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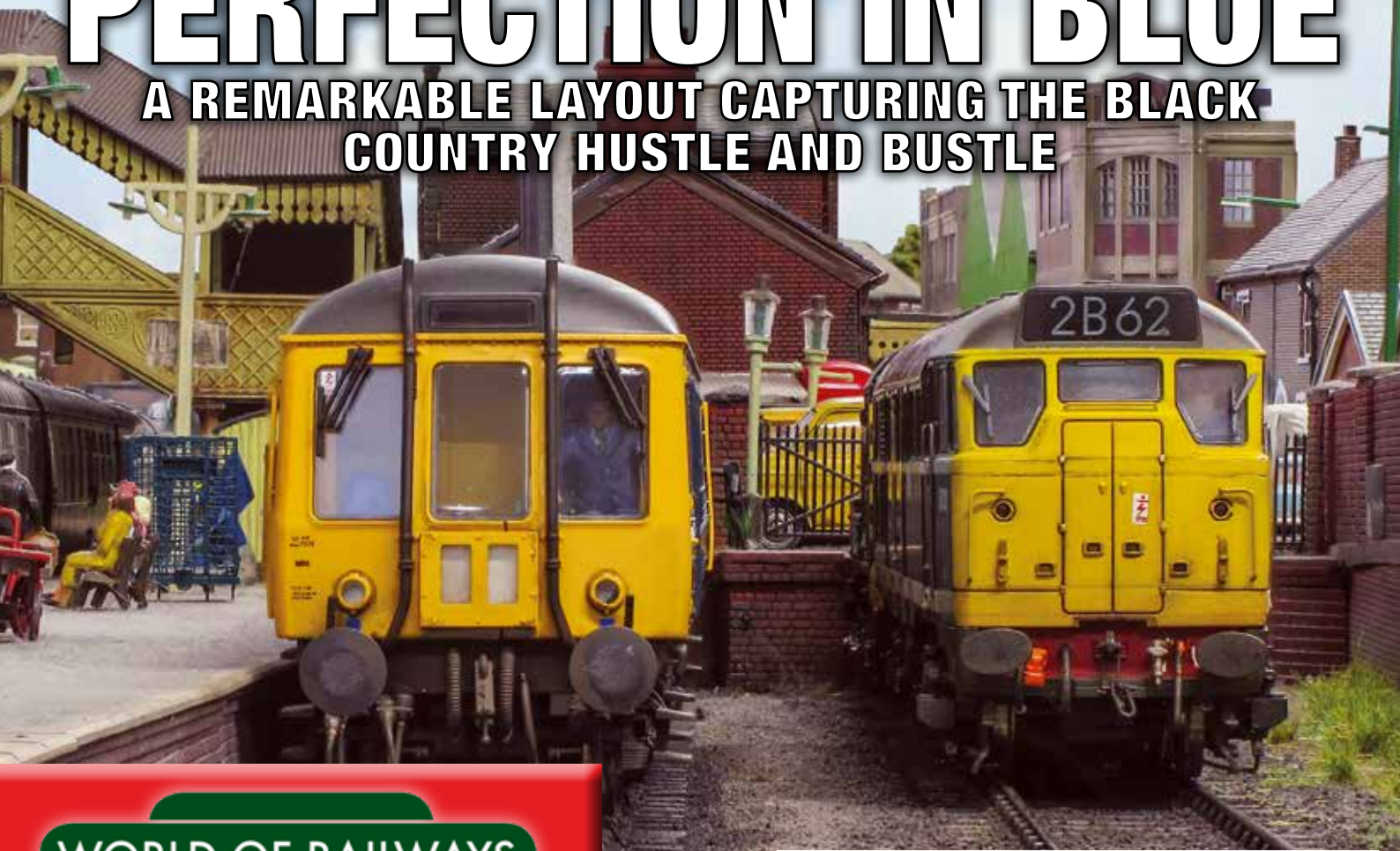
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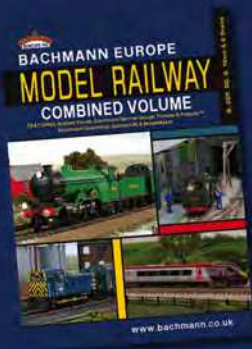
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PRACTICAL

Simple model railway layout planning

Phil Parker demonstrates how he goes about planning his next layout project at pretty much no cost, but ensures the finished model will look great.



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FEATURE

Building a Scale Model Scenery horse cart

Howard Smith constructs this new kit from Scale Model Scenery aimed at modellers of the increasingly popular pre-grouping era.



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EDITORIAL

I BRAND CONTENT MANAGER

Debbie Wood

E debbie.wood@warnersgroup.co.uk

I MULTI-MEDIA EDITOR

Howard Smith

T 01778 392059

E howards@warnersgroup.co.uk

I FEATURES WRITER

Phil Parker

E phil.parker@warnersgroup.co.uk

I RMWEB EDITOR & BRM PHOTOGRAPHER

Andy York

E info@rmweb.co.uk

I PROOF READER

Tony Wright

I PUBLISHER

Steve Cole

E stevec@warnersgroup.co.uk

I MARKETING MANAGER

Carly Dadge

E carlyd@warnersgroup.co.uk

ADVERTISING

I GROUP ADVERTISING MANAGER

Bev Machin

T 01778 392055

E bevm@warnersgroup.co.uk

DESIGN AND PRODUCTION

I DESIGNER

Ruth Jamieson

E ruth.jamieson@warnersgroup.co.uk

I ADVERTISING DESIGNER/PRODUCTION

Amie Carter

E amiec@warnersgroup.co.uk

DISTRIBUTION

TRADE ACCOUNT SALES

E tradeaccountorders@warnersgroup.co.uk

I UK/OVERSEAS NEWSTRADE SALES

Keiron Jefferies T 01778 395043

E keironj@warnersgroup.co.uk

I PRINTING

Warners (Midlands) plc, The Maltings,
West Street, Bourne, Lincolnshire PE10 9PH

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Welcome to February



New Year, new hobby? New Year resolutions – love them or loathe them, most of us end up making some sort of promise for the year ahead, whether it's to explore new locations, improve our personal fitness, or find a new hobby. We can't help you much on the first two, however, if it's a new pastime you're after, model railways are definitely worth considering. If you need convincing further, take a look at this issue.

At BRM, we're lucky to see many fantastic layouts throughout the year, all of them excellent in their own way, but this month we're in for a treat with 'Shenston Road' (page 20). Considering the large size of this layout, the level of scenic detail is truly remarkable, capturing the hustle and bustle of the Black Country, during times of rapid change, perfectly. Every item of stock is weathered to give the run-down 'seventies feel to it all, and the range and variety of rolling stock from adapted ready-to-run, kits and 3D-printed items is staggering.

You may also see glimpses of the upper-level steelworks in some of the images in

this article, and we couldn't help but ask for a separate article on this – read more in the next issue of BRM.

Sometimes a layout comes along that makes you stop and take stock of how lucky we are to live in this age of modelling, and reflect on how far the hobby has come. The quality of ready-to-run locomotives, materials and kits now available from an increasing number of manufacturers is amazing. Detail standards and ease of use are constantly revised, too.

We're often asked which skills are needed to create a layout. Upon seeing the images in BRM, some believe that the craftsmanship required is out of reach. Our answer is always simple, it takes research and time.

Layouts aren't built overnight; they take practice and patience. 'Shenston Road' was started in 1999, taking over two decades of hard work to get to where it is today.

However, if you're not looking to build your own layout just yet, there is, of course, the option to purchase one, either second-hand or new. We've examples of both scenarios in this issue. The wonderful 'Little Burford', built from scratch for a client by Dan Evason and

the colourful 'Camel Quay', a second-hand purchase by Terry Robinson that needed little alteration. If you're considering buying a second-hand layout, read Terry's buying tips beforehand.

As well as being blessed by some extraordinary layouts, the hobby is also a community, with forums like RMweb enabling us to share advice and top tips.

Don't forget, the BRM team is also on hand to offer help with your next modelling project. This issue comes with a selection of practical advice that might inspire a new section of activity on your layout. From basic ballasting and weathering top tips to creating a dense woodland feel, or adapting a shop kit for your layout, we hope there's something for all tastes!

To our regulars, keep up the great work, and to our new readers picking up BRM for the first time, welcome to this educational and creative, yet sometimes challenging, hobby!

Happy Modelling

The BRM Team

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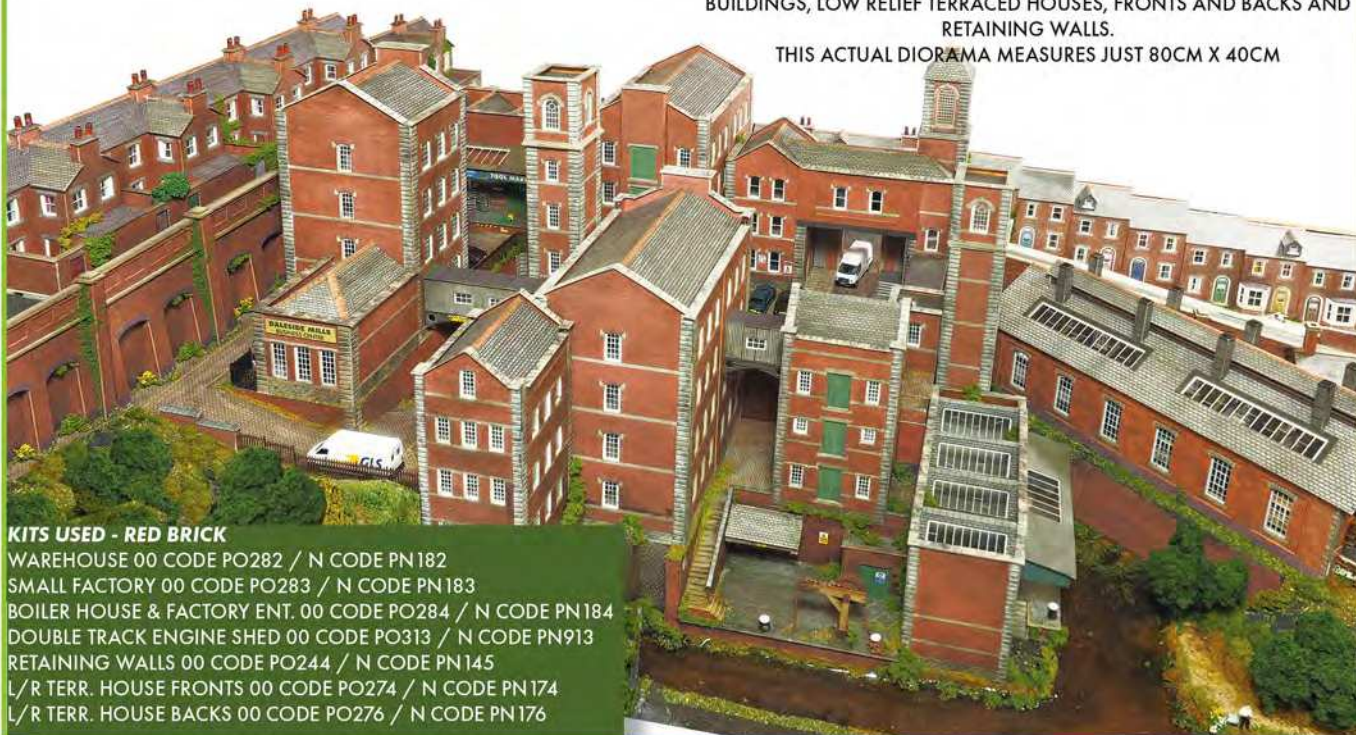
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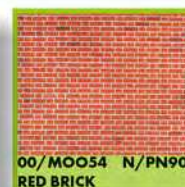
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Stage: Engineering Samples Due: Q3 2022
Price: £59.95 each Digital: Yes
hattons.co.uk/accurascalemk2b

BR Pilchard Wagons
Stage: Deco Samples Due: Q1 2022
Price: £13 Digital: N/A
hattons.co.uk/oxfordpilchard

GPV Gunpowder Vans
Stage: Engineering Samples Due: 2022
Price: £28.01 Digital: N/A
hattons.co.uk/rapidogpv

Chaldron 4-wheel Wagons
Stage: Deco Samples Due: Q2 2022
Price: £44.99 (3-pack) Digital: N/A
hattons.co.uk/accurascalechaldron

MGR Hopper Wagons & CDAs
Stage: Deco Samples Due: Q4 21 - 22
Price: £74.95 (3-pack) Digital: N/A
hattons.co.uk/accurascalemgr

MHA 'Coalfish' Wagons
Stage: Deco Samples Due: Q1 2022
Price: £74.95 (3-pack) Digital: N/A
hattons.co.uk/accurascalemha

N Gauge Steam Locomotives

LSWR Class M7 0-4-4T
Stage: Prototype Due: Q2 2022
Price: £83.2 Digital: Yes - PCB swap
hattons.co.uk/dapolm7

N Gauge Diesel Locomotives

Class 28 Co-Bo
Stage: CADs Due: TBC 2022
Price: from £101.96 Digital: NEXT-18
hattons.co.uk/rapidocobo

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

N Gauge Wagons

JHA 102t Hopper Wagons
Stage: CADs Due: Q3/Q4 2022
Price: £33.96 Digital: N/A
hattons.co.uk/dapolnjha

O Gauge Diesels/ Electrics

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

Class 37/0 Re-Tool
Stage: CADs Due: 2023
Price: £534.65 Digital: ESU XL
hattons.co.uk/heljano37

Class 55 'Deltic'
Stage: Early sample Due: 2023
Price: from £594.15 Digital: ESU XL
hattons.co.uk/heljandeltic

Class 56
Stage: Deco Samples Due: Dec 21 - 22
Price: from £594.15 Digital: ESU XL
hattons.co.uk/heljan56

Class 66
Stage: Engineering Sample Due: Q3 2022
Price: from £285.92 Digital: 21-pin
hattons.co.uk/dapolo66

Class 73
Stage: Engineering Sample 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: Q2 2022
Price: from £297.50 Digital: 21-pin
hattons.co.uk/dapolorailcar

Class 117 2/3-car DMU
Stage: Early samples Due: 2022
Price: from £551.65 Digital: 21-pin
hattons.co.uk/heljan117

Class 121 'Bubble Car'
Stage: Painted Samples Due: Q1 2022
Price: from £263.05 Digital: 21-pin
hattons.co.uk/dapolo121

O Coaches & Wagons

Stroudley 4 Wheel Coaches
Stage: Deco Samples Due: Q1 2022
Price: from £96.77 Digital: Yes TBC
hattons.co.uk/dapolstroudley

Mk2 & Mk2A Coaches
Stage: Prototypes Due: Q3 2022
Price: from £237.15 Digital: N/A
hattons.co.uk/heljanmk2

Mk1 Covered Carriage Trucks
Stage: Early sample Due: 2022
Price: from £152.15 Digital: N/A
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4S-041-007 Class 61xx 'Large Prairie' 2-6-2T 6167 in BR lined green late crest (Dap) NEW... £119.60



OR76J27003 Class J27 0-6-0 65817 in BR black late crest (Oxf) £94

Diesel locos



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



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

Train sets - analogue



R1167 'Flying Scotsman' starter train set 4472 'Flying Scotsman' loco in LNER green and three Gresley teak coaches (Hor) £157



R1214 East Coast Express starter train set (Hor) £157.50

Coaches



GWRCoachPackB Collett 57' Non-Corridor 2-pack in GWR chocolate & cream (includes 2 x R4876) (Hor) (RRP £107.98) BARGAIN... £62



GWRCoachPackE Collett 57' Non-Corridor 4-pack in BR crimson (includes R4876, R4879, R4880 & R4881A) (Hor) (RRP £215.96) BARGAIN... £119



OR763RM003 Mk3a RFM restaurant first 10206 in Virgin Trains West Coast red and black (Oxf) NEW... £175.94

Wagons



BOC08 100 ton BOC tank in BOC Liquid Oxygen yellow stripe and Gloucester bogies - 0006 (Hel) (RRP £75) BARGAIN... £45



5115 IGA Cargowagon bogie flat barrier wagon twin pack concrete panel weights in RailAdventure grey (Hel) NEW... £110.46



H4-RHTT-004 Rail Head Treatment Train 'Sandile' 2 wagons and sandile modules - weathered (Hat) (RRP £126) BARGAIN... £119

H4-RHTT-002 Rail Head Treatment Train 'Water Jot' 2 wagons and water jetting modules (Hat) (RRP £116) BARGAIN... £99

009 Narrow Gauge

Steam locos



9963 Lynton & Barnstaple 2-6-2T 190 'Lyd' in Southern Railway green - as preserved (Hel) (RRP £219.95) BARGAIN... £154



9960 Lynton & Barnstaple 2-6-2T E188 'Lew' in Southern Railway green (Hel) (RRP £219.95) BARGAIN... £154

9964 Lynton & Barnstaple 2-6-2T E702 'Lyn' in SR olive green 1929 - 1932 (Hel) £203.96

Wagons



GR-240B0 8 ton L&B bogie goods brake van 14 in Lynton & Barnstaple brown (Pec) NEW... £31.50



GR-240A0 8 ton L&B bogie goods brake van 5 in Lynton & Barnstaple grey (Pec) NEW... £31.50



GR-241AC 8 ton L&B bogie goods brake van 56039 in Southern Railway brown (Pec) NEW... £31.50

N Gauge

HSTs



2D-019-011 Class 43 HST 4-car book set in First Great Western 'Fag Packet' green and white - 43005, 43009 and two coaches (Dap) £175.94

Bi-Modal Multiple Units



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

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-A3-005 Class A3 4-6-2 60035 'Windsor Lad' in BR green early emblem and unstreamlined non-corridor tender (Hel) (RRP £750) BARGAIN... £579

H7-A3-006 Class A3 4-6-2 60077 'The White Knight' in BR green late crest and unstreamlined non-corridor tender (Hel) (RRP £750) BARGAIN... £579



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



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



H7-A4-006 Class A4 4-6-2 60007 'Sir Nigel Gresley' in BR express blue unstreamlined corridor tender - 'Record Breaker' (Hel) (RRP £750) BARGAIN... £579



H7-A4-007 Class A4 4-6-2 60012 'Commonwealth of Australia' in BR green early emblem and streamlined corridor tender (Hel) (RRP £750) BARGAIN... £579

Diesel locos



2051 Class 03 shunter D2011 in BR green no yellow ends and conical exhaust (Hel) (RRP £395) BARGAIN... £259



1751 Class 17 'Clayton' in BR green full yellow ends - unnumbered (Hel) (RRP £549) BARGAIN... £350



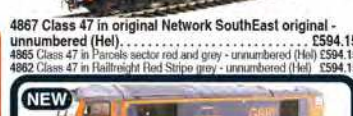
4063 Class 40 in BR blue centre headcode panel - unnumbered (Hel) £466.65

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

4851 Class 47 in BR two-tone green full yellow ends - unnumbered (Hel) £594.15



4866 Class 47 in Intercity Executive - unnumbered (Hel) £594.15



4867 Class 47 in original Network SouthEast original - unnumbered (Hel) £594.15

4865 Class 47 in Parcels sector red and grey - unnumbered (Hel) £594.15

4862 Class 47 in Railfreight Red Stripe grey - unnumbered (Hel) £594.15



6006 Class 60 60021 'Penyghent' in GBRf blue and orange (Hel) NEW... £551.65



6007 Class 60 60059 'Swinden Dalesman' in Loadhaul black and orange - weathered (Hel) NEW... £568.65



6004 Class 60 in DB Cargo traffic red - unnumbered (Hel) NEW... £551.65

6000 Class 60 Railfreight triple grey - unnumbered (Hel) NEW... £551.65

DMUs



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7D-015-001S Class 122 'Bubble Car' single car DMU 55002 in BR blue and grey - Digital sound fitted (Dap) NEW... £439

Coaches



LNERTeakPackB Gresley Teak 3-pack in BR carmine and cream (includes 2 x H7-TC186-003-GA and 1 x H7-TC186-004-GA) (Hat) (RRP £474) BARGAIN... £509



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Shenston Road

The 1960s and 1970s were notable for Greg Brookes in his railway career. His memories of the sights and sounds live on through this exceptional model.

