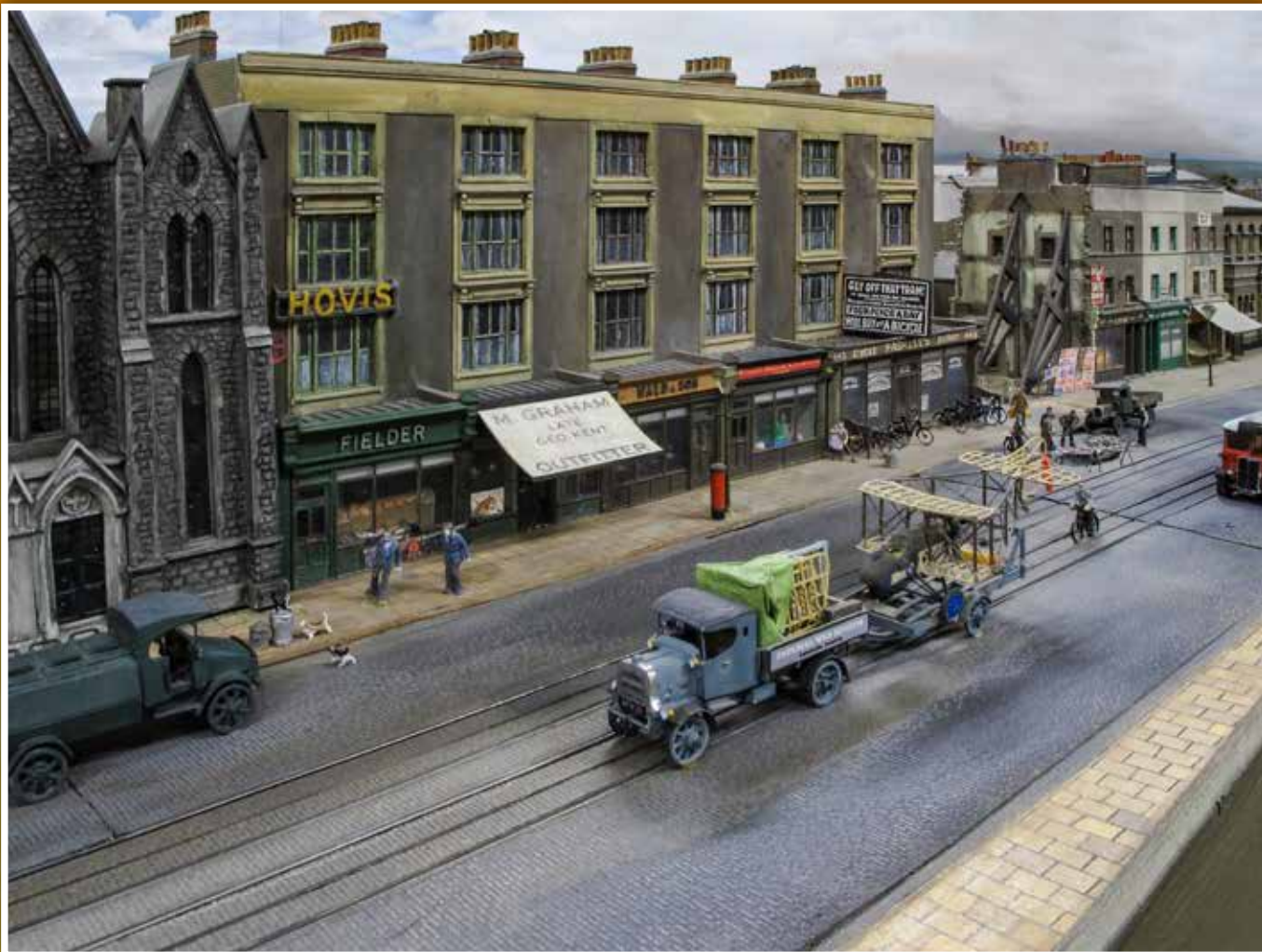


PLAY



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GET THE INDUSTRIAL LOOK WITH GEOSCENICS

Inspired by a recent trip to a preserved railway, Phil Parker builds a narrow gauge feeder line that could enhance any layout.

Words & photography: Phil Parker



Some people will visit an attraction and feel the urge to take a photograph, or even draw a sketch of it, but I'm inspired to build a model.

In July's issue of BRM, you can read about the trip Andy York and I took to visit Rocks by Rail in Leicestershire. A cracking day out for the industrial railway enthusiast that left me wondering how I could turn it into a micro layout.

Part of the appeal would be to use both narrow gauge and standard gauge tracks with one feeding the other. As more OO9 models have appeared, I know there are many modellers thinking about something along these lines to add more interest to their model.

I won't claim this is a new idea. In fact, I'm

really only building a small-scale version of Giles Flavell's crowd-pleasing micro layout 'The End of the Line'. Despite its tiny size, the layout was popular with exhibition visitors largely because of the operating skip wagons which tipped, and the radio-controlled lorries.

Challenging enough in 7mm:1ft scale, these weren't going to be practical in 4mm:1ft scale, but that doesn't mean I can't have the look of the model with my version.

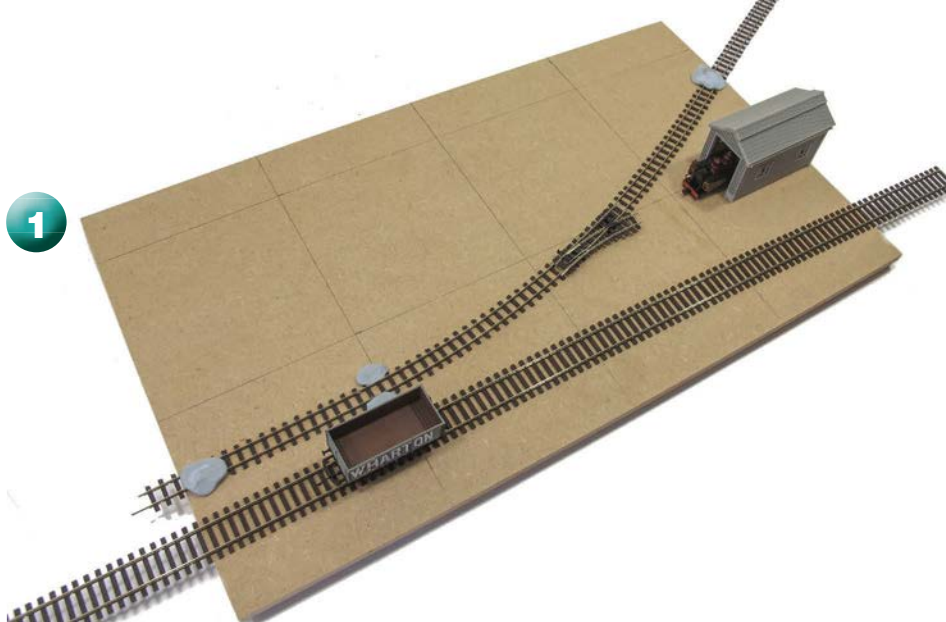
The scene is also a test bed for several products from Geoscenics. These are natural materials that look great and are simple to use. I have tried the pothole road kit in the past, and it is superb, so I'm looking forward to getting my hands on some of the others.

Top of the list is the track weathering

materials – a job difficult to do well without an airbrush, but I'm happy to report they are easy to use and give excellent results. The oil spill kit replicated the gunky, horrible sludge left by diesels without requiring any unpleasant chemicals, something I've not achieved to my satisfaction in the past.

Since this is a test piece, I've kept it small. The baseboard is only 60cm x 35cm, compact enough to be a feature in the corner of a larger layout, but one that could appear to generate some useful goods traffic for the rest of the line. The only problem with the size is that I've hardly touched the generous supplies of Geoscenics products, but now I've had the chance to test them properly, you can be sure they will be featuring in future projects!

1



I knew roughly what I aimed to build, but there's nothing like putting some track on the baseboard and seeing how everything will fit. Nothing is pinned down at this stage, but it's enough to allow me to run a loco to make sure it can cope with the curves.

3



Scenic work starts with the loading bank wall. As this is supposed to be concrete, I'm using rectangles of 2mm thick Daler Board, each 50mm x 12mm. Those would be hefty beams in real life, but not unbelievably so. They are fitted to a card wall with PVA glue, and a square ensures they are lined up.

6



The hillside starts life as a piece of expanded polystyrene roughly shaped with a hot wire cutter. A knife will work too, but be much messier. This is then fixed down with PVA glue. The weights ensure everything is firmly fixed together. Final shaping is carried out with a Surform, a messy job, but really simple and effective.

9



Left to dry overnight, the plaster bandage is ready for a coat of brown emulsion. I blend a few shades on the model to avoid too uniform a result. If the grass applied later leaves bare patches, it will look like mud showing through.

4



While I don't want all the faces unnaturally flush with one another, the differences should be fractions of a millimetre. Using quality card means it can be sanded with a fine abrasive, removing any unwanted lips and bumps at the same time.

7



Precision Paints concrete colours are splodged onto the card faces using a piece of sponge to produce random shades. These are brought together by dabbing talcum powder on and then sweeping this downwards with a stiff brush.

10



With the worst of the messy work complete, the track is put back into position. I double check that there is clearance on the lower level and that the hoppers on the narrow gauge are close enough to the edge to tip their load into the standard gauge wagons.

2



If a point motor is to be fitted under the baseboard, I'll need to be able to get at it, hence a great big hole is cut beneath the operating slot under the tiebar. A cheap hole-cutting saw fitted in an electric drill makes short work of this job.

5



The card has some texture but spraying car primer at it from a distance, so that paint is slightly dry when it hits the card, adds a bit more. Random blasts of beige and grey provide a good base colour to work with for the next step.

8

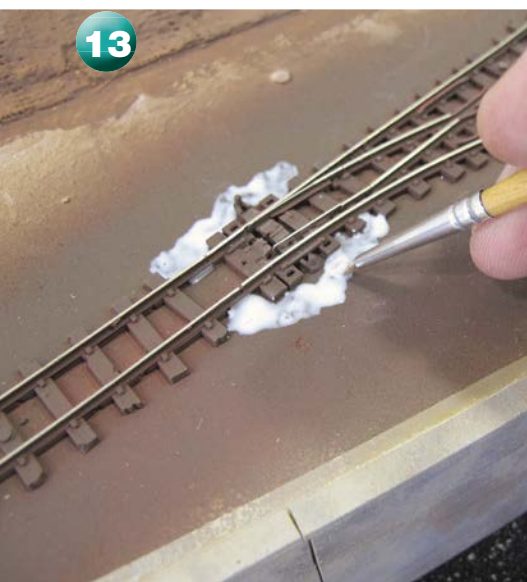


Using plaster-impregnated bandage, the hillside is given a hard shell. Cut the material into small strips, soak each one in water, then place it on the hill, smoothing down with your fingers to spread the plaster. A few layers will ensure a nice hard surface that will take any type of paint and glue.

TECHNIQUES



The lower level is ballasted with Geoscenics Siding Ballast. This is a dark colour representing the sort of low-quality recycled stone that you tend to find away from the main running lines. It's fixed with thinned Geoscenics Scenery Glue glue – a 60:30 mix of glue to water, plus a drop of washing up liquid to reduce surface tension.



I don't want to gum the point up, so apply neat Scenery Glue around the moving parts, then sprinkle ballast into it. Once dry, loose stones are removed and the ones stuck in place will act as a dam to stop the water glue from going where I don't want it later.



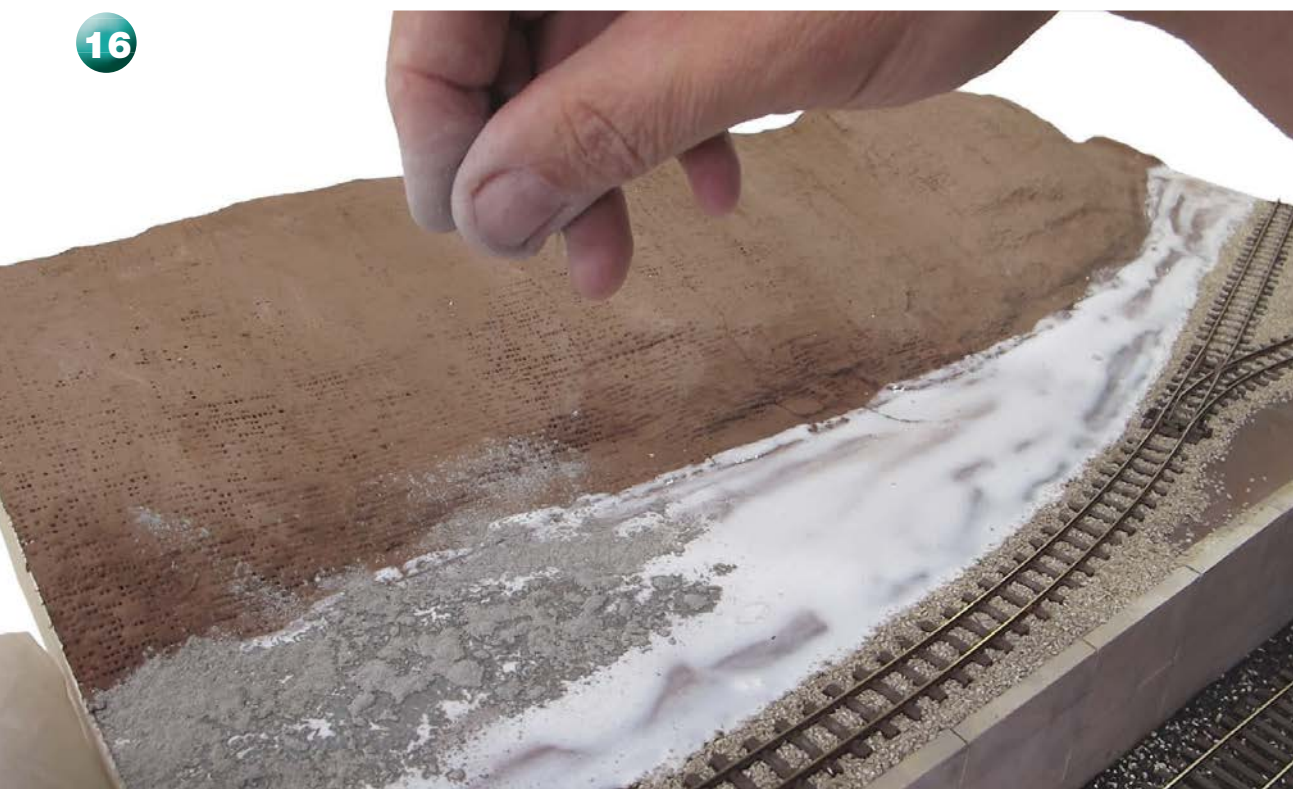
Once the glue has dried, I pull the pins out of the sleepers as they are long enough to stick through the bottom of the board (I'll remember to check this in future) and the holes are hidden with a tiny bit of filler.



The narrow gauge ballast is Geoscenics Pristine Limestone for N gauge. The smaller stones look more appropriate for this area and the colour suggests that this railway was built by a different company from the standard gauge.



Laying the road starts with a good coat of Geoscenics Scenery Glue. It's less viscous than normal PVA and can be spread around with a brush (clean this with water) to cover the area with a generous coating.



Using the darker grey material from the Geoscenics Pothole Road kit, the basic road mix is sprinkled in place. There's loads provided, so I'm generous with it as I want my road to have a little depth ensuring that potholes show. More glue, thinned to a watery consistency, is dropped along the edges where it seeps in to make a grey 'porridge'.



17

Pat the damp grey dust down with a piece of plastic, or in my case, and old bank card, which is the right size for the job. The aim is to produce a reasonably level surface. But not a perfectly flat one.

18



The next stage is to fill in the potholes with the ash colour, and add some dirt colour to the edges of the road. I like to do all this while the base is still wet, which means working reasonably quickly, but on a project this size, that isn't a problem.



19

Finish the road by wiping very gently along it with more plastic. This blends the colours and gives a convincingly flat top surface. Even a really terrible road, once scaled down, won't be that lumpy. This stage takes a gentle touch, so it's worth learning by practising on a separate piece first.



20

The standard gauge line is worked by diesels and that means the track should be covered in filthy gunk. Geoscenics Oil Spill kit contains a thin black paint and grey powder. I mix a little powder into the paint, and slosh over the track.



21

Using a stiff brush, the powder is dabbed on the sleepers, absorbing the paint and producing that mucky oily sludge where diesels have left their mark. Any loose powder is fixed with more of the paint and the effect can quickly be built up to suit the location.

22

The Geoscenics Steam Track Bed Weathering kit also includes paint and powder, but this time, the powder goes on first. A stiff brush really works it into the ballast. It's a messy job, but I like to let the weathering spread around as dirt does in real life.



23

Geoscenics recommends sealing the dust with a spray of watered-down scenic glue. I'm not convinced as it changes the look, but at least the dust is sure to stay put. More experiments are required as I like both the before and after effects.



TECHNIQUES



Once the glue is dry, the track is painted with the greeny-brown paint. It's acrylic, so I thinned it with water to allow me to build the effect up slowly. The thinned paint also seeps into the edges around sleepers and rails which is really effective.



To guide the ore into the standard gauge wagons, a simple chute is required. This is bent-up from a piece of brass that is thin enough to be cut to size with scissors and then bent with pliers. Those rivets are formed using a special tool, but tapping a blunt nail on the back of the metal will work just as well.



After a coat of red oxide primer and some rust colour paint, it's dusted with Humbrol weathering powders. Keeping them attached to the metal is difficult, and in this case, unnecessary as the dirt would get everywhere, so I treat the track and ballast too.



Larger lumps of ore come from the Geoscenics Medium Brown kit and are fixed in place with thinned scenic glue. Splashing some on the chute turns the weathering powder into a liquid, allowing it to be wiped down the metal for greater realism.



Around the engine shed area, I use some coal dust where the locomotive would be fuelled, and a nice pile of ash from the road kit to represent the waste material.



While the hill has been covered with electrostatic grass, some little patches in the road would be nice. These start life as blobs of glue on aluminium foil, sprinkled with the grass fibres. When using an electric applicator, clip the earth to the foil.



Once dry, the grass can be peeled away from the foil and glued onto the road and anywhere else small patches are required.

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the engine shed
and water tower
to complete
this scene.

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GET THE LOOK

1: KB Scale (www.kbscale.com) kit-built skip wagons. To make them tip, Giles had to modify the pivots, then devise a way not to gum them up again when painting and weathering! A tipping rail unloads the skips, a system used on the continent and in East Anglia.

2: This Hornby conveyor belt has been used 'back-to-front' and repainted from its original yellow. PVA glue strakes applied to the belt with a cocktail stick ensure the coal doesn't roll backwards.

3: Bagnall 0-4-0ST built from a Roy Link kit, now in the KB Scale range. All locomotives are controlled using a Gaugemaster Prodigy 2 DCC system.

4: Ixion Models Fowler 0-4-0 diesel-mechanical locomotive.

5: Lionheart 16T mineral wagons.

6: All roads are laid using a PVA/Plaster mix. When dry, another thin coat of PVA is applied, followed by sieved ash recovered from bonfires. Different fires produce different grades of ash, so Giles collects and stores these for future use.

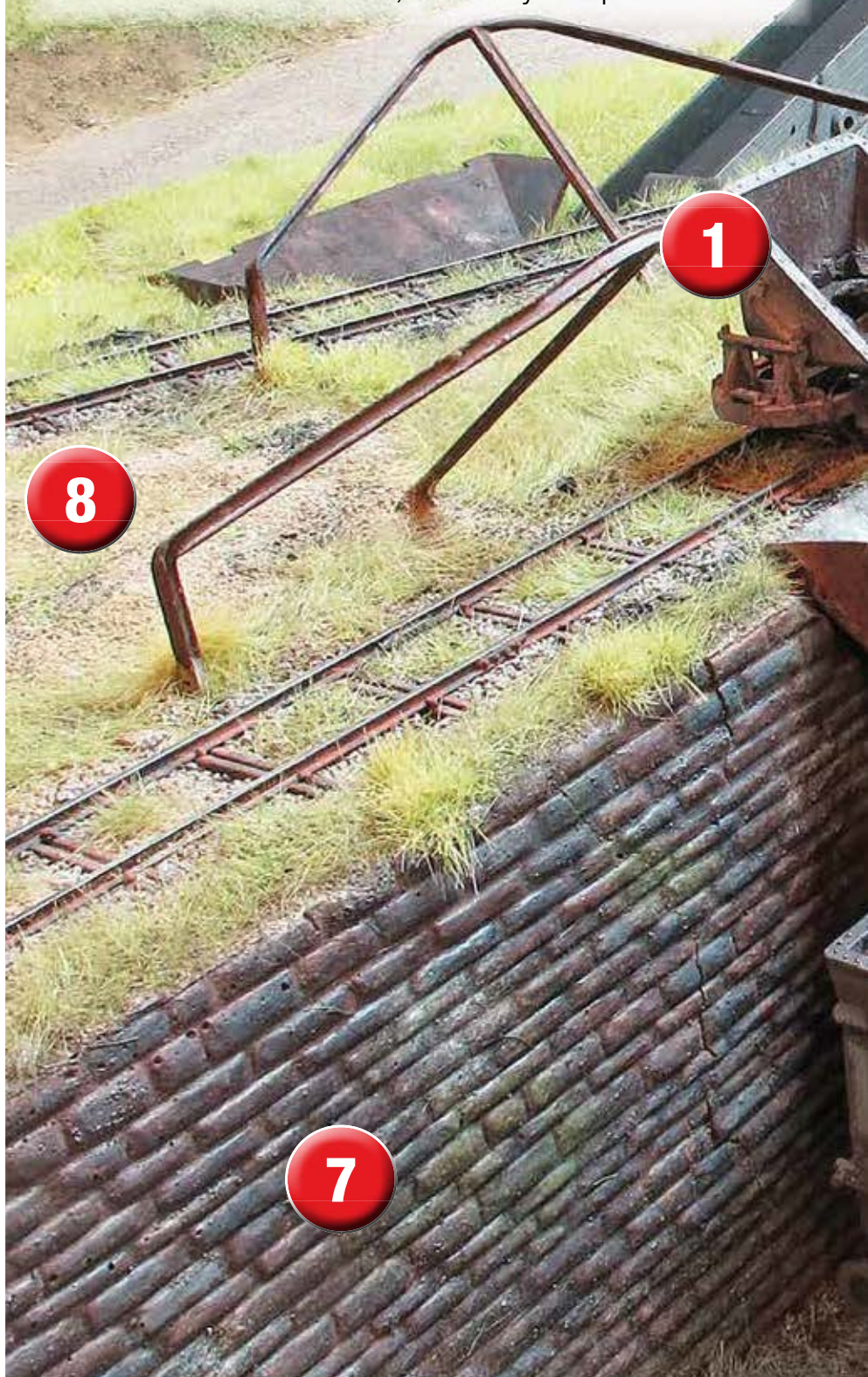
7: Starting with a master made from embossed Plastikard, a mould was taken, with the wall cast in Hydrocal - a gypsum product composed mainly of plaster of Paris and a small amount of Portland cement.

8: Electrostatic grass is a mixture of three types - 4.5mm spring, 4.5mm summer and 6mm winter to represent new shoots forcing their way through old growth. A Greenscene Flock-It tool was used for application. With the basic layer applied, Giles spent time adding texture to the greenery.

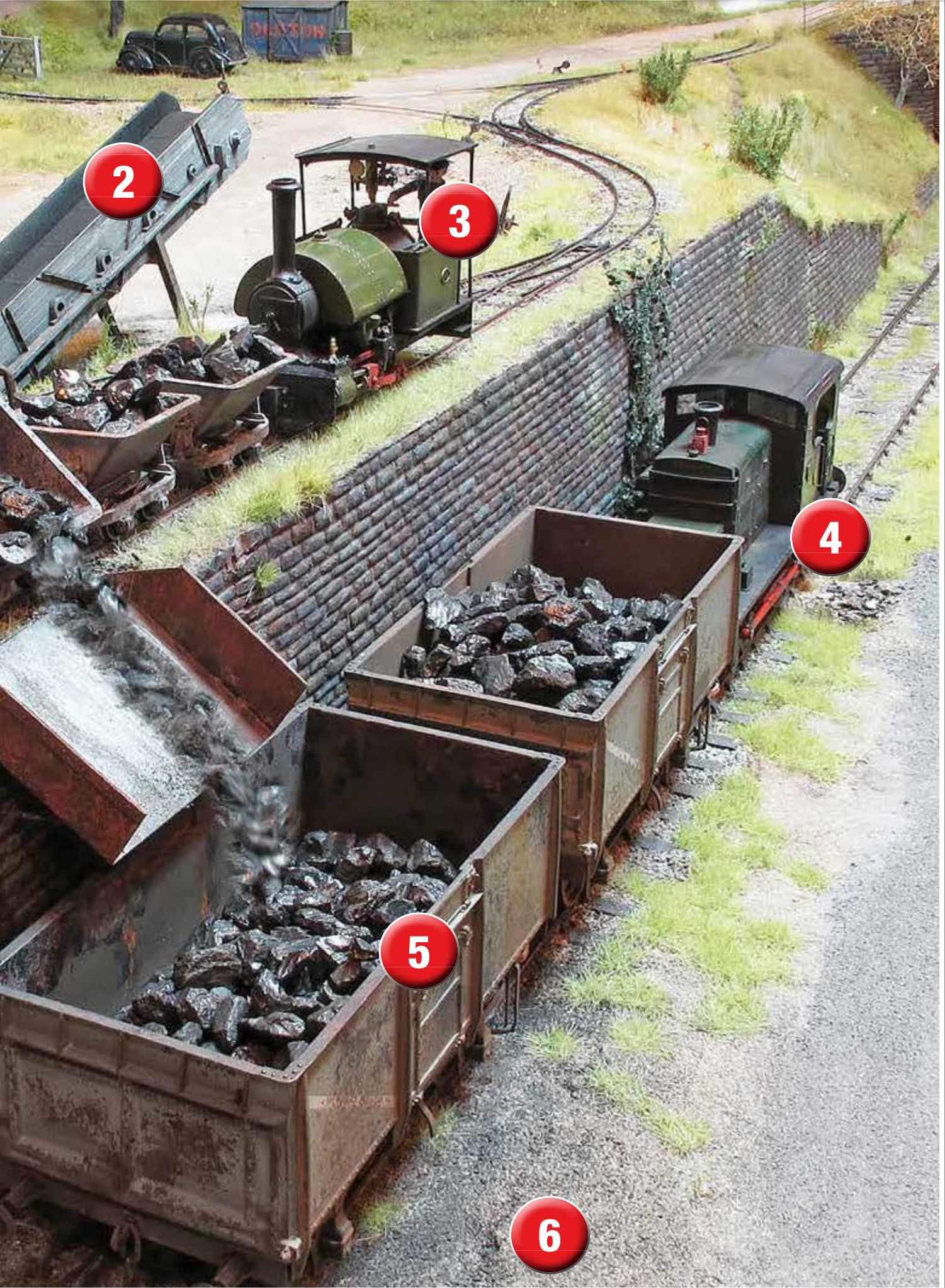
Giles Favell's compact layout started with a 7mm scale working radio-controlled flatbed lorry. Once made, building a layout for the miniature mechanical marvel to operate on seemed a sensible choice. To make things more interesting, the standard O gauge line is fed by a narrow-gauge railway running on 14mm gauge track (O14), complete with automatic unloading of the skip wagons. This might only be a little layout at 5ft x 3ft, but it packs plenty of action.

THE END OF THE LINE

A layout can sometimes be inspired by a new model, or in the case of Giles Favell, a skilfully-adapted creation.



ON EXCLUSIVE



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

SOUTHDOWN LAKER DEPOT



All materials for this diorama were, with the exception of the lighting, the remote-control vehicle, and a job lot of used and abused buses, by necessity, needed to be scrounged from my scrap box or created to avoid the covid-related restrictions mentioned above.

The buildings were scratch-built using card and plastic sheets with a little foam board. The clear window material was judiciously removed from an old display box. Sliding doors were added to the garage and my attempts at representing encroaching vegetation added. Small paper advertisements were cut from old railway magazines and added to the walls of the buildings. The window frames were constructed using scrap box extruded reclaimed sections.

The viaduct was a fortuitous purchase from a charity shop. These had been condemned due to damage but still resembled Tri-ang bright strawberry red brick viaducts from the 1960s. They were cut and modified to size, parapets were added by sculpturing from clay, and the brickwork defined with a scalpel. Then vegetation and verdant ground scatter were added. Suitable surface water drainage was represented by cutting and shaping old sprue material. These structures were then subject to my first serious encounters with an airbrush and weathering powders; Dark Earth, Rust, Sand and Grime being the predominant choices. The arches were to be used for storage of various depot ancillaries and general depot detritus; therefore, one arch has a set of lock-up doors added. Track and ballast were laid, after colour mixing with weathered highlights to define train stopping points at signals. Weeds were then selectively added and ivy climbers on several of the arches.

For the sylvan area, the rocks were formed from oak bark I had in the log store, shaped in places and selectively darkened with dark earth. Shrubs, vegetation and scatter material originally from



Gaugemaster but now recycled, were surreptitiously placed within the escarpment. Whilst the trees were heavily modified and covered with a mixture of scatter material, they still represent a modelling commodity. The stone wall is also recycled from an old layout, modified to suit, weathered, and again treated to a discernible amount of scatter material. The railings were converted from Wills kits to fit the scratch-built brickwork, both were then subject to weathering with rust and dark earth.

The yard floodlighting was sourced from Etsy in the US and runs on a switched 3v battery supply, each small LED having to be connected via a 3v Buss underneath the baseboard.

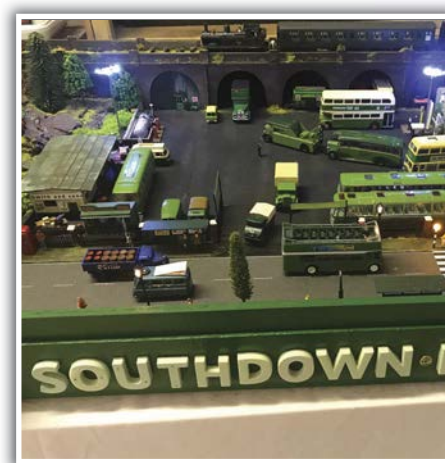
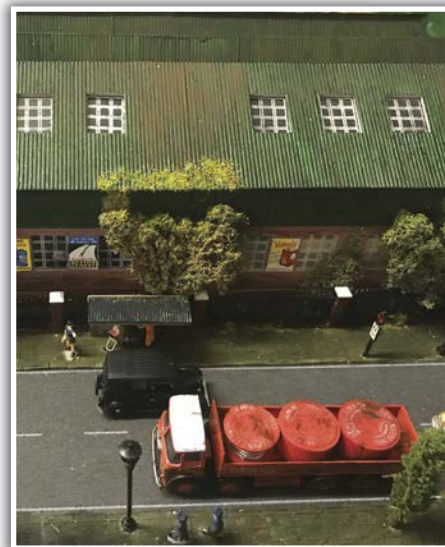
The depot yard is rubber matting from the top layer of a laminated food standard-approved conveyor belt. This has been painted and weathered, but now needs additional refinement once the inspection pit has been completed.

The various fuelling points were scratch-built with modified card, plastic and parts from scrap wagons, again all from my scrap box. Decals were computer-generated and fixed to the tanks etc.

The zebra crossing with operating Belisha beacons was sourced from Kytes Lights. This needed diode protection and ran from a direct switched 3v supply. The battery units and switches were all accommodated in a small box attached to the front of the module frame to enable easy switching into night mode and when necessary, battery replacement.

The Southdown collection of both commuter and long-distance coach and buses were bought via eBay as used second-hand or damaged. These were repaired and painted where required. The only specific procurement was for the Oxford Scammell tow truck. The vehicle washing unit is a heavily modified, damaged Scenecraft carriage washer, painted and weathered by judicious airbrushing.

In order to make the diorama more interesting and interactive, there is currently a (shortly to be two) radio-controlled vehicle. The Unimog is a Carson kit, airbrushed into Southdown colours and weathered. This



has provision for 35 minutes running time on a single charge. Front and rear lighting also feature. The current project underway is to modify the chassis and steering unit of another Carson kit to fit into a bus body. The gearing will also need to be ratioed down to a more prototypical bus speed. Duplex wheel arrangement will be made for the rear of the bus.

I did not set out to create perfection, but to learn how best to continually and methodically improve by stretching my boundaries of competence.

Further identified improvements would be: the second remote-controlled bus, hand-made trees, more weathering to the road and depot yard and a workshop digital sound card for the garage placed in a parked vehicle. Provision has already been made for a garage pit with lighting and more service auxiliary fittings for the workshop areas. There also needs to be more judicious weathering of the vehicles.

Brian Smith

BUGGLESKELLY WAGON



I have pleasure in enclosing a few pictures of our latest wagon, produced in aid of the restoration of Bagnall No. 2746 *The Duke*.

The ridged roof wagon is fictitious but inspired by the film *Oh Mr Porter*, and is in the livery of the Buggleskelly Lime Company Ltd.

The new wagon is priced at £16.00; email sleepmonster@yahoo.com for more information.



I have also included a picture of the boiler being delivered to Wirksworth on Wednesday 21st July following extensive repairs at Locomotive Maintenance Services at Loughborough. The work done includes the replacement of the foundation ring, backhead, both tubeplates, lower firebox sides ashpan and smokebox.

Tim Oaks

WEEKEND FOR O GAUGE MODELLERS

A like-minded group of Severn Valley Railway-based O gauge modellers have organised an O gauge get-together at the Engine House over the weekend of 4-5 September.

Six layouts confirmed include the Bewdley MPD Group's 'Burlish Road' and the award-winning 'Ventnor West', Dan Evason's 'Little Burford', 'Willowbrook Marsh' and 'Trelor Sidings' from the Luton model railway club (thanks Nigel!).

An impressive set up of coarse-scale trains is planned, along with a diorama of Bridgnorth Station from the Bridgnorth Station team and "Woody's wagons" from our own Martin Wood.

Traders booked so far include Modelu (go and get yourself scanned and printed in miniature form), Connoisseur Models and Walsworth Models.

Please spread the word, we've tried to hold something off the back of the Gauge O Guild's Guildex exhibition, which was due to be held over the same weekend, but unfortunately cancelled. So far, we have managed to put together this event at no cost to the SVR, with thanks to the layout owners for offering their layouts for nothing.

Due to limited parking at Highley, we strongly advise using the train to get there, as there will only be 4/5 car parking spaces available for the event.

The SVR O gauge modellers
Tom, Martin, Harry and Nick

DOCKYARD COBBLES



After laying track in my dockyard area, I felt it was too plain and wanting to have the road matching the height of the rails as it would make it look more realistic. I had considered a concrete look, but living near Edinburgh, I thought cobbles would look nicer.

I started with a sheet of A4 Plastikard, 10mm thick, and measured it up against the area I planned to lay it out. I quickly discovered that it was only half the width, luckily, so I halved it and then scored horizontal lines across using a scalpel, with a rule for stability, leaving them roughly 3mm apart. I gave them a splash of Revell Matt 75 stone grey enamel paint and then scored the vertical lines, gauging the width by eye to ensure a uniform, yet authentic, genuine look to the cobblestones.

Once I had completed scoring the vertical lines, I added a liberal coating of Humbrol black weathering powder with a large brush and a bit of water. I gave it a moment before using a wet kitchen towel to wipe off most of the powder, making sure it was going into the scored sections, as this was integral to its look. Once that was done, I coated the cobbles in lacquer to keep them protected from the elements in my outdoor layout and then positioned the sheet. I marked out where the rails would be and cut the strips out appropriately, before gluing it onto the layout. One quick test with the rails and it was good to go!

Daniel Milburn



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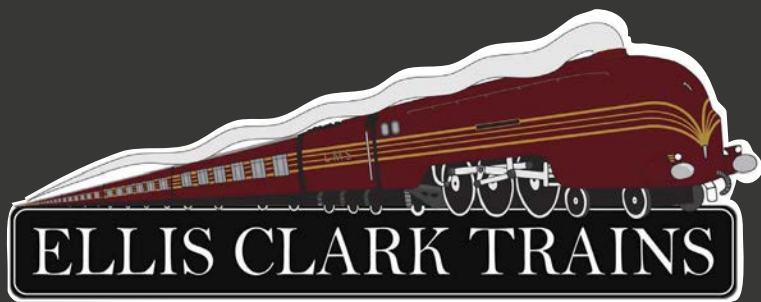


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BACK TO... BASEBOARD BASICS

Words & photography: Howard Smith

At the heart of every successful model railway lies a baseboard. Howard Smith provides an overview of the options available, and initial considerations for best results.

Available ready-to-install for hassle-free construction, or built to your own design (bottom), or constructed from a flat-pack kit (top), there are now more options for the modeller seeking good model railway underpinnings than ever.



**BUILD A
BASEBOARD**
Follow our step-by-
step guide on www.world-of-railways.co.uk/techniques

Baseboards are one of the most important elements of a model railway, fact. Successful running and viewing of models is influenced by the boards on which they run, how level these are, the size of the joints between them, their viewing height, their size, shape, ease of transportability and presentation.

Model railways – as with most hobbies – should be enjoyable, yet many modellers dislike, perhaps even despise, this critical first step of construction.

Granted, we're not all skilled at carpentry, and learning a new skill on your own project can prove costly if you cut your ordered

timber to the incorrect dimensions, so it's worth considering your options.

Today, we're fortunate in that model railway baseboards can be ordered from the shelf from a number of UK-based suppliers in a variety of sizes. If desired, some of these suppliers will manufacture custom-shaped boards to match your exacting requirements – that swooping curve to the front of your layout, a lifting access hatch, even an odd-shaped board because your corner wall isn't square.

It's better to over-engineer a baseboard than to encounter problems later on. Often, baseboards that are well-constructed

will outlast the models that sit above, their owners changing scale, re-using boards where possible for a new project. Having witnessed attempts to save layouts constructed on baseboards using sub-standard materials, I can say with confidence that it's often easier to start afresh than it is to attempt to salvage something that's final destination is – despite all best efforts – the skip.

So, if you're starting a new layout or diorama project, it's worth considering these options to ensure you get the most out of your time and financial investment and that your project gets off to a flying start.

TECHNIQUES

FIRST STEPS



Dimensions

Sounds obvious, doesn't it? The usual adage of measure twice, cut once, but are the walls to which you're installing baseboards square? In my experience, it's rarely the case and while a few centimetres discrepancy in the diagonal of a wall is acceptable to builders, it can create an awkward gap between your boards. Measure the diagonals of your room at baseboard height – they should be equal. If those 90-degree corner baseboards you're constructing or ordering aren't a snug fit, they risk throwing others out of alignment.

Adjustability

Floors can vary in height, particularly in older houses. Dips in baseboards can cause problems, potentially with rolling stock wanting to 'free-roll' out of a siding onto your main line, or trains accelerating or slowing as they circulate. Checking your floors with a spirit level is recommended. Installing adjustable feet on the legs of your baseboards will remove irregularities at floor level. For exhibition layout builders, though most sports halls and exhibition centres have level floors, some events held on heritage railway sites with concrete floors or under temporary marquees, can be uneven.

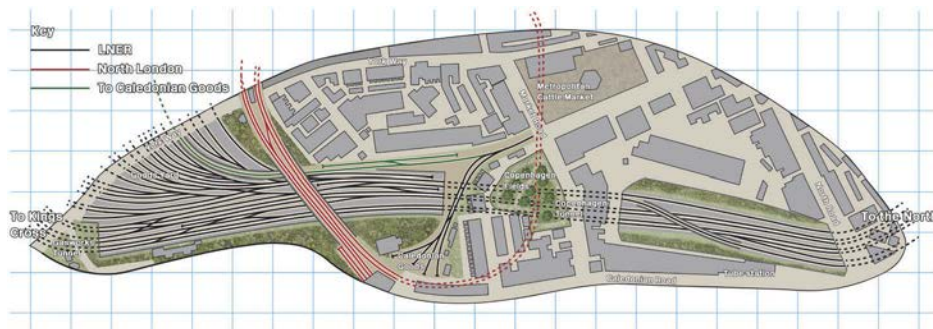


Weight

Though mostly irrelevant if constructing baseboards for a home layout, if you're planning to take a layout to exhibitions and enjoy some of the experiences that come with it, you'll need to consider ease of transport, too. The lighter the baseboard, the less frustration it – or they – will cause when setting up a temporary layout at home, or at an exhibition. Weight doesn't always guarantee strength, so a baseboard should be well-engineered.



Design



Whether outsourcing or making your own baseboards, its size and shape will be determined by a plan, ideally the more-detailed, the better. The location of points, cross-overs and signals are best kept away from the edges of baseboards allowing motors to fit underneath more easily. Trackplan software such as Anyrail can be used to plot your layout, creating custom baseboards to suit accordingly. With sufficient planning, and a little more time, rectangular flat-fronted boards can be replaced with boards featuring smooth, curved transitions for a better visual appearance, perhaps even integrated proscenium arches. 'Copenhagen Fields', as featured in this issue, is a good example of a layout featuring organic curves. Board sides made of 9mm ply should ideally feature sides with a depth of around 6in for strength while being sufficient to hide most slow-action point motors. Underboard ply cross-bracing every half metre too is ideal. Consider the maximum width of your boards – you'll need to reach models should they derail!

Height



Viewing height of a model is subjective. If your layout is purely for home viewing, you can select a height that best suits your preference, but for exhibition viewing, other factors should be considered. A closer to eye-level viewing height can provide a more immersive – hence more realistic – experience, but our heights vary, so consider a best average height. Smaller scales like N are sometimes best viewed from an 'eye in the sky' position if more landscape is on display.

Materials



Choose wisely. Ply has been widely adopted as the material of choice for the construction of model baseboards for its high strength relative to its thickness. Available in common thicknesses of 5, 9, 12 and 15mm – 9mm being the most-used for baseboards – it is easily cut with a circular saw or jigsaw. The material works best when braced underneath for strength, and thinner thicknesses are more easily bent to form curves, if needed. Ply is available in different qualities, varying in price. Opt for a longer-lasting, denser hardwood with closer grain if a smooth visible surface is desired, though this will be more

expensive. Some baseboard manufacturers use more dense medium density fibreboard (MDF), which creates a heavier baseboard, but one that withstands damage a little better, without splintering. More recent developments include using dense foam as a lightweight, but strong material, framed with ply. Plain Square Edge (PSE) timber is often used for legs and internal corner bracing, providing something for strong screws to bite into.

MAKING A BASEBOARD



Aside from the obvious carpentry skills required, a number of power tools such as jig- and circular saws are useful, if not vital, for the construction of baseboards for better accuracy. Though some of these can be hired at a daily rate, it often costs as much to get your wood cut at your local timber merchant, an option favoured by many modellers.



Simply take in a list of parts to cut with the required dimensions, and the on-site staff will help reduce waste by cutting as many parts as possible from a sheet. Some larger chain DIY stores offer a similar cutting service.



Sanding of parts with sandpaper is inevitable before final assembly, but before rushing to glue parts check that everything is millimetre-perfect. Outsourcing the cutting of parts is only as accurate as the machine operator, and errors can happen. Use a square to check that angles are crisp and at 90 degrees where necessary, particularly on baseboard edges which will butt-join.



Commonly favoured by modellers for assembly is PVA adhesive, securing initially with panel pins or small wood screws. I prefer an aliphatic resin – or similar adhesive – as used by furniture makers. Though chemically similar to PVA, it is modified for strength and resistance to moisture.

Alignment between boards is critical to guarantee an even rail height. Brass door hinges are a simple solution for little effort, installing them to the outer edges of a baseboard across a joint. Simply remove the pin to separate the boards if required. A neater solution is provided by baseboard dowels, those illustrated are of the conductive type from DCC Concepts. Layouts 4U retails brass alignment dowels and adjustable baseboard feet.

ORDERING BASEBOARDS

A number of specialists offer baseboard construction services, delivering ready-to-assemble or assembled items to your door. Most are supplied with legs – even control panels – and they provide the fastest route to model railway construction. Captive nuts and alignment dowels are often used by these professionals, and laser-cut components with tab and slot construction offer strength and accuracy. Through testing and experience, manufacturers can analyse your trackplan and advise on the best route to take if you're unsure. Unphased by split-level or complex designs, integrating space-saving double helix spirals to access under-baseboard hidden storage sidings, their off-the-shelf solutions can often save many headaches. Most baseboards from these manufacturers are available in standard sizes, custom designs being provided on a case-by-case basis.

Manufacturer	Modula Layouts	Model Rail Baseboards	White Rose	Model Railway Solutions	Scale Model Scenery
Off-the-shelf designs	Yes	No	Yes	Yes	Yes
Custom designs	Yes	Yes	Yes	Not at present	No
Baseboard materials available	Birch ply	MDF	Ply or MDF	Ply, MDF, Premium Birch	MDF
Diorama baseboards	Yes	Yes	Yes	Yes	Yes
Alignment dowels	Yes	Yes	Yes	Yes	No
Adjustable feet	Yes	Yes	Yes	Yes	No
Risers and double helix designs	Yes, double helix available upon request	Yes	No	Yes	No
Assembly required	Assembled/assembled and installed	Some	Assembled/assembled and installed / flat-pack	Yes, flat-pack, with fixings and glue provided	Yes, flat-pack

Contact details:

Modula Layouts: 07831 440533 / Stephen.Reed@modulayouts.co.uk
Model Rail Baseboards: 00353 (0) 46 9738 858 / sales@modelrailbaseboards.com
White Rose: 01677 422444 / info@whiterosemodelworks.co.uk
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Factfile

Layout name: Duchess of Carlisle

Scale/Gauge: 4mm:1ft / 1:76 / OO

Size: 6ft 8in x 2ft 8in

Era/Region: 1930s onwards - LMS & BR(M)

Layout type: End-to-end diorama module

00 gauge

A DUCHESS AT CARLISLE

Mike Lynch's large-scale diorama of architectural prowess also serves to inter-connect two layouts, using inspiration from a Barry J. Freeman painting.

Words & photography: Mike Lynch



Coronation Class *Duchess of Sutherland* in LMS Crimson was the main subject for a Barry J. Freeman painting of Carlisle Citadel Station – the stunning artwork was the inspiration for the layout. The model is an early Hornby model that has been modified.

Anyone familiar with Railway Art will be aware of Barry J. Freeman's work, especially in connection with Hornby. Its 'Duchess at Carlisle' train pack, released in 2011, included a print by the artist of a Coronation Class locomotive in LMS crimson emerging from Carlisle Citadel Station. When I first saw this stunning painting, my first reaction was to ask why a locomotive seemed to be coming out of the side of a Cathedral! Of course, a quick search revealed the Gothic facade to be one of Carlisle's magnificent end screens erected during the 1880 expansion, now sadly lost to posterity. This beautiful example of Victorian architecture was so impressive that I knew, at some point, I would have to model it.

After a fair bit of research, the sketch pad came out and a rough plan for a slice of Carlisle Citadel Station was drawn up. The layout would need to serve two functions. Firstly, it would provide the final link in my loft runaround scheme and connect up my Perry Barr (BRM November 2018) and High Trees Junction (BRM March 2020) layouts. Secondly, the cameo would provide

a scenic plank for my collection of steam locomotives. While not an exact copy, the scheme would contain most of the signature elements of the north end of the station.

The first thing to construct was a realistic version of the screen otherwise the project would have come to nought. However, without plans, this seemed an impossible task. After a frustrating search, I eventually came across Dennis Perriam and David Ramshaw's book celebrating the station's 150th anniversary. This contained a small facsimile of an architectural drawing of the south screen. A photocopy was taken and scaled up to serve as an accurate template. The various windows were then pasted down to pieces of postcard and cut out. These, in turn, were mounted on a sheet of 1mm clear plastic sheet that had been pre-scored and painted to emulate the window bars. Relief detailing was finally built up with Plastruct profiles, various diameter wires and strips of card. Once painted white, it was weathered with an airbrush to simulate the accumulation of soot as seen in prototype pictures. Although a bit wobbly and inaccurate in places, the 30in-wide

model turned out to be a fairly good representation, so I decided to proceed.

The next step was to consider a suitable baseboard. I decided on a standard 6ft 8in by 2ft 8in internal door, which was picked up for about £30 from a local hardware store. These are lightweight and provide a cheap alternative to other forms of baseboard constructions. They are also rigid and warp-resistant; important attributes for keeping everything aligned and stable for flimsy roof structures. The door was screwed down to a sturdy bench that had been mounted on wheels. This allows the layout to be swung out of the way after running sessions and dispenses with the need of a duck-under access; a necessary relief for someone of my age with aching knees!

At this point, I decided to divide the cameo into two 3ft by 4in sections; the left-hand side accommodating a representation of the Victoria Viaduct and vehicle access ramp, with the remaining half covered by a model of the roof. The station walls went up first and this is where the layout deviates from the prototype. The far wall, made using the brilliant Carlisle Station Wall kit from





The fabulous Bachmann Class 105 DMU. The Cravens never worked the station during the era depicted, but it's the only Green DMU in my collection. Besides, the picture makes for an interesting scene under the roof.



The LMS/BR Ivatt Class 4 'Doodlebug' was one of the first BR locomotives to roll off the production line in the late nineteen forties. Its utilitarian look was a pronounced departure from its streamline cousins than ran only a few short years before. The exemplary example below is from Bachmann.

Smart Models, is actually a representation of the west wall. In reality, the east side of the station was the main access and the wall should be peppered with Gothic-style windows and doors. This was simply done to save a lot of work and, instead, I decided to construct an island building to cover passenger facilities. The near side support wall is a simple strip of 6mm ply covered in the plain Carlisle wall texture. This includes a 6in-wide viewing aperture; big enough for a camera to poke through. I agonised over the correct height of the walls initially, but after having inspected prototype pictures, I figured that the roof beam to platform measurement was somewhere between 28 to 32ft. I eventually settled on the lower dimension and also set the screen accordingly.

The platforms were next and were made from 12mm MDF that was covered in a combination of Scalesscenes and Smart Models textures pasted onto card. Again, this is where the model differs from the real location as there should be an additional bay platform for local services on the far side; instead, I plumbed for a single 4in-wide platform that butts directly up to the East wall and an 8in-wide island platform that splits the layout down the middle. The tracks were then laid in quick order using a straight edge to ensure accuracy.