Words: Greg Brookes **Photography:** Andy York



View of the locomotive holding sidings and small wagon repair site, with a Class 08 locomotive D4120 busily shunting the cripple siding. Class 37 6776, Class 52 D1057, Class 47 1674, and Class 40 D236 can be seen stabled.

Shenston Road' is a BR Western Region EM gauge layout based in the Black Country in the late-'60s early-'70s. The project started in 1999, by building a 30ft by 10ft purpose-built brick shed with help from my brother and friends.

The layout is all-round scenic with hidden circuits underneath, including 10 through storage sidings. It comprises a station area with up and down platforms loops, up and down through lines and a branch leading to a steelworks. There is also a small bay platform for parcels traffic and a few sidings for locomotive storage and a cripple siding. The other side of the layout is an extensive steelworks with exchange sidings and an industrial locomotive depot. A low-level main line with passing loops runs in a cutting in front of a long retaining wall below the works.

The layout runs a wide variety of rolling stock of the era. This is a mixture of proprietary, kit and an extensive number of scratch-built stock. All stock is modelled from period-correct photographs and customised and weathered to match the actual vehicles during the era where possible.

The layout represents typical buildings of the industrial Black Country; terraced housing, with industrial buildings intermingled. As a scenic backdrop, the M & B brewery had to be modelled, as I grew up in Shensstone Road, Edgbaston, overlooking the Cape Hill Brewery. Birmingham Corporation, Midland Red and West Bromwich buses feature heavily, too, adding to the location and period.

The scenery chosen portrays the once common heavy industry in this area and takes me back to my childhood days.

Creating nostalgia

This is my first proper completed layout following on from a previous partially scenic circuit in the loft of another house. I have dabbled in rolling stock for over 40 years, so it was a must to finally complete a layout to run my stock in a realistic setting.

As a child aged no more than five years old, I was often left on the Perry Barr Station platform in the care of a railway porter to watch trains, while my mum went shopping in the new adjacent shopping complex. In 1969, aged 10, my family moved to Hereford where, along with new friends, I took up trainspotting in earnest, travelling far and wide in the pursuit of exotic diesels. The seed was sown.

Inevitably, there was only one career path. I joined the railway in 1977, starting as a





Class 47 1813 approaches Shenston Road station with a train of scratch-built Murgatroyd chlorine tank wagons.

FACTFILE

Layout name: Shenston Road
Scale/Gauge: 1:76 scale /18.2mm gauge/
EM
Size: 25ft 6in x 8ft 2in
Era/Region: BR (W) early-1970s
Layout type: Continuous loop with hidden
sidings on lower level

porter, then shunter, guard and moving to the footplate at Didcot in 1979. I moved back to Hereford in 1980, becoming a driver in 1985. This has allowed me first-hand experiences of the railway and industrial locations, which I have tried to portray in my model of 'Shenston Road'.

During the British Rail era, I worked on Inter-City, suburban and freight. Since privatisation, I have worked exclusively in freight and heritage diesel locomotive charter and have driven most of the BR diesel types. Now working for Freightliner Heavy Haul, I continue to be fascinated by the freight part of the industry, and this, I hope, reflects in my modelling interests.

Consistency is key

I chose EM gauge as I didn't wish to compromise on appearance of the track but didn't have the skills to go to P4 with such an extensive layout. My main interest is in watching realistic trains go by, in particular, the typical freight trains of my youth. 'Shenston Road' features a wide variety of freight of the era with a few passenger trains on occasion.

The layout was built at 3ft 6in above floor level with ease of access in mind. However, if building the layout now, I would go at least a foot higher. This would improve access to the lower levels, give more storage space, a better viewing angle and an easier duck under. There are lifting sections, but these mostly stay in place.

The layout is DC sectional cab control with mimic boards and a mix of mechanical and electrically-operating points. Signals are planned to be servo-operated in due course.

I have strived for a consistent approach across all aspects of the model, so while I focus on the appropriate rolling stock, it is as important that similar effort is put into the buildings and lineside features. The fun is in even the smallest details such as bus stops, ticket bins and tea stains from emptying the teapot from the signal box window.

The main thing I suggest to get a consistent finish is observation of the prototype from as many sources as possible, including in real life and not just to model what we think a model should look like. I continue to learn from all aspects of modelling whether railway, military or other types and embrace any interesting techniques that I could adapt to my modelling. One case in point is my switch from enamel to acrylic paints a few years ago and the use of washes, pigments and other techniques to give that realistic look.



A view of the station frontage showing a 'kit-bashed' building with inspiration taken from Wolverhampton Low Level and a busy street scene populated with road vehicles of the era. The small details I have added after poring over photographs on the internet to add to the scene are vital. The M&B brewery dominates the backdrop.



A street scene and view of the top of the road bridge with a separate pedestrian bridge running alongside. I like to choose vehicles where I can easily access the interior to add drivers. Period advertising supports the era.

Rolling stock

I spend a lot of time and effort detailing and weathering my locomotives and rolling stock. Although my locomotive fleet numbers over 200, each one is extensively copied from photographs, so it is possible to identify individual prototypes from their distinctive weathering and scarring of the paintwork without even seeing the number. This is especially true on my beloved Western Region diesel hydraulics. Obsessive or what?

I have tried to represent my rolling stock to the same standard, whether scratch-built, kit-built, or proprietary. All stock goes through re-gauging, scale couplings, renumbering and weathering.





A perspective from Andy York

Greg's narrative is one of great modesty; watching the trains in action on 'Shenston Road' is a fantastic privilege and, in my opinion, is as good as 4mm:1ft scale gets. One cannot fail to observe just how much time and modelling skill has gone into the layout with detail aplenty in every scene, but also a magnificent amalgam bringing together elements that are unmistakably somewhere between the Black Country and Birmingham. The era portrayed in this feature takes me right back to my early 'spotting days with pre-TOPS numbering and mix of green to blue period diesel liveries, so the appeal is there straightaway. Every item of stock is appropriately weathered to give the run-down 'seventies feel to it all, and the range and variety of rolling stock from adapted RTR, kits and 3D-printed items is staggering – something that can only be achieved through years of work.

Shenston Road Station is redolent of the backwater stations of the former route between Wolverhampton and Birmingham and is unmistakably ex-GW. With its covered footbridge, the buses and vehicles tell you that you're somewhere near West Bromwich and the ethnic diversity of the area is also reflected in the figures populating the layout – something so rarely seen.

You may have seen glimpses of the upper-level steelworks in some of the images in this article. Rest assured, we haven't chosen to ignore it but plan to feature it in a second part of this article, which will appear in the next issue of BRM. Quite simply, it is the best portrayal I have seen of a steelworks with its blast furnaces and rolling mills, associated sidings and industrial lines making up over 20ft of length to form a fantastic scene inspired by the former Springvale, or Bilston, works, which was such a local landmark until its closure at the end of the 1970s.

If I could pick the perfect model, for me, this would be it and I feel very privileged to have been able to enjoy it first hand; Greg has achieved something quite remarkable.

Class 35 Hymek D7093 awaits to depart from Shenston Road, heading west, while Class 47 1813 passes through with the Murgatroyd tanks heading towards Birmingham. Notice the tea stains on the signal box where countless pots of tea leaves have been emptied out by thirsty bobbies (signalmen).



The footbridge was constructed using two heavily-modified Hornby plastic kits, with added roof cover detail roughly based on Hereford.

The platform lamps are modified Ratio S.R. concrete lamps with new shades added to represent W.R. style.

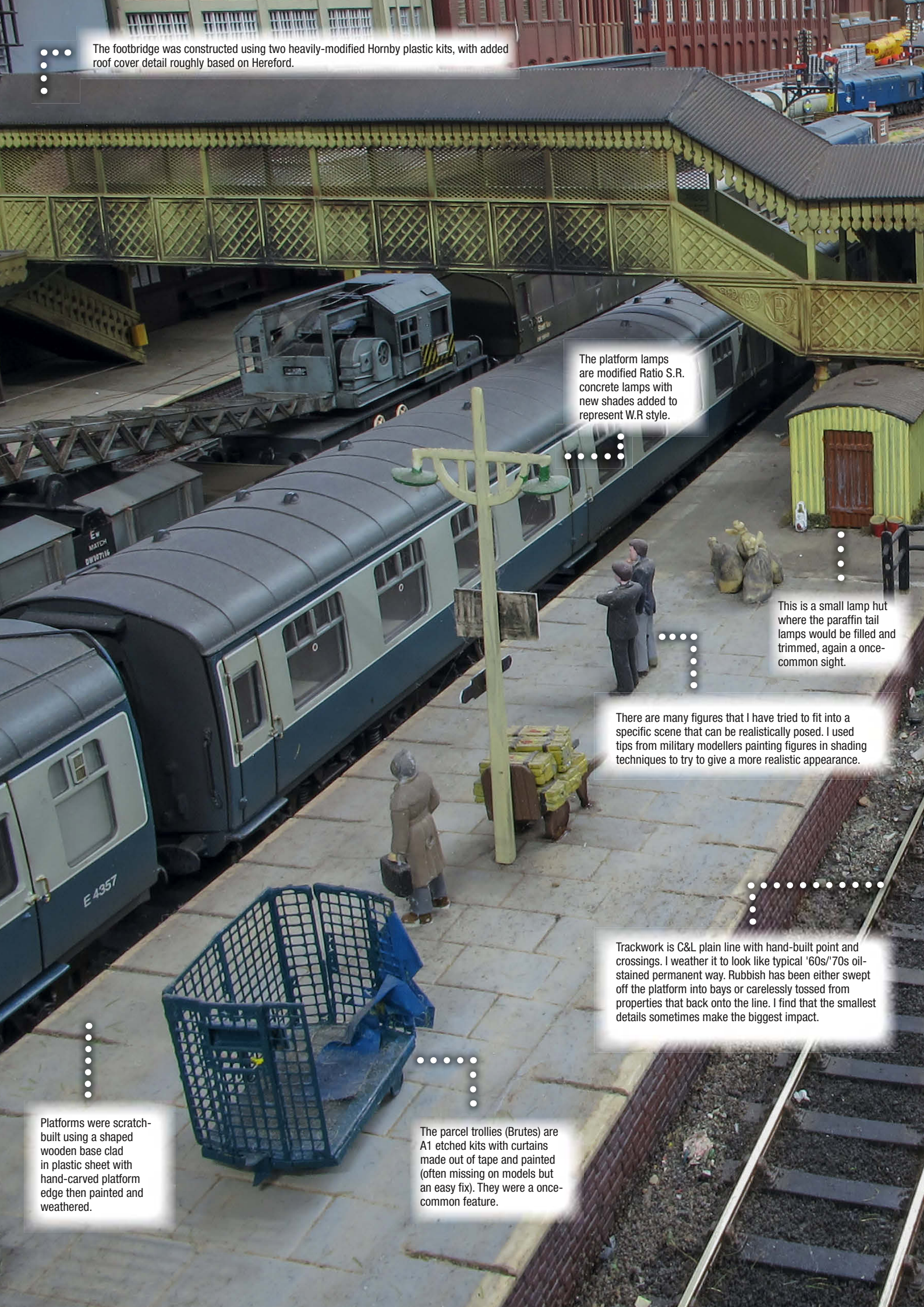
This is a small lamp hut where the paraffin tail lamps would be filled and trimmed, again a once-common sight.

There are many figures that I have tried to fit into a specific scene that can be realistically posed. I used tips from military modellers painting figures in shading techniques to try to give a more realistic appearance.

Trackwork is C&L plain line with hand-built point and crossings. I weather it to look like typical '60s/'70s oil-stained permanent way. Rubbish has been either swept off the platform into bays or carelessly tossed from properties that back onto the line. I find that the smallest details sometimes make the biggest impact.

Platforms were scratch-built using a shaped wooden base clad in plastic sheet with hand-carved platform edge then painted and weathered.

The parcel trollies (Brutes) are A1 etched kits with curtains made out of tape and painted (often missing on models but an easy fix). They were a once-common feature.





The biggest challenge for me was to build the station canopy as I have modelled the platforms on a gradual curve. I have copied various pictures, all pre-internet and chosen various elements to represent this feature.

Billboards were printed off the internet after finding suitable era subjects and stuck to a scratch-built frame.

All road vehicles have been weathered to varying degrees, obtained from manufacturers that have been chosen to fit the suitable era. Drivers and passengers have been added where appropriate, and detail with wing mirrors and tax discs. Mud flaps on the lorries are an on-going project.



D1005 *Western Venture* passes by the stabling point with a train of recently delivered air-braked Foster Yeoman's hoppers, delivering Mendip stone to the midlands having travelled up via the Marches, no doubt for the motorway construction taking place around the Black Country.





Scrap pile

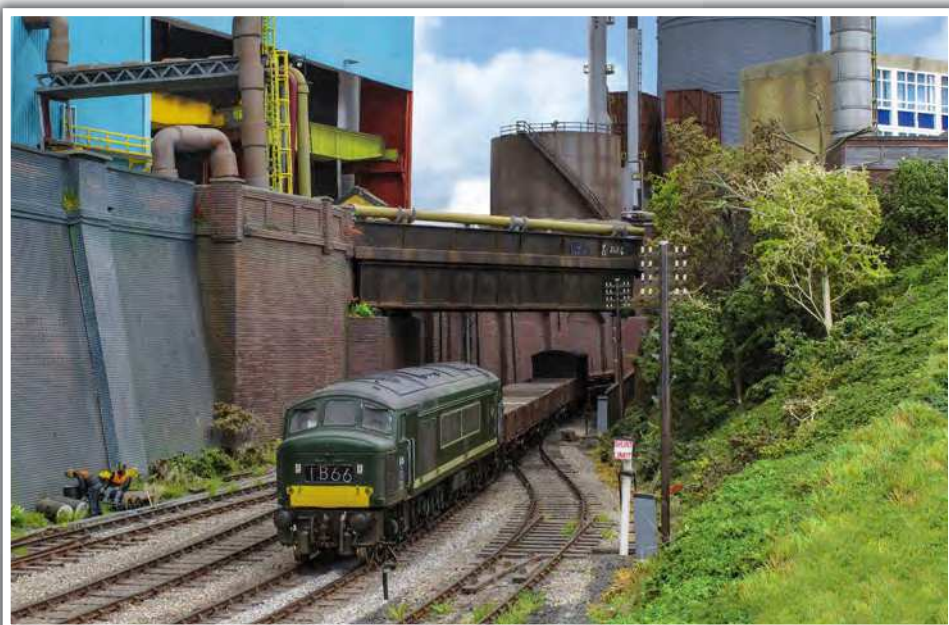
A small scene modelled on Shenston that typifies the industrial Black Country is a scrapyard that I would see many of as I passed by while working to Midland destinations.

Like many modellers, I have a large collection of "I will keep that as it may come in handy" bits and bobs. To make this, I placed a large spray can lid at the centre of the pile and proceeded to add bits of scrap that had been painted in various suitable colours, gradually building up until I got the required shape. This provided a focal point to which I added a selection of Mimic plastic cars that I had customised by removing wheels and bonnets, showing broken windows, piles of tyres and clutter around the edge of the scene. A Coles crane and a few posed figures in the process of gas axing scrap finished the scene, which has been fenced off with a tatty scratch-built corrugated boundary.

A lifetime project

I started in the days of upgrading basic Lima, Hornby and Bachmann models with aftermarket etch, white-metal and scratch-built details, often doubling the cost of the basic model. With the fine array of current offerings from the large and smaller manufacturers such as Phil Sutton's ground-breaking SLW range, we are truly spoiled for choice and have a virtuous circle of improving quality of products available. However, we run the risk of becoming spoiled waiting for manufacturers to produce what we in the past would have scratch-built or modified existing models to produce, and possibly losing some skills along the way.

The layout is a lifetime project and is constantly being improved with better materials and techniques as they become available which helps to keep my interest in



Class 46 D165 still in green livery runs alongside the passing loop with a mixed freight.

the layout fresh. With its size, there is always something that can be improved.

One of the great things about the hobby is meeting other like-minded individuals who encourage, support and share their knowledge and skills.

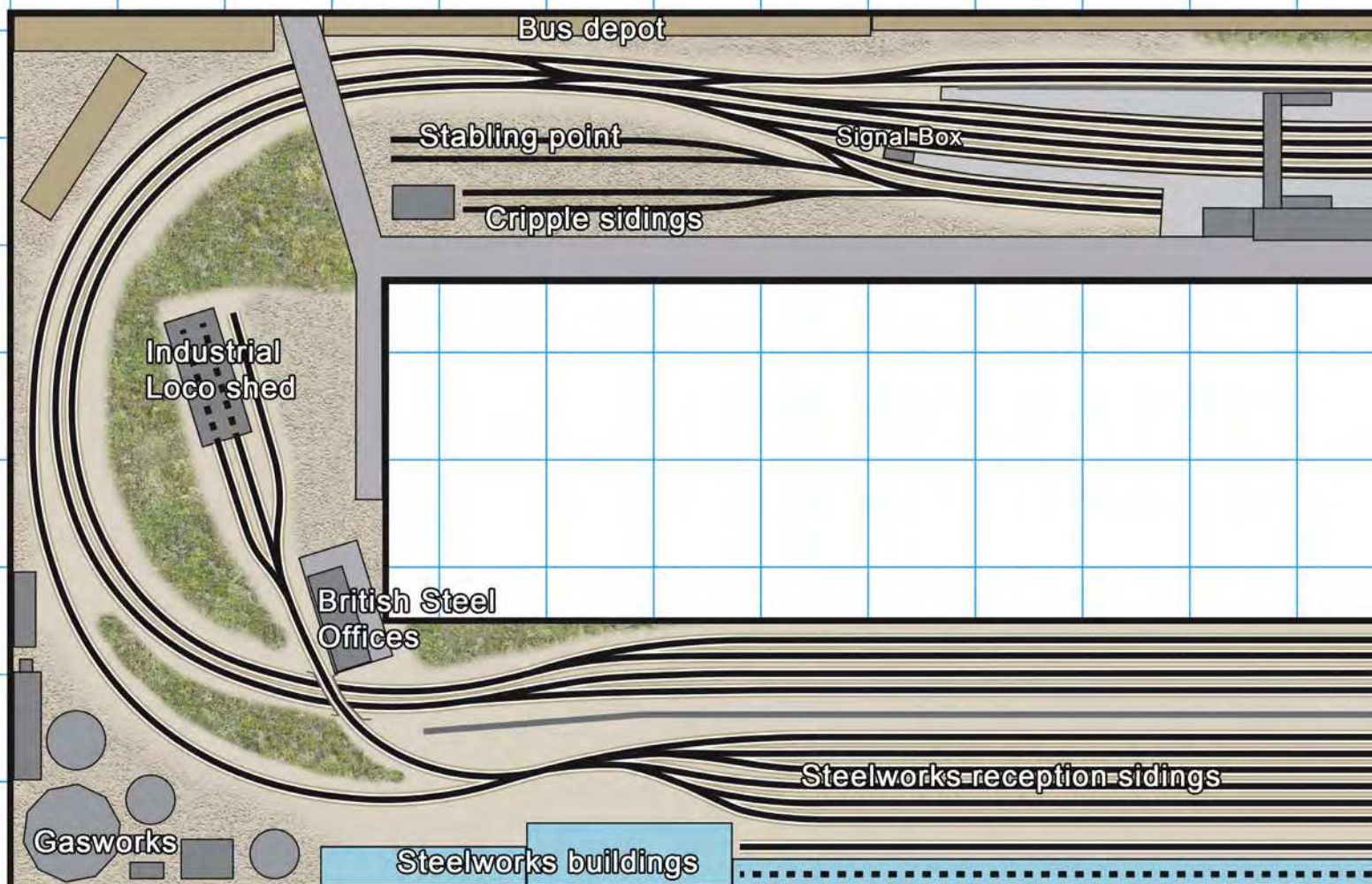
Inspirational modelling

I have had the good fortune to have made many modeller friends over the years. Paul James, an old work colleague, has helped since the earliest days of the project. Bill Connelly, an O gauge modeller of 'Blowers Green' fame, helped with the shed roof and baseboards.

After 10 years of the project, I met Kier Hardy, of 'Wibdenshaw' and later 'Hornsey Broadway' fame, who had moved to Hereford and has a similar interest in my era of modelling. He encouraged me greatly at a time when I was struggling to maintain progress with the numerous buildings required. He made some buildings that reinvigorated the layout, spurring me on to the stage we are at now.

Colin Craig, an ex-signalman on the Marches route, generously built my Freightliner vehicles from his kits and supplied me with many of his high-quality etched and cast wagon parts.

Hymek D7093 departs Shenston Road with a passenger train heading on to Wolverhampton, while Peak D165 is held on the main with a mixed freight.





In the last few years, I met Jonny Duffett, who introduced me to many new techniques as used by military modellers and has introduced 3D-printing to make bespoke items such as wagons and detail parts. He has also helped with wiring the steelworks.

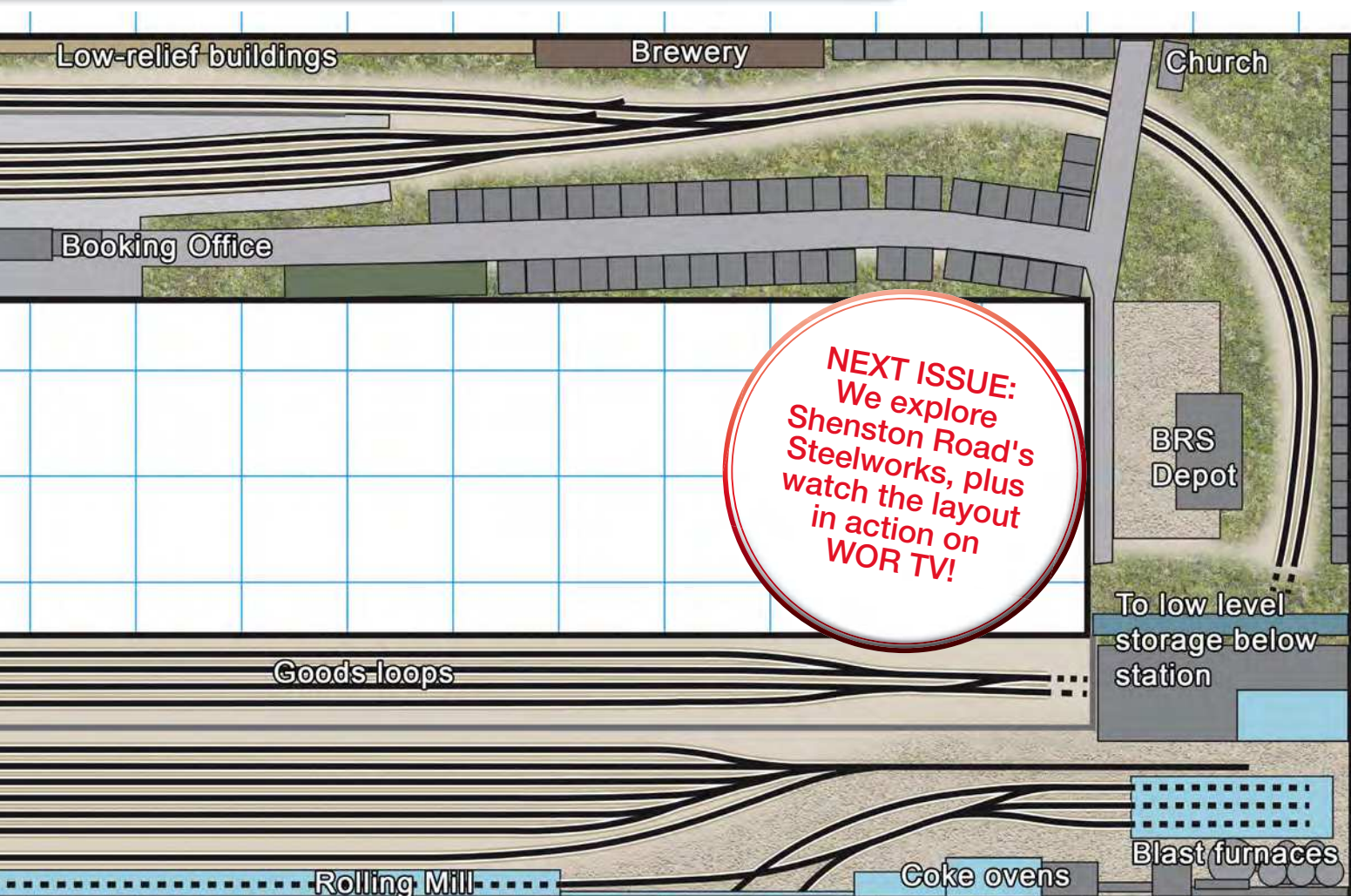
Future plans for the model are upgrading the wiring to be controllable from one position. I also intend to feature working semaphore signals.

Having such like-minded friends keeps me inspired to add to and improve the layout. I also get inspiration from numerous sources including Facebook groups, and Kier Hardy's EM gauge 70s website features regular updates from 'Shenston Road', and also fellow high-quality modellers' work and is well worth a look.

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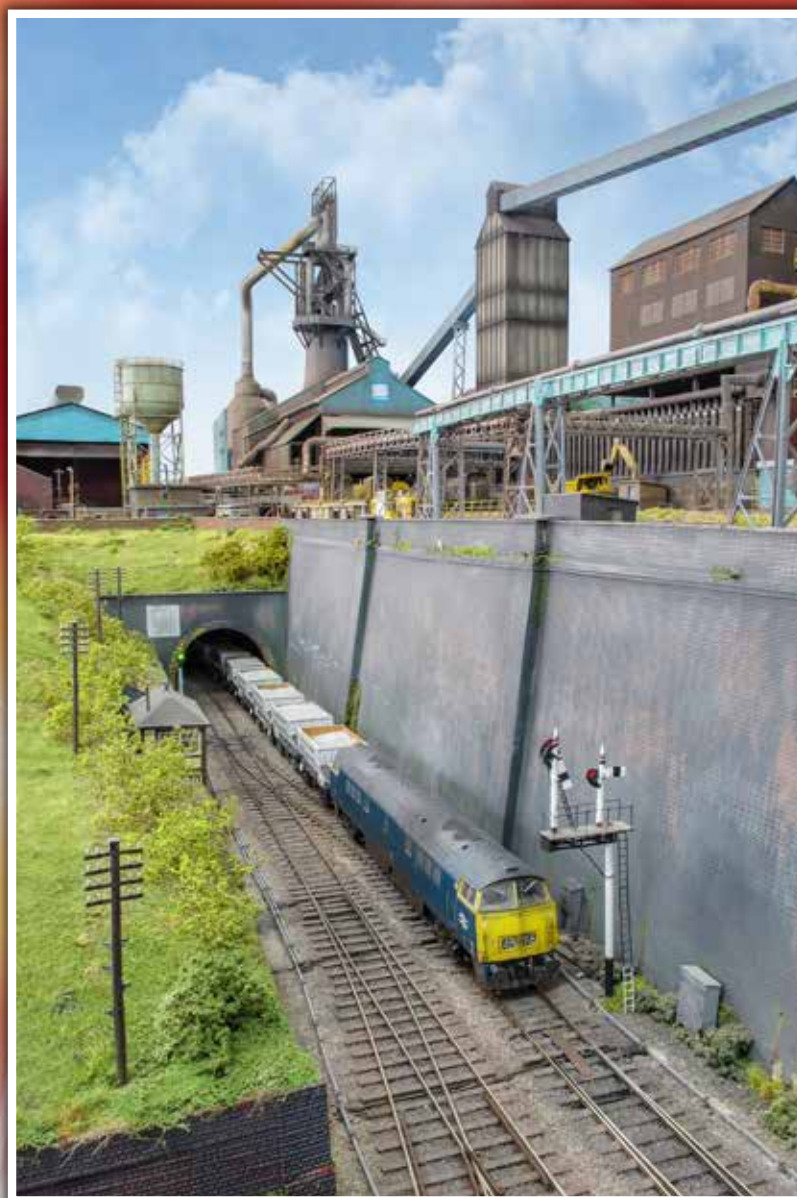
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Factfile

Layout name: Hornsey Broadway
Scale/gauge: 4mm: 1ft / 1:76 scale / EM
Size: 24ft x 3ft
Era/region: 1970s / BR(s)
Location: London
Layout type: Fiddleyard to main line junction

ON EXCLUSIVE

Hornsey Broadway

Inspired by trainspotting trips and carefree days of his youth, skilled clocksmith, Kier Hardy, created this exceptionally-well observed slice of North London.

Words: Kier Hardy **Photography:** Andy York



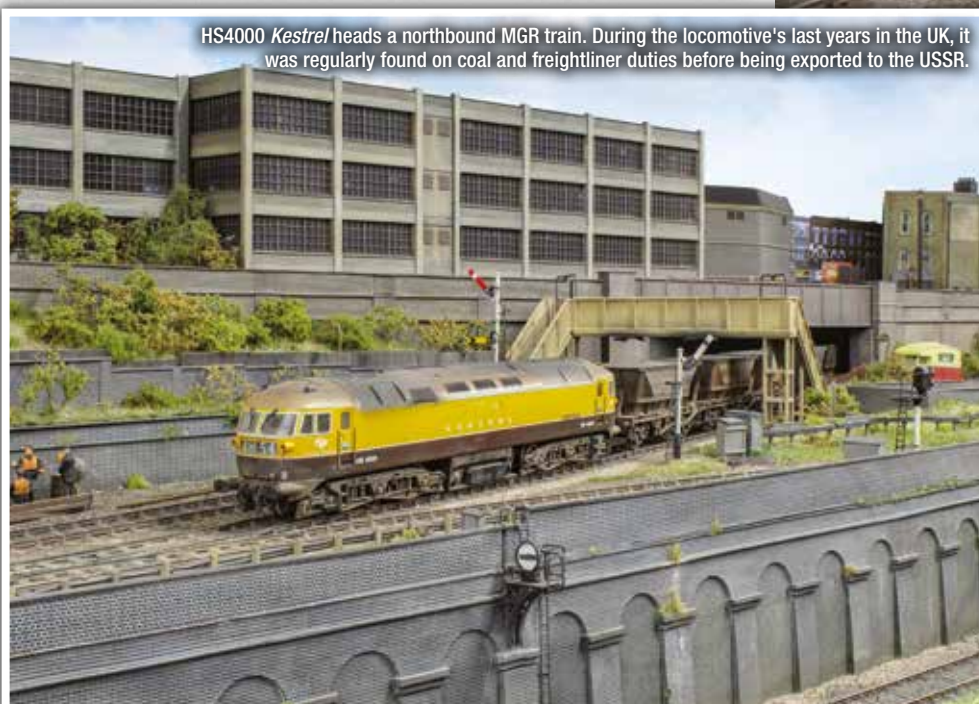
A Class 501 EMU negotiates the flyover and joins the Midland lines on the approach to Hornsey Broadway station, with a service from Broad Street. Meanwhile BR Derby type 2 (Class 25/0) 5173 is held at the signals on the Up Slow line with a mixed freight heading for East London.

A Little Poem

After a day of maths and double science,
We're looking forward to our Saturday alliance,
Putting away those school books of reference,
So time can be devoted more to our preference,
To forget about that hard week of swotting,
And look forward to a day of spotting.

Of diesels and electrics in green and blue,
On a weekend that's what we like to do,
Happily walking the line-path home,
In the distance can be heard that familiar drone,
This time of day no doubt the 1L34,
Not another Deltic, what a bore!

In the morning for our tickets we'll queue,
Whilst in the platform will be our DMU,
Getting ready to leave the station,
Filling us full of anticipation,
For an exciting day touring The Smoke,
To include Stratford and Old Oak,
With notebook and pen ready to write,
I think I'd better get an early night.



HS4000 *Kestrel* heads a northbound MGR train. During the locomotive's last years in the UK, it was regularly found on coal and freightliner duties before being exported to the USSR.



ON EXCLUSIVE



A six-car Cravens DMU leaves the Down Slow with a northbound suburban service to Welwyn Garden City, while down below another Cravens DMU heads for Kings Cross. Also heading north is an express for Newcastle in the hands of 'Peak' Class 46 number 153.

Stick with me and we'll take a trip back down memory lane, 50 years ago approximately.

Memories from the tender age of 11 take me back to the time when my family lived in Hertfordshire. The station at Potters Bar was a 10-minute walk away, where a few mates and I would meet after teatime to jot down numbers and watch the constant procession of trains passing through. Frequent suburban services in the hands of Brush Type 2s with non-corridor compartment stock were a particular favourite and, even out of view under the bridge, you knew what sort of train it was by the wheels

thumping over the rail joints. As well as a few evenings at the lineside, we would regularly take a train into Kings Cross on a Saturday to visit the main line termini and various diesel depots. Then after a full day of scribbling numbers in our notebooks, the evening would be spent in my front room underlining the cops of the day.

Layout inspiration

It's the memories of those spotting trips and carefree days of my youth that have brought about the creation of 'Hornsey Broadway', not just to feature the trains we saw, but also the sights and sounds of Greater London

and, in particular, the architecture, the surroundings and the street scenes.

It's hard to imagine in the 21st century that a small group of youngsters would be left to their own devices touring some of the most run-down parts of the capital and trespassing on railway property, but as I recall, it all seemed exciting at the time and a great way towards filling up my Ian Allan



Stock

Prior to construction, my existing locomotive and rolling stock fleet was more suited to the provincial areas of the country and West Yorkshire in particular. Gradually most of that stock has been replaced or altered to show examples that would have been seen in North London between 1969 and 1971, formed mainly of ready-to-run models customised and modified at the very least, with a contingent of kit-built stock for added variety.



An English Electric Type 4 drops down towards Hornsey Tunnel with an express service for Kings Cross. Brush Type 4 D1100 is in charge of a freightliner train heading for Stratford in East London.

ABC locospotters' book.

Those days are long gone, so with little chance of acquiring a time machine, the building of this train-set has rekindled memories and also forms a historical portfolio of how things were during the 1970s.

Prototype

Observation and research of the real railway is important to any modelling project so as to bring about some credibility in a made-up scene. Prototypical formations of freight and passenger stock have been produced for the layout using original BR documentation for reference, with advice and supplementary stock for the layout being provided by railway professionals and friends. There are always new projects in the pipeline, as well as maintenance and improvements to existing stock to keep things fresh and interesting.

Railway modelling can sometimes be a lonely pursuit, so the social interaction with other like-minded individuals on a regular basis forms a good knowledge base and provides the compatibility of visiting rolling stock and excursions to other layouts. Back in the day, I don't ever remember seeing lights on the front of trains during daylight hours, so anything fitted to a model locomotive that detracts from the realism, or which could affect its performance was removed and consigned to the bin, including flimsy methods of electrical current collection seen on some models today.

Design brief

The construction of this 24ft-long project commenced in 2009 to replace the West Yorkshire-themed layout 'Wibdenshaw', which already fitted into an existing format of storage yards and off-scene hardware. Having a good recollection of the ex-Great Northern lines out of Kings Cross with its distinctive flyovers, gradients and brick retaining walls, the non-railway aspects form a key part of this layout project as well as having something interesting to operate and watch the trains go by. There is no one prototypical place that I could copy that would satisfy all my desires, so with a bit of imagination, the scene has been developed using a variety of structures and buildings to give the impression of a North London district.

The London & North Eastern Railway constructed a route from Finsbury Park to Highgate, Edgware and Barnet, which

became known as The Northern Heights Railway. There were plans to extend through to Bushey Heath, and had it not been for the intervention of WWII and the subsequent restrictions involving the Greenbelt Act, the area would have been very different to what it is today. Some of the formation was actually built but never used and after the War much of it was handed over to London

Transport for use on the present-day Northern Line. It's not difficult to imagine that a change in history could well have resulted in the line being used as an inter-regional route and the potential for a Barnet Loop re-joining the East Coast Main Line at Brookmans Park.

With a feasible historical background to the project, the scene was set to model



ON EXCLUSIVE

some typical North London structures and architecture around an oval four-track format.

Various sketches were prepared and the 'committee' consulted. Perhaps I should add at this stage that not all of my plans were given the thumbs-up straight away, so alternative suggestions were taken on board to satisfy those who would become involved



Another English Electric Type 4 with headcode discs hauls a rake of Mk. 1 coaching stock. On the high level branch line above is a Brush Type 4 heading for the locomotive depot at Hornsey Road.