The rear four tracks are Code 100 and are the link running lines; the cruder style track simply chosen for reliability and easy maintenance. The six tracks to the front are all Code 75 Bullhead and lend the layout a little finescale credibility; I particularly like the fishplate connectors as they give a good account of those used on the prototype. The track was then painted black and given washes of paint. Ballasting costs could have been exorbitant given that there is nearly 70ft of line on the cameo. However, I am lucky to live near some ancient volcanic beaches here in the South West of Ireland, and once washed, dried and sieved, the sand collected provides a good impression of scale ballast. This was carefully laid and glued down with a watery mix of matt varnish.

The last of the main scenic components to be constructed was the Victoria Viaduct and access ramp. These were made from a combination of card, Plastruct, Peco Girder Plates and wooden dowels for the ramp supports. The decks are set at 65mm above the track bed and in order to ensure that other locomotives running through the link aren't impeded, especially those with





This scene conveys the cavernous nature of Carlisle Citadel Station. By the late 1950s, the dilapidated Victorian end screens were gone, along with nearly two thirds of the roof – another sad casualty of a network badly worn down by two World Wars.

pantographs, the rear bridge is removable. Getting the right look for the ramp was difficult and a first attempt at making a panelled version was a disaster. However, after reviewing prototype photographs of the 1950s, I noticed that the Victorian panelling had been replaced with a spear-topped fence that had been painted white. A strip of 1mm thick white plastic sheet was cut and carefully scored to represent this. It was painted matt black, then scraped back with the tip of a scalpel blade once dry. This emulates a reasonable chipped paint effect. Weathering was achieved with powders.

The remaining details, apart from the roof, were the platform building and footbridge. The island passenger building is 8in long and has been covered in the Carlisle texture. The laser-cut windows and doors have been 'borrowed' from a Metcalfe

Castle Keep kit and closely match Carlisle's neo-Gothic style. The LNER type lattice footbridge, placed over the far tracks, was from LCUT Creative and is a truly beautiful model, albeit a little tricky to construct.

Finally, it was on to the most difficult aspect of the build - the roof. This was very involving and it required a lot of planning beforehand. I wanted to do justice to the cavernous expanse of Carlisle's ridge and valley structure and was determined to achieve a good match from the onset. While the structure is a mere 3ft 4in long, it is butted up against a mirror in order to double its scenic length; this can be easily slid out the way during running sessions. The roof structure is also removable to allow for track maintenance.

The layout has presented an interesting challenge, albeit a little frustrating at times.

Building it has given me much food for thought about grouping and pre-grouping locomotion. With a credible backdrop, it would seem a bit remiss not to explore this further, so I've already got my eye on a Bachmann LNWR Precedent 2-4-0 and some six-wheeled coaches. There are also a plethora of pre-grouping kits from London Road Models to consider. During Carlisle's heyday, seven railway companies used the exchange lines. The general arrangement being that all follow on passenger and freight traffic had to be transferred to company locomotives - plenty of scope for a possible shunting project. Lastly, while the layout represents only a small section, I hope it goes some way in conveying the sprawling nature of the prototype - a station that, in my opinion, surely has to take top billing as a Cathedral of Steam.



A convincing factory-weathered Hornby 2P Fowler. The streaming sunlight effect was achieved using an old spotlight picked up from a retired projectionist.



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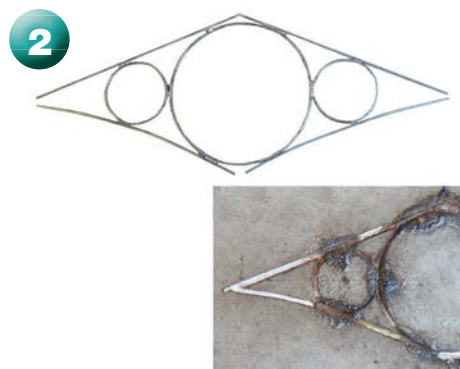


Two of the most famous Express Trains associated with Carlisle – *The Royal Scot* and *Thames Clyde Express*. A Hornby Coronation and Bachmann 7P 'Royal Scot' simmer under the screen awaiting departure. The beautifully-rendered 4mm:1ft scale nameplates are from Fox Transfers.

Roof Construction

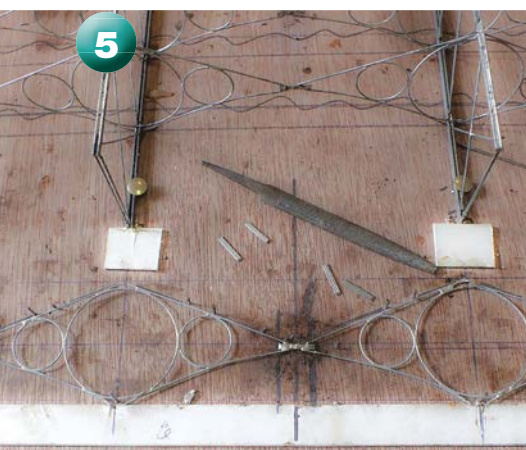
Carlisle Citadel Station's roof is unique in that it is a cantilever ridge and valley structure. Most roof trusses are supported by their heel points; however, at Carlisle these ends appear to float in mid-air. This is because the main support beams run through centre of the trusses instead. The three circle webbing is also unique and was patented by William Edgecumbe Rendle who incorporated it into the overall design. It's also worthwhile noting that the roofing contractor, Messrs Arrol of Glasgow, went on to construct the Forth Rail Bridge; another cantilever structure whose main supports bear an uncanny resemblance to that of the Carlisle truss profile.

This roof design presented me with a difficult challenge; do you create both truss and beam together or retrofit them as separate components? I have no idea how the builder erected the original, but it took me many hours of speculation to figure out a suitable method for the model.



The roof required 78 identical trusses and each one needed approximately 2 foot of wire to complete. The truss is not an exact copy; with no architectural drawing I had to design a workable 'look alike' arrangement between the chords and circular webs. Therefore, a template was first drawn out and cut from card before being transferred to a piece of plasterboard. Lines were then drawn around the template and scored out. These channels held the wires firmly in place during the soldering process. This method ensured near accurate duplication despite the jig getting very messy with repeated use.

The smaller circles were made by wrapping wire around a broom handle. For the larger centre circle, an old postal tube was employed.



To make the process easier, the trusses were soldered together in a jig of their own because trying to join them up in situ would have been awkward and time consuming. They were laid in line with the beam positions to ensure accuracy. Each run was held in place by a flat piece of card and pins. The crude joint plates are slithers of wire; these were eventually hidden by carefully duplicated card plates in the final model. It was a messy business but the process made for an extremely stable arrangement.



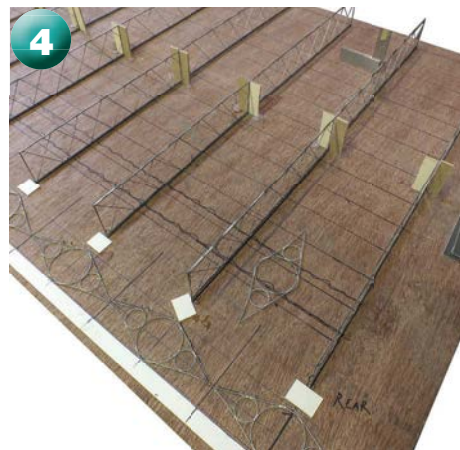
Six identical spans were required with an additional girder that matched the depth of the front screen. Each girder was made in two halves that were joined together. This was done because the strength of the whole Roof, as at the real location, is in the girder's ability to resist sag across such a large span. The depth was dictated by the diameter of the centre circle web and its length by the span between each wall. They were assembled in their own jig and it took over 14 pieces of wire to complete each one. The bottom of the lattice type span is comprised of three wires soldered together to form a flat plate as seen on the prototype.



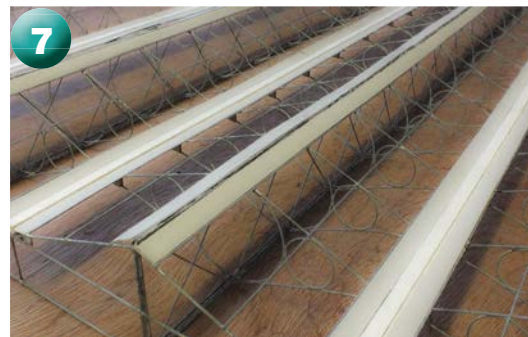
Once complete, individual rows of trusses were brought across and offered up to their predetermined positions to check for alignment. Then, using a Dremel, a small slit was created in top of each beam that matched the line on the jig. The trusses were then simply slid down into the slot and the opening soldered close. Note how the bottom of the large circular web sits down upon the girder bottom plate and how the ends of the curved chords butt up against the outside of the plate; just as on the prototype. These were also soldered to create a solid and rigid arrangement. As on the real structure, the ridges, bottom plates and valleys had to all line up perfectly so there was a fair bit of MacGyvering during the process. However, no matter how accurate I tried to be, some of the truss joints were out of level by up to 3mm in places. Luckily, these errors were evenly distributed and were therefore cancelled out. Once all of the trusses were in position, lengths of wire were soldered in place to represent the valley gutter positions and window bars. Once happy with the structure it was washed thoroughly to remove any flux residue.



I used 1mm dia galvanised wire for the roof. Using material like this is not everyone's cup of tea, but I simply cannot afford brass profiles or the like; especially given that the structure needed over 150 lengths to complete! The wire was stretched straight by using a large furniture clamp in reverse; this method introduces tension and lends the malleable wire a bit of strength.



The easiest way to construct the roof, I found, was to retrofit truss to girder. Firstly, a large piece of ply was laid and levelled atop an old wooden dining table to act as a master jig. A plan of the roof was then carefully drawn out on the surface; the girder beam positions were determined by the wall columns and the truss positions by the top windows joints in the screen. The girder beams were held in place by pieces of MDF and thumb tacks to ensure they remained upright during the joining process.



Strips of cereal box card were cut and glued down to emulate the ridge caps and valley gutters. The metal truss joiners were also hidden under card plates that had been carefully duplicated by using a template; these mimic the actual joining plates as seen on the prototype. The structure was then sprayed matt black and given several soot and rust colour washes. The next operation was to install the roof light panels. The window texture was downloaded from Textures.com and printed out onto acetate. Several windows were randomly cut out to represent broken and missing panes of glass; a problem that plagued the prototype. These panels were then glued into place with superglue and given a weathering wash. The final operation was to place support columns on the platform. These are made from 4mm metal rod and are merely cosmetic additions because the roof structure is quite robust and self-supporting.

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SMOKE & MIRRORS

Ingenuity and creativity came to the fore when Mike Lynch modelled this station roof diorama using a combination of clever ideas and a mirror.



BR 9F 2-10-0 92233 is seen on a more glamorous duty hauling a rake of Mk 1 coaches - or is it? A closer look reveals just two coaches parked in front of a mirror, creating the illusion of a longer train in a small space.

ON EXCLUSIVE

To double the length of the layout, I used a mirror at one end; this saved a lot of construction work for what I intended to be a photographic display.

Factfile

Layout name: Smoke & Mirrors
Scale/gauge: OO
Size: 6ft
Era/region: Variable
Location: Non-specific location
Layout type: Diorama
Power/control: DC
Words & Photography: Mike Lynch

DIGITAL EDITION

Having modelled a couple of wire roof layouts, I thought it was high time to step it up a level and have a go at an overall station roof.

My general idea was to construct a half-station diorama on a six-foot long, curved baseboard.

I had previously used 1mm diameter galvanised wire to build roofs, and saw no reason why my intended three and a half feet long structure couldn't be made from the same material, using the same methods. Many modellers, I imagine, would recoil at the thought of using material like this because it is not an accurate representation of anything used on the prototype, but I'm more of a 'fine art' rather than 'fine scale' modeller, so it's only the overall impression that interests me.

In order to double the length of the layout, I used a mirror at one end; this saved an awful lot of construction work for what I only ever intended to be a photographic display.

Before starting work, I trawled my collection of prototype books for pictures of Victorian overall roofs. The first thing I



Two HST rakes side-by-side make an impressive sight in miniature form under the intricate canopy detail. The guard of 253 005 awaits his next turn of duty.



EXPERT TIP

The clever placement of a mirror at one end of the station roof creates the impression that the structure is twice as long as it is in reality. This either halves the construction work or doubles the length of the display depending on how you look at it.

The generic appearance and lack of period advertising features or platform accessories means that rolling stock can be easily changed from one era to another. What better to represent the early 1960s than English Electric 'DP2' - an icon of its time.

noticed was how the curving steel stanchions seemed to disappear into the sides of the support walls instead of sitting squarely on top of their masonry columns. In order to create the same effect, I made small curving flutes from cardboard, painted them and then mounted them onto the wall; these also act as the feet for the wire structure to sit on.

A PRE-FABRICATED LOOK

Station roofs, like all roofs, are made from a collection of standardised components that have been pre-fabricated in a factory, delivered to site and then erected. I wanted to mimic the same process in model form, so I made the 24 arches individually, in the same jig, in order to achieve exact duplication.

I drew up a side elevation plan of the layout for reference and then transferred it to an old offcut of plasterboard, from which I chiselled the master jig. Once satisfied that all measurements and lines were correct, I prepared the wire. This had to be stretched by use of a vice and pair of pliers; the wire is quite soft so this introduced a little tension and ensured that it didn't bend as easily when I was working with it. I then cleaned it with some emery paper and cut it into the lengths required before soldering.

In the first test arch only the uprights between the outer and inner curving wires were joined together. I placed these against the master plan for checking, but found the wires started to bend out of shape after a few minutes. I was concerned that the project would come to nothing at this point, but going back to the prototype pictures I soon began to realise why the engineers had introduced angled locking bars into their arches. So I reconfigured the master jig to allow for these angled bars and quickly soldered up another arch; it worked and provided a powerful insight into the design of these types of structures. In fact, just to ensure against any further warping, I introduced a longer locking bar between the arch feet into the design. These are found in a lot of roof structures and are commonly known as 'collars'. Once these individual arch components were complete, I soldered them together, at 10mm apart, with temporary wire spacers to make up the 11 double arch spans required.

The entrance and mirror end arches are single spans and modified accordingly. Once washed down, I transferred the double spans to a master plan that I had carefully drawn on a separate board. This plan pinpointed the curving wall and its column locations. At this stage, I also scored another template on the

BUILDING THE ROOF

1» I drew up a side elevation plan of the layout for reference and then transferred to an offcut of plasterboard, which served as the master jig. The wires need to be held in place by small grooves during soldering, so these were scored out with the tip of a small screwdriver once the paper covering had been cut away to reveal the Gypsum underneath. Plasterboard is excellent for this type of work, as it's easy to work.



2» The photorealistic wall texture, Carlisle Station Wall, is from the Smart Models range and lends an authentic look; the three-arch bay kit also neatly predetermined the stanchion spacing.



3» To avoid warping, I introduced a longer locking bar between the arch feet. You can now see the roof structure taking shape with the angled locking bars (to stop warping) in place.



4» Once washed down, the double spans were transferred to a master plan that had been carefully drawn out on a separate board. This plan mimics the curving wall and its column locations exactly.



5» To create the dilapidated look, the wire structure was given several washes before being covered in panels of the superb Scalsceners 'Plain Clapboard' texture. The window textures were sourced online from CG Textures, printed onto acetate and glued over the openings.



At over three foot in length Mike's diorama is as long as the average layout baseboard. The roof structure is fragile and can easily bend, so a traditional ply-built baseboard is used.



plasterboard in order to make the triangular glazing sections that sit atop the arches. These were relatively quick to run off and were soldered in-situ without too much fuss.

FINAL ASSEMBLY

Joining all of the spans to form a cohesive whole was very straightforward. Using cardboard spacers as guides, I soldered lengths of wire along the outside length of the span. It was crucial to ensure these joiners were spaced correctly in order to accommodate the acetate glazing and roof panels. Where these joining bars needed to be thicker, I soldered together individual lengths of wire before fitting them. Once the structure was complete, I washed it thoroughly in hot water before painting and covering. I did this in the bath, but won't be doing anything like that again for the sake of domestic harmony!

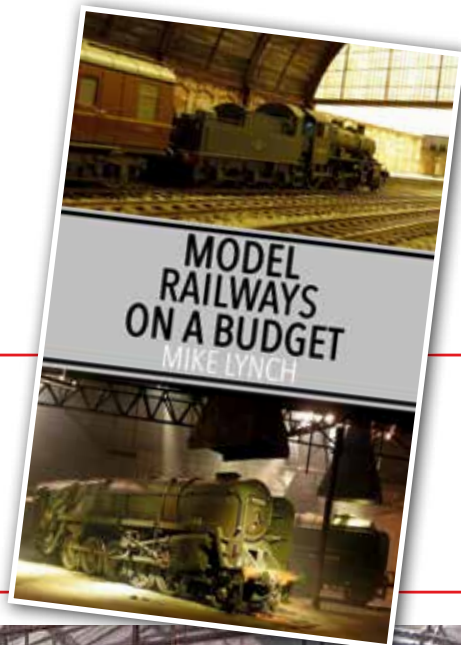
Being a British Rail era modeller, the roof needed to reflect the dilapidated state of these structures. To create this effect, I gave the wire structure several washes before covering it in panels of the superb Scalescenes 'Plain Clapboard' texture. I sourced the window

Being a British Rail era modeller, the roof needed to reflect the dilapidated state of these structures

textures online from CG Textures, printed onto acetate and glued over the openings.

The overall effect was pleasing and the layout now provides an excellent backdrop for photography. This experimental scheme has certainly encouraged me to have a go at a much larger station layout in the future. Some readers will remember the success of my previous wire roof layouts, Barrow Hill Round House (BRM May 2013) and 'D' Shop (BRM Dec 2013). ■

If anyone is interested in how to construct wire roof structures they can follow the link to my new eBook with over 120 photographs along with detailed explanations, 'Model Railways on a Budget', £5.99. www.troubador.co.uk



EXPERT TIP

The 1mm wire is quite soft, so stretch it using a vice and pliers. This adds a little tension and helps to ensure that it bends less when you work with it.

Entering the protected-roof section of the canopy is BR Standard Class 3 2-6-2T 82019 with a local passenger working. Note the brick archway in the platform for added interest.

WORLD OF RAILWAYS

SKILLS WEEK

Brush up your modelling skills with World of Railways Skills Week

A week-long event in September is to be hosted at www.world-of-railways.co.uk, which will come jam-packed with best practice advice, video demonstrations and step-by-step guides.

The free-to-attend online event kicks off on September 20th and runs until Friday, September 24th, with a different theme on offer each day, covering all major modelling topics including trackwork, weathering, scenery and layout control.

Each day will also showcase a couple of layouts previously featured in BRM Magazine, which will provide extra inspiration for any would-be modeller.

Whether you're new to railway modelling, or looking to hone your skills, they'll be something on offer for everyone.

**Day 1 – Monday September 20th:
Getting to grips with track**

**Day 2 – Tuesday September 21st:
Setting the scene**

**Day 3 – Wednesday September 22nd:
Layout control**

**Day 4 – Thursday September 23rd:
Adding detail**

**Day 5 – Friday September 24th:
Rolling stock**

It's a week not to be missed. If you haven't done so already, pop the date in your diary and sign up to our weekly newsletter at www.world-of-railways.co.uk to get regular updates.

*Stay tuned as we reveal
more exciting details
of the World of Railways Skills Week soon!*



HOW TO... BUILD A SOUTHERN PRIDE MK. 1 BSO

Words & photography: Tony Wright



Though the advent of the Bachmann Mk. 1s towards the end of the last century rendered kit-building of many of the necessary types to produce prototype trains unnecessary, several diagrams were not covered. One of which was the common Brake Second Open (BSO), a type seen in numbers in expresses on the East Coast Main Line in the 1950s/60s and '70s. My model of 'Little Bytham' in OO gauge is representative of the latter part of the first decade.

I've built several Mk. 1 BSOs from the likes of Comet kits, and now, of course, we have Hornby's excellent RTR rendition. However, along came lockdowns, and I began searching through my pile of boxes of un-built kits for something to keep me

occupied. Thus, I found this Southern Pride BSO, which I must have had for over 20 years!

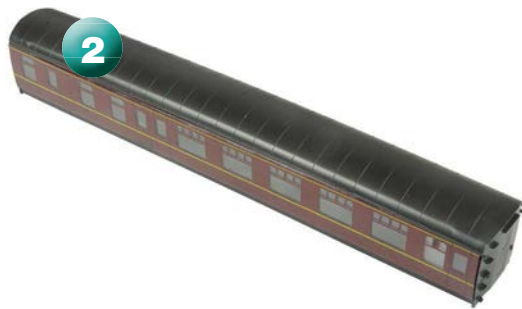
I must point out that I don't think this style of Southern Pride kit is still available – that of plastic construction with pre-printed sides. I believe brass sides are now the type, though the main plastic components remain the same. The advantage that the pre-printed sides give is that they're ready-'painted', and lined.

Anyway, I'm sure others have stashed-away kits of this type and they appear on the second-hand market occasionally, so this account might be of interest. The basic construction is very similar to the current kits, too. The following pictures show how I got on...

Permanently in place in its express; because the finish ends up glossier than proprietary cars and the colour is not exactly the same as Bachmann's or Hornby's BR maroon, it's sandwiched between two carmine/cream carriages. An ideal layout carriage? I think so.



All the basic bits laid-out prior to beginning construction. Bachmann B1 bogies were supplied with plastic wheels. These wheels were substituted with metal equivalents, and the tension-lock couplings instantly removed.



The basic 'box' body was made up very quickly, with the sides, ends and floor pan glued together. The roof was just put in place to check the fit.



The bogies temporarily in place. The metal wheels I used were old Jackson ones – I still have scores. I doubt if these are still available, though Markits will supply what's needed. Brass washers were glued to the bogies to give a clearance fit around the 6BA bolt pivots.



As supplied, the Southern Pride cars ride too high, perhaps to ensure clearance on tighter curves? I lowered the pivot pads by careful filing with a rough file.



Buffers, couplings and concertina gangways (Modellers Mecca, supplied in the kit) now in place. As with many RTR Mk. 1 cars, the roof ribs were far too prominent. These were rubbed down with emery paper.



I always make my own couplings. They consist of no more than some PCB sleeper strip, some 0.45mm brass or nickel silver wire and 30A fusewire to represent the vacuum brake and steam-heating pipes. The gangway cover came from a Bachmann Mk. 1.



This is a 'towing' coach; the towed one merely has a hook attached through its headstock. By pulling off the headstocks, like the prototype, there is less chance of a derailment caused by bogies snatching under load.



My coupling system viewed from the side. When painted matt black, it's quite discreet. The Southern Pride car (to the left) is coupled to a Bachmann Mk. 1 here.



And coupled to another Bachmann car. Had I not lowered the SP car, it would have been substantially higher.



As with any locomotive or rolling stock item I build, I always thoroughly road test it before it's completed; that way it's easier to make minor adjustments. Here, the SP BSO is the third car in the express. The locomotive is one of the Mike Trice V2s, which appeared recently in BRM.



Door furniture is supplied in the kit in the form of an etched brass fret. After carefully drilling the appropriate holes (the positions of which are marked on the sides), the handles and grab rails (the vertical ones, 0.45mm brass wire) were fixed with minute amounts of superglue. Too much superglue and the glazing fogs!

TECHNIQUES

12



The underframe detail was supplied in plastic and as part of the brass fret. Very comprehensive, it was simple to put together.

13



Ventilators were cast metal, glued into pre-drilled holes (plotted from the scale drawings supplied). Train alarm gear was part of the fret, the periscopes were plastic, as were the short, end rainstrips.

14



No interior was supplied in the kit, but it was easily made from Plastikard and Southern Pride's own range of plastic chairs and tables, sprayed with car acrylic red primer once complete. I didn't have quite enough of the double tables, so substituted single ones on one side. It's impossible to tell with the roof on. The holes in the floor accommodate the two long screws, which eventually hold the roof in place.

15



The interior was lightly glued in place and passengers added. Some mutilation to lower limbs and posteriors is often necessary to achieve the latter. Superglue on their bottoms holds them in place.

16



Now complete with any patch-painting (enamels) applied. Numbers/letters were from the HMRS 'Pressfix' range. The underframe was weathered with dry-brush-applied enamels.

17



In use on 'Little Bytham'. Though having the sides pre-printed makes getting an excellent finish easy, at every stage during the construction, the greatest care was taken not to get stray glue on them – not always easy! Because of this risk of surface-contamination, I omitted the door hinges. The carriage destination boards were from Ian Wilson's Pacific Models' range.