An English Electric Type 4 drops down towards Hornsey Tunnel with an express service for Kings Cross. Brush Type 4 D1100 is in charge of a freightliner train heading for Stratford in East London.



in its operation as the project proceeded. First and foremost, the layout was to be fully portable with just a handful of outings to shows planned. With 'Wibdenshaw' occupying the space at home required for the new layout, it became apparent that we only ever got to see the pretty side when it was away at shows as the viewing side was normally hard up against a garage wall. The backscene was a bit of a view blocker to say the least, so the new order of the day for 'Hornsey Broadway' would be for it to face inwards at home, and outwards when away. This arrangement has complicated the

wiring and control panel layout somewhat, but has been worth the time and trouble, especially as it spends most of the time in an operable condition at home.

Construction

My previous EM gauge layouts have been constructed using plywood for strength and rigidity, so this practice was repeated by building six baseboards of open frame construction (each 4ft x 3ft) with risers to accommodate the trackbed. The flyover forms the main feature of the layout with regard to aesthetics and geometry, allowing enough clearance to employ gradients of

1:80 rising and falling over a distance of 20ft back to datum level. The remaining 4ft of flat area is host to some complicated pointwork which forms Hornsey Midland Junction. The formation of the main lines, passing loops and the facility to switch from one track to another gives added operational interest, with the opportunity to feature multiple routes diverging within the scene. To avoid topographical compromise of the scenic area, one third of the main running lines are subterranean with the area above providing the space for a large motive power depot. The tunnel mouths are at the lowest point of the layout and help reinforce the characteristics of the ex-GNR route descending towards Kings Cross.

Due to the inaccessibility of certain sections of the permanent way, it has been built with epoxy-filled and strengthened



A busy scene at Flower's garage as various cars undergo servicing and repair in the well-equipped workshop.

check rails at every dowelled baseboard joint, pre-soldered to copperclad paxolin strips. There's a lot of track and pointwork to maintain, with long heavy trains passing over it on a regular basis, so I felt the most important factor had to be reliability over prettiness. It was a conscious decision to revert back to using copperclad sleepers for all the pointwork on the scenic area, as this speeded up construction considerably and I have always found this method robust and easy to adjust. Look closely and it will be obvious, so with some careful ballasting and weathering, this aspect of the trackwork isn't so noticeable as it blends in with the ready-to-lay C&L sections as part of a much bigger scene. Remote point control utilises cheap, cheerful and chunky H&M solenoid units with additional microswitches for polarity changing and auxiliary feeds, each one fed from a CDU bus loop through heavy-duty relays, so as to extend the life of the panel switches.



A pair of English Electric Type 1s are given a clear road from the station in charge of a coal working destined for East London.



A four-car Cravens DMU service for Kings Cross heads along the Up Fast, while a 'Peak' heads for East London with a loaded train of coke wagons.

DIGITAL EDITION



The London Transport building was made by Pete Johnson using Plastikard with laser-cut windows. To finish off, the signage artwork was drawn up on a computer and printed before securing it in place. London Transport logos were a common sight at some stations during the mid-20th century, later giving way to 'Underground' signage. Those familiar with Perivale under-ground station will recognise many of the features of this structure. With the exception of the Williams & Glyn's Bank (modified Bachmann), all of these buildings are scratch-built to represent typical London architecture.

The main station building is based on examples that were built by the Great Northern Railway, typical of many found in the North London area and in keeping with the theme of 'The Northern Heights'. Again, the signage gives a clue to the era, the British Railways dark blue enamel soon to give way to corporate BR white and black.

Road surfaces use fine grade wet & dry abrasive paper and the markings are made from strips of masking tape cut on a flat glass plate, some pre-coloured with a felt tip pen to represent double yellow lines. Broken lines are fixed in place as a continuous strip, then cut in situ with a sharp knife.

It's apparent that the area around here isn't flat, so I felt it important to highlight gradients on both the railway and the roads, including Bridge Street. The infrastructure and retaining walls bring another dimension to the scene, with the higher ground towards the back of the scene, utilising the buildings and structures as backscenes in their own right.

ON EXCLUSIVE

Bridge Street, Hornsey Broadway

This view shows a typical weekday scene at Bridge Street, Hornsey Broadway, where it's possible to catch a bus, train or the tube directly to most parts of the Metropolis. Whatever the means of getting here, there are shops, businesses, and social attractions to cater for most. For us young trainspotters, it's the start of a 20-minute walk to the motive power depot to spot some locomotives.

There's plenty of street furniture in the scene, some of it such as lamp posts and telephone boxes, ready-to-plant from the likes of Ratio and Gilbow. Belisha beacons and signposts are constructed from a sleeved brass tube, finished off with yellow map pins and lithograph signage. Additional scratch-built items such as litter bins and bus shelters are again made from brass. Kibri produces the barriers which are often found around traffic intersections and pedestrian crossings. They have been painted and finished to look like galvanised railings.



To highlight this busy scene, the figures have been acquired from a number of different sources including Airfix and Bachmann. Many hours have been spent customising and painting so as to fit in with the era. Vehicles and buses are also populated using Prieser HO scale people, as their slightly smaller size makes them ideal for this purpose.

Layout control

The control system used on the layout is certainly nothing new, just providing a variable supply of DC volts using bomb-proof hand-held controllers mainly from Gaugemaster. They're always getting dropped by butter-fingered operators (myself included) and the worst-case scenario is 10 minutes at the bench with a soldering iron to put things right. Simplicity of the control system is one of the most important aspects of operation, so there's a great deal of satisfaction in being able to flick a switch, push a button and then spend time watching the trains pass by, instead of trying to communicate with a microprocessor about different addresses and numbers. Not everything involved with the layout control uses mid-20th century technology, as there's quite a few semaphore signals on the Midland side of the tracks, their servo motors being driven by a Megapoints controller via switches on the control panel.

Scenery

One of the most enjoyable aspects of building 'Hornsey Broadway' has been the scenic aspects and structures which are to be found beyond the boundary, inspired by those days out during the 1970s. Countless sheets of brick embossed plastic and mashed up building kits from different parts of the globe have been brought together to form this slice of North London, with observation being the key.

An early exposure to public transport, along with my enthusiasm for buses, brought about a good opportunity to model them in a typical interchange scene as found in many parts of the Metropolis. The station area has been designed to show a cross-section of stationary buses in a busy environment, as well as providing a scenic break at the north end of the layout.

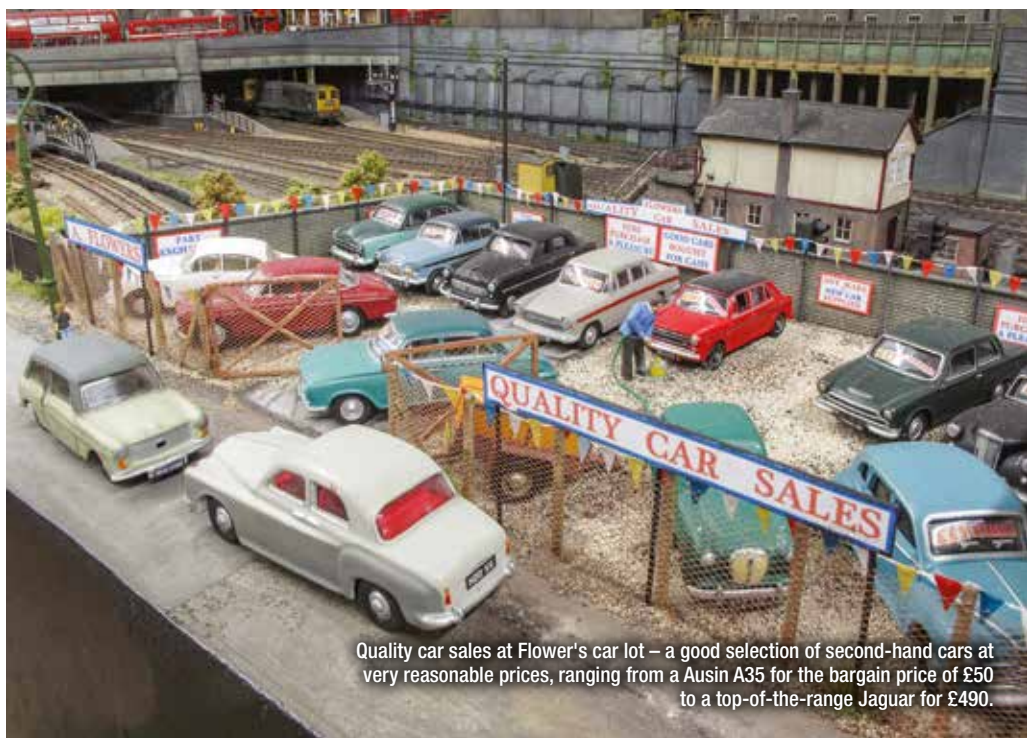
Road vehicles are represented to suit the era, mainly from the Oxford Diecast range. Every vehicle is treated to some form of customisation, fitted with drivers and passengers as well as the shiny paint-work toned down with matt varnish. Modelsounds stand-alone bass speakers with customised MP3 files on a 6-minute loop represent vehicle engine noises, slamming doors, muffled voices and squealing brakes. It's certainly not in your face, but does bring another dimension to the scene with background ambient sound bringing a busy station area to life.

My final layout?

In summing up I would consider myself very lucky to have been associated with so many railway modellers over the years, from those early days as a member of the Gloucester Model Railway Club, which provided the help and encouragement

to build my first exhibition layout. It's also been a pleasure to be associated with various modelling groups and individuals responsible for iconic layouts such as 'Hayley Mills', 'Russell Bridge', 'Worcester Road' and 'Canada Street', which have provided inspiration by the bucket load. Special mention should also go to Mike Walker for his dedication in organising model railway events in the Cheltenham area, raising many tens of thousands of pounds for charity, and highlighting the fact that we're also here to help each other in many ways.

'Hornsey Broadway' will most likely be my last foray into the big trainset league, but there will no doubt be many more years of improving and adding to the rolling stock roster, or revisiting structures on the layout that can be improved upon. Finally, special thanks are due to Paul James and Greg Brookes for their practical skills, knowledge and contributions to the project.



Quality car sales at Flower's car lot – a good selection of second-hand cars at very reasonable prices, ranging from a Austin A35 for the bargain price of £50 to a top-of-the-range Jaguar for £490.



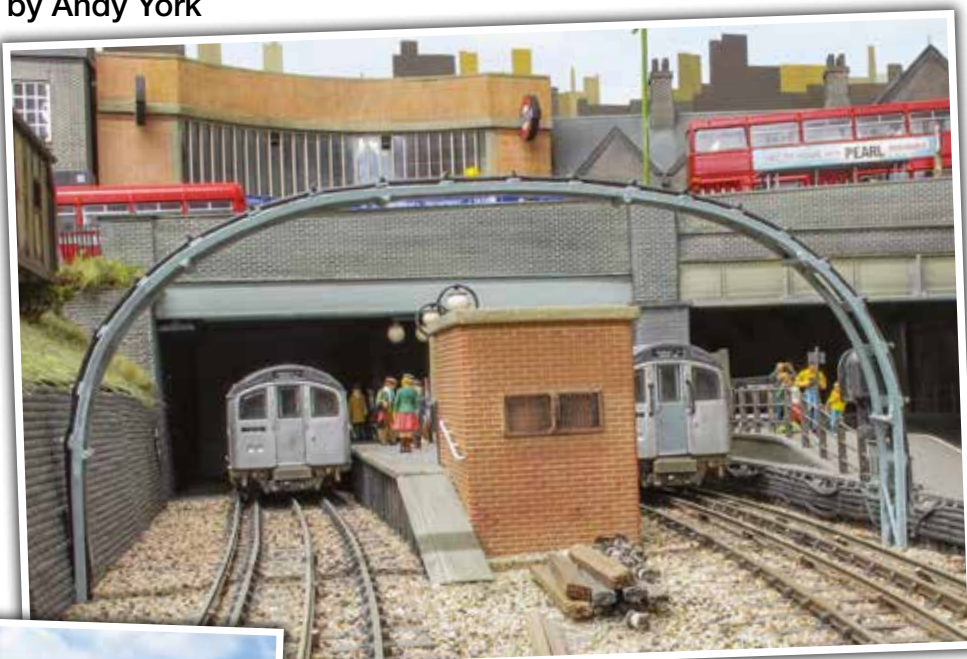


Meet the Modeller

Kier Hardy of Hereford has a good modelling pedigree with his last layout, 'Wibdenschaw', an exhibition favourite for many years. He runs an excellent website, emgauge70s.co.uk, which features his modelling and those of his EM gauge modelling friends with excellent practical articles on projects. Kier's workshop is a delight to visit. He specialises in the repair and restoration of clocks and timepieces and it's a pleasure to visit. A real craftsman.

What I love

by Andy York



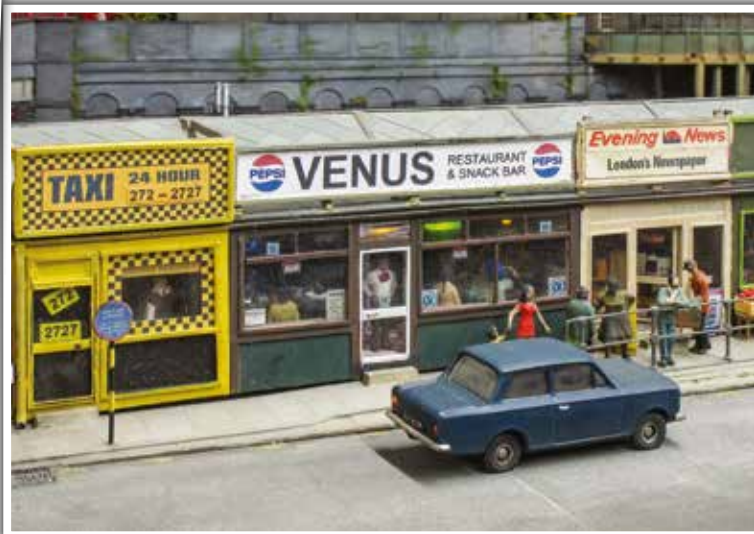
Underground

Although the short section of underground line is non-operational, the detail is superbly observed with the lineside cabling and cable arch.



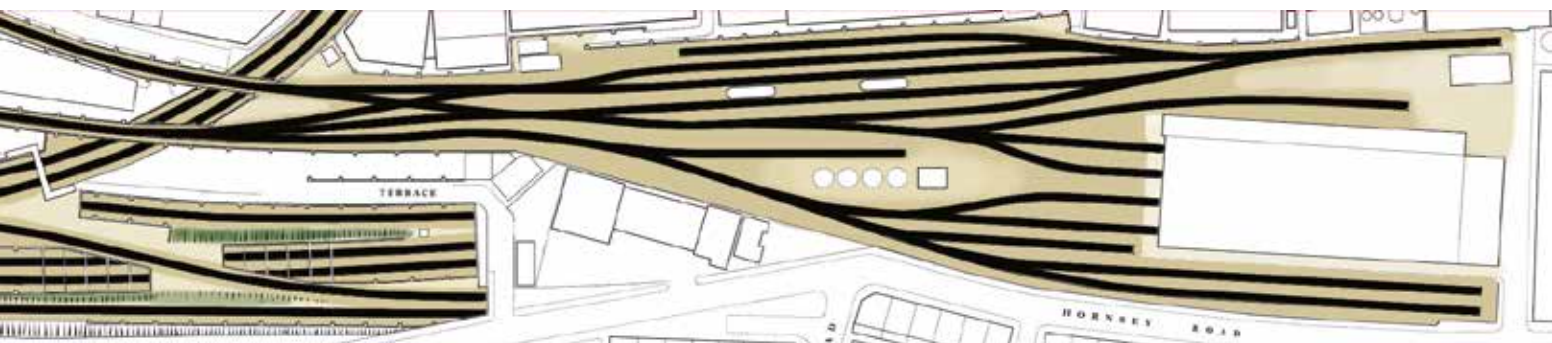
Shed-bashing

The Hornsey Road depot scene, which is described in Traction Modelling next month, evokes an era of trudging London streets to cop a few locomotives at Stratford and Old Oak Common.



Everyday life

The layout includes many aspects of everyday suburban London life, including period signs and styles.



HOW TO... MODEL A FOREST

Words & photography: Michael Russell

Forests take up a lot of space, but we can model them in a small area using perspective to make them look bigger. This is aided by the fact that a layout is usually viewed from just one side and narrow angle range. As such, they are ideal for filling an awkward corner of a layout.

Many types of trees may be present in a forest and we need to model these and the effect they have on their environs, in particular, the forest floor.

When planting is dense, the

trees can end up looking like toilet brushes, with a long trunk containing dead branches and foliage at the very top. This is difficult to model using off-the-shelf items and a great number of trunks must be modelled, which is a real challenge and costly in terms of time and money. Instead, to place forests within the reach of the average modeller, I will model them using readily-available off-the-shelf items that are in the mid-price range.

Don't be afraid to modify Hornby

trees with gusto when detailing them. They are strongly built and will take a lot of punishment. With a little work, they can be made to look much better and surprisingly realistic considering their modest price point. If you work on the trees in batches based on their foliage colour, then you can reuse any material that you remove.

I have modelled a forest viewed from a low angle. If you're viewing the forest from above, you may wish to employ alternative techniques.





TECHNIQUES

Improving the ready-made trees



The boles of smaller plastic trees are too shiny and don't look realistic. Use a rough file to mark the surface with score marks to form a textured and matt surface. Use the end of the file to gouge out furrows at the base of the tree to match the roots.



Snip roots off with side cutters and, using a rough square file, create fissures into the boles. Don't remove too many roots, or the tree won't stand without additional support. Aim for variety.



The trees are too uniform in shape and are characterless. Use a stout pair of scissors or side cutters to attack the foliage to add variety. Use a profile to model the shape of a tree species. Wear goggles to prevent flying material landing in your eye.



Less-expensive trees tend to be the same height and the trunks are too wide for the height. Cut the base off with side cutters (wear goggles) and whittle the trunk to a taper for easy planting. The stump can be used again to model a felled tree.



If you've shortened the height of the trunk, you can make a new base, using Milliput. Paint with brown acrylic when dry. Alternatively, drill a hole down the centre and fix in place using a dowel of wood such as a toothpick.



Upright the trees and add scenic glue to the lower branches. Sprinkle on some of the material that you snipped off and allow the tree to dry, upside down. Adding material in this way helps break up the uniform appearance.



Paint with grey and brown matt acrylics – there are many shades in the trunks of trees, so use several colours. Dry brush with a lighter shade to add depth. Use a toothbrush to spatter with yellow and green tones to depict moss and lichen.



The trunks of trees are often greener than we think, so add this using an airbrush or weathering powders. If you're keen to strive for authenticity, add more green to the north side of the trunks and align the trees accordingly when planting them.



For the forest floor, I used a 50:50 mix of sieved WWSL Forest Ground Cover and Gaugemaster brown scatter. Place this into a large container and stir it until well mixed. You can treat the former to a session in a blender if you require finer particles.

Forest floor

The forest floor consists mainly of dead material from trees – leaves, berries/fruits/nuts and branches in various stages of decomposition. What grows on the forest floor depends on how much light filters through to it. In spring, before the leaves arrive, plants like bluebells take the opportunity to grow and bloom. Where a tree has fallen, or there is a break in the overhead canopy, grass, young trees, smaller trees and undergrowth will dwell. Holly trees often grow in forests where they get enough light, but are comparatively low growing and won't form part of the canopy. The shade from some trees is dense and nothing will grow under them, for example, yew. Even where no grass grows, if it is damp enough, the ground may still be green due to the growth of moss. When modelling forests, it is important to match the forest floor to the trees around it. If you model pine trees, there needs to be pine needles on the floor.

Planting the trees



Hold the trees in place temporarily using Tacky Wax. Force the perspective by planting the bigger trees at the front, moving to the smaller at the back. Leave gaps between trees so you can model vegetation. You could mark this spot using the trunk of a felled tree.



Brush scenic glue around the trees, then sprinkle on the forest floor mix made up. I did this in stages adding the forest floor after planting the big trees, then again after the medium trees, and finally around the smaller trees.

Tree and forest variation

It is easy to think that all trees are the same, but of course, that is a gross simplification. However, to avoid complexity, we can take shortcuts. For example, when modelling the canopy of leaves, it is enough to simply vary the height and colour of the trees without having to worry about what they are. Trees in the middle of the forest won't be seen to any great degree and can be greatly simplified. Instead, give more attention to trees on the edge of the forest and signature species that help to define the area that you are modelling. Forests that are planted by man tend to be monocultural if for commercial use. For example, plantations. Many conifers are planted for their value as timber and are simply another crop, albeit one that stays in the ground for longer than most.

Adding vegetation and detritus



When dry, remove the trees. Daub on scenic glue in open areas and fix 2mm summer static grass in place with an applicator. Cut out and fold up ferns and glue in place with scenic glue.

Forced perspective



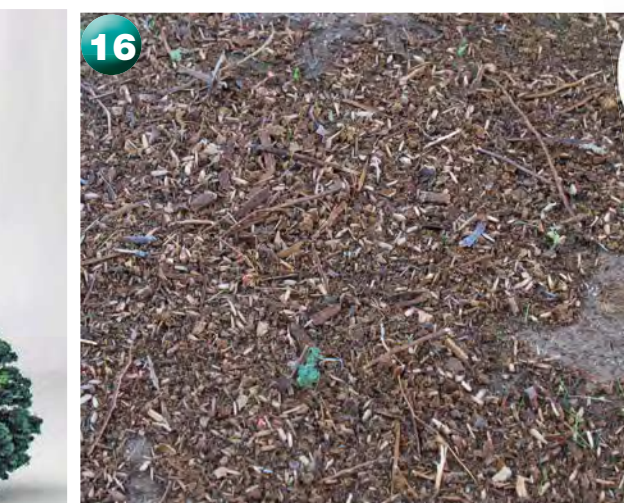
More is needed than making distant objects smaller; we also need to alter their colour. I sprayed the trees with a 50:50 mix of white and blue acrylic. To get even coverage, don't spray too close. Spray more paint on objects that will be further away.



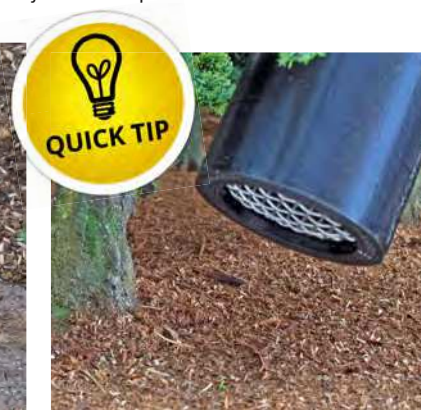
Blend the base of the trees with the forest floor using green weathering powders. You can also use this towards the back of the forest to represent grass, where the 2mm static grass would be too large.



Depict fallen branches using pieces of twig out of the garden. Towards the front of the forest, leaves can be scattered. These are made using a Green Stuff World punch. Fallen leaves are present at all times of the year, although obviously much more prevalent in autumn.



Be careful when spraying items that will be viewed from a low angle as this will exaggerate the effect. In this case, add less blue than you think and check by looking from the intended viewing angle before adding more. Stick the trees back in place with scenic glue.



Modelling grass close to trees

Due to their bulk, it can be difficult to get the average static grass applicator close enough to the base of a tree to add static grass. The WWS precision grass applicator solves this problem by having a small applicator head and is very useful where space is tight.

TECHNIQUES

Pine/conifer forest floors



For a pine/conifer floor, sprinkle 2mm beige static grass over a covering of the forest floor mix using scenic glue. Use a sieve for application and, if the grass stands on end, press it flat. Pine trees seem to be common around GWR stations.



For a deciduous conifer (larch), I used layers of static grass as follows: scorched/burnt, dead and then a small amount of 2mm summer green to represent the layers of needles that accumulate on the floor. The last layer would be thicker in the autumn.



Finally, add pinecones using cork chippings fixed in place with scenic glue. If you find that some particles are too big for your scale, use a sieve or two to sort these into different sizes.



(R7228) Pine Tree, (R7198) Deciduous trees, (R7208) Bushes, (R7204) Beech trees, (R7209) Oak trees, acrylics: 34 white, 25 blue, 32 dark grey, 64 light grey, 186 brown, 37 bright green, 80 grass green, 90 beige green, 121 pale stone, weathering powders: (AV0015) chrome oxide green, (AV0013) sand, (AV0011) black, (AV0019) dark rust

www.hornby.com

(GM260) deciduous trees, (GM108) Brown Scatter, (GM169) Static Grass Glue, Noch (N14100) ferns

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Forest Ground Cover, Static grass: beige 2mm, dead 2mm, summer green 2mm, scorched/burnt 1mm, small cork chippings, Pro Grass Precision Static Grass Applicator

www.wwscenics.com

(AD29) Tacky Wax

www.deluxematerials.co.uk

Leaf punches

www.greenstuffworld.com



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HOW TO... MODEL TREE VARIATIONS

Words & photography: Michael Russell

Tired of your trees looking similar, or worse, like lollipops? Make your layout's foliage spectacular with these transformational tree techniques, as demonstrated by Michael Russell.

SHOPPING LIST



Gaugemaster foliage (GM150, GM151 or GM152)
Noch Laub sets (07167 and 07168), Noch (07101)
Wildgrass beige, Noch (23102) Embankment
Vegetation

W www.gaugemasterretail.com

Milliput

W www.hattons.co.uk

Expo Superglue Accelerator Spray, Layering Spray
or tree and bush foliage spray

W www.wwwwscenics.com

Hornby Lichen (R7194), Humbrol acrylics (26, 27,
86, 90, 33, 110 and 30)

W www.hornby.com



There are very good books available to modellers that show how to model trees, but the methods shown tend to be laborious. Most of us don't have time to fill a landscape with trees of high-quality and many lack the desire to do so, having other modelling tasks that are of a greater priority and interest.

Most modelled trees appear too 'rigid'. They need to be modelled in a looser, freer way. Natural materials can help us achieve this. Although there is a certain amount of

chance involved with the natural materials we find, it is what we do with them that's important. We don't need to use exotic materials, either – there's plenty of material in our 'green and pleasant land'.

I'll share how you can work with natural materials to shorten the time to build realistic trees, and I'll give more information on how they look depending upon placement and season. After all, trees grow in a variety of locations and are affected by their environment.



RAW MATERIALS



Obtain some roots from around a tree or hardwood bush or shrub. A neighbour had dug this bush up, which provided me with material. You are looking for the small fibrous roots. Cut them off with secateurs.



Break off as much dirt as you can from the roots, then clean them in water gently with a brush. For really small pieces, agitate the roots in the water and swirl the water around.



When dry, place the roots in a hot oven for 10 minutes, or in a microwave for 30 seconds. This will kill any wildlife or spores in the material. Leave it to cool and sort into sizes.

MIXED TREES IN A COPSE



Sort out lanky and leggy pieces of root. Cut to the approximate height for the scale you're modelling. Trim branches to shape and save the trimmings. Multi-stemmed pieces are great for variety.



Chop small pieces of left-over root to use as branches. Add PVA glue to the tree pieces and sprinkle the root pieces on. Allow to dry.



To bulk out the branches and form twigs, brush on PVA glue, then sprinkle with static grass. Any colour will do, though I tend to use the straw-coloured shades. 6mm long grass works well.



Spray new branches and twigs with paint to blend them into the main body of the tree. It doesn't have to be a perfect match, so long as it is close. Acrylic paint is ideal for this task.



To model leaves, brush on PVA glue and sprinkle coarse or fine turf of your desired colour across the top. For variety, and to differentiate between species and individual trees, use a few shades of scatter.



I chose to model autumn at the point where some of the leaves have fallen, but not all, using a variety of colours. Some leaves turn brown, others bright colours. I used the Noch leaf foliage autumn set.

FREE-STANDING CENTREPIECE TREE



Find a piece of material that is a good starting point for a large tree. You want a good-sized bole and main limbs. Also, ensure you find a piece where the main branches taper to fine points, like the real thing.



Add branches by dipping the end in cyanoacrylate glue and, while holding them in place, spraying with an activator for a quick bond. Wear a face mask and ensure good ventilation.



It can take a while to build up a good canopy. Use an 'extra hand' tool to help you hold the tree still as you work. Place branches into empty gaps where the tree has grown to maximise light.



Larger spots of glue can show up against the dark of the branches. By viewing the tree from all angles you can correct this by mixing acrylic to the same colour and blending it in carefully using a small paintbrush.



The glue will dry to a gloss finish. You can correct this with a spray of matt varnish.

MAKING AN OLD TREE



Find a large root with some character. The piece that I chose had a large portion damaged during extraction. A limb was partially attached, so I tore the piece off and used it as a feature.



I drilled a hole in the bole and used a cocktail stick as a mounting point in the scenery. This also makes trees easier to work on because it gives you something to grip.

17



I needed to add another branch to fill out the volume of the tree. I chose another root piece, drilled a hole and used a cocktail stick as a dowel to attach the new branch.

18



Planted in the scenery, I glued further roots to the ground to represent fallen branches. This tree was simple to model, yet is full of character and charm.

MAKING A DEAD TREE

19



Select raw material that is light in colour, so it looks like the bark has fallen away. You can spray or hand paint it to a lighter colour, if necessary. A lack of branches is an advantage for this subject.

EVERGREENS

20



Trees like holly and conifers are dense and so are best portrayed using lichen. First, glue your lichen to a piece of 0.5 to 1mm thick wire with contact adhesive. Use several pieces to get a good shape.

21



Spray with scenic glue and sprinkle with green ground foam turf or flock. Holly should be the darkest green you can find, whereas some conifers are light in tone. Leylandii hedges, popular in the 1970s, are still quite common in gardens.

22



Evergreens provide welcome relief and body to autumn and winter scenes. Holly, in particular, is native and a common species in woods and copses. However, don't make holly trees too tall as they don't attain a great height.

ON EXCLUSIVE

YOUNG TREES



Select small pieces of raw seamoss. Pick off any plant leaves that remain as these detract from the finish.



I sprayed my trees with a brown for the trunk and main branches and green for the foliage. The seamoss branch ends look like newly-emerged leaves, giving a realistic portrayal of young trees in the spring.



Planted in the environment they look the part, but are very delicate. Note how I've planted two pieces back-to-back to form a more rounded tree. Don't be afraid of modelling multi-trunk trees.

TREES AMONG CATTLE



Find a piece of seamoss with a good crown to represent a mature tree. Snip off the lower stalk and trim the lower foliage to a flat plane to mimic the grazing of deer and horses.



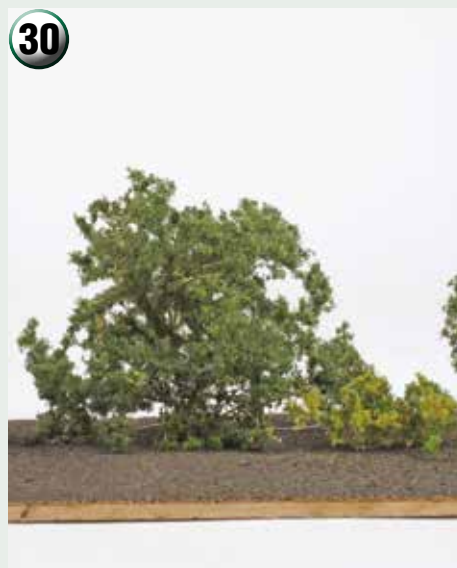
Add a new trunk from a piece of tree root. Find something that is suitably proportioned in relation to the size of the canopy. Glue with PVA or an impact adhesive.



Grazers often scuff the soil around the base of the tree where they seek shade in sunny conditions. Use real roots to model the tree roots by gluing them to the ground, then partially cover them with scatter.



Many animals take shade under trees in summer weather – the season in which most of us choose to set our layouts. Tree roots are often exposed on slopes, especially if the soil isn't held in place by vegetation.



From afar, you can't make out the trunks or much detail of trees. Model these by cutting the stalk off a piece of ready-flocked seamoss. Simply glue to the scenery with PVA or impact adhesive.

CUSTOM TREES

31



This root had a nice trunk, but little in the way of branches. Drill holes to receive branches made of wire. Existing branches are retained if they add to the tree's character, and some are lengthened.

32



Twist together iron wire used for tying plants, which is pliable, to make branches. Ensure your twists are either clockwise or anti-clockwise and use pliers. Use loops of twisted wire or cyanoacrylate to hold the wire bundles together.

33



Mix Milliput and use this to cover the twisted sections of the wire. Glue the branches into place with cyanoacrylate and ensure that the branch diameter matches the trunk.

34



Paint the Milliput to match the rest of the tree and weather it all remembering to use some green for moss. I flicked various shades of cream and green at the tree using a toothbrush.

35



Coat the branches in PVA glue. Tear off strips of teased out Noch foliage sheets and add to the branches, ensuring that you cover all of the wire skeleton. Leave to dry.

36



There will be places where the process of tearing and handling the foliage has caused gaps to appear. Add more PVA adhesive and sprinkle over loose Noch leaves to cover these.

37



Use a pair of scissors to trim the tree; the type used by hairdressers are best suited for this. Hold the tree up to the light so that you can see all the stray fibres and cut these.

38



Spray the underside of the foliage pads with a green darker than the foliage on top of the pads. This mimics foliage in shade. I mixed mine by adding some black to a green acrylic.

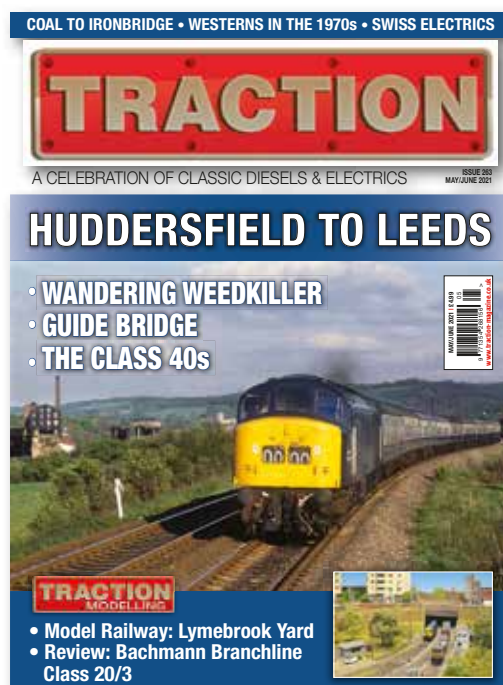
39



When planted, the trunk has character, a natural curve and the retained branches look like dead material. The new branches blend, too. It's easier to make a tree this way than using just wire. With a little grass added to disguise the trunk, it's the perfect addition to a park.

More from us...

If you've enjoyed BRM here are four more magazines from us to try



Leave us a review

If you have enjoyed this magazine then do the next thing to shouting it from the rooftops and leave us a review instead! We all like to know when something is good and if something has been rated highly by others. Leave us a review to let others know what you think of BRM.

WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Planting model trees

Phil Parker shows how to quickly, and securely, plant trees on your layout.

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



PLAY

WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Improving 'ready-to-plant' trees

There are loads of different ways to make trees, but if you're in a hurry, sometimes it's a lot easier to use cheaper RTP trees. Here, expert modeller, Jamie Warne shows us some simple steps to transform these low-cost trees.

WATCH THE VIDEOS HERE

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



PLAY

THROUGH THE LENS: YOUR MODELLING

Always on the hunt for talented creations, we've selected our favourite images of inspiring and realistic modelling from our sister forum, RMweb, plus allocated a prize for the stand-out entry.



Charlemont Parkway

A layout measuring approximately 15ft x 15ft in the loft is 'Charlemont Parkway', which is a work in progress model railway in OO gauge based on two levels. The lower level is the Sandwell Valley Heritage line, where the higher level is a more modern arrangement that runs mixed traffic from any era.

The buildings on the layout are mainly scratch-built in modular form, where I can create them away from the layout, then place them where they are best suited.

Here, two Class 24s are sitting at Sandwell Valley Heritage line.

RMweb username: Charlemont Parkway

An early start

The upgraded Replica Railways' 'Pannier' is sitting in the harbour siding at 'Little Muddle' station ready to start the day. The photograph was taken on my iPhone 12 using a reflective foil cake base to reflect the layout lights under the locomotive and illuminate the motion.

RMweb username: KNP





The Coal Yard

I like to have small cameo scenes on my layout that bring back childhood memories. My dad would take me along to our local coal merchant whenever we needed a delivery. This was actually a simple build. The base is foam board with the backing torn off, which left a realistic dilapidated texture; terrain paint and weathering powders finished this off. The coal staithes were made from card with gerbil dust used to make piles of coal. You may recognise the coal office if you're familiar with the signal box at Watlington! It's a laser-cut P&D Marsh kit, which I had spare.

To finish the scene, I'll add a grubby flatbed delivery lorry, coal sacks and figures.

RMweb username: AndyB



Bachmann respray

This is my exhibition layout 'Banks Road', which is modern image and can be seen at my model railway society on the Wirral, Cheshire. It is fictional, based on the British Rail era and more recent times, and measures 30ft long.

The locomotive in the picture is one of my many Bachmann resprays – 37043 in engineers' yellow and grey 'Dutch' livery with Transrail branding.

RMweb username: saxokid



Brutes!

Made from the Shire Scenes etched brass kits, these models are simple to build using an etch folding jig for smaller folds. The finely-etched panels fold up from the base and it's easy to distort the panels doing this. Luckily, it's easy to restore them, and small damage adds to the realism. I used superglue to link the vertical panels and only glued my fingers to them a few times! The Brutes were primed and airbrushed with rail blue enamel, with painted tissue paper covers to finish.