HARDER & STEENBECK

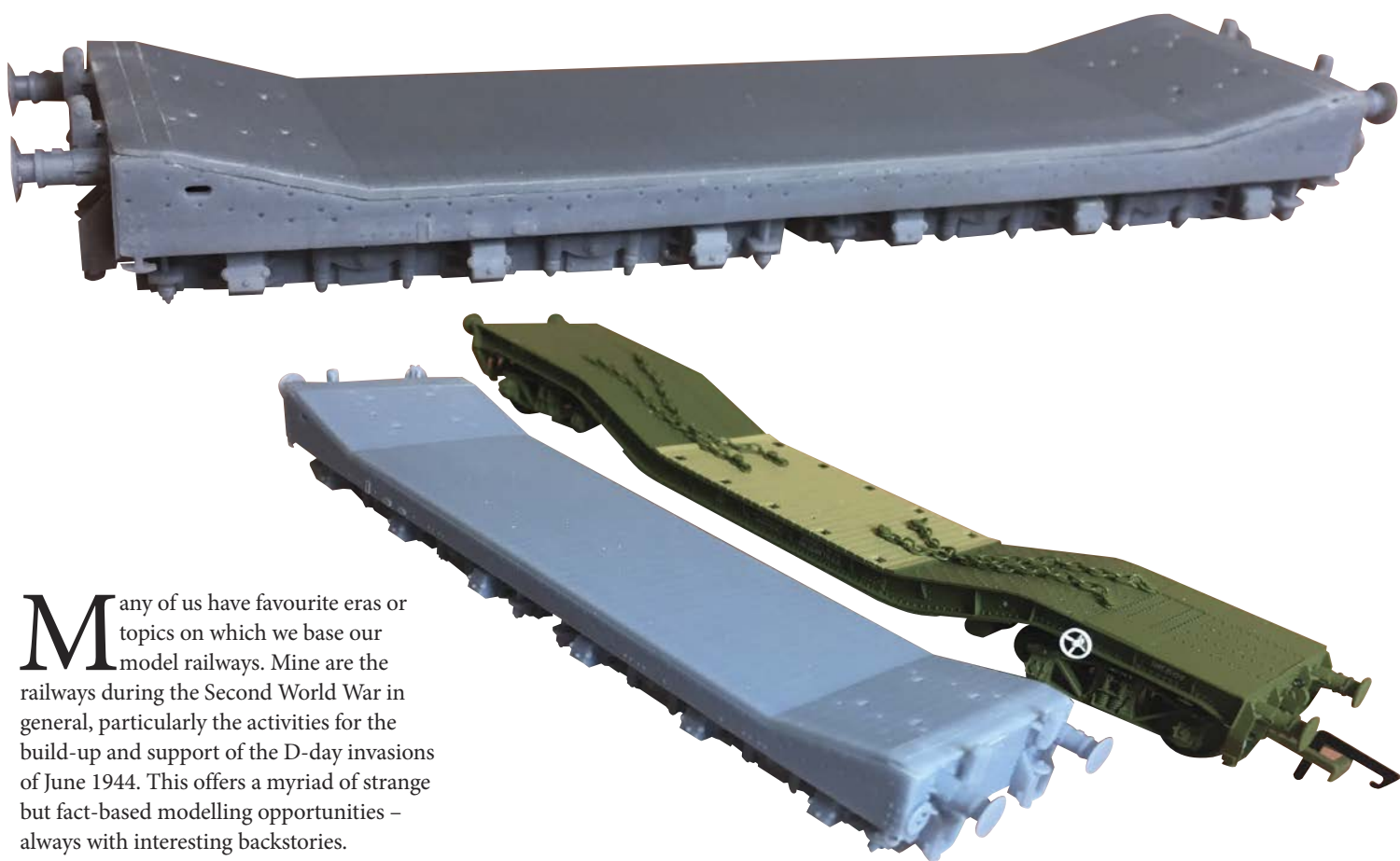


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BUILDING 3D-PRINTED MILITARY WAGONS

Building an uncommon wagon with an increasingly common tool was a journey of discovery for Chris Mead, and without regrets.



Many of us have favourite eras or topics on which we base our model railways. Mine are the railways during the Second World War in general, particularly the activities for the build-up and support of the D-day invasions of June 1944. This offers a myriad of strange but fact-based modelling opportunities – always with interesting backstories.

When I began, little was covered by mainstream ready-to-run or kit manufacturers. I suppose, for me, that only added to the attraction. Today, it is pleasing to see that many more models of this time are available, examples of which range from various Austerity locomotives, through the Quad and 50T Warwell 'A' wagons, all the way up to the 'Boche Buster' rail gun.

Not everything can be catered for this way, and the perverse side of my nature is often secretly grateful for this. I like the serendipity

of stumbling across something different, then setting myself the challenge of building it from scratch, even if the resultant efforts are below the standard achieved by others more adept than I, or that can be purchased in a bag or a box. One such prototype I came across thanks to the World War Rail Study Group was a 12-wheeled tank transport wagon.

I am always on the lookout for new tools

and techniques that can help me improve. One tool becoming more popular (and, most importantly, more affordable) are 3D printers. As my attempts at scratch-building the tank transport wagon using traditional tools and material came to nothing, I finally took the plunge at the start of the year and bought one.

This is the story of what I have done and learnt since then...

THE PROTOTYPE



Official works photographs of the Warwell B. The three-quarters view shows the side extensions fitted. These could only be used when working on the continent with its larger loading gauge. SOURCE: Gloucester Railway, Carriage, and Wagon Company photo via Eidgenössische Technische Hochschule Zürich

Many will be familiar with the Warwell 'A' wagon now available in ready-to-run form. Rated to carry 50T, it was created with the standard M4 Sherman tank in mind.

What may not be so widely known is that it had a heftier sibling called the Warwell 'B' that could take an 80T payload. This was designed to carry a 'super heavy' M6 Sherman, which was under development in the U.S.

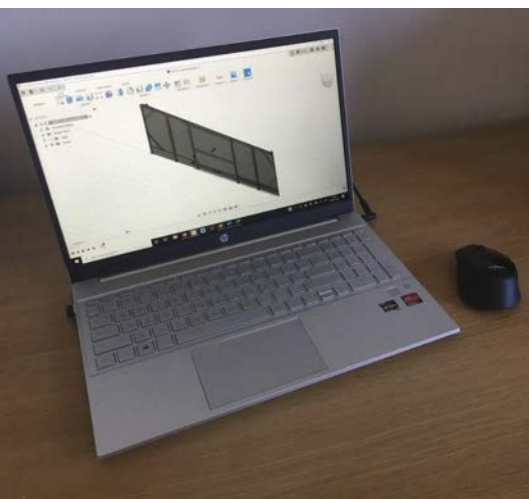
This Leviathan was destined never to leave the proving grounds. Nevertheless, in 1942, an order for 64 Warwell 'B's was given to the Gloucester Railway Carriage & Wagon Company. As they could carry a normal Sherman within the British loading gauge like the Warwell A, they were employed in moving armoured brigades in preparation for D-Day. 50 were later shipped to Europe in early 1945.

Here they could take advantage of the larger

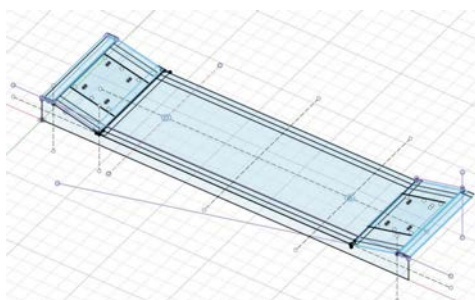
European loading gauge by using extensions attached to the sides to carry wider payloads. This explains the 70-odd bolt holes down the sides of each wagon.

The remaining 14 wagons were sold to the LMS and LNER. Some were used as part of a multi-wagon set to carry specialist cargo such as 150T electrical transformers, others to transport concrete bridge beams.

CREATING A MODEL TO PRINT

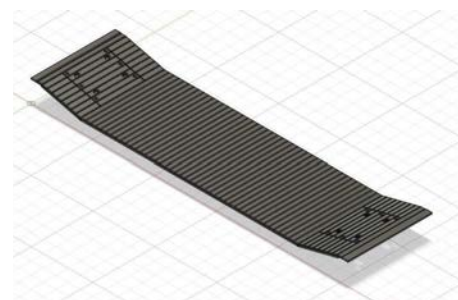


It is a statement of the obvious to say that before you start printing, you must have something to print. There are many CAD files readily available on the internet from sites such as www.thingiverse.com. Some require a fee to download, but many are free. They are a good way to get started, particularly when running the printer for the first time. At least you will be working with a proven model to discover the printer's settings and capabilities. These sites often have associated forums and blogs where you can benefit from the good – and bad – experiences of others.



However, I bought the printer to make things I could not get any other way. To do this, I needed to create the CAD models myself. This can seem quite a daunting prospect to the novice. I am old enough to remember the days when, if you wanted to use CAD software, you would need a mainframe computer the size of a Portakabin. But again, as with many things, CAD software is now more readily available and easier to use than most people realise. Most modern laptops will be more than capable due to advances in their own speed and capacity together with the use of 'cloud computing', which uses remote servers accessed through the internet to do a lot of the heavy work.

There are many free-to-use CAD versions that, while not as sophisticated as the professional software, will provide adequate results for the amateur leisure user. Most come with access to tutorials for the beginner, and YouTube is awash with helpful clips for whichever is chosen. Having



had no previous experience in CAD modelling, I started with Tinkercad, moving onto Fusion 360 as my confidence grew.

Perhaps the most challenging skill to master initially was manipulating the model on the computer screen to look at it from all angles. Although some software providers say they are tablet and touchscreen-friendly, I found that it was easier to work the models using a keyboard and a mouse with a centre wheel. Moving around the model can also use up a lot of the computer's working memory, so check the RAM capacity of your PC against the software requirements.

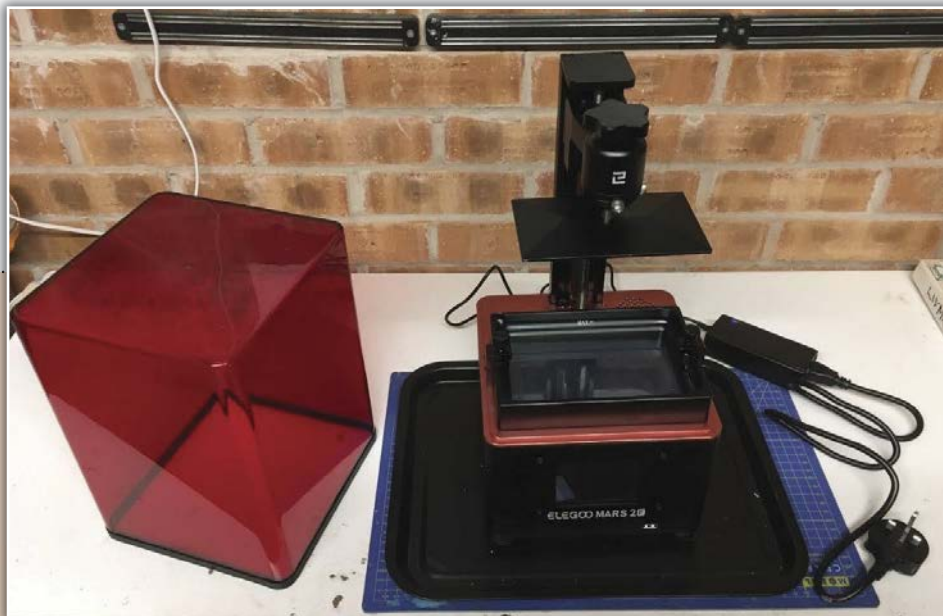
As with all new tools and techniques, there is a learning curve for us modellers to go through. I started with small, simple items such as boxes, crates, oil drums and buffers, before moving onto larger more complex structures. This approach was also useful for gradually getting to know how the printer worked.

PRINTER CONFIGURATION

Setting up the printer was quite straightforward, just needing access to an electrical socket and a stable work surface out of the direct sun. These are standard requirements for most equipment, but more so with resin printers as extreme changes in temperature may affect its precision, and since the resin is cured by ultra-violet light, any exposure to sunlight may interfere with the printing process. I learnt this lesson the hard way courtesy of the sunniest day of the year so far. Just as a print finished, the sun shone directly on the machine, rapidly forming a cold custard like skin (except that it was a very unappetising grey colour) on the unused resin and around the sides of the vat.

Fortunately, I was able to wash it off the parts before it set, but I spent all evening chiselling the hardened deposits from the equipment, and the following day hunting for blackout material. The printer is now set up on a workbench in the garage and well shielded from the windows. Another good idea is to place it on an oven tray to contain any resin drips while filling the vat or removing the models.

The next step was to attach and level the build plate. Although critical to the printer working properly as the plate must be exactly flat to the glass screen for the resin to adhere across the



whole surface, it was a relatively easy procedure to complete. The instructions that came with the printer were easy to understand, and these were supported by more than enough YouTubers doing the same thing.

At this point, you are now ready to do the first test print. Their purpose is to check that the build plate is level and find the optimal settings for the printer based upon the quality you seek and the type of resin used.

For this you will need a test model, and of course, some resin. Most printers come with a test piece pre-loaded. Once the sliced file is loaded, you are ready to add the resin to the vat.

There are many different resin types and colours – some, transparent. Each has its own particular properties and may need its own unique printer

settings to produce a successful part. For example, a black or very dark resin is likely to need a longer exposure time than one of a lighter hue for the ultra-violet light to penetrate effectively and complete the curing of each layer. Although water-washable resins are available, the basic starter type is a light grey resin that needs Iso Propyl Alcohol (IPA) solvent to be cleaned. Most printer default settings are based around this, and it is what I currently use.

There are a number of options, but the key settings are the layer height that controls how thick each layer is, and the exposure time, which determines how long the ultraviolet is on to cure the resin. Be prepared to take a few goes to arrive at the right combination of settings that gives you the desired quality of finish without taking too long to print.

PREPARING THE MODEL FILE

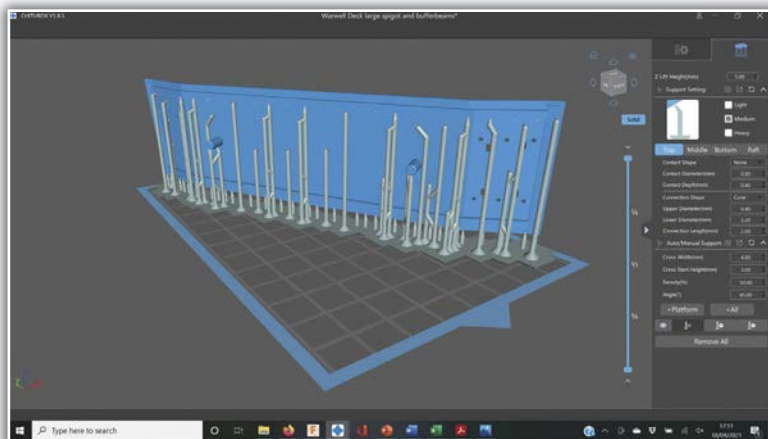
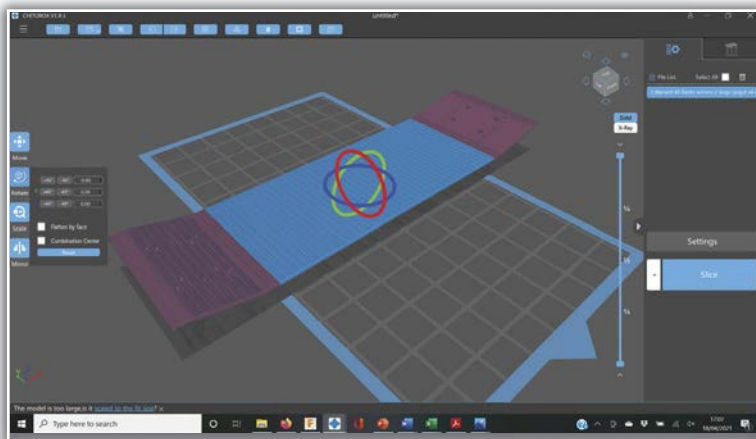
Once happy with the basic settings, it is time to print your model. This begins with loading the model's file into the slicing software mentioned earlier. This enables you to position the model in the build space for printing, and then to slice the output into each of the hundreds – if not thousands – of thin resin layers that will eventually combine to become the finished product.

The model appears on the screen above a grid representing the build plate. The objective is to manipulate the model into the best position for printing while still within the boundaries of the machine. The software automatically adds supports that hold the model in place as it is printed.

They also prevent any standalone 'islands' of the model, which are unconnected to the main body when they start to be printed. These will become a blob of resin on the bottom of the vat and you will have a failed print. The supports can also be edited manually, and I have found this to be necessary most times. The challenge is to have just enough in the least critical places (preferably on any unseen faces of the model, if there are any) that will allow the model to be printed correctly. If there are not enough or in the wrong place, the model could suffer from warping, sagging and missing detail.

As with the initial printer settings, understanding how to get it right will take some experimentation

and practice. This is another reason to start with smaller models and work up. Although not necessary or even practical in some cases, the normal convention is to position the model 5mm or so above the build plate and at a slight angle to the vertical. The slicing software adds rafts and supports to connect the suspended model to the build plate. Raising the model prevents it from being attached directly to the plate, which can sometimes make it difficult to remove afterwards without damaging the parts or the equipment. Angling the model reduces the likelihood of unnecessary supports attaching themselves to delicate details or visually critical surfaces.





The last phase of producing a 3D model is potentially the messiest. Enclosed wash and cure stations are available, but I went for a more manual approach to keep within my budget.

When complete, the printer will raise the build plate and model clear of the resin vat. The models need to be removed from the plate, rinsed clean in solvent and cured by ultra-violet light. While this is happening, the unused resin can be recovered, and all the equipment and work surfaces cleaned down.

When the parts emerge from the vat, they are only partially cured and sticky to the touch. Until completely cured, it is wise to only handle them with tweezers to protect both them and you.

Once complete, all that remains is to download the now sliced file to the printer, fill the resin vat with sufficient liquid, replace the machine's cover and start the print. This can take quite a while depending on the settings and the height of the model. Most of my runs take about 4-5 hours, but the longest I have done to date was upwards of 14. The program will calculate an estimated build duration and, as it works, the printer will display the time left. Another embarrassing lesson I had is to use this information to plan the start of the print so that it finishes at a sensible time when you are free to finish off the process (i.e. not 1:00am in the morning, or when you are just laying the table for dinner as happened to me on more than one occasion).



The plate is placed on one of the oven trays and a soft brush dipped in the IPA solvent used to carefully wash off the worst of the uncured resin. The rafts are prised off the plate with the metal scraper and using the tweezers placed into the basket of a pickle jar containing the IPA solvent. The lid is clamped airtight shut and the jar gently shaken, after which the basket is transferred to another jar with solvent and the process repeated. The parts are removed from the last jar and left to allow the solvent to fully evaporate. If you are printing a lot of parts together, ensure they are well spaced apart while drying, as they are still green and can stick to each other.



Next, the parts need to be exposed to an ultra-violet light source for final curing. If not completely dry, any remaining solvent can lead to the formation of deposits and loss of detail. A lot of YouTube advice recommends that simple exposure to sunlight is adequate, but this is not the most reliable method, particularly for those of us living in more northern and cloudier climates. I use a small ultra-violet lamp and place the parts on a small turntable in front of it. The turntable has solar cells, which allows it to gently rotate courtesy of the UV light for even exposure. No more than 15-20 minutes is needed before the parts are cured enough to be handled safely.

While this is happening, the unused resin can be recovered and the equipment cleaned. Do this as quickly as possible to prevent every surface from constantly feeling sticky to the touch and being faced with a lingering smell of resin every time you enter the room. You will get through a lot of solvent-soaked paper towels doing this, but it is worth it. The majority of the resin poured into the vat will go unused and given its cost, it is advisable to reclaim it. This is done using the plastic scraper and paint filter, which removes any solids or debris that could affect future prints.

Two key items needing special attention are the resin vat base and the printer's glass plate on which it sits. For the light curing to work, both must be kept clean and damage-free. The plastic vat base, often known as the 'FEP' after the material from which it is made – Fluorinated Ethylene Propylene – will become worn over time but is easily replaceable and spares are often included with the printer. However, the glass plate is not; any damage to that will be difficult and expensive to repair. For this, a dedicated microfibre cloth is advisable, because even ordinary paper towels are sufficiently abrasive to cause problems over time.

ASSEMBLING THE MODEL



For the Warwell B, I took this last approach. The main body comprises five pieces – the tank deck, two side frames and a pair of bufferbeams complete with buffers, jacks and shackles. The bogies are similar in concept, being made from sides, ends and a top piece with a hole into which fits a spigot moulded into the underside of the tank deck. I also incorporated simple lug and bracket features into the parts to assist assembly. A little bit of clearance needs to be built into these, and to be honest, I still need to experiment to find out what amount works best to allow them to fit together easily without being too sloppy, or too tight and in need of significant filing.

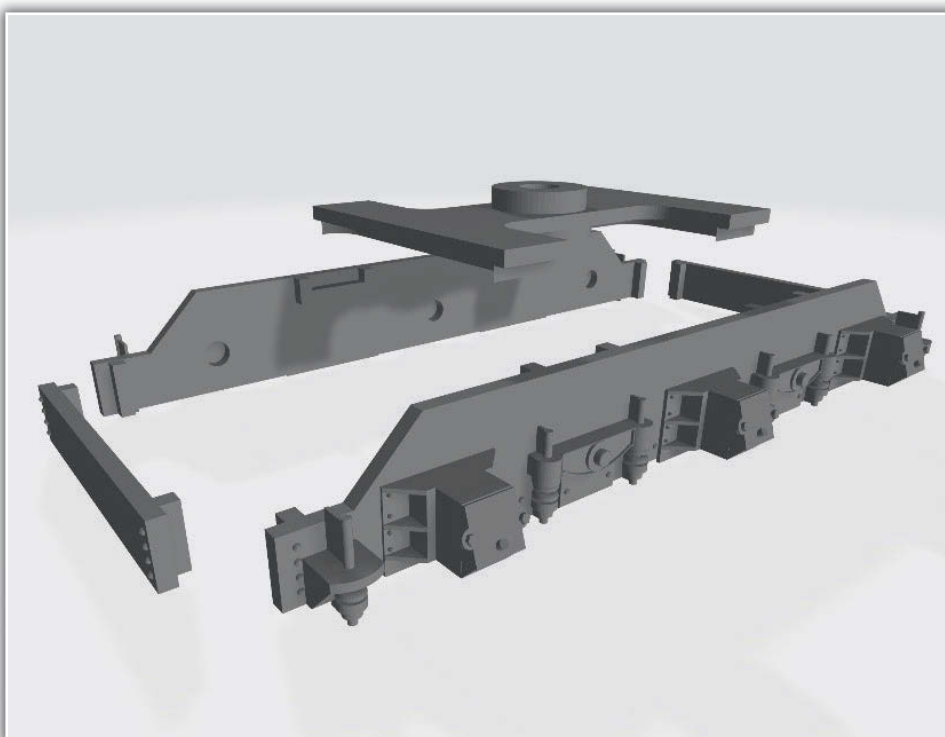
The bogies have shallow holes that require drilling out to accept brass bearings for the wheels. I used the 10.5mm dia. 'Lowmac' wheels from Alan Gibson. The brittle nature of resin did betray itself at this point once, leading to the loss of one bogie side. It split as I applied too much pressure to the drill, which then caught and dug into the material. Another lesson learnt – use a sharp drill and don't rush.

The pieces were stuck together using cyanoacrylate superglue in the normal way.



It is possible to snap most parts away from their supports, but small wire cutters, thoughtfully supplied with my printer, are a safer way for all but the most delicate detail. Sometimes the percussion effect of the jaws closing can expose the brittle nature of the material, occasionally leading to pieces breaking off. Then, it is better to use a fine hacksaw or grinding blade. Cleaning off the remaining material is easy with a small file.

And then, hopefully, you are left with the finished items, be they a particular style of ridge tile, buffer, trolley wheel, point lever, petrol can, chimney, banana box, complete wagon, or parts to make something larger.



CONCLUSION

Like any modelling tool, 3D printing has its limitations and requires the learning of new skills reinforced by practice. But I have not found this as daunting as I feared and it does offer great potential for those prepared to persevere. Cost was a concern, especially if it all turned out to be a bit of a white elephant. Fortunately, it hasn't. I set myself a budget equivalent to two or three decent ready-to-run locomotives, and I was able to keep well within that for the printer and all the other items.

Home 3D printing is more than a passing gimmick. I started cautiously and, despite the odd failure along the way, I've been very pleasantly surprised with what I have been able to produce. In the meantime, I continue to see what else it can do. To date, this has included the bogies for the 'Boche Buster' gun's Ammunition wagon as well as sides, roof and axle boxes for the USATC 4-wheeled covered van. And the list continues to grow, perhaps it is time to invest in one of those purpose-built cleaning stations?



Chris's top tips

- Have a reason to buy a printer first
- Start small and work up
- Don't get carried away by adding too much detail
- Design in the scale for which the model is intended
- Keep everything clean
- Take advantage of the help and advice around on dedicated groups and forums. 3D printing is more common than you may realise.

TOOLS Task	Tools and equipment
To work safely with resin	Solid washable work surface away from food and direct sunlight Good ventilation Disposable Rubber Gloves Safety glasses/goggles Mask
To create a model to print	Laptop/PC with mouse (preferably with a centre wheel) Internet connection CAD 3D modelling software
To print the model	3D Printer Oven tray Resin Slicing software
To remove the model and wash	Another oven tray Iso-propanol Solvent (IPA) Soft Brush Metal scraper Plastic Pickle Jars with basket and sealable lids Long tweezers
Final Cure	Ultraviolet Light Mini turntable (Alternatively, proprietary combined wash and cure stations are available)
Resin Recovery and cleandown	Plastic scraper Paint filters Paint funnel Microfibre cloth Paper towels – lots of them Solvent
Model assembly	Minicutters/fine saw Files Glue

HOW TO 3D PRINT AT HOME

Words & Photography: Phil Parker

Phil Parker continues his experience with 3D printing, using his budget machine to print useful models.