RMweb username: Darius43



Wood cutter

This was a simple 7/8ths scale diorama knocked up in the garden with a length of OO gauge Peco Streamline, bonfire ash and small gravel chippings. The rocks were part of a rockery and, with a bit of weeding to get rid of out-of-scale foliage, the scene was complete.

The locomotive is built around an old Wrenn R1 chassis, still running with its original motor. The basic body is made up of Lego and clad in 0.030in Plastikard. The air tank is the centre spool from a till roll, and on the side is the connection for the dummy battery charger because this is supposed to be a battery-powered mine locomotive. The driver is a resin casting from Model Earth.

Rolling stock is built up over a pair of Hornby box van chassis with brass cast dummy axle boxes and plywood decking. For the load, the logs are cut up hazel twigs, and inside one wooden crate is a model of a 1947 Comet Chainsaw – one of the first diesel-engined chainsaws.

RMweb username: John Besley

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Ashanti goldmines

One of a pair of 7mm scale, 14mm gauge Bagnall diesels I've just completed from nickel-silver. Built in 1934 to 2ft gauge for the Ashanti goldmines, they were highly successful locomotives. The only bought-in parts were the wheels, gears, gear-motors (which I reconfigured to 140rpm) and radio control gear. Both bogies are driven, and the locomotives have full cab detail and working headlights. Details including hinges, headlights and gearboxes were printed using a Mars 2 Pro, while bogie bolsters and 'snap-out' bogie mounts were printed in PLA using a Flashforge Finder for convenience.

RMweb username: Giles



Granby Shed

A view of the Engine Shed at Granby Junction, my fictional OO gauge GWR/LMS layout. Medium-sized sheds employed a surprising number of people, so this must be a quiet time between shifts. I hope I've captured the smoke and grime that pervaded all steam sheds in the 'fifties.

RMweb username: john dew

KEEP IN TOUCH

HAPPY CUSTOMER

I recently purchased a few new coaches from Bachmann; a Thompson and a Mk. 2f, and noticed they had pick-ups on the wheels even though not utilised within the coach. Finally, a manufacturer has considered the fact that some modellers like to add such things as internal lights. I'm sure the cost to Bachmann was minimal, but what a huge saving in the effort to add lighting. So, well done and many thanks to Bachmann. Let's hope this becomes the norm. Incidentally, the coaches are still amazingly free-running, so no excuse not to include the pickups for modellers that don't use them.

Rik Allibone

N GAUGE INSPIRATION



Many thanks to Tom Blount for presenting his 'Meldon West' N gauge layout in the December issue. As someone also attempting a highly-detailed N gauge layout (after a 50-year modelling hiatus), I was very inspired by his work. I will certainly be adding 'Meldon West' to my benchmark reference layouts as I continue to work on my own. When I first opened the pages on my tablet, I assumed I was looking at a 4mm:1ft scale layout because of Tom's finesse.

For the same reasons that Tom stated, I chose to use FiNetrax track and points

by British Finescale. I found the nine points fiddly and time-consuming to build, but the rewards made it very worthwhile. Clumsy points are a dead giveaway for N gauge! DCC was also a nail-biter, but I am happy that I took the plunge. I am now at the stage where I can start to run trains to make sure my delicate track and Cobalt point operation is bulletproof before I finish the major scenic work and, of course, ballasting.

One suggestion to BRM and its brave layout contributors is to highlight more pictorial details of the non-scenic side of layouts. Seeing others' solutions to baseboard construction, joinery, wiring, or fiddle yards would be very illuminating. While I think I am a few years away from being ready to submit my layout for BRM scrutiny, I have been trying to document my progress as I go along – sometimes to aid my own memory but one day, perhaps, for other folks' interest.

Geoff Wardle

BUDGET SCENICS

I am building a model village, no trains as I don't understand the electrical side. I subscribe to your magazine as I was hoping to get some hints on landscaping. Being an OAP, I have a budget, so can't afford much in the way of equipment. Reading the article on hedges, I would need a hot glue gun, a static grass applicator static grass, scenic layering glue; the list seems endless. An article using only the basic tools would be nice and helpful.

Elaine Morley

Howard Smith says...

Thanks for contacting us, Elaine. Landscaping is a pretty broad term on model railways, and can vary drastically on budget, depending on what it is you're looking to create. A field of purchased artificial grass will cost more than a beach of collected fine sand, for instance. Beyond budget, time is also a consideration – woodlands and hedges can require much investment, particularly if you're working to a tight budget and aren't looking to modify what can already be purchased. We regularly feature articles on landscaping small dioramas or layouts in BRM, so please sit tight, we typically try to cover all basics over the course of several issues.

To start, consider covering larger areas of bare scenery with a flock or static grass using a 'puffer bottle'. Apply over a thin glue base, typically PVA. Where budget is concerned, model railways are rarely constructed overnight, and it's probably better to wait for an item you'd really like, or perfect a new technique than compromise.



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WEATHERING *LYN*

Words & photography: Phil Parker

Phil Parker creates a subtle weathered effect on Heljan's latest OO9 locomotive.



Can you weather a locomotive to look clean?

Steam locomotives, by their nature, are mucky things. Dirty coal goes in one end, and smoke and ash comes out. As they work, dirt is thrown up from the trackbed and also falls out of the sky. Those who have seen photographs from the end of steam will know, some can look filthy.

Travel back in time, though, and crews took pride in their locomotives. With labour being cheap, the main lines employed plenty of cleaners to spruce up the fleet. While small narrow-gauge concerns might not have enjoyed the same staffing levels, there was still a pride in their appearance, and so the crew wouldn't let their locomotive get too mucky.

My subject today is a Heljan OO9 *Lyn*, although all these methods are applicable to any other steam locomotive, in any scale.

The model is in 1907-1923 condition, early enough that it would be looked after, but also before much in the way of useful

photography became available to show us how it would have appeared each day. Even photographs available must be suspect because taking an image was quite an undertaking, so the crew would likely 'bull' the locomotive up to show it off.

There are some colour images of the later days of the Dinorwic Quarry, showing locomotives with paintwork that had been cleaned occasionally, though retaining dirt around certain areas. It's still not quite the L&B in its prime, but it's a start.

My aim is to produce a model that looks reasonably clean, but is working for its living. That's partly because this isn't an inexpensive model at £240 (RRP), but also because the L&B was always well presented, and so, being covered in dirt would be inappropriate.

You could argue that it's legitimate to leave the model in the state it comes out of the box, but I feel that a little work can really bring it alive.

Light can't be scaled down to 1:76, and so

raised details such as rivets don't show up as well as they do in real life. To counteract this, modelmakers highlight edges and raised areas with sympathetic dry-brushing, and by emphasising shadows. Military modellers are masters at this, although many, to my eye, now tend to overdo the effect for a 'hyper realistic' result. As far as I'm concerned, less is more.

There's no airbrushing here, not because there's anything wrong with using one, but excellent results are available by using brushed paint and powders. These have the advantage of giving the model texture. Look at a real steam locomotive and the dirt is grainy. For me, it also avoids a trip out into a cold garage to spray things, away from a nice, warm workbench.

Even as a prolific and confident weatherer, I was a little nervous about this project, but I'm really pleased with the finished model. The effects are subtle, but give it extra character, enhancing Heljan's efforts.

1



Straight from the box, *Lyn* is an attractive locomotive and a superb model. It wouldn't have spent long in this pristine state, however. The first time the crew emptied the smokebox, the black paint would take on a different hue.

2



An area that lets the model down is the joint between the base and main part of the chimney. Photographs show there is a visible joint, but it's far too pronounced on the model, so it gets a few scrapes of Deluxe Materials Perfect Plastic Putty model filler.

3



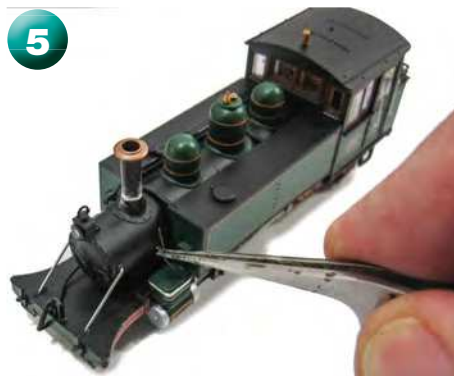
Another niggle is the visible cross-head screws on the ends of the axles holding the cranks on. They are tiny, but this is a small model, so I can't help seeing them. It doesn't help that they are a different colour from the cranks.

4



Filling them with normal model filler isn't a good idea as I may need to unscrew something in the future. Clearances are tight between cranks and rods, so gluing a thin disk over the top isn't an option either. Instead, a smear of Plasticine fills the cross-heads. It will be invisible when painted, but a screwdriver can be pushed through if required.

5



Fitting a crew in the cab means the body has to be removed – you need to do this to fit a DCC chip, too. Work starts by disconnecting pipes on the front and back. They pull out with a gentle tug using tweezers.

6



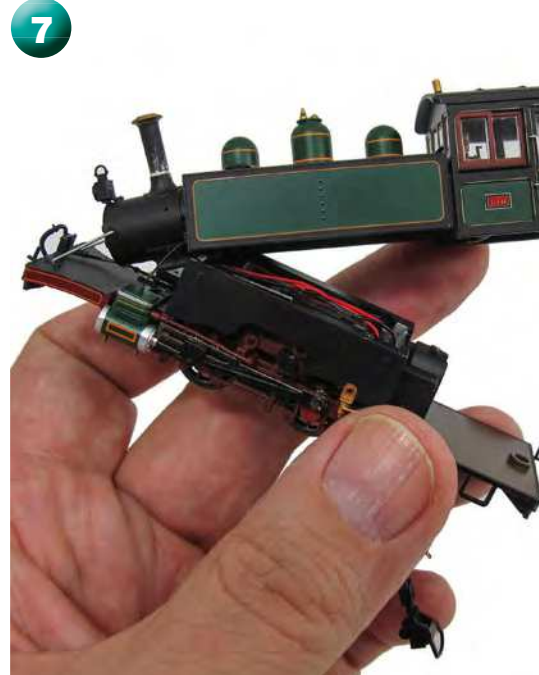
Flip the model over, being careful not to dislodge the whistle from the top of the cab, and undo the screws holding the pony trucks on. This reveals three more screws in the footplate that will release the body.



Avoiding shadows

Keep a 9V battery, or length of track with power, handy to rotate the wheels every few minutes as you work. Fail to do this, and it's easy for shadow marks to appear on areas where the rods are in the way. Moving them slightly allows you access. Real dirt knows no boundaries.

7

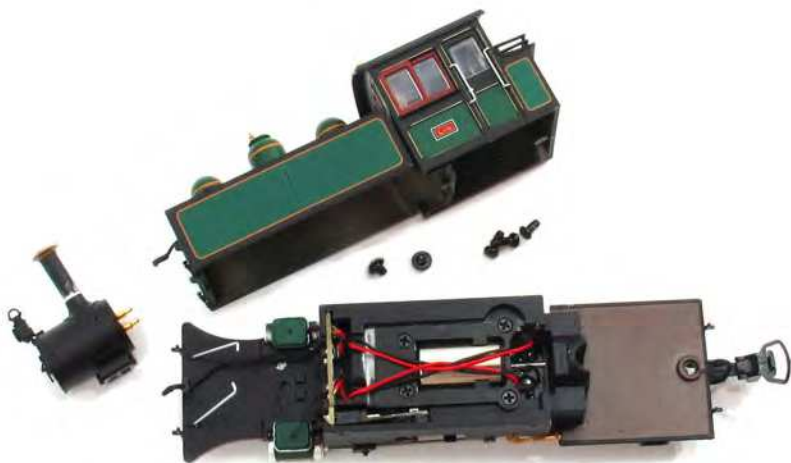


Grab the cab and wiggle it gently, pulling upwards. The body should lift off from the back, pivoting on the smokebox stays.



TECHNIQUES

8



The smokebox plugs into the body with some neat sprung contacts pushing on a circuit board in the main weight – these power the headlight. Unplugging the stays allows this to be separated, although it's not essential.

9



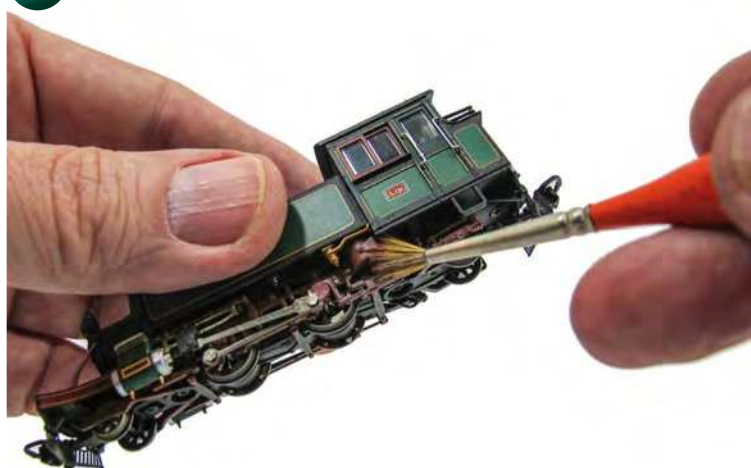
Since the smokebox was free, I took the opportunity to paint it with Revell Number 9, Anthracite, which is a slightly grey/black colour. This contrasts with the dark black on the tanks and shows that the smokebox gets warm, altering the paint as you see in real life.

10



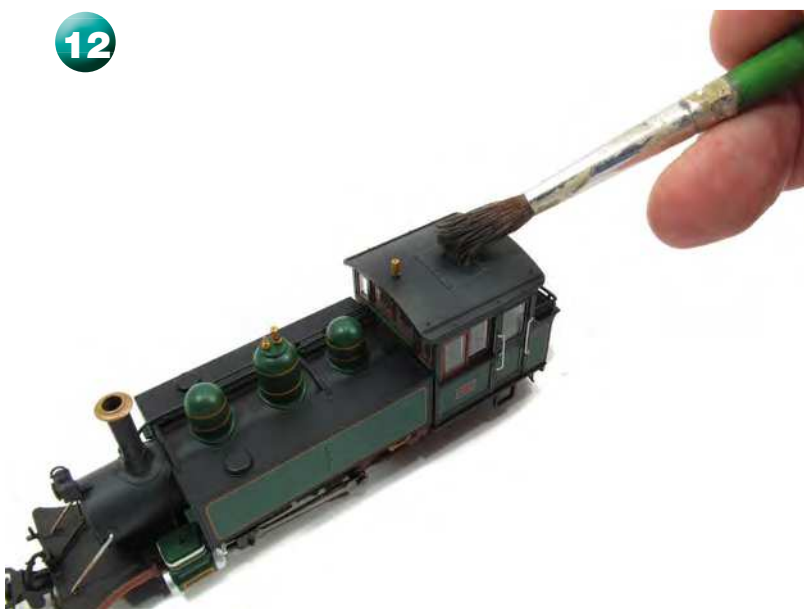
There's plenty of room for crew figures, but check they will fit under the roof. I have removed the feet from mine to ensure they look out of the windows. I don't want to take this locomotive apart again, so once tacked in place with superglue to check all is well, two-part epoxy is dripped around their legs. You can't see it through the windows, but this pair isn't going anywhere!

11



With the model reassembled, the chassis is lightly dry-brushed with Humbrol 70 (Brick Red) to add variety to the colours under the footplate.

12



On the roof, I'm dry-brushing Humbrol 67 (Tank Grey). You can see the way it highlights the rivet and hatch detail, bringing this alive. The effect needs to be subtle, less paint on the brush than you might think, and keep working it over the roof until you're happy.

13



Let the paint dry, then add shadows under the footplate with Citadel shading ink - Agrax Earthshade – or mucky brown – as it's better described. This will gather in the nooks and crannies, exactly where real dirt would collect.



14

Painted brass never really looks right to my eye, but a wash of Citadel Nuln Oil, black, over anything that purports to be metal, makes a big difference. I'm treating the whistle, safety valves and also the cylinder ends.



Paint

Humbrol

60 'Tank Grey'

70 'Brick Red'

Revell

9 'Anthracite'

Citadel (Games Workshop) shading inks

Agrax Earthshade

Nuln oil

Weathering powder

Humbrol

Dark Brown

Smoke

Light Rust

DoubleO Scenics

Light Grey



15

Now for the really mucky stuff – weathering powders. I'm not subtle here, just splodging on plenty of 'Dark Brown' on the sides and 'Smoke' along the top of the boiler and cab. Work the powder into all of the corners, the places where dirt will gather.



16

What a mess! I've added some rust on the cowcatchers and pale grey in front of the smokebox where ash would be shovelled out at the end of the day. You would be forgiven for feeling concerned that the model is ruined at this point.

17



Time to replicate the efforts of the locomotive cleaner with a series of damp cotton buds dipped in water. The aim is to remove most, but not all, of the dirt on the tank and cab sides. Weathering powder will become liquid once damp, and this encourages it to gather around rivets and detail as you clean away.

19



18

It might take a few cleaning sessions, but eventually, the model starts to come alive. I've aimed for a clean machine, but one that is in use every day.



Of course, the finishing touch is a sprinkle of coal dust over the plastic stuff in the bunker. A thin coat of slightly watered-down PVA holds the fuel in place.

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.

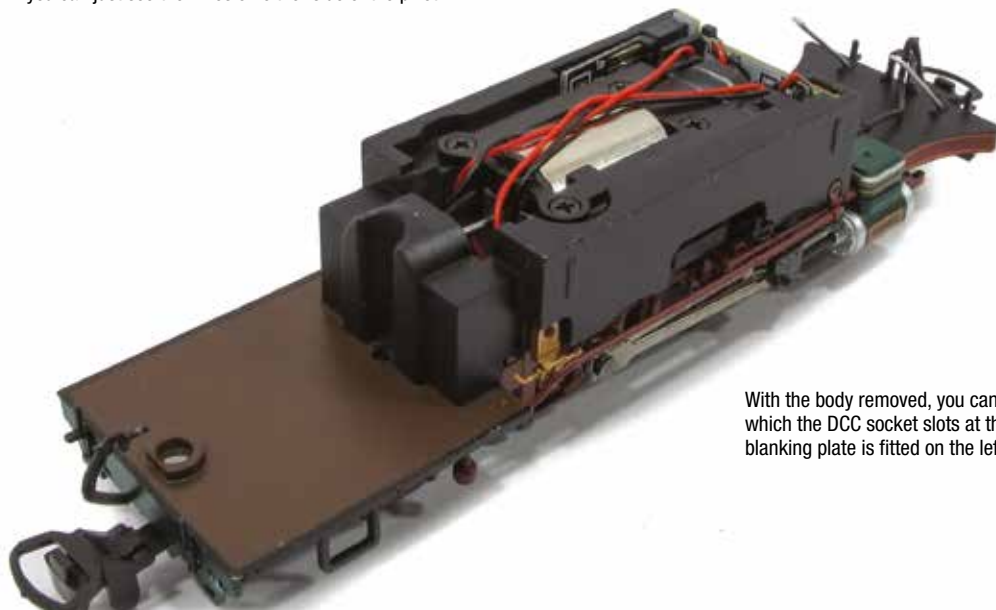
The careful attention to detail is clear to see when comparing different versions of the model. Our example does not have the plug on the side of the smokebox used for removing ash, because this plate was removed in 1907.