None of the BRM team was impressed with the models I made last month with my borrowed printer. It was clever, but if I want something that doesn't look like it fell out of a Christmas cracker, more research was required.

Someone once said that if the only tool you have is a hammer, every problem looks like a nail. My tool is far more adaptable, so in theory it should be able to adopt plenty of tasks. I just needed to find the ones best-suited to its abilities. With this in mind, I headed back on-line to download more project files... ■

Project 1 – A Nissen hut

Model buildings seem to offer possibilities for cheap 3D printing. The surface finish doesn't matter as much as it does for rolling stock. The Nissen hut model I've found is designed for HO (3.5mm:1ft) modellers, but can be re-scaled if required.

Nissen Hut download: www.thingiverse.com/thing:3144796



1

The curved parts are printed vertically, a clever move because it saves having to build a support structure inside. This is a separate file to the other parts, so you can print as many as you need.



2

All parts are printed. They must be separated from the pad surrounds that help them stick to the printer bed. In most cases, these are pulled free, but some cleaning with a knife and abrasive stick finishes the job.



3

Superglue is the best adhesive for fixing parts made from PLA together. It's worth checking the joints, but I'm using Zap-a-Gap green glue, which fills small gaps. The doors aren't part of the front, so cutting them to be modelled open is possible.



4

Most paint will stick to PLA well, but I'm blasting the model with a mixture of grey and red oxide primers to give it colour and better show poor part fit.



5

A thin coat of olive drab enamel lets the rusty primer show through. More rust dry-brushed and finished with a dark brown-thinned paint wash makes the model ready for the layout.

CONCLUSION: A nice model. The finish is slightly rough, like the real thing. The ability to print as many curved parts as you like is a benefit. As well as longer buildings, you could model the components arriving on site.

Monoprice IIP 3D Printer

Specification:

Extruder Type - Single Extruder
 Printing Technology - FDM
 Supported Filament Size - 1.75mm
 Supported Filament Types - ABS, PLA, and others
 Max Extruder Temperature - 250°C
 Max Platform Temperature - 60°C
 Nozzle Diameter - 0.4mm
 Max Printing Speed - 55mm/sec
 Layer Resolution - 0.1mm
 Build Area - 120 x 120 x 120 mm
 Build Volume - 1728 cc
 Dimensions (H x W x D) - 343 x 287 x 190 mm
 Weight - 4.5 kg

Price: £189.99

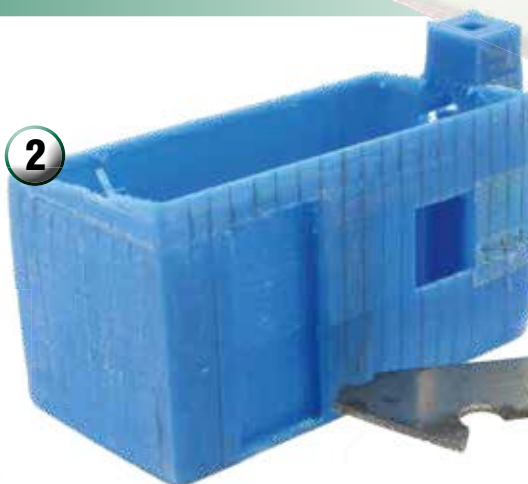
W: www.monoprice.uk



Project 2 – A platelayer's hut

One of the biggest-selling points of 3D printing is that you can re-scale models to suit. I'm taking a 7mm scale hut and re-sizing it to 3mm scale. Admittedly, I'm trying for 4mm and have my numbers wrong, but this proves the point. Modellers working in the more unusual scales now have access to many things without having to scratch-build everything.

Worker's hut download: www.thingiverse.com/thing:2806557



The wall surface is plain and in real life would be vertical planks. I'm sanding it as smooth as possible using mild abrasives, then scribing the plank lines. This works fine on the ends and sides, but the front appears softer because of the printing process and the scribe goes through. Normally, I'd detail the walls on a flat surface.



An idea from Howard is to use the basic print as a carcass, to be clad with PlastiKard. I do this for the chimney, sticking it with lashings of plastic solvent. On the front, I scribe 0.010in thick plastic sheet and glue it to the front, covering the holes. The door is more scribed plastic and the window is made from Microstrip. Both could be printed, but I'm making them myself.

The hut is made from several different parts, each downloaded separately. I'm printing the main body, but for some reason, the roof won't print. You can see that there is quite a lot of support material in the door and window apertures. This is easily cut out with a sharp knife leaving accurate openings.

4 Painted, the model looks OK for 3mm:1ft scale. It would possibly have been better to use the printed window because my glazing bars aren't perfect.

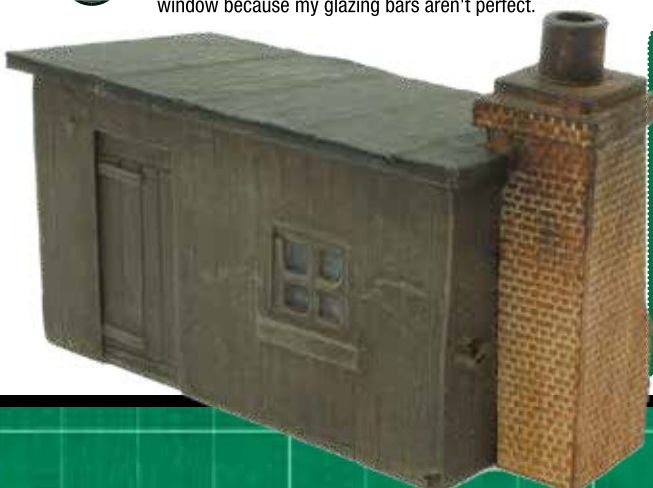
CONCLUSION: The idea of printing a building carcass and adding surface detail works, but I can scratch-build this faster than I can print it - the body took more than an hour to print on the machine!

Phil's view

For more serious modelling, the trick is to play to the technology's strengths. My Nissen hut is brilliant and would be a fiddly build. I could make one from scratch, but bending the sheet would be tricky and time consuming. There is a kit available, but the vacuum-formed roof isn't the easiest thing in the world to deal with either, and the printed version is stronger.

The models can be produced in any scale, your only limitation is the size of your printer freeing up the modeller from having to 'fit in' with what the trade provides. That could be a boon to those working in 3mm, 5.5mm or S scale. But, conventional scratch-building can do all this too, and sometimes faster than using a printer as the hut shows. A mixture of traditional and printed parts is probably the ultimate solution. If you take time to learn how to draw up your models to print, the combination is very potent.

"But you used the wrong type of printer", I hear 3D-print enthusiasts cry. There are other options out there and the better, but more expensive resin-type machines can rival plastic moulding, but a basic machine can be fun – and this is a good machine.



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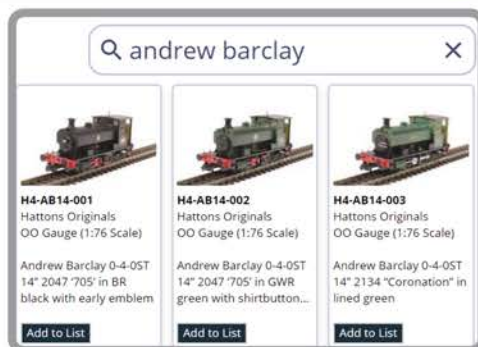
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Factfile

Layout name: Longnor
Scale/Gauge: 7mm:1ft scale / 16.5mm gauge / O-16.5
Size: 16ft x 1ft 6in
Era/Region: Mid-1930s
Layout type: End-to-end

LONGNOR

Evolving to better suit operational requirements, this narrow-gauge slice also proves that location accuracy isn't mandatory to enjoy the hobby at its best.

Words: Hugh Williams **Photography:** Andy York



A view coming out of the station building door. A goods train has just arrived to permit the engine to run round on the station loop.

Longnor is a village in North Staffordshire and not too far away from Hulme End, which was the terminus of the Leek & Manifold Railway. In reality, Longnor never had any form of railway connection and the model is a simple 'might have been'.

The Leek & Buxton Railway never existed in real life. The story behind the layout is that the line's backers intended to have a general purpose line linking Leek to Buxton and, as it would have to be narrow gauge to tackle the topography of the route it would need to take, it would be an obvious attraction for tourists as it travelled through the Staffordshire and Derbyshire Dales. The railway was opened from Leek to Longnor in the early twentieth century. The story goes on to say that the general traffic and tourists didn't materialise at the levels expected and that the line never got beyond Longnor – about halfway from Leek to Buxton and, although small, the largest inhabited area along the chosen route.

The model is set in 1935 and the entire railway is assumed to have closed five or so

years later as a result of World War II and never re-opened.

Measuring up

The model is end-to-end in design and is intended mainly for exhibition work – although much used at home. It has three scenic boards and one fiddle yard board. The fiddle yard has no permanent track and trains are assembled, despatched, and received using cassettes. The baseboards were constructed by Black Cat (a firm sadly no longer trading) and have integral folding legs. On assembly, the baseboards are aligned using pattern makers' dowels and held together by clamps.

Deciding on what loading gauge to adopt for the layout, I had to bear in mind that narrow gauge railways' loading gauges don't always bear any firm relationship with the track gauge they use. For example, the Ffestiniog Railway's loading gauge is more generous than that of the Talylyn Railway, even though the Ffestiniog has a narrower track gauge. I spent a great deal of time deciding on what locomotive kits I would

like to purchase and build, bearing in mind that this type of job was not something I was much good at! In the end, I decided that the railway would adopt a loading gauge, which was similar to that used by the Lynton & Barnstaple Railway, and I have no regrets.

Kit-building

I built two Lynton & Barnstaple Manning Wardle 2-6-2T locomotives, using Slimrails kits, each built on a modified American Bachmann chassis. Slimrails also provided the other two locomotives, a Campbelltown & Machrihanish Barclay 0-6-2T and a Tralee & Dingle Hunslet 2-6-0T, both of these were built on modified American Bachmann chassis. As I had imagined that the railway was built and opened in the early years of the twentieth century, I further imagined that each of these locomotives was acquired by the Leek & Buxton's owners from the builders who supplied the real-life engines to their real-life railways (but don't ask me how!). A pair of freelance tram vehicles, which were assembled from Branchlines kits years ago and had been used on an



Manning Wardle 2-6-2T locomotive No. 2, *Thorncliffe*, has arrived with a goods train and will use the loop to go to the rear to start shunting.

earlier layout, were slightly modified and repainted and put to use again. These are deemed to operate from battery power. Given the terrain, this is highly unlikely, but I really enjoy running them! The rolling stock includes Lynton & Barnstaple-style coaches built from Worsley Works kits, and the goods stock is from a wide variety of sources who make kits of models in the right dimensions for the loading gauge I operate.

'Longnor' was not the first narrow gauge layout I had built, so I didn't find much of the construction of the layout to be beyond my limited skills, especially since I didn't have to build the baseboards. However, the locomotives were an entirely different matter. Never before had I attempted to build so many locomotives and it isn't much of an exaggeration to say that the time it took to build them and get them running satisfactorily was easily as much as it took to build the layout itself. One of the biggest problems was to modify the chassis of each of the American Bachmann locomotives for which the bodywork had been designed. In each case, it was necessary to fettle the interior of the white metal kit to make everything install correctly and, importantly, actually work. I am sure this was due to me and my inexperience rather than to the products themselves. I am pleased with the results, but now have a slight problem in that Bachmann no longer makes that particular chassis so, if anything goes wrong and a replacement chassis is needed, it will become interesting!

Trackwork

Originally, the track nearest to the viewer of the layout didn't provide a secondary route to the fiddle yard. It was a head shunt. However, after the first exhibition of the layout, it was extended into a secondary route because the head shunt was not very successful when operating. So, now it is assumed that two routes were leaving 'Longnor', but which converged about halfway to Leek, and this makes for a more entertaining operation. The fact that 'Longnor' is a confined station area means that the face of the platform nearest to the viewer has to double as a loading/unloading area for parcels and the like, and the track at the front edge of the layout is the siding, which deals with everything else. Matters are further complicated by the fact that there is only one run-round loop and that is on the other side of the platform to the siding. People who help operate the layout



Three ladies and a dog await a train outside the station building. The Station Master tells one of the ladies that she simply can't leave her car parked there.



Hunslet 2-6-0T locomotive No. 4, *Reaps Moor*, departs with a Leek-bound train.

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at exhibitions have been known to resort to un-parliamentary language in addressing their remarks to me about this aspect of the layout's design.

The permanent way is all Peco O-16.5 narrow gauge track, except for the points, which are by Marcway as I wanted a slightly more generous radius than the Peco points provided. The points are powered by analogue Cobalt point motors activated using that firm's large point levers. These are fixed to a control panel, which also looks after powering the layout's electrical sections. Power is supplied by a Gaugemaster DC unit to which a hand-held controller is attached that actually drives the trains. The two signals are controlled by wire-in-tube from behind the backscene. I quite like the signal technology as there is almost nothing to go wrong – famous last words! And, of course, they are hand-made.

The fiddle yard is entered by two tracks from the main layout and these are at either side of the yard's baseboard. Cassettes are used to despatch and receive trains, and they are aligned by sight using some fairly large bronze strips, attached to the fiddle yard, which rubs against metal strips on the sides of the cassettes. Locomotives have their own separate short cassettes, which are placed appropriately at the end of the main cassettes, and this allows them to be easily removed and switched from one end of a train to the other. Electrical connectivity between the control panel and the boards is by the use of computer cables.

Setting the scene

There aren't many buildings on the layout – in fact, just one! This is a heavily kit-bashed station building that I acquired from Invertrains. It sits isolated from the platform, but this was a feature that I very much wanted to include – but don't ask me why as I haven't a clue! The platform is quite narrow and the surface has been made from N gauge track ballast. The platform lights illuminate (mainly to satisfy children at exhibitions who always want to know "do your lights work, Mister?") but are normally left unlit. The same applies to lighting within the station building. The only other structures are a water tower next to the station, together with a cramped coaling stage, and a few pedestrian bridges over the tracks where they disappear into the fiddle yard.

The tower was assembled from the remainder of a kit used on an earlier layout, and the footbridges were made using



A view of the station building. It looks like the lady still hasn't moved her car...



Hunslet 2-6-0T locomotive No. 4, *Reaps Moor*, returns with a service from Leek having come by the original route.

The tram arrives from Leek, via the newer route.
A busy interlude at Longnor!



A general view of the station. The track serving the platform face occupied by the tram doubles as a goods siding. Shunting the goods sidings involves using the loop, visible to the left of the blue locomotive.



leftovers in my 'bits box'. I believe that I may actually have purchased a sheet of plastic card as well! I have little interest in modelling buildings – or, indeed, anything the other side of the boundary fence, or stone wall. Keeping the layout essentially rural and devoid of structures is exactly how I like it and, for where the station is supposed to be, entirely prototypical.

The scenery is essentially polystyrene blocks cut to shape and then covered with plaster. This was then painted dark green before being covered with static grass. Different shades and lengths of grass were used and then a lot of tufting was done. I must have used bags of the stuff and, again, different lengths and shades were used. I have tried to keep the ground covering fairly muted in tone as I have aimed at setting the layout in late summer but before the onset of autumn colours. Bushes and scrub have been created using lichen, foam and other popular materials, and there are a dozen or so trees that I obtained from the Model Tree Shop. Ballast and ground cover was by Woodlands Scenics. The ballast and the track have been lightly sprayed with 'frame dirt' and 'sleeper grime' shades of paint – again to tone down the overall colouring.



A goods train ready for departure to Leek collects its guard's van from storage in the spur at the end of the loop.



Shunting taking place. Both lines out of Longnor have shunting limit boards at an appropriate distance from the station, and shunting takes place passing signals set at danger.

Operation

When I was planning the layout, I paid many visits to the real Longnor (at that time only 30 minutes away from my home) and I was able to place the location of the station exactly. This meant that I can explain why it is as compact and narrow as it is. As I operate the layout, I can see the real location in my mind's eye and I get a lot of enjoyment out of watching trains arrive, depart, shunt and reform. With the use of Kadee uncouplers and carefully chosen – and hidden – magnetic uncoupling pads, I don't need to interfere with the running of trains by manual intervention, and that makes operating sessions very satisfying.

The layout is perfectly capable of being operated by just one person, and this is how it is operated at home. However, for exhibition use, when the object is to try to have something moving at all times to satisfy the punters(!), two operators are used. One simply tends to the fiddle yard and assembles trains ready for despatch and receives them back again. The other actually drives the trains. I've tried using a sequence table for exhibitions, but this doesn't work terribly well. What happens now is that the main layout operator asks for, say, a goods train, and the fiddle yard operator assembles one ready for despatch. The vehicles are mixed in such a way that ensuring vans go to the platform siding and everything else goes

to the other siding involves a lot of shunting for the main layout operator. I find that after an hour or so of operating the main layout, it is only humane to offer counselling to the individual concerned...

Parting thoughts

I know that, famously, a model railway is never finished, but I don't think there is anything more that I want to do to change 'Longnor'. Over the recent year or so of lockdowns and general unpleasantness, I have built another O-16.5mm layout, which models another station on the same fictitious railway. It is of the same

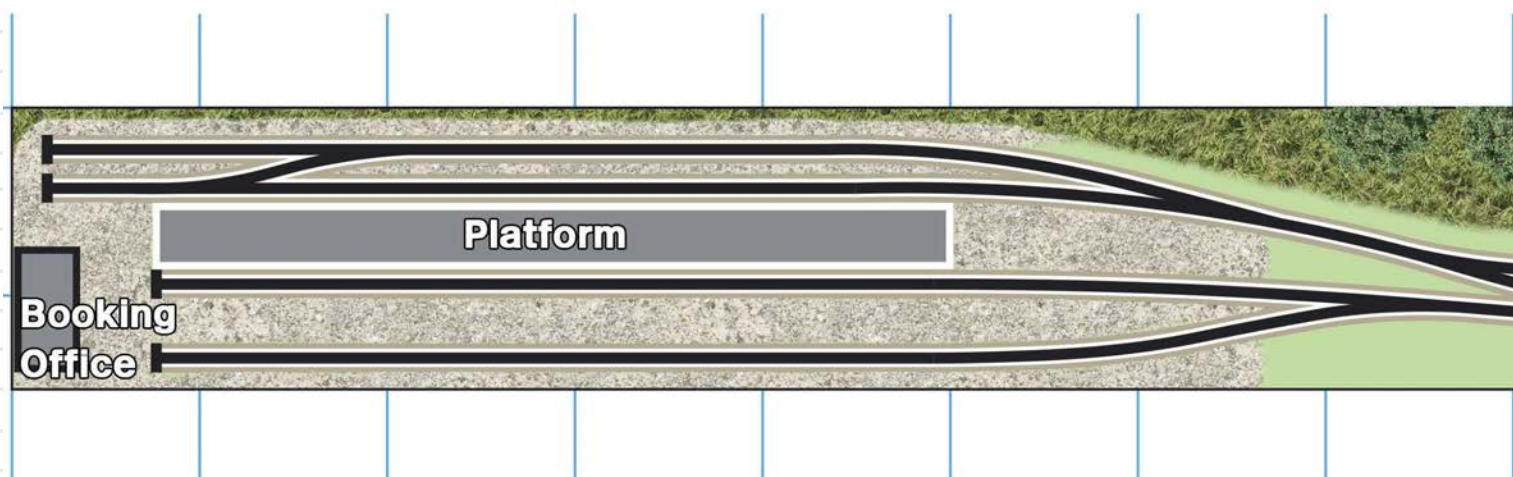
dimensions as 'Longnor' and is also a terminus, but it is of a quite different design and its operating challenges are not those of 'Longnor'. However, I can use the same locomotives and rolling stock as I use on 'Longnor', so that has saved a lot of modelling effort!

One of my other layouts is a DCC modern image end-to-end layout, which has locomotives and DMUs with sound, lights and sound effects. I enjoy running it, but when the time comes to put it back into storage along the wall of the garage and replace it with 'Longnor', somehow, I enjoy the hobby more...



Trackplan

LONGNOR



A passenger train from Leek arrives at the main platform. The locomotive will soon move to the coaling stage and water tower. Part of the coaling stage can be seen on the left.



Download the latest digital issue to watch the layout in action at www.bit.ly/brmdigital

To Leek via Reaps Moor



To Leek via Shining Ford

Sector Plates



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Longnor layout tour

Hugh Williams provides us with a tour of his picturesque layout, providing some top tips along the way.

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HOW TO... ANGLICISE A GERMAN TOWNHOUSE KIT

Words & photography: Jamie Warne



When looking for plastic kits to enhance your 4mm:1ft scale / OO gauge model railway, 3.5mm:1ft scale HO kits are often overlooked. However, used towards the rear of a layout, they can help give a sense of false perspective. Anglicising these kits may seem tricky, but you don't need an architectural degree to work out what makes them look foreign – simply compare them with

buildings found around the UK.

With this Auhagen townhouse kit, obvious changes needed are the red pantile roof panels, the overly ornate stone trim and window surrounds, and the design of windows. The roof can be swapped with embossed slate sheets, and the stone trim is easily removed or modified. Thankfully, changing the windows isn't as daunting as it sounds; rather than replacing them all, I'll

demonstrate a simple modification to make them look like traditional sash windows. Not content with minor changes, I'll also be sharing some more drastic modifications to help you transform this kit completely.

As article space is limited and the focus is purely on the Auhagen kit, I won't be describing the construction of the diorama base. Instead, visit this month's BRM topic on RMweb.co.uk/community to see more!



Auhagen

(11 417) Stadthäuser Schmidtstraße 27/29
www.auhagen.de

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 (2905-0763) Round Pipe Rectangular Hopper
 (2955-0763) Half-round Guttering
 (2957-0763) Half-round Guttering Stop Ends
 (2956-0763) Half-round Guttering Outlets
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 (0140) 0.040in
 (0160) 0.060in
 (1005) 0.020in square Microstrip
www.slatersplastikard.com

Vallejo

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 (70.951) White
 (70.976) Buff
 (70.837) Pale Sand
 (70.876) Brown Sand
 (70.847) Dark Sand
 (70.985) Hull Red
 (70.882) Middlestone
 (70.902) Azure
www.acrylicosvallejo.com

Wills

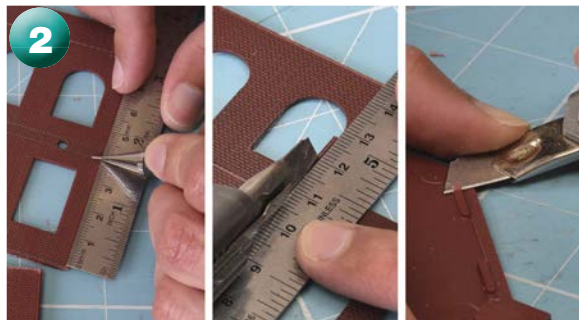
(SSMP203) Slate Sheets
www.peco-uk.com

Building the shell

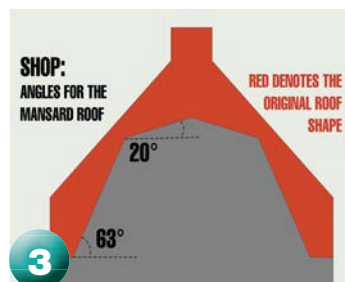
WHITE = PUB
 GREY = SHOP
 BLACK = CAFE
 RED = SPARES



To reconfigure the elevations, swap the original rear uppermost-storey of both buildings to the front. Both original front uppermost-storey(s) and removed rear-middle storey from the taller building form the new pub extension. The rear bottom two storeys remain as-is.



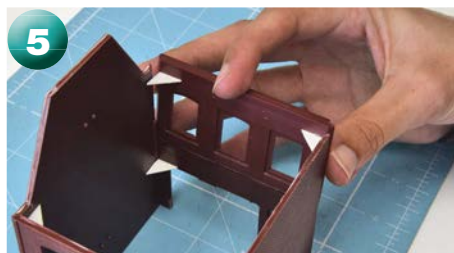
Use a mechanical pencil for marking out, and cut using several passes of a sharp blade, guided by a steel rule. Take care – the plastic is slippery. File burrs away and remove unwanted locating tabs like those along the gables.



Only one gable is used per building, but note that the shop roof has been modified from a pitched roof to a mansard roof. This gable now has angles of 63 and 20-degrees for lower and upper pitches respectively.



Most of the original mitred edges are used. For additional ones needed, clamp a 45-degree angled block on top of the component – with the thickness of the plastic poking out – and file the edge to match the block angle.



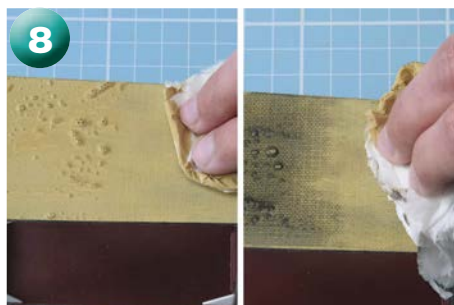
I've cut 34 right-angled triangles from Plastikard to use both as corner stiffeners, and also to ensure all walls are perpendicular. Try and place these away from windows and 5mm below the parapets so that we can fit recessed roofs later.



The double-length single-storey pub extension utilises the removed upper storeys of the kit – the two front walls joined using scraps on the back. Doorways are formed by elongating the windows. Note the offset 5mm brick plinth added to the bottom.