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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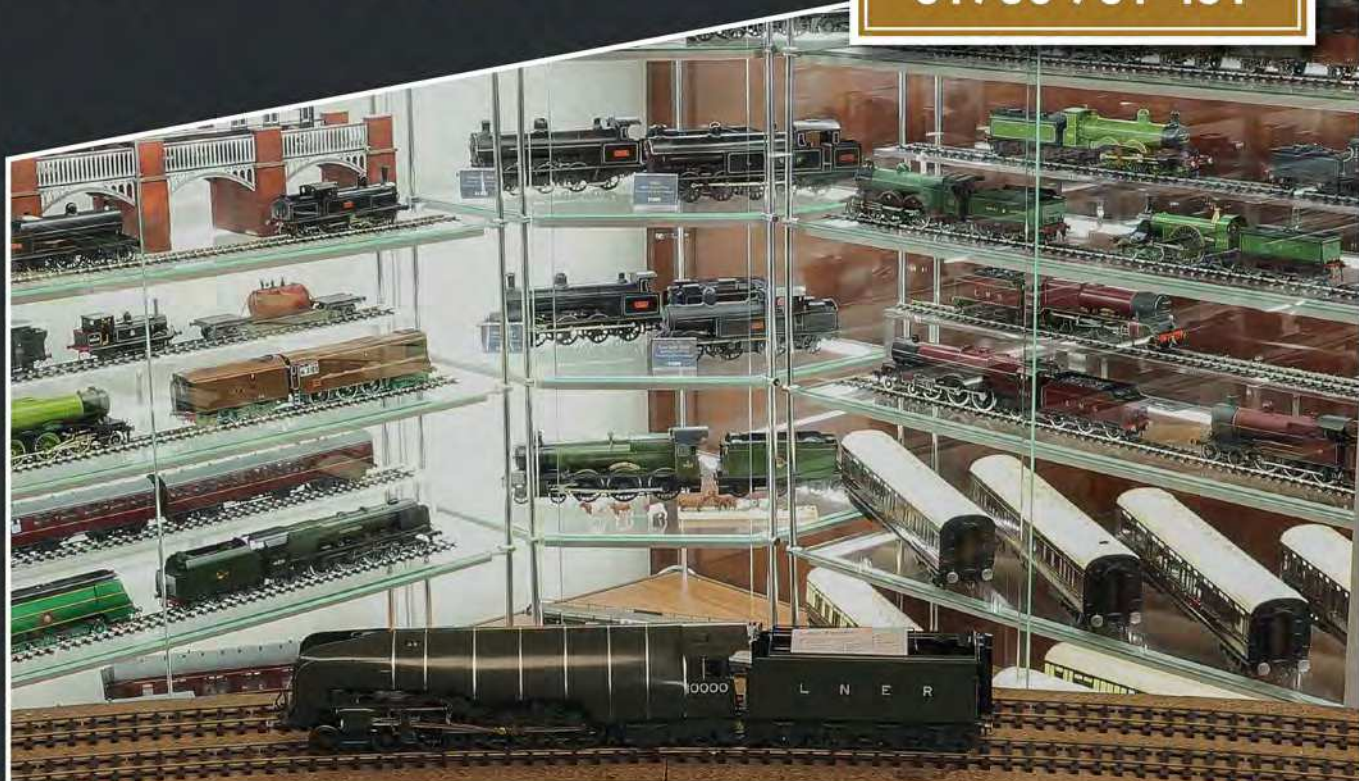
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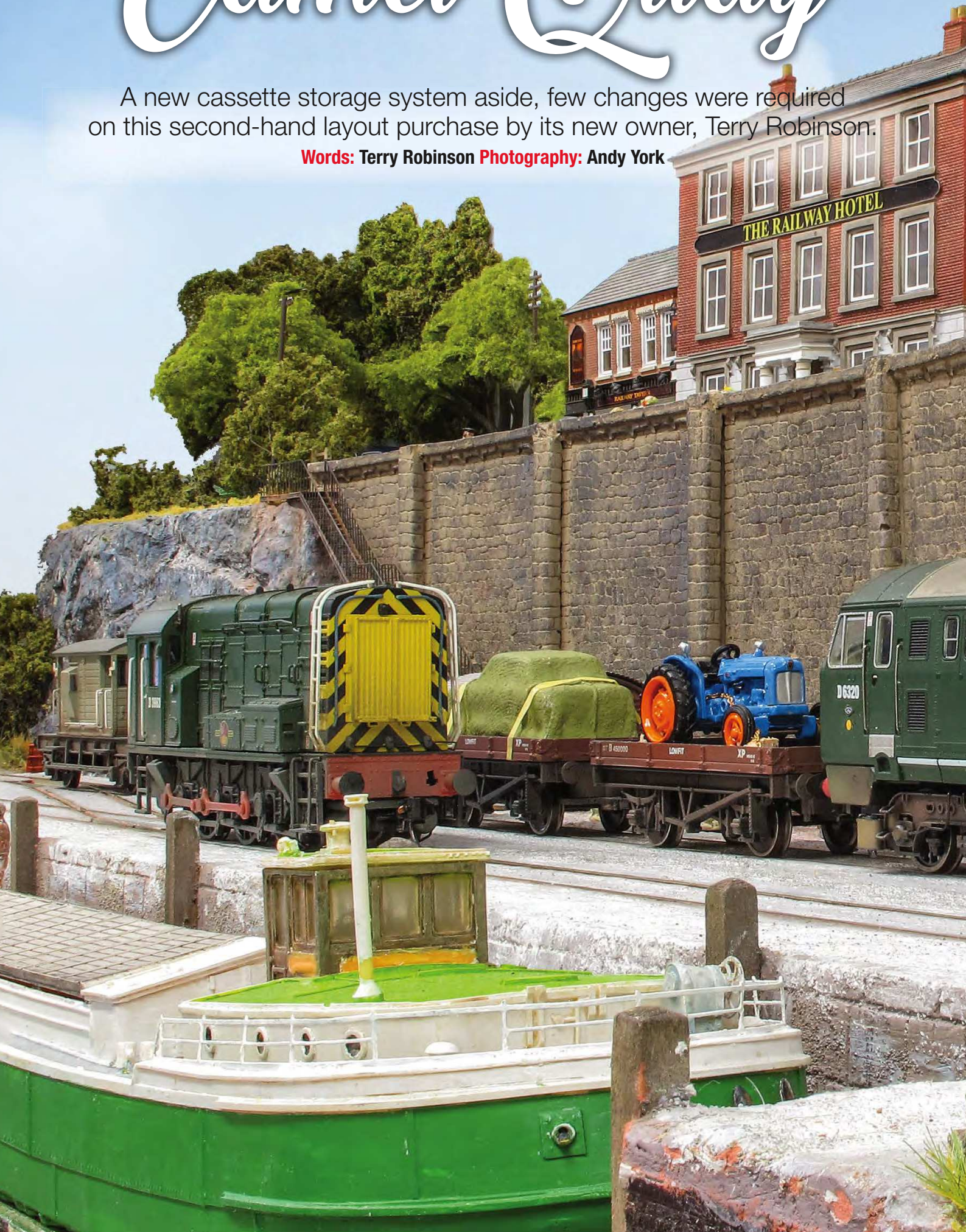
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Camel Quay

A new cassette storage system aside, few changes were required on this second-hand layout purchase by its new owner, Terry Robinson.

Words: Terry Robinson **Photography:** Andy York





A Dapol Class 22 arrives with its mixed freight, including a new tractor, then drops off its wagons ready for the quayside Class 08 to sort out.

My introduction to model railways started in the early 1950s, when my dad bought me my first train set, the new Tri-ang Princess set. To this day, I'm not sure whose train set it was! Additional items were bought for my birthdays and Christmas and dad soon had his model train layout, which he never had as a child. All my railway items had been sold well before leaving school in 1965, and by that time, cars, wine, women and song had become a bigger attraction.

Back in 1974, while working in Chester,

I had some time to kill, so I popped into WH Smiths and bought a copy of the latest modelling magazine. This was to be my reintroduction to the world of model railways. I joined Chester Model Railway Club, but it was my move back to the Stafford area that got me involved in railway modelling and I joined Stafford Railway Circle and became its exhibition manager for many years.

My first home-built layout was roughly based on Maiden Junction, but never got past the track laying and wiring. This,

unfortunately, had to be scrapped as the room was required for my son, so a small GWR branch layout evolved, which eventually was given to my dad.

A complete change in my railway modelling interests brought me into the world of narrow-gauge railways and modelling and I built layouts in O-16.5 'Alstone Quay', and Gn15 'Ecclestone Manor'. At the same time, I got involved with the club layout called 'Littleton Parkway', and then on the construction of the new layout called 'Whiteacres'.

FACTFILE

Layout name: Camel Quay

Scale/Gauge: 4mm:1ft scale / 16.5mm gauge / OO

Size: 11ft 7in x 15in

Era/Region: 1960s BR(S)

Layout type: Fiddleyard to terminus



Over the years, I have exhibited a number of layouts in various scales, some that I have built and others that I have purchased ready-to-run.

As both the club layouts were modern image, I had started to purchase many of the new DRS locomotives, so I needed a layout to run them on.

I had the opportunity to buy 'Oil Drum Lane' – a DRS depot layout built by Mark Murray, which had been seen at many exhibitions over the years, which I still have to this day.

Lucky encounter

I really fancied going back in time to 1960 steam, an interest kindled by fellow Stafford members when they built 'Treneglos'. A lot more ready-to-run Southern stock had become available and, after a chance conversation with Ray & Polly Wilton, I had the opportunity to purchase 'Camel Quay'.

If you try to find 'Camel Quay's' location on your smartphone or tablet, I'm afraid you will draw a blank as 'Camel Quay' was the name given to the layout by Ray & Polly when they commenced its building in 2014.

Its imaginary location nestles on the river Camel, not unlike a more famous location made famous in recent years by a celebrity chef. So, it will come as no surprise that 'Camel Quay' is based on Padstow, but the size of the layout was built to the constraints of a small Welsh cottage. Looking at the station building on the model, you know you're in Cornwall with a scratch-built station building that oozes Padstow.

The trackplan is fictitious and certainly much reduced from the track layout that existed at Padstow in the 1960s.



Hornby T9, number 30310 with its two coaches of *The Atlantic Coast Express*. On leaving London Waterloo it had 11 coaches, the others being dropped off at various locations en-route.

Buying second-hand top tips

Without exception, all the layouts I have purchased over the years have been seen at model railway exhibitions. A few tips for buying a model railway layout would be:

1. What scale or gauge layout do you wish to buy? If it's your first model railway, I would suggest it being OO gauge.
2. If it's to be a portable layout, how easy is it to put together and would you be able to store it at home when not being used? If you intend to exhibit it, is it easily transportable?
3. I would only buy a layout that I have seen operating to ensure it's in good working order. I also ask if I can operate it myself.
4. Check if the layout is analog or DCC control. Will the sale include the control equipment?
5. Agree a price and a date from which the layout is available (some exhibitable layouts are booked to appear at shows many months in advance).

Changing operation

Long before 'Camel Quay' was built, I had the good fortune to be on the sidelines of another Cornish layout, 'Treneglos', which was built by three former club members. That layout whetted my appetite for things Southern, so when the opportunity came to buy 'Camel Quay', there was no going back.

The only major change I have made to the layout is a new cassette system to replace the kick-back sidings, which was the original fiddle yard. The two major advantages are that I don't have to handle stock, and more importantly, I am able to operate the layout from the front, which fits snugly into my model room.

The layout was built using commercially-built baseboards, the track and points being modified Peco Code 75 with stock rails bonded to the frog switching polarity, dependent on the route set. They are operated by servo motors. The control of the layout uses an NCE DCC control system, which enables macros to be set up for the 14 routes, making it easier to operate under exhibition conditions.

Rolling stock

I try to have all my stock weathered, plus a crew in the locomotives, together with passengers in the coaching stock. There is a mixture of stock from the likes of Hornby, Bachmann, Heljan and Kernow, with all locomotives fitted with sound decoders.

'Camel Quay' has meant the purchase of the appropriate stock that may have run on the line in my chosen time period with a bit of modellers' licence. So, from the humble Beattie Well tank pottering around the harbour to the main line engines conveying passengers and goods from far and wide, there is always something going on.

I have the opportunity to run a T9, Spam Cans and an N Class heading the ACE up the Withered Arm to Waterloo as well as more local traffic to Bodmin, Exeter and beyond, headed up with 02s or M7s on local shuttle services. A good selection of passenger stock is now readily available, from gated coaches to Maunsell coaches in both liveries. There's plenty of variety with even some GWR influence as the Bodmin

The quayside features embedded trackwork, which has ended up mainly white in appearance due to the transfer of china clay.





The length of the layout's station scene can be seen as the ACE coasts into the platform past the signal box. The short goods road allows for interesting operational moves between passenger workings.

services use a GWR Prairie and B set.

Smelly diesels make an appearance with the Heljan Railbus and Class 121 taking over local duties towards the end of Padstow rail service.

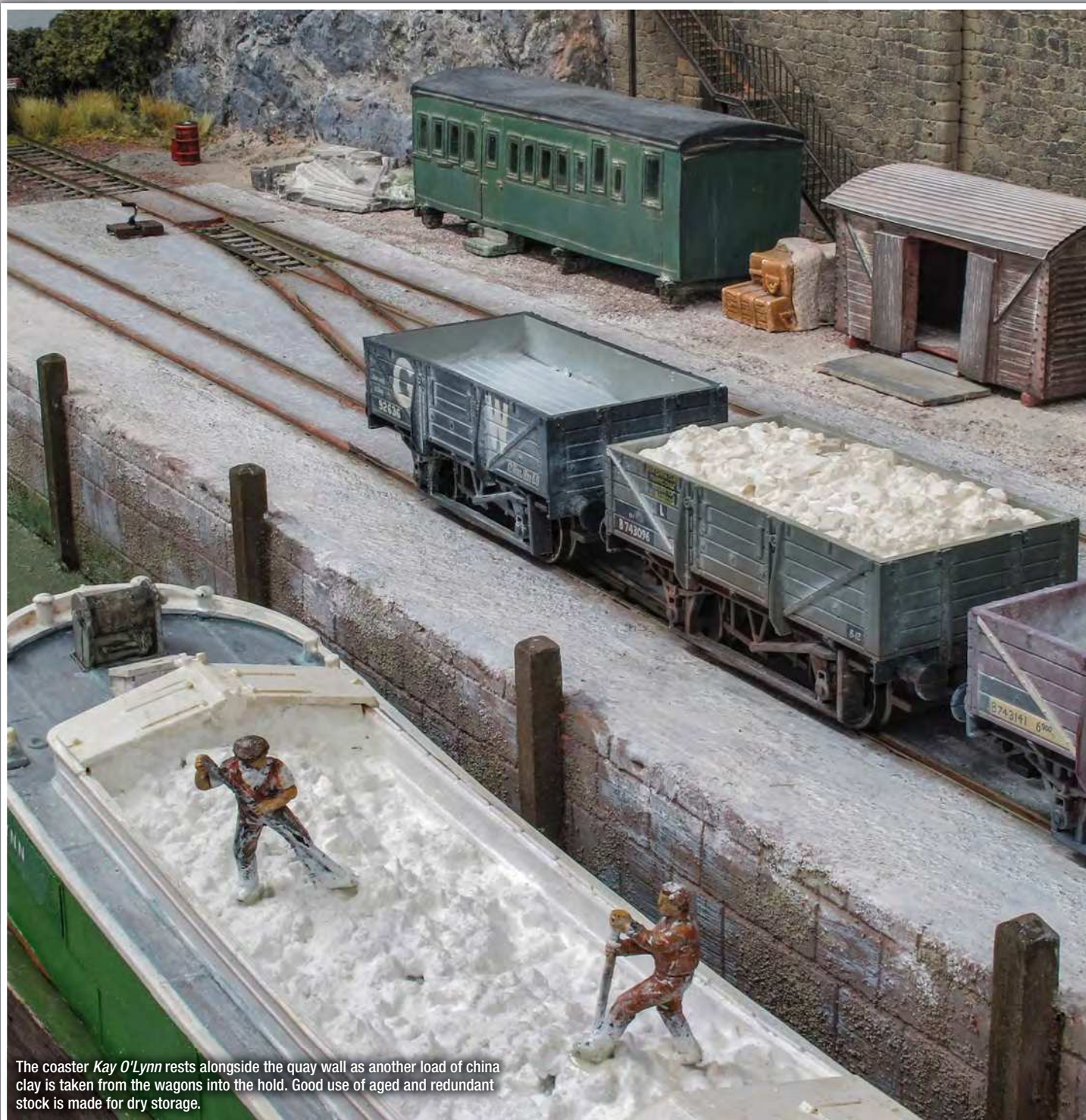
The Southern Region wasn't a big carrier of freight compared with the LNER, LMS & GWR and this is reflected in the operating of 'Camel Quay'. Freight stock consists mainly of china clay wagons bringing loaded wagons to the quayside to be loaded onto a waiting vessel, with the occasional fitted freight. There are the occasional parcels

trains or a pigeon special – fish traffic had largely disappeared in the 1960s.

Future projects

So, what's next? Well as we all know, a layout is never finished, so new stock will be added over time. Over the recent lockdown, I built and completed a small micro layout called 'Margaret Street' on a Tim Horn 48in x 12in baseboard, the theme being a rundown Western Region shed and parcels depot in the mid-1960s. The layout made its debut at the club members' weekend in the clubroom.

My next project is likely to be a smaller industrial-type layout, possibly a wharf or harbour area. The recent cancellation of exhibitions meant that 'Camel Quay' appearances for 2020 and 2021 had to be postponed. The good news is 'Camel Quay' will be at the Stafford Exhibition on February 5/6, 2022, at the much larger new venue of Bingley Hall. The demonstration area will also have the modellers who built both 'Treneglos' and 'Black Country Blues', all working on their latest projects. We look forward to seeing you there!



The coaster *Kay O'Lynn* rests alongside the quay wall as another load of china clay is taken from the wagons into the hold. Good use of aged and redundant stock is made for dry storage.

Up in the town, a crowd of morris dancers waits for the Padstow 'Obby 'Oss to show up for the annual festivities.



A Hornby West Country Class, 34001 *Exeter* approaches 'Camel Quay' with the following day's *Atlantic Coast Express*. The Bachmann N Class in the good siding is ready to back onto the stock for the return working.



Locomotives at 'Camel Quay'

I don't run a precise timetable or schedule, but below is an indication of what you are likely to see while viewing the layout.