To achieve the 'London look', all walls gain a coat of Vallejo Dark Sand. Rather than painting individual bricks, colour was built up by dry-brushing random spots in a downward dabbing motion using Black Grey, Buff, Brown Sand and Middlestone.



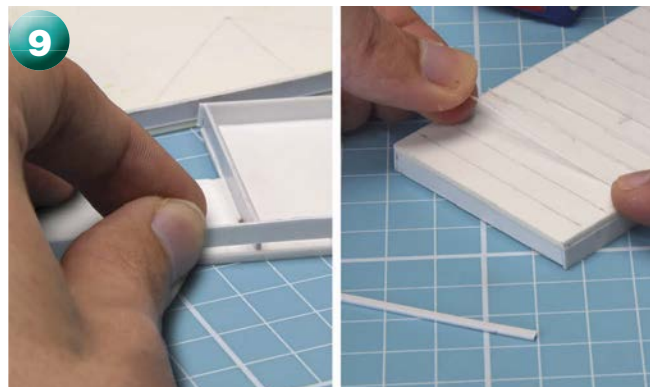
At this stage it looks a little spotty, but various washes of "Buff" and "Dark Grey" help both to mute the effect (and thus tie it all together), as well as giving some shadow to the mortar courses.



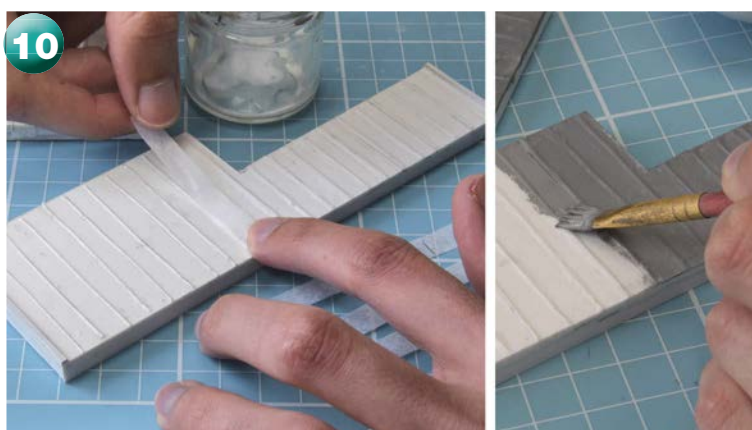
Creating a basic 3D model of the elevations in free software like Sketchup Make 2017 is a huge time-saver, and will help you make the most out of the kit. If you prefer something more tangible, a cardboard mock-up is recommended!

TECHNIQUES

The Roofs



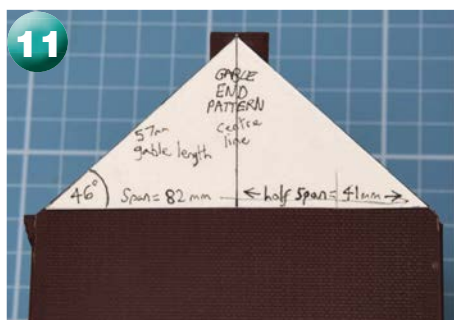
The cafe and pub extension flat roofs are 0.060in bases, and overlap the exposed walls by 1mm. The 1.5mm wide edging strips and 4mm deep fascias are 0.040in. Raised seams are 0.020in Microstrip, spaced at 8mm centres.



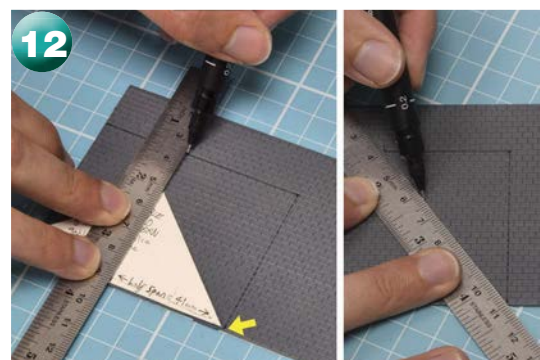
Cut 10mm wide strips of tissue paper. Working in small areas, thinly brush PVA onto the roof and carefully overlap each strip. Once dry, apply various grey washes to build up colour, then dry-brush white for a zinc/lead sheen.



For a neater finish, start each overlap at the bottom edge of every seam and also overlap the sides of the base to hide the Plastikard edge. After placing each strip, brushing lightly with watered-down PVA helps them lie flat.



For the pub's hipped roof, trace the gable end (minus 5mm from the bottom) to make a pattern. Draw a rectangle onto Wills slates; the length matching the internal length of the building, and the height matching the gable length.



Align the pattern to a bottom corner (arrowed). Extend the centreline to the top to determine the ridge end. Join this back down to the bottom corner to form the hip line. Mirror this process for the other roof side.



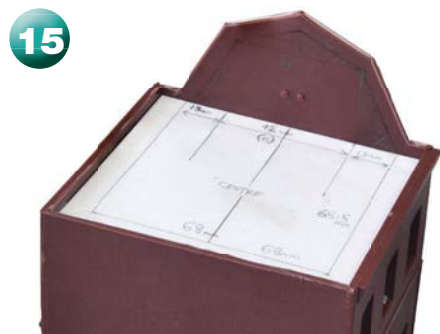
On a separate sheet, take the internal width (span) of the building, and draw a perpendicular centreline. Measure the hip length from step 12, and draw lines from both ends of the span to wherever that measurement meets the centreline to form the hip.



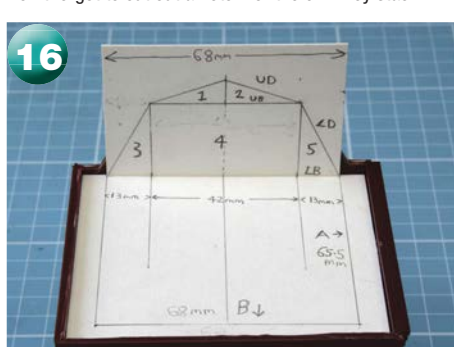
Cut out the three components if you haven't already, and file the underside mitres at 45 degrees. Check that they fit together tightly, and make any adjustments needed. Don't forget to cut out a notch for the chimney stack.



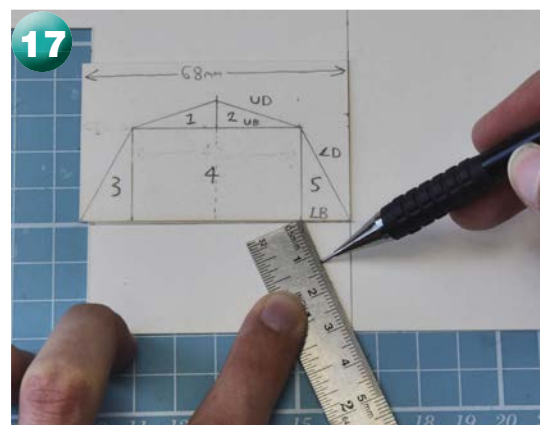
Mansard roofs can be tricky. It's best to think of them as two separate hipped roofs – one above the other. I recommend making a cardboard mock-up as I did before committing to more expensive embossed sheets.



Cut a 0.060in base, fitting it loosely on the supporting Plastikard triangles from earlier. Draw a new roofline 5mm below the gable. Where this meets the base, draw an offset line along the three non-gable sides to mark the mansard roofs' footprint.



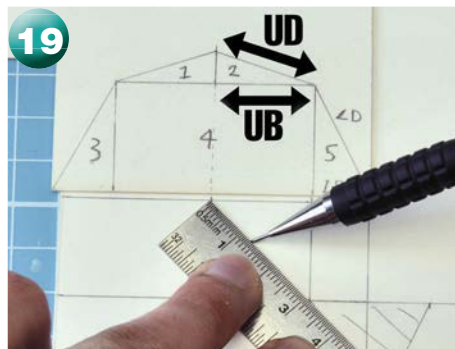
Draw a cardboard gable pattern, using the offset lines as guides. Take note of the annotations; we'll be using these throughout. On a separate sheet, draw a rectangle 65.5mm long 'A' by width 'LD', the lower gable length.



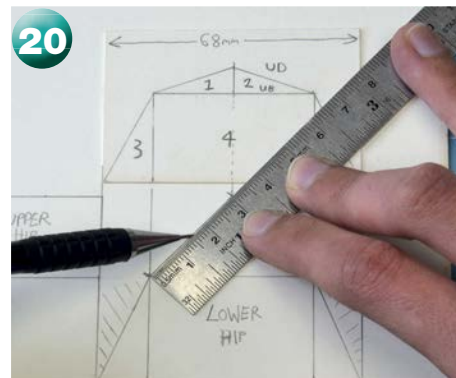
From one top corner, take length 'LB' across (from the pattern) and draw a line back to the bottom corner of the same side; forming the hip line. Repeat, but mirror this process for the other side of the lower roof.



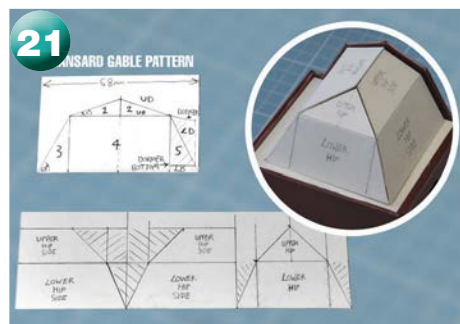
For the lower hip, draw a line 68mm long (roof span), adding vertical lines from the pattern as shown. Using the hip length from *step 17*, join both bottom corners to the inner vertical lines. Join with a horizontal line, referred to later as 'US' to form an isosceles trapezium.



Atop each lower roof side (*step 17*), form a rectangle by offsetting the top horizontal line by gable length 'UD'. Taking 'UB' across from a top corner – remembering to mirror for alternate sides – draw a line back to the bottom to form the hip line.



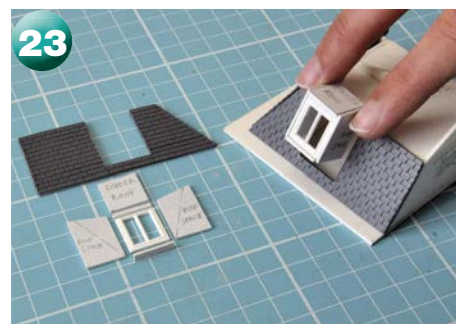
On top of the lower roof's hip (*step 18*), draw a vertical centreline from 'US'. Take the hip length from *step 19* and draw a line from both bottom corners up to where they meet the centreline.



You should end up with the cardboard template shown at the bottom of this photograph. Cut it out, assemble it with masking tape, and carry out a test fit. Note the dormer added to the pattern.



Transfer to Wills slates, cut out, and mitre the back edges at 45 degrees. Making a 0.040in support structure to fit underneath (inset) negates the need for specific mitre angles, but don't forget to reduce its size to account for the thickness of the Wills sheets.



Dormers are made using 0.040in Plastikard, including a thin strip above each window to thicken the frame, having previously removed the toplights. Remove a section of the lower roof to allow the dormers to sit inside, but don't fit them yet!



Using watery PVA, wrap everything except the windows with tissue paper leadwork, including wings for the slates. Add glazing behind the windows, then glue the lower roof and dormers down. A 0.020in overhanging roof (not shown) is also wrapped and added.



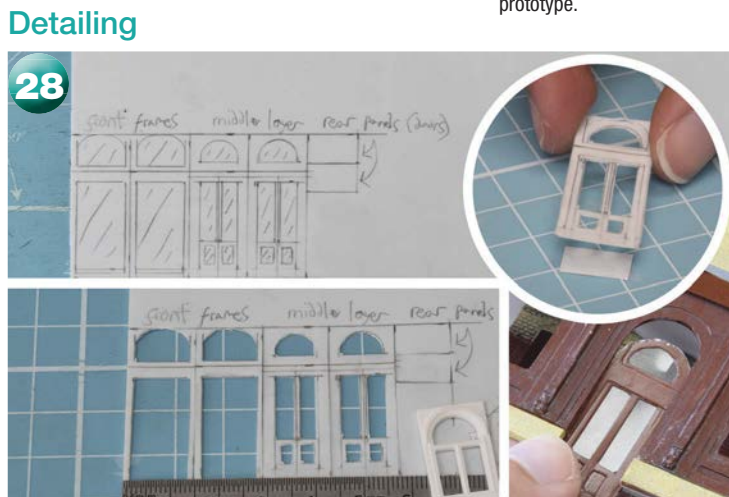
Before gluing the upper roof on, add 0.020in Microstrip on top of both lower hips to form a raised centre, and apply more tissue paper lead strips around all edges. Glue the upper roof on and repeat the process.



Mix Dark Grey and White until you get something close to the original slate colour, and paint everything except the window and its sill. Weather with some dry-brushed White, and whatever colours seem appropriate to your prototype.

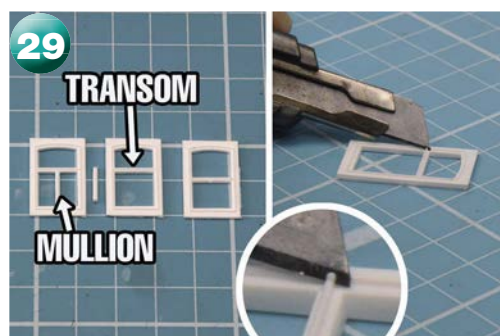


Glue the roof assembly to the building and apply sawtooth-shaped tissue paper along the gable ends – a fiddly but rewarding detail! For coping stones, scribe 0.040in Plastikard into 12mm segments, paint all sides, and glue with plastic cement.



Numerous new doors are required as I progress through the build. Each consists of three overlapping 0.020in layers; the door frame, the door, and finally glazing material and/or recessed panels.

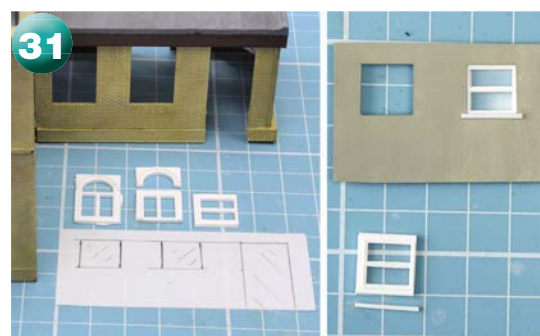
TECHNIQUES



Modifying the windows is easy but requires precision. Remove the mullion, then carefully cut the transom (while retaining the raised frame detail) and re-glue it in the centre. Re-flatten the raised detail against the outer frame for a neat finish.



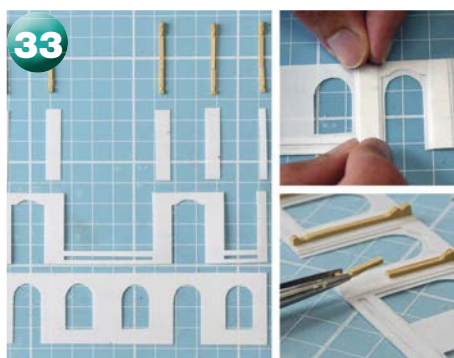
Curtains are tissue paper weathered with a wash of Black Grey. Once dry, they are Z-folded and glued on with PVA. Frosted windows are clear film strips sprayed with matt varnish. Blu Tack stops the film from blowing away when spraying!



Unfortunately, the rear windows of the pub extension are too small, being designed to have stone overlays. Therefore, a new 0.020in rendered Plastikard wall is added. Create interest by reducing/rotating the windows, then add a window sill.



Spot the mistake! Yes, I removed 5mm from my original door, only to realise it was right all along – I forgot about the plinth... never mind, a ramp made from scribed 0.040in Plastikard and Microstrip railings makes a neat feature!



The pub frontage, which will sit on top of the brick plinths, is made from three 0.020in Plastikard layers. Each of the pillars (top) is made from two types of window surrounds to get the length required.



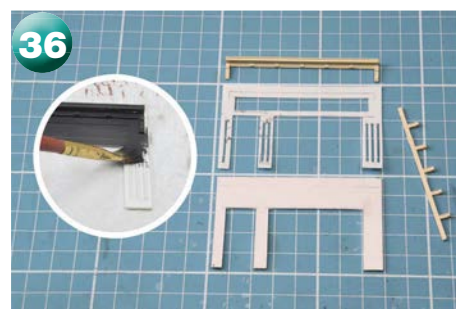
For the pillars, you'll first need to remove rear locating tabs and unnecessary raised detail (front) of the kit's donor window surrounds. Use a thimble with a blob of Blu Tack to prevent injury from the knife or component slipping.



To create the sign, surround 0.020in Plastikard bases with stone cornice detailing from the kit. Prime, then paint in your chosen colour scheme. It doesn't matter if the cornices differ slightly, paint will hide most of the discrepancies!



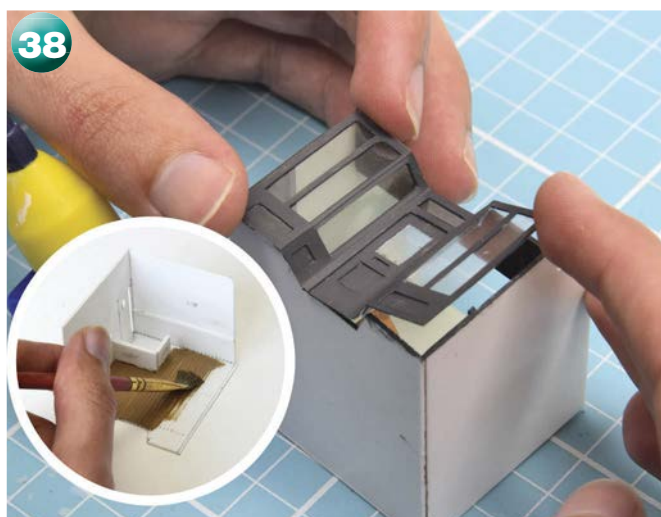
You can produce signage using free computer graphics programs, like Paint.NET. Measure the size required, adjust the artboard/canvas to fit, and design away! Print at 100% (deselect 'Fit picture to frame'), cut out, and glue with PVA.



The outer shop frontage uses a base layer of 0.040in with one additional 0.020in layer. To finish, one of the chunky front cornice sections is used, with the detail removed (discarded, right) that would otherwise cover the signage.

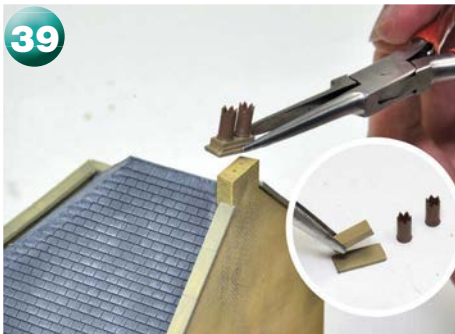


The shopfront is formed from two more 0.020in layers. Remove the smallest parts first before moving onto the larger apertures. This aids rigidity; helping to avoid ripping/bending thin surrounds. Cut out the perimeter of the component last.



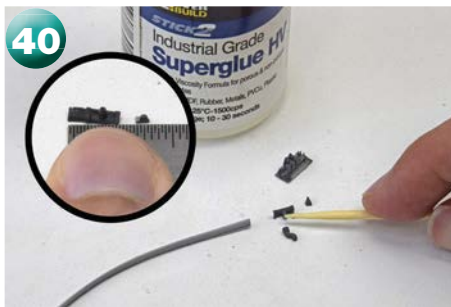
To strengthen the delicate shopfront (and also give the opportunity for interior detailing), I've built a simple room from 0.040in Plastikard. Note the additional upper support that helps both form and glue the awkward shape in place.

39



For the pub, glue and paint the original chimney cap together with a spare part from the same sprue to strengthen it. The rather lovely Modelu coronet chimney pots are then painted (with soot inside), and glued on top.

40



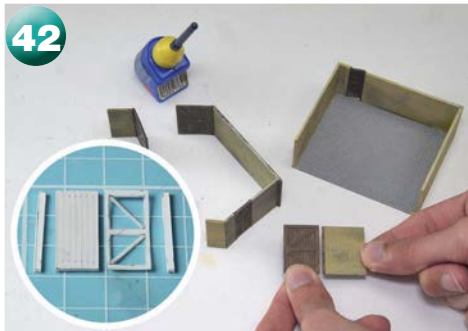
The Modelu guttering components are tiny and brittle, so exercise caution. Assemble everything first and paint later, otherwise parts may not fit properly, as I discovered! Use a small amount of glue – I use a cocktail stick to apply it.

41



Downpipes are 0.040in/1mm diameter styrene rods. If the holderbats (downpipe brackets) are a bit too tight, cut a slot in the back and push the brackets over the pipes instead. This is recommended, especially for brackets mid-way along a pipe.

42



Improve the backyards by removing wall sections and adding gates; mine have 0.040in posts and scribed planking, with an additional 0.020in frame layer on the back. For the pub, I also chopped up and reconfigured the walls to create two gardens.



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Conclusion

This conversion was very rewarding, and the results, I hope, prove that it's worth the effort taken to anglicise such a kit. You don't have to go to the extreme lengths that I did, but the more components you modify, the more character your buildings gain. Sticking with the original pitched roofs would've saved a lot of time and effort, but don't the hipped and mansard roofs look more interesting?

The trickiest aspect to the build was the planning stage, specifically, working out how to modify the elevations in a way that would reduce wastage, while still resulting in buildings that would give off a London vibe. That said, I think the results have proven to me that you don't need to be put off if a kit doesn't look exactly how you want.

As with most dioramas, it's easy to get carried away with the detailing, and what you won't know from this article is that I also modelled a basic interior for the café. Yet despite all this effort, most of it isn't visible! Hopefully the inclusion of LED lighting in the future will help show more of it off.

Anyway, next time you struggle to find a kit to fill a town scene, remember that you're not necessarily limited to the UK market!



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16W05



16W06



16W07



16W08



16W09

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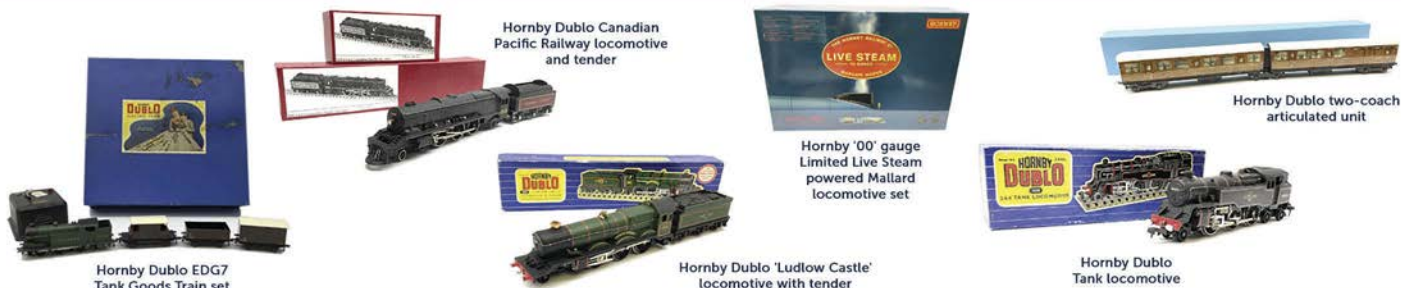
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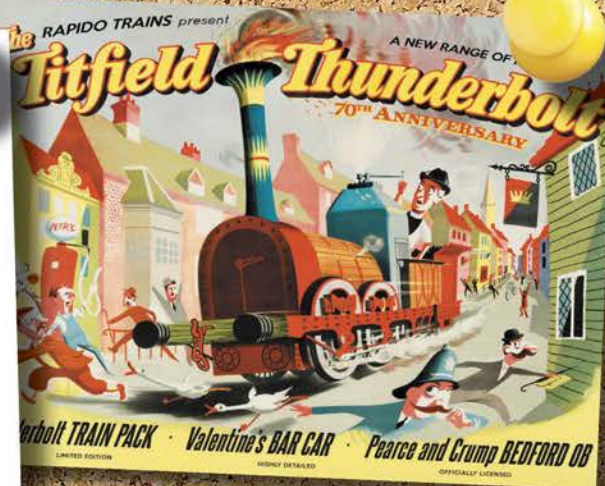
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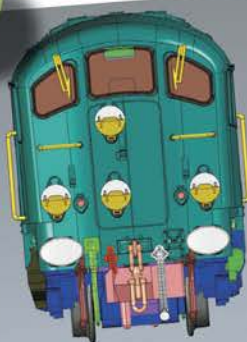
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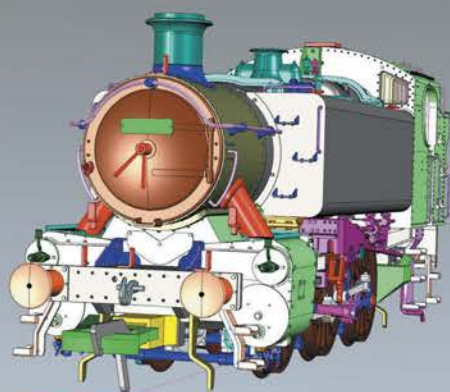
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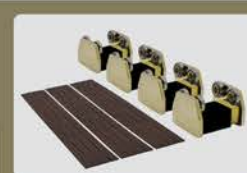
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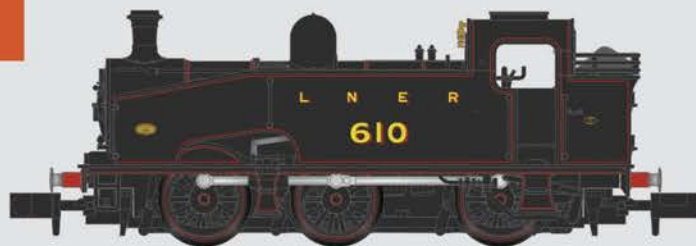
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Church kits aren't quite as versatile on a model railway as a smaller house, but nothing quite sets a scene like one. Surrounded by age and history, from gravestones of old to majestic fir or yew trees, they are often a distant symbol on the landscape of a community, be it a village, or town. With the exception of smaller halts, most stations are located in towns, hence a church can often be justified if you have room. This self-coloured injection-moulded plastic kit constructs into a 185mm x 90mm x 145mm stone-built variant.

Price: £15.75

W: www.gaugemasterretail.com

CDC DESIGN LNER/BR J68 AND NLR/ LMS/BR 75 CLASS BODYSHELLS

With the arrival of Hornby's recent new 0-6-0 'Terrier' locomotives, some modellers might question what to do with their older models. CDC Design prints new 3D bodysells to fit older chassis, giving them a new guise and fresh lease of life. Its J68 finished in plain black livery is a direct fit for the Dapol/Hornby 0-6-0 'Terrier' chassis, while its C72 is available with either original NLR-type or later LNWR-type chimneys and will fit the standard Electrotren 0-6-0T chassis. Finished in plain black livery, both require transfers to complete. A numbering and lettering service is available for an additional charge of £10.00 per locomotive.

Price: £42.00 (each)

W: www.cdc-design.net



HORNBY (R3880) 31147 FLOREAT SALOPIA IN BR CIVIL ENGINEERS LIVERY

Named *Floreat Salopia* during a ceremony at Shrewsbury Cotton Hill Depot on May 30, 1993, 31147 would gain a metal plaque in lieu of its rare painted 'Regional Railways' branding over the 'Dutch' livery. The locomotive entered traffic on November 19, 1959, as D5595, and was allocated to March shed, spending its time mostly in East Anglia until 1965, when it moved north to Tinsley.

Price: £197.99

W: www.uk.hornby.com



DCC CONCEPTS (DCM-RRN.10 AND DCM-RRH.10) 10-AXLE ROLLING ROADS

DCC Concepts' boxed rolling road sets are now with stockists for OO / EM / P4 gauges and N / TT gauges, in addition to our reviewed O gauge sample last month. Simple to set up on rails at your desired spacing thanks to neodymium magnetics, each is supplied in a smart blue box, gold-plated rollers – for better conductivity – being located securely in the foam packaging. A magnetised screwdriver is provided in each set for faster gauge adjustment if required.

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W: www.dccconcepts.com

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Temporary offices are often installed as a low-cost alternative to more permanent buildings when a company is working to a contract for a limited period. Seen installed around maintenance depots or larger construction sites to house staff, these buildings could be described as 'glorified' Portakabins. It is recommended that laser-cut MDF parts are sprayed before assembly, painting elements in the colours of your chosen company.

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W: www.scalemodelscenery.co.uk

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This new game by Gameformatic promises an immersive model railway creation experience, all in virtual 3D. If you've always dreamt of building and operating a large model railway, but you don't have space at home, perhaps creating it in 3D is the solution? Train Yard builder allows users to construct and collect railway models, purchase heritage or modern-day locomotives and rolling stock, paint them, apply transfers, or even design them from scratch. Layout landscapes can be planned and visitors can be charged for viewing your collection.

Price: £TBA

W: www.store.steampowered.com search for 'Train Yard Builder'

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00 MODELU (1629) BANDSTAND FIGURES



Re-working figures to fit a space on the layout has been a popular pastime for modellers, but some jobs require supreme skills – making miniature musical instruments, for instance. These new 3D-printed figures from Modelu are available as a pack of six, five playing instruments, plus a conductor. Figures are easily cut from the printed sprue before painting with your paint of choice. Also available as separate figures.

Price: from £23 (per pack), from £4.50 (individual figures)

W: www.modelu3d.co.uk

DCC CONCEPTS (DCD-UTC) ULTIMATE TURNOUT CONTROL PACK

00

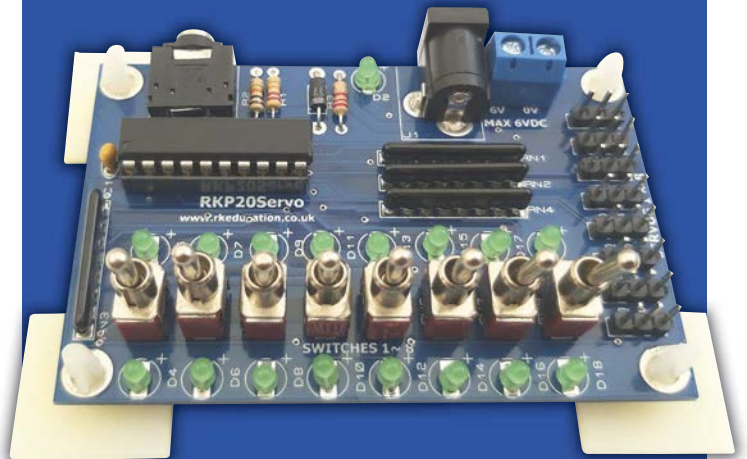
DCC Concepts has revealed a bundle pack aimed at motorising turnouts with realistic slow-action changes, with a simple control panel. Its turnout control pack contains everything required to motorise and control 12 turnouts on a layout. Contained in the pack is an Alpha Central Integrated 12-Way Switch (DCD-AEC), Alpha DCC Power Bus Driver (DCD-SNX), a 12V Power Supply (DCP-12.3) and a 12-pack of Cobalt IP Digital Turnout Motors (DCP-CB12DiP). The pack is suitable for DC, DCC, AC, or three-rail layouts. See its website for more bundles.

Price: £469.95

W: www.dccconcepts.com



RK EDUCATION (RKP20SERVO) SERVO CONTROLLER



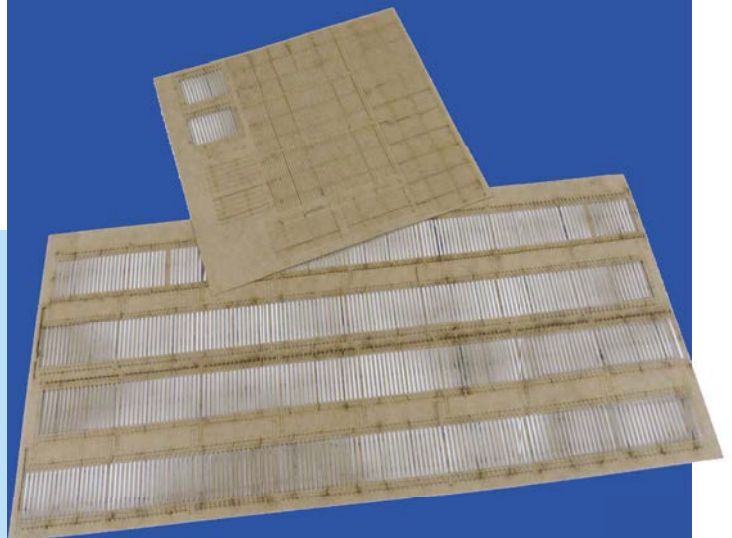
This compact PCB has been designed to actuate micro servos, an increasingly popular choice for motorising for turnouts, signals and other layout accessories. The compact unit promises to be simple to use, with PCB-mounted toggle switches, allowing the user to plug servos directly. LEDs indicate switch or servo position, while a 6V DC power supply is recommended. Units can be daisy-chained to further modules, from a single power supply. Can be used with the manufacturer's (RKBracket1) servo mounting bracket, and servo extension leads.

Price: £24.99

W: www.rkeducation.co.uk

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Palisade fencing is a common feature alongside much railway property, industrial estates, and utility sites such as water treatment and power substations, keeping them free of trespassers. This pack of laser-cut tri-spike topped pales has engraved detail and is supplied with components to assemble gates, too. Assembled with superglue, PVA, or a latex-type adhesive, the kit builds up to 116cm of fencing at a scale two metres in height – 26mm in 4mm:1ft scale. Can be flexed to suit curved track or roads, if necessary.

Price: £11.99

W: www.scalemodelscenery.co.uk

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W: www.osbornsmodels.com

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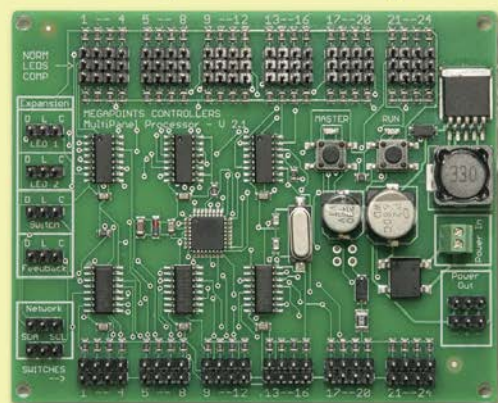
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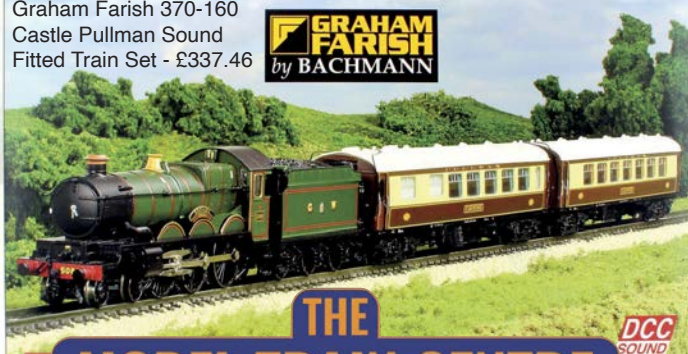
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OXFORD RAIL

J27

Words & Photography: Tony Wright



I must declare a very slight interest right at the start of this review because I was asked a few questions about the J27s by Oxford's product designer, some little time ago. Apart from the loan of a book or two and some photographs, my involvement in the project went no further than that.

The model has been worth waiting for because, overall, it's to a very high standard, both in terms of appearance and, particularly, the sweet-running.

The 115-strong prototypes were among the most long-lived of British steam locomotives. The first batch was built at Darlington by the North Eastern Railway in 1906, with further batches built at the NER's principal works, by the North British Loco. Co., Beyer, Peacock & Co. and Robert Stephenson & Co. up to 1922, with the final 10 being built at Darlington after the Grouping in 1923. They worked mainly in the North East coalfields, though 12 were transferred to the ex-GE lines in 1926, allocated to both March and Cambridge depots. Members of this dozen moved about a bit down the years, also seeing service from Peterborough East, Ardsley, Langwith

and Grantham. They had all returned to the North East by 1942. Detail alterations were made to the class down the sixty-odd years of its existence – boiler changes, dome positions, smokebox lengths, buffers and bufferbeams, safety valves, superheating and tender changes – modellers beware! All these changes can be found in the appropriate RCTS Part 5 in the 'green series' and Volume 47B of Yeadon, both of which I consulted in preparing this review. The final survivors saw out steam on the North Eastern Region of BR in 1967, over 60 years after the first members of the class appeared. One has been preserved for posterity. I saw them in their later years, plodding around County Durham and as far south as York.

On first taking the model out of its packaging, it has an air of high-quality. A prototype photograph of No. 1010 can be found at the bottom of page 231 of Yeadon's Register of the class, and it would appear to match that very well, other than the real thing being dirty. Correctly, the safety valves are of the Ramsbottom type, contained in a brass 'trumpet'. This is black on the model, since the brass was probably painted

over, and the bufferbeam is in the form of a 'sandwich', with tapered-shank buffers, which are sprung.

The smokebox is also the correct, shorter length, representing an original saturated engine, with the horizontal handrails not continuing in a rising arc over the smokebox door. The tender is also right in having four filled-in rails around the coal space and three open ones around the rear space. There are numerous separate fittings, none of which need to be added by the purchaser – they're all fixed in place, including brake rigging.

There are some detail issues I might question. The cabside windows seem to be too narrow, resulting in a greater-than-scale width to the central pillar, and I can find no evidence of J27s ever having prominent rivets along the top of the footplate's edge – countersunk rivets were Darlington's usual practice. That said, correctly, there are rivets at the splashers' bases. Presumably because of production necessities, the handrail pillars protrude out horizontally from the boiler sides, where, in reality, they should be radial from the boiler's centre. The bottom of the

boiler is part of the chassis, resulting in a visible seam line, though the representation of the inside motion is a very nice touch.

The finish is a pleasing overall satin sheen of black, though these locomotives were rarely clean in reality. The numbering/lettering is crisply and accurately-applied. Those who renumber theirs to GE-allocated J27s will need to space out the 'LNER' on the tender with the letters further apart. I'm not sure about the cabside interior colour, however. It wouldn't stay cream for long in service, though the cab interior is beautifully-detailed. The fallplate seems to refuse to lie flat for long. A two-position drawbar allows for closer coupling if desired, but don't expect the model to go round train set curves if this is altered.

Performance is exemplary, straight from

the box. It's smooth-running, quiet and rock-steady. And, despite its relatively light weight, it's sure-footed enough on fairly heavy trains.

Provision for a 21-pin DCC decoder is provided in the tender, with consequent four wires passing between the two units. Pick-ups are on all the drivers and the first and middle wheelsets of the tender, resulting in no stalling over pointwork and crossings. All wheels are true-round with consistent back-to-backs, and this lovely-running locomotive negotiated both hand-built pointwork and Peco with consummate ease.

Where this delightful new model really scores is in its incredibly low price, which represents outstanding value for money, and it's sure to fly off the shelves. I thoroughly recommend it.

datafile

BASICS

Manufacturer: Oxford Rail

Catalogue Refs:
(OR76J27001) J27 No. 1010 in black with LNER lettering

RRP: £109.95

Gauge/scale: 16.5mm/1:76/00

Era: 2-5

Company/Operator: NER / LNER / BR

Weight: 220g

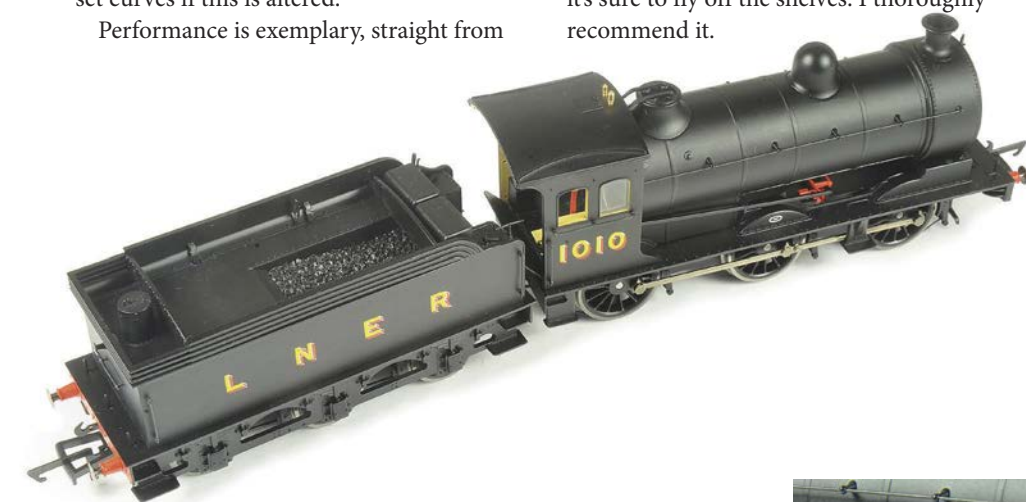
Chassis: die-cast metal

Body: plastic

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks



The cab interior is beautifully-detailed, but it's doubtful it would stay cream for long in service.



A two-position drawbar allows for closer coupling if desired, but don't expect the model to go round train set curves if this is altered.

The J27 impressed with its smooth-running, and despite its relatively light weight, it's sure-footed enough on fairly heavy trains.

WORLD OF RAILWAYS

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DIGITAL EDITION EXCLUSIVE

Oxford Rail J27

The haulage capacity of Oxford Rail's new J27 0-6-0 is tested around 'Little Bytham' with goods trains.

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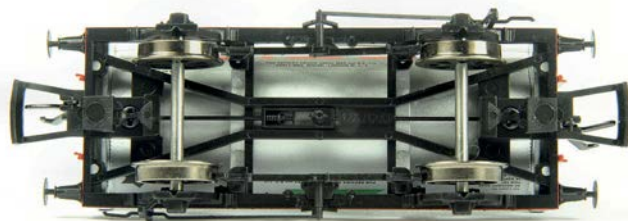
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PLAY

OXFORD RAIL TANK WAGON

Words: Howard Smith Photography: Tony Wright



Oxford Rail's new 12T tank wagons in six liveries for OO gauge will help bolster the number of private owner wagons available to modellers. Released as part of this first batch is the black livery of Colfix London Ltd., the yellow and maroon of Benzol and By-Products, the turquoise of Fisons for Sulphuric acid, the green of Graham's Golden Lager and kindly received for review from the manufacturer, the silver of BP/Shell.

The distinctive four-wheeled wagons are based on those built to the Railway Clearing House (RCH) diagram 72 of 1907. Until the introduction of RCH standards, the numerous railway manufacturers were largely free to design wagons at will, resulting in certain incompatibilities from ride heights and wheelbases. The RCH standards sought to address critical dimensions and fittings, such as wheelbase and underframe components, buffers and couplings.

Oxford Rail's wagons measure at a correct scale 10ft 6in wheelbase, and 18ft over headstocks. The underframe and end tank supports show bolt and rivet detail, the two linked by a very convincing representation of the steel tie-bars. Of equal finesse are the ropes and tensioners, separately fitted, to wrap around the tank.

The brake gear, though simple in application on this early design is depicted well, push rods correctly orientated. Turning the wagon over reveals underframe members and a better view of the continuous drawbar. A representation of the bottom discharge valve can be found centrally. Not all wagons were identical, the diagram varying between the needs of the user and its contents. Transported liquids varied from petroleum products to beverages products and acids, for instance.

It is very likely that the steel tank being used to transport Sulphuric Acid for Fisons would have been lined with an acid-proof material – glass, perhaps? Comparing the wagons to prototype photographs will reveal differences, not solely dating from their manufacture, but also as modifications were carried out throughout their lives. To the average enthusiast, it won't matter, but modellers seeking greater authenticity – should they find suitable photographic reference material – might consider adding extra detail, such as discharge pipes from the bottom drain of the tank.

Throughout, injection-moulded detail is crisp, the many detailed separately-fitted parts contributing to its overall appearance. The liveries applied are one of the greatest strengths of this new range. Clean and sharp,

the lines are very appealing and, perhaps with the exception of the black of the Colfix livery, all are sure to add a dash of instant colour to a rake of wagons on your layout. Complementing existing larger 14T tank wagons available from other manufacturers, and useful across all regions for modellers, I expect we'll see further liveries applied, further extending options. Recommended.

datafile

BASICS

Manufacturer: Oxford Rail

Catalogue Ref:

(OR76TK2003) Colfix London Ltd black
(OR76TK2004) Benzol and By-Products
yellow and maroon

(OR76TK2005) Fisons Sulphuric Acid
turquoise

(OR76TK2006) Graham's Golden Lager
green

(OR76TK2007) BP (British Petroleum)/ Shell
silver

RRP: £21.95 (each)

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

Construction: Injection-moulded plastic
body and chassis

Weight: 25g

Wheel Profile: RP25

Accessories: Three-link couplings



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356/21

HELJAN AEC RAILCAR

Words: Howard Smith Photography: Tony Wright



Having had the pleasure of reviewing Heljan's larger O gauge variant of the Great Western Railway's series of railcars, I'm now presented with a review sample from its newly-released OO scale models of the prototypes. Regardless of scale, it's an exciting time for GWR modellers. The origins of the prototypes on which this model is based can be read in the previous review.

Its O gauge version of the GWR's 'razor

edge' railcars was a very respectable model, which I praised highly for its accuracy. Following on from this and through diligent research, it should come as little surprise that its OO gauge model is equally impressive.

Kindly received for review from the manufacturer is a sample of No. 22, wearing GWR chocolate and cream livery with GWR roundels. Constructed in 1940, luckily, the prototype has survived to see preservation

and today can be found at Didcot Railway Centre.

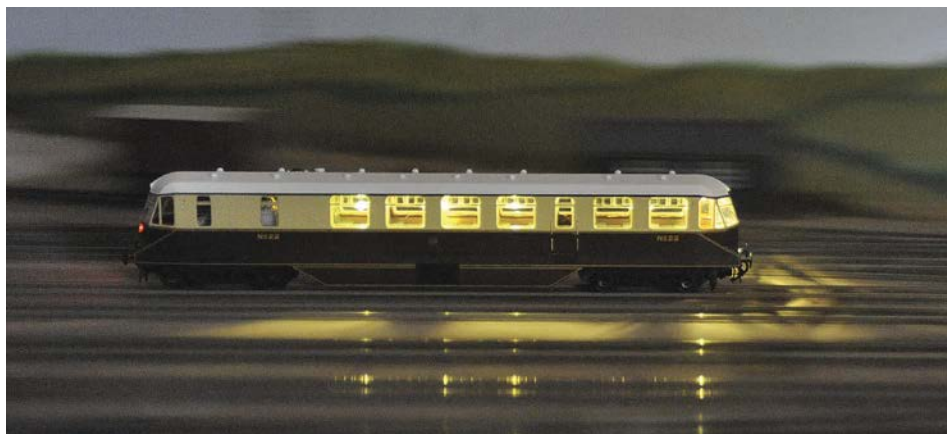
Upon removal from the box, the clamshell packaging was a very tight fit inside its sleeve. When carefully removed, out popped a piece of cab glazing! Strangely, I could find no trace of glue on this part – perhaps overlooked upon assembly?

This small initial niggle aside – the part is easily returned to its correct position by removing the four screws to the underside to remove the bodyshell – the model's proportions and appearance look excellent, the front-end particularly. Matt black buffer heads are a welcome sight when viewed head-on, the shiny black plastic of some of the previous models being a point I'd raised.

A personal highlight is the mechanism of the model – it's all-wheel drive, while being discreet, offering through-window views of the moulded plastic interior seating. From some angles, the two front-facing windows have a small prismatic line down the outer sides, but it's a small price to pay for the flush glazing of the complex shape, which Heljan has carried out very well.

Handling the model to better inspect the mechanism requires a little care from





new, the undersides of the bogies having leached the generous quantity of lubricant applied to the gear assembly from the factory. I'd recommend wiping off excess with a paper towel as it's easily spread to the bodyshell when handling, leaving a shiny greasy residue, while attracting dust to the underside of the model. Each of the bogies is driven via a cardan shaft from the centrally-located motor to the gears on each bogie. It's a clever design that works well – performance is effortless and smooth, even down to second-radius curves

An impressive nine switches to the underside of the model control the lower cab lights, top lights, red lights, cab lights and interior light, leaving every possible combination achievable under DC control. DCC modellers have access to all of these functions via the 21-pin DCC decoder.

Lighting is configured by the factory to work with an ESU LokPilot/LokSound V5 DCC decoder – other decoders might require functions to be re-assigned to work as intended.

Given that, for the most part, the majority of these models will operate solo on layouts, it's a welcome sight that they are fitted with a very realistic rendition of the screw-link coupling, the NEM couplings being provided as the accessory option, instead. It makes perfect sense! The screw of the coupling doesn't screw, being moulded as a single piece of plastic, but its articulations do, making it functional as well as looking very realistic. Either side of this sit sprung buffers – a very nice touch – plus vacuum, steam heat and air pipes, all fitted from the factory.

Livery application is to a very high

datafile

BASICS

Manufacturer: Heljan A/S

Catalogue Ref: (19400) GWR Chocolate and Cream Railcar No. 22, with monogram

RRP: £189 (each)

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

Chassis: Die-cast metal

Body: Injection-moulded plastic

Weight: 332g

Wheel Profile: RP25

Accessories: Tension-lock couplings, bogie-mounted drive shafts

standard, not a trace of contamination underneath the paint to be found, with lining exemplary. The way the lining follows the angles to the front of the railcar – to which it owes its nickname – is flawless, and very impressive. The white of the roof importantly is opaque – one of the most difficult colours to get right – but Heljan has succeeded; not that it would remain white in service for long though! No. 22 carries the same livery, but with a grey roof today.

For GWR modellers, bar adding passengers, access to which is simple, there are no improvements that I can recommend for this model, testimony to its high-quality. It's an ideal starter locomotive for a new generation of GWR branch line termini layouts, and highly-recommended.



WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

On test: Heljan GWR railcar

Heljan's 'razor edge' GWR railcar in chocolate and cream is tested around 'Little Bytham', showcasing the light functions under DC control.

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PLAY

LYNTON & BARNSTAPLE RAILWAY LYN

Words: Andrew Charman & Phil Parker Photography: Phil Parker & Tony Wright



A long project to recreate the Lynton & Barnstaple Railway's long-lost Baldwin 2-4-2T *Lyn* finally came to fruition in 2017, when the new locomotive entered service on the Devon line. The efforts of the 762 Club – a group that spearheaded the new-build – was bound to spark the interest of model makers. Having already produced an L&B Manning Wardle, it was perhaps no surprise that Heljan chose the Baldwin as their next model.

The real-life locomotive was built for the Lynton & Barnstaple Railway in 1898 – the line had quickly concluded it needed more motive power alongside its three 2-6-2Ts ordered from Manning Wardle, but at the time industrial action at many UK builders had created a backlog of orders. US manufacturer, Baldwin could deliver a loco more quickly.

Lyn was shipped across the Atlantic in parts and erected at the L&B's Pilton Works by railway staff, first steaming in July 1898. Thereafter, it went straight into service on

the line, making few headlines until after the takeover by the Southern Railway in 1923.

A major overhaul was carried out at the Southern's Eastleigh works near Southampton in 1928, the locomotive returning in Southern livery and with the designation E762. *Lyn* then continued

working until the line's closure in 1935. At the subsequent auction, the only interest in the Baldwin came from scrap merchants, who rapidly cut it up in Pilton Works.

With the L&B revival progressing well, the 762 Club was formed in 2009 to build a new *Lyn*, externally similar to the original,



but with the benefit of modern engineering technology. The locomotive was completed in 2017 and has run on the Devon line ever since, looking particularly splendid at the head of a rake of four brilliantly-restored (with mostly new parts) L&B carriages.

Heljan is offering the model in six different versions, reflecting detail and livery changes in the locomotive's career:

- Plain works black (likely to be of particular interest to those wanting their model for fictitious layouts not following an L&B theme)
- Pre-1906 L&B green, when the locomotive name was stencilled on the cab-side
- Post-1906 L&B, with a different shade of green, changed lining and proper cab-side nameplates
- As between 1923 and 1928, when the locomotive was in Southern Railway ownership, still wearing its original livery but with the nameplates relocated to the cab sides
- As the locomotive returned from its 1928 overhaul in Southern apple-green livery
- In its final years between 1932 and '35, with some detail changes

The review sample is in the 1907-1923 condition, the last years of independent ownership.

Narrow Gauge World Editor, Andrew

Charman, spent some time consulting every L&B history book in the NGW library, comparing the period imagery to the model, and concluded that this is a pretty faithful reproduction.

The only question was whether the tank lining should be continued on the tank fronts, which are plain green. All the photos we could find are inconclusive on this one, the black and white imagery of the time merging the different tones together and it's not obvious whether the prototype's tank fronts were plain in this period or with lining. We'll give Heljan the benefit of the doubt, as the livery application is excellent.

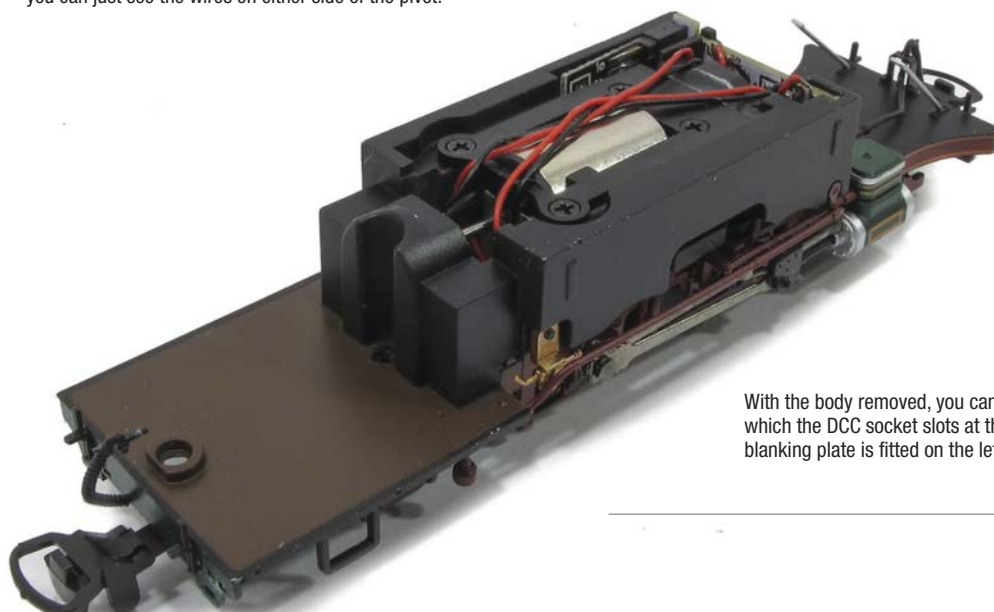
The careful attention to detail is clear to see when comparing different versions of the model. Our example does not have the plug on the side of the smokebox used for removing ash, because this plate was removed in 1907.

The relocation of the whistle from cab front to cab roof is faithfully reproduced, although both this and the dome-mounted safety valve are very fragile. However, the different safety valve designs and variety of smokebox doors are modelled correctly.

The model comes with a six-pin socket for DCC control, fitted just behind the smokebox. Access requires the ponies to be released, then three screws removed,



Both ponies incorporate light springing using phosphor-bronze strips to ensure good track holding, but the rear also picks up electricity; you can just see the wires on either side of the pivot.



With the body removed, you can see the diecast chassis block into which the DCC socket slots at the smokebox end. In this view, a blanking plate is fitted on the left-hand side.

datafile

BASICS

Manufacturer: Heljan

Catalogue Refs:

9980: Works black unnumbered

9981: L&BR dark green (pre-1906)

9982: L&BR dark green (post 1906)

9983: Southern ex-L&B green

9984: Southern Maunsell green (pre-1932)

9985: Southern Maunsell green (post-1932)

RRP: £239.95

Era: 1906 – preservation

Company/operator: Lynton & Barnstaple Railway/Southern Railway

Weight: 89g

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

Minimum curve radius: 305mm

Accessories: Cowcatchers

pipes and stays prised from the smokebox and then the plastic body eased away from the diecast chassis. Full instructions are provided, but it's a bit fiddly. If you plan to fit a crew, it makes sense to do this at the same time.

On the track, the model runs very smoothly, aided by pick-ups on all four driving wheels and the rear pony truck. From this good starting point, even a very short period of operation saw a noticeable improvement as the mechanism ran-in. The headlamp illuminates when the model is running forward.

Two issues arose – firstly, in negotiating Peco points of the tightest radius, the locomotive hesitated and needed a bit more power on the controller. In fairness, Heljan quotes that a minimum radius of 305mm is employed for *Lyn*, but adds that larger radii will suit it better, as would be expected of a large locomotive such as this. As the model ran-in, this performance improved, but it's worth bearing in mind if your line has very tight curves.

The second is the cowcatchers, provided separately in the packing. These etched items are easy to install, but rubbed on the coupling block, reducing the pony's swing. If this is a problem, they will need to be left off or modified. Without them, the locomotive coupled perfectly to the Bachmann and Peco rolling stock we tested.

Overall, this is a superb model with plenty of potential for use well beyond the North Devon line the prototype ran on.



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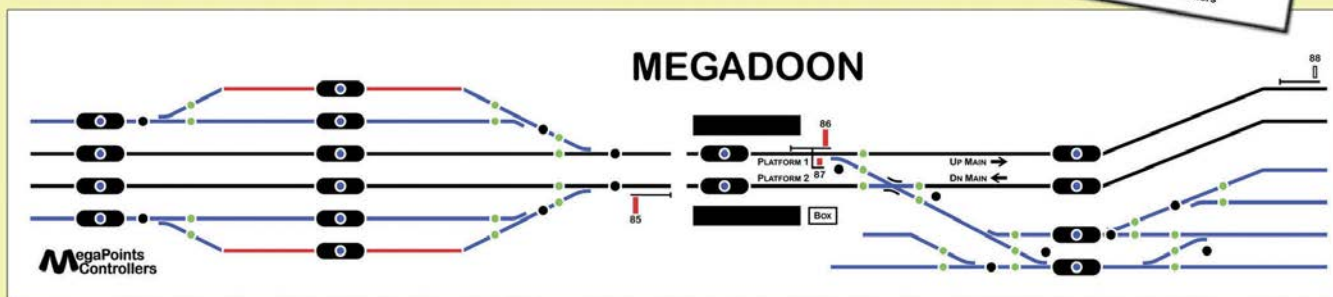
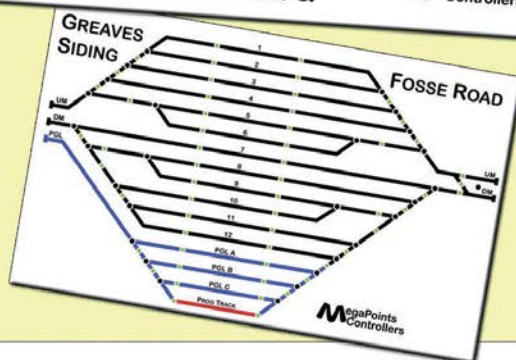
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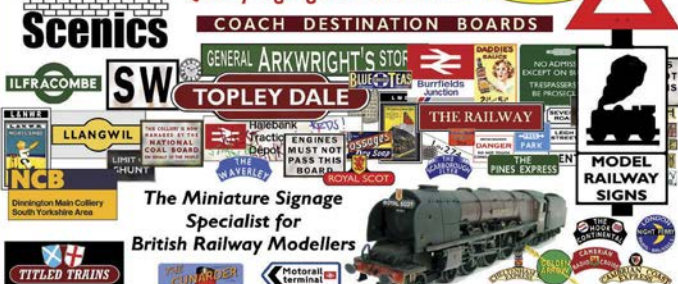
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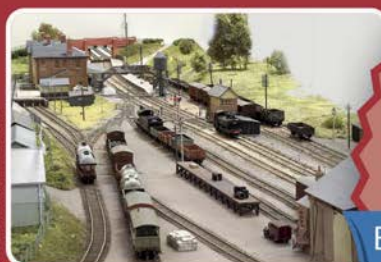
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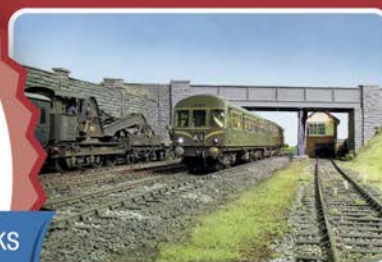


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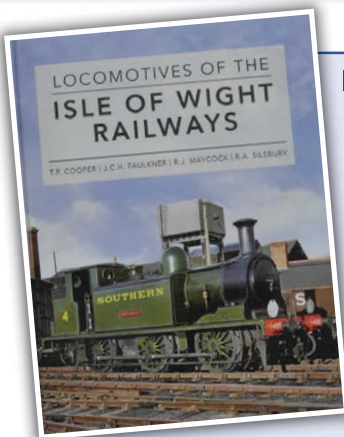
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LOCOMOTIVES OF THE ISLE OF WIGHT RAILWAYS, by T P Cooper, J C H Faulkner, R J Maycock and R A Silsbury, OPC/Crecy. Price: £25.00

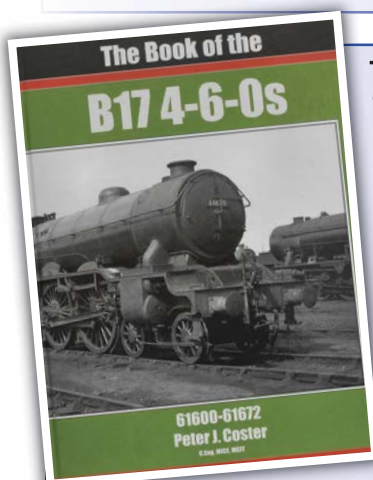
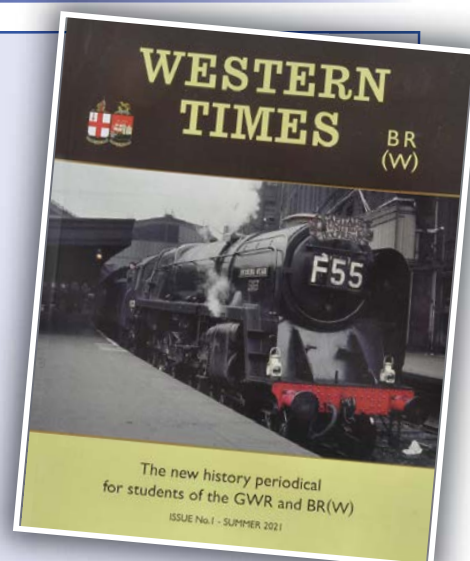
This is an incredible book. The story of its being written and published is also incredible in a way. Anyone who has an interest in Southern locomotives will have the works, published by the RCTS, of Donald Bradley. I have, and I've referred to them in my model-making for many years. In 1982, the RCTS published a book about the Isle of Wight locos, written by Mr Bradley. In the section 'The Story Behind the Book' in this new book we're told that (with regard to Bradley's book) 'The resulting publication was unfortunately a book too far for Mr Bradley.....' Dick Riley stated 'Don did all this wonderful research, but then invented the bits he didn't know so blew the integrity of the whole book'. Nonetheless, the work contained a considerable amount of new and previously unknown information. Don Bradley died in 1986, which rather hampered attempts to have his work revised. However, eventually, by a series of different avenues, a 'small group then made a start on preparing their own version'. Years later, this book is the result. And, what a result! The 11 chapters give us an Historical

Summary, a history of the Isle of Wight Railway, the Cowes & Newport, Ryde & Newport and Newport Junction

Railways, the Isle of Wight Central Railway, the Freshwater, Yarmouth & Newport Railway, the Ryde Pier Tramway, an account of the lines during Southern Railway days, British Railways' days, the story of British Rail, Network SouthEast and Island Line, the Isle of Wight Steam Railway and Industrial and Other Locomotives. There are also six appendices, references and an index. One cannot be more comprehensive in a work than this. Throughout, the whole work is well-written and lavishly-illustrated, with scores of photographs all reproduced to a very high standard; all printed on top-quality stock. Some of the earlier B&W images have been 'colourised' by John Faulkner (one of the authors) to a magnificent effect (surely no actual colour images exist of the metallic crimson livery applied to IWCR No. 8?). Drawings and maps complement the other imagery. To anyone modelling the Wight railways at any time in their existence, this latest volume is an absolute must. A quite-splendid addition to any railway library, thoroughly-recommended and outstanding value for money.

WESTERN TIMES BR (W) THE NEW HISTORY PERIODICAL FOR STUDENTS OF THE GWR AND BRW ISSUE NO. 1- SUMMER 2021, The Transport Treasury. Price: £12.50

Though I'd never claim to be a student of the GWR and its BR successor, I found this brand new softback to be of particular interest. In fact, I don't think it should be just reserved for those who follow the way West – it's really for all enthusiasts in my opinion. In its 80 pages, we're treated to 18 'chapters' of a very diverse nature. There is a pair of lovely old maps showing the GWR's extent, shots of some wonderfully-antique 4-4-0s, two fantastic Aerofilm shots of Swindon Works, breakdown crane scenes, abandoned lines, 'modern' diesel traction, tales of incidents and accidents, even some pictures of GWR barrows, and a description of Reading Signal Works (at first glance I thought the vehicle illustrated at the bottom of page 69 was a weapon of war!), among many other most-interesting themes. All the work has been printed on the best-quality gloss stock and the photographic reproduction (much in colour) is first class. Historically, has the GWR been the most popular subject for modellers to try and replicate? Certainly, for any who make models of things Great Western, this volume will be an absolute must – as will subsequent issues. Could there be others describing the other main railways, I wonder? For personal reasons, I loved the final picture; that of a guard leaning from his compartment. The destination board above his head, attached to the carriage's roof will read 'Paddington, Birmingham, Shrewsbury, Chester & Birkenhead. Even though there's only a tiny bit of it visible, I know, since I saw such boards most days as a trainspotter in fair 'Deva'. What's more to say? Highly-entertaining, very enjoyable and superb value for money!



THE BOOK OF THE B17 4-6-0S 61600-61672, by Peter Coster, Irwell Press. Price: £29.95.

This is the latest in this mammoth series of 'Books of' locomotives produced by the Irwell team. It's fully up to the high standards of the others and is likely to become the 'standard' work on these attractive LNER 4-6-0s. Throughout its 200 pages we're given seven chapters describing personal memories, the background to the Great Eastern Railway, the design and delivery of the class, civil engineering considerations, history and work, personal reflections and a complete history of each individual class member. Appendices complete the work. I must express an interest in this book because I assisted in writing some of the captions and I'm quoted in a few. I wish I'd seen all the captions beforehand because I might have intercepted one or two bloopers, including those muddling up which is Norwich and Ipswich and north and south at Doncaster Station, but these are minor irritants in a most-laudable work. I've never come across a more-comprehensive study of this 'slightly-flawed' class. I say 'slightly-flawed' because the severe restrictions imposed by the ex-GE roads meant a few too many compromises in the B17s' design, particularly with regard to weight. Other than on the ex-GE main line, the LNER never used 4-6-0s for its principal passenger work, preferring Atlantics and Pacifics for the top jobs. It was only in BR days, with the arrival of the 'Britannias' that the main line to Norwich got what

it really needed. Every individual loco gets two pages, with at least three pictures. Naturally, most show the class in BR

days (obviously, in the case of the rebuilt B2s) but there are some splendid pre-War images to delight the eye. Build dates, allocations, works visits and withdrawal dates for each loco are a useful source for modellers intent on getting everything right. This excellent resource really should be on a library shelf of every railway enthusiast, whatever railway he/she is particularly interested in, and I thoroughly recommend it.

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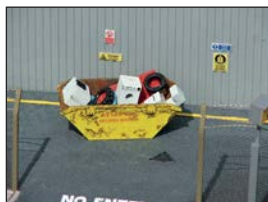


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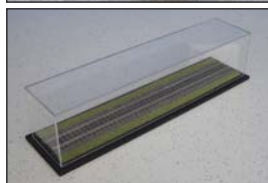
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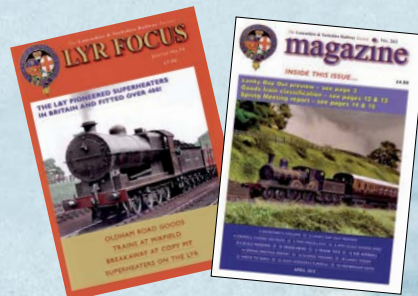
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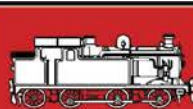
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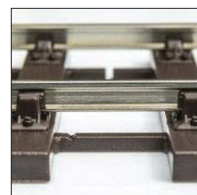
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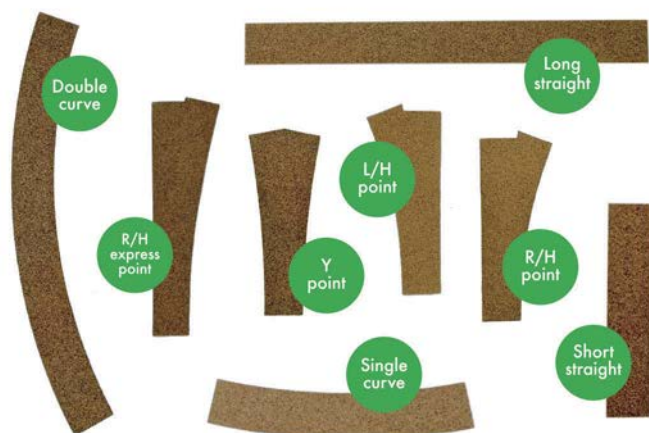
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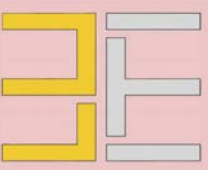
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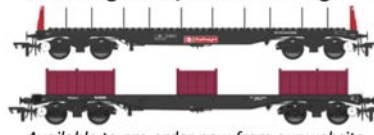
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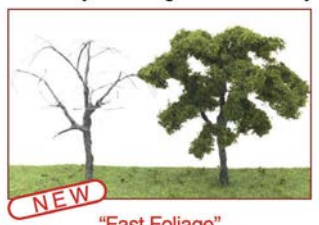


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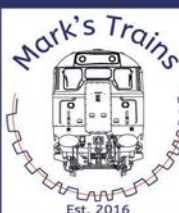


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NEXT ISSUE

MELCOMBE MAGNA

Explore an imaginary Somerset and Dorset Joint Railway
branch line terminus with characterful features

MORE LAYOUTS

Davidson Parkway
Catsfield

ON-SALE
FROM
OCTOBER 7

Plus:

- Upgrade your old rolling stock
- Build a narrow-gauge engine shed
- Create a harbour scene
- How to model overgrowth
- New products reviewed



Buffer Stop

Stop dreaming, start building

The passing of a couple of our prominent RMweb members has made us think recently about those projects destined to be built "one day".

A quick chat among the BRM team revealed all sorts of interesting dreams, from individual items of rolling stock right up to complete layouts built in our heads that haven't graduated from our minds into reality.

It's scary to think how many kits and models have been bought for these dreams, but sit unused in cupboards. For a start, what about all those RTR diesels that are in the process of being superseded by newer, and more detailed models? They can't ALL be sold second-hand.

How about those skills you want to acquire, but don't quite get around to trying out? A recent forum posting described how someone was going to "start his weathering journey" after slowly buying a vast stash of special powder, paint and equipment. Better to start earlier with simpler materials and pick up some skills along the way; it's those that make the difference, not "magic" paint.

A collective backside kicking session has made us realise that we all have a limited time left (Howard, being the baby on the team, is a bit smugger than Andy and Phil), so instead of dreaming, we need to be building!

Name something on your Bucket list?

Andy: Another full-blown aerobatic flight, preferably in an historic aircraft.

Debbie: Getting a book published is top of my list.

Howard: Racing! National B licence required...

Phil: Putting my VW Beetle back on the road.

Ruth: I'd love to see the Northern Lights.



This month in pictures...



Richard from Rapido and Alex from the GWSR try to prove that you don't need a locomotive for shunting when you have plenty of manpower.



Do you remember the classic Saxa wagon from Hornby Dublo? A version is now available in kit form for garden railway fans. Phil didn't salt his away for the future, he built it.



The Tallylyn Railway has been presented with the Rev Awdry's original typewriter for its museum. Phil was allowed to touch, but sternly told to not press any keys.



Andy's burning question answer came with a photo of his trip in a Chipmunk. We didn't make any "ejector seat" jokes – honest!

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Large Prairie



4S-041-001 - Large Prairie
5109 Green
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4S-041-002 - Large Prairie
6129 Green
Great Western ERA 3



4S-041-004 - Large Prairie
5150 Green
GWR ERA 3



4S-041-005 - Large Prairie
5190 Lined Black
British Railways ERA 4

4S-041-003 - Large Prairie 5108 Green Shirt Button ERA 3

4S-041-006 - Large Prairie 4134 Lined Green Early Crest bunker steps ERA 4

4S-041-007 - Large Prairie 6167 Lined Green Late Crest bunker steps ERA 4

DCC and DCC & Sound Fitted also available

Decorated samples shown for illustration only

VEA Goods Van



7F-049-001 - VEA 12t Goods Van
(Vanwide) Freight Brown 230026



7F-049-003 - VEA 12t Goods Van
(Vanwide) Railfreight Red/Grey 230117



7F-049-004 - VEA 12t Goods Van
(Vanwide) Grey (Yellow Ends) 230142



7F-049-202 - VEA 12t Goods Van
(Vanwide) Freight Brown B 784641 VMV

7F-049-002 - VEA 12t Goods Van (Vanwide) Freight Brown 230034

7F-049-005 - VEA 12t Goods Van (Vanwide) BR Red/Grey 230078

7F-049-201 - VEA 12t Goods Van (Vanwide) Freight Brown B 783773

7F-049-203 - VEA 12t Goods Van (Vanwide) Freight Brown B 784479

7F-049-204 - VEA 12t Goods Van (Vanwide) Freight Brown B 783994 VMV

Product Scale Key

O Gauge

OO Gauge

N Gauge

*All product release dates
correct at time of going to press*

Class 50



2D-002-005 - Class 50 - Defiance 50149 Railfreight Grey Refurbished



2D-002-006 - Class 50 - Ajax 50046 Large Logo Refurbished



2D-002-007 - Class 50 - Resolution 50018 Late NSE Refurbished

DCC Fitted also available

For DCC & Sound versions visit www.dapol.co.uk

IOA



Previous model used for illustration purposes only.

2F-045-009 - IOA Ballast Wagon Network Rail Yellow 3170 5992 118-7

2F-045-010 - IOA Ballast Wagon Network Rail Yellow 3170 5992 107-0

2F-045-011 - IOA Ballast Wagon Network Rail Yellow 3170 5992 091-6

2F-045-012 - IOA Ballast Wagon Network Rail Yellow 3170 5992 115-3

Autocoach



Previous model used for illustration purposes only.

7P-004-011 - Autocoach GWR Twin Cities Crest Chocolate & Cream 38

7P-004-012 - Autocoach GWR Shirtbutton Chocolate & Cream 36

7P-004-013 - Autocoach BR Crimson & Cream 41

7P-004-014 - Autocoach BR Maroon 40

7F-017-005 - Lime Van -

ICI L24 Red

7F-017-005W - Lime Van -

ICI L24 Red Weathered

4F-028-001 - 45Pt. Container High Cube Twin Pack Argos/Co-operative

4F-028-002 - 45Pt. Container High Cube Twin Pack Argos/Co-operative Weathered

4F-028-003 - 45Pt. Container High Cube Malcolm Logistics 450033 3 & 450029 3

4F-028-004 - 45Pt. Container High Cube Malcolm Logistics 450033 3 & 450029 3 Weathered

4F-028-100 - 40Pt. Container Maersk Twin Pack MPRKU & MSKU

4F-028-101 - 40Pt. Container Maersk Twin Pack MPRKU & MSKU Weathered

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Qty:

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