We see 'Camel Quay' as it may have looked in the 1950s and 1960s with a representation of the locomotives, coaching and freight stock.

A regular service to Bodmin Road via Wadebridge using GWR B set and 'Prairie' or 'Pannier' Tank as motive power.

Other local services to Exeter, Wadebridge, Launceston, Bude and Okehampton would often be a pair of push-pull coaches using motive power of the ex-southern 02 or M7 locomotives.

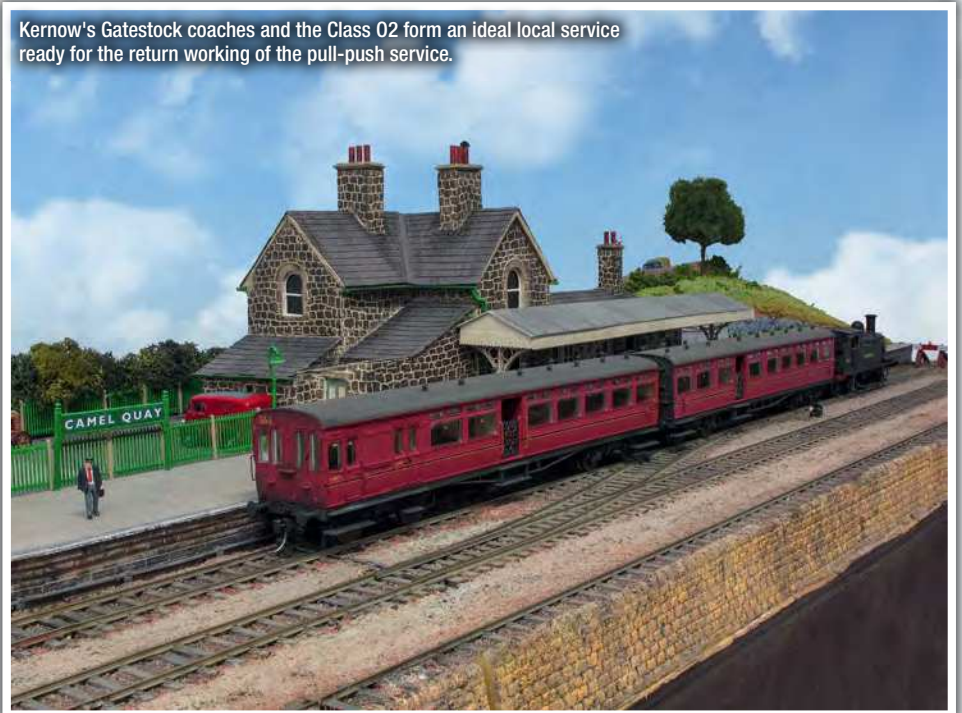
The highlight of the day would be the arrival of the Atlantic Coast Express (ACE) this would be headed up by T9 or Battle of Britain class of locomotive. Often only two or three coaches would go all the way to 'Camel Quay' as many of the other coaches will have detached on route to serve various stations in Devon & Cornwall.

Other locomotives you will see would be an N Class or BR Standard 3MT used on freight, they would occasionally be used on the ACE for part of the journey.

The line was famous for the Beattie Well Tank locomotive and it will be seen trundling around the quayside shunting the china clay wagons.

In later years, they were replaced by the ex-GWR pannier tanks of which you will see number 1367.

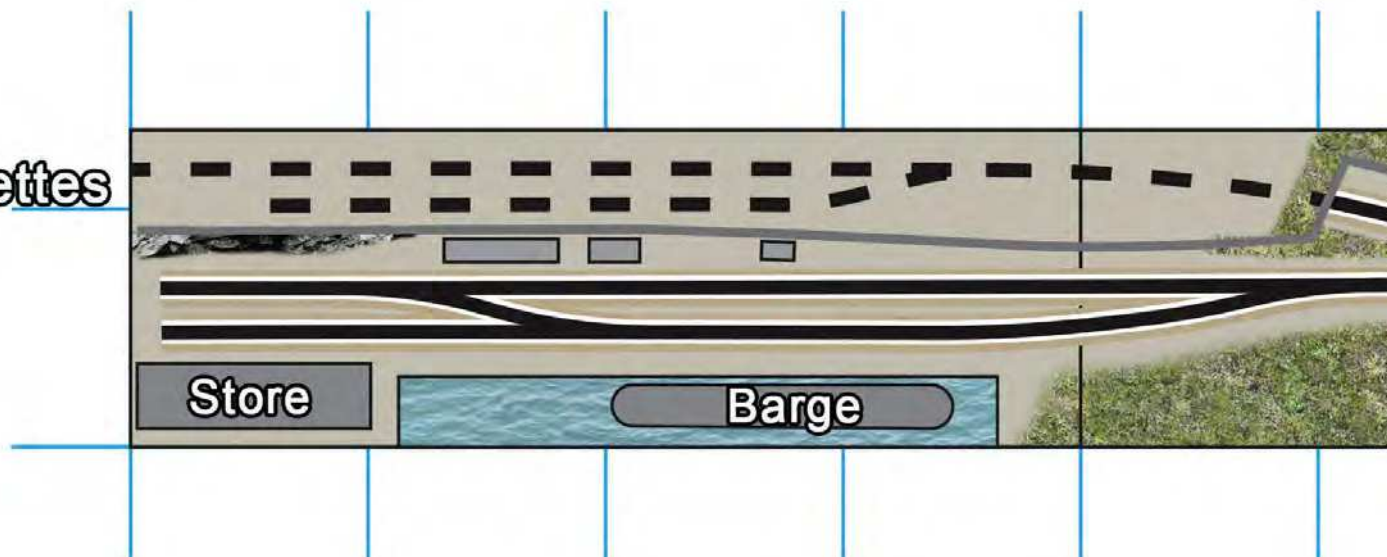
Kernow's Gatestock coaches and the Class 02 form an ideal local service ready for the return working of the pull-push service.



The platform ends of 'Camel Quay' have interesting ramps, Kernow has catered well for 'withered arm' modellers with the stone-built signal box.



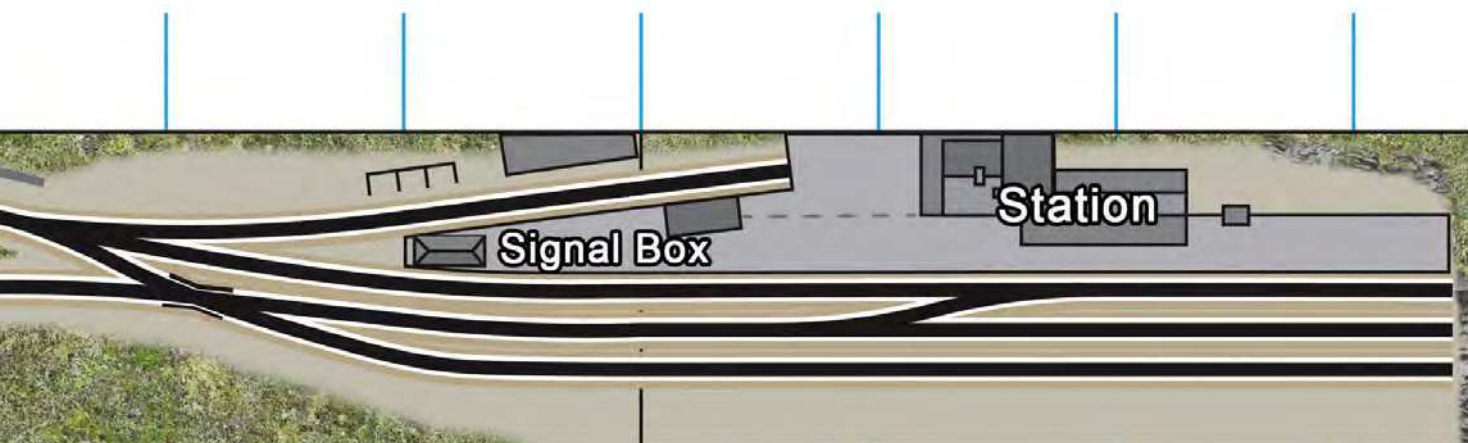
Cassettes



Bachmann 'small prairie' 4585 runs into Camel Quay's single platform with a Western region service from Bodmin. The short branch to the dock is just out of sight to the left of the picture.

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BACK TO... **BALLASTING BASICS**

Well-ballasted track makes a model permanent-way more believable. Howard Smith shares common techniques for this often-tedious task.

Words & photography: Howard Smith



I'll be the first to admit that ballasting model track isn't the most rewarding stage of constructing a model railway. For the lucky few who find it therapeutic, long may it bring them joy. Unluckily, for those not as enthralled by it – I include myself here, if you hadn't noticed – it can require a great deal of patience to look truly authentic. Ballasting track has more considerations than bedding sleepers with scaled-down rock and applying glue.

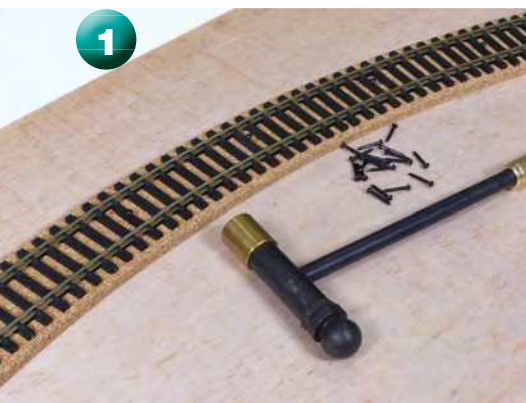
Ballasting track should be considered a permanent move. Once ballasted – correctly – model track is almost impossible to remove, so checking that your trackplan meets your needs beforehand is advisable. For this reason, I'd recommend a thorough

testing of your layout with all its rolling stock, not just to check if it meets your needs, but also that everything works correctly and reliably. Dry soldered joints on track are easier to rectify before it is ballasted, too.

Beyond the basic techniques – often described in layout articles – the scale of ballast, its colour, quantity and appearance are considerations for better-looking track. For obscure reasons, model ballast is often sold in grades coarser than that for which it is most suitable. As such, ballast labelled as being suitable for 4mm:1ft scale is often better suited to 7mm:1ft scale layouts, while that labelled for 2mm:1ft scale is more realistic on 4mm:1ft scale layouts.

The size of ballast used matters, and the grade of ballast rocks used on the real railway fit comfortably in the hand. Ballast is also very angular in shape, allowing it to be compacted into a stable bed with little movement. Model ballast can be found in all manner of shapes and sizes, including more rounded shapes, which are more suited to a model beach than track.

Observation of the type of rock used for ballast will give a better idea of your options, grey not being the only colour of ballast observed on the network today. Though tinting model ballast through airbrushing or painting it the correct colour is possible when applied, it is better to use the right ballast from the start. Here are some options.



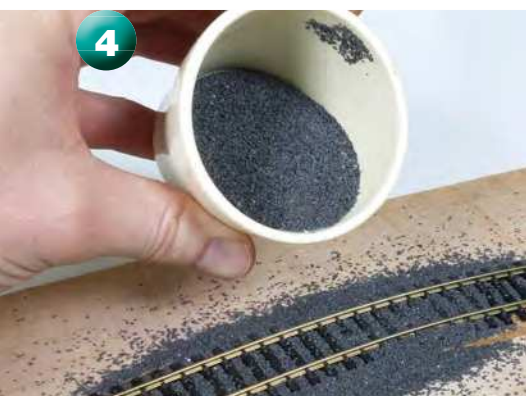
Secure track firmly in its definitive position – drawing pins or small track pins hold it in place temporarily before ballast dries. I'm using thicker Hornby track pins. Thinner versions are available, but are often more fragile. Droppers must be soldered to track.



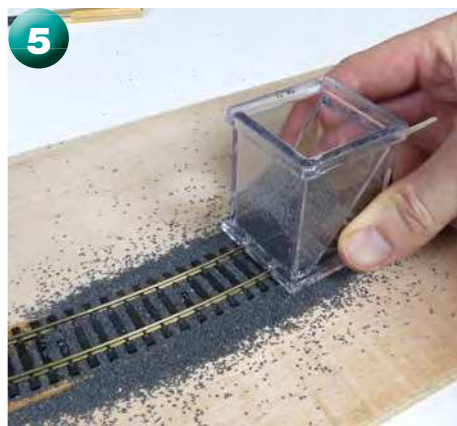
Sometimes, a ballast shoulder can be observed on tracks. Fixing track directly on a baseboard is fine, though adding cork underneath will raise it sufficiently to create a shoulder. This foam-based track underlay from Natural Scenics is available in common track shapes and reduces sound transmission, too.



Though painting track is possible after it has been ballasted, it is often easier to do the majority of this beforehand. A paintbrush works well to paint sleepers a grimy colour, and track a dark rust colour, though an airbrush speeds up the process.



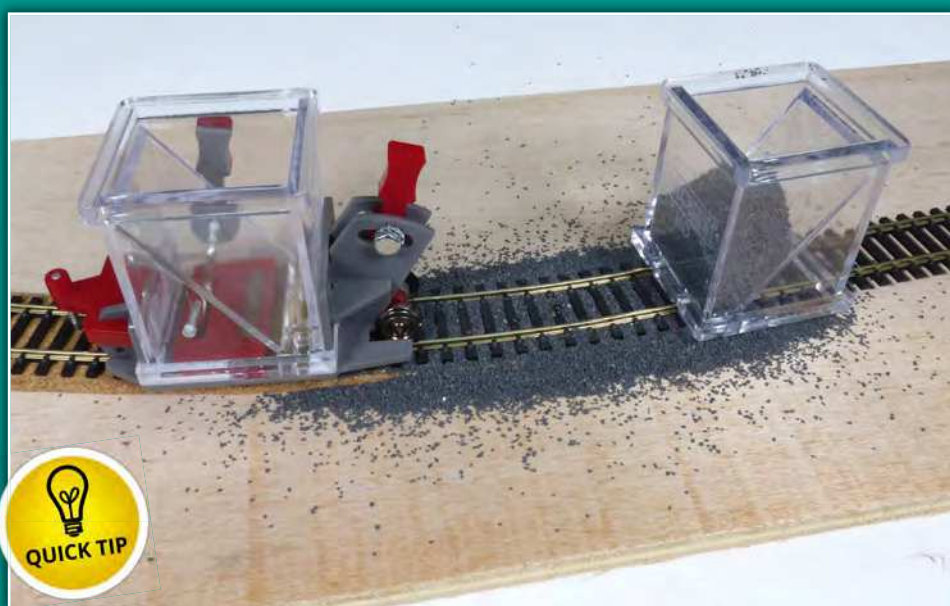
Ballast is best applied slowly and methodically across track. A small container works best for even distribution of the material at a time. This section of track hasn't been painted.



A ballast spreader can be used, too, if ballasting long sections of straight track. This version is manufactured by Proses.



Fingers or thumbs are best used to level and spread ballast evenly across sleepers. It might appear 'old school', but it's what I've found works best and offers greater control. Avoid stray ballast on top of sleepers, unless modelling a more recent era.



Ballast spreaders

A ballast spreader is a device designed to ballast track faster. Both devices featured are from Proses, left its HO/00 Advanced Ballast Spreader Car (BS-HO-02) and right its HO/00 Ballast Spreader (BS-HO-01). Both are designed to be filled with ballast and dragged across the rail surface, each depositing ballast between and either side of rails. The advanced spreader is adjustable in height to cope with different rail codes. Units now feature a 'shut off valve', allowing them to be lifted from track when full of ballast. If you're feeling brave, the Advanced unit can be loco-hauled, and paired with its electronic ballast glue applicator wagon, too. Note – units can't be used across points, and foul on trackpins, if fitted.



Another area to check regularly before applying glue is the 'web' of the rail. Here, stray ballast is more difficult to remove and can foul on wheel flanges causing derailment.



With ballast evenly distributed, a quick alternative for small areas is to tap the handle of a small paintbrush or file on the rail, the vibrations 'tamping' the ballast into position. Note – this won't remove an over-application of ballast.

TECHNIQUES



Ensure that ballast isn't fouling point mechanisms. Remove stray ballast with tweezers and work point blades side-to-side manually, checking for interference.



Adhesive choices

Shake the PVA glue/water/washing-up liquid mixture thoroughly, it is best left overnight to steep before applying for a more even distribution of the glue. When applied, it will always pool in lower areas, and to avoid glue leaving a sheen across track, avoid flooding the ballast with it. It's better to apply glue a few times, leaving it to dry between each, than flood with glue in a single application.



A builder's strength PVA adhesive is diluted in a 50:50 ratio with water. A drop of washing up liquid breaks surface tension, allowing the mixture to seep into ballast, bonding it to sleepers and the baseboard, or cork base, if installed. Apply methodically with a pipette, slowly across track.

Manufacture	Ballast loose	Ballast sheet	Scales covered
Hornby	Yes	No	OO
Woodland Scenics	Yes	No	N / OO / O
Gaugemaster	Yes	Yes	N/ OO
DCC Concepts	Yes	No	N/OO
Javis	Yes	Yes	N/OO
Natural Scenics	Yes	Yes	N/OO/O/G
Noch	Yes	Yes	Z / N/TT/OO/O
Peco	Yes	No	N/OO
Scale Model Scenery	Yes	No	OO
Faller	Yes	Yes	Z / N / TT / OO



Pete Waterman's 'Making Tracks' OO gauge model railway is based on West Coast Main Line practice and measures an impressive 64ft in length. With its four lines running the length of its scenic front, Pete ballasted these by hand, using fingers to spread it evenly.

Watch Pete Waterman's track ballasting technique in the digital edition of BRM. Find out more at www.pocketmags.com/BRM

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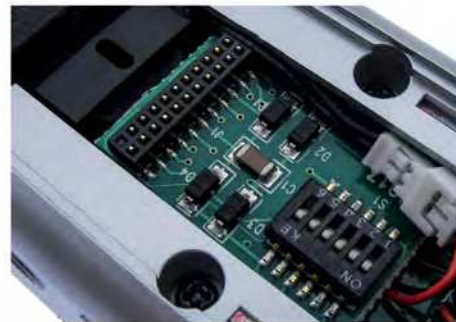
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Ballasting with Pete Waterman

Phil Parker chats with Pete Waterman about how he tackled the vast amount of ballasting needed for his latest project.

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Ballasting track

Ballasting is boring but essential. It doesn't have to take forever to produce a neat result though. Phil spreads the stones in this video.

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PLAY

INTRODUCING DHPAR WAGON WORKS

Words & Photography: Phil Parker

Phil Parker's latest layout project, set to appear at the London Festival of Railway Modelling in just three months, required a cunning plan.



We don't need wheels where we are going. A TEA wagon awaits its bogies at Long Marston, while repairs take place.

Three months isn't a long time to build a model railway, so the idea that we'd like a new layout for our stand at 'Ally Pally' presents a challenge. The good news is that a Waterman-style 75ft long monster is out of the question, as we need room on the booth for the team, photographic gear and magazines. The result is that we are firmly in micro layout territory.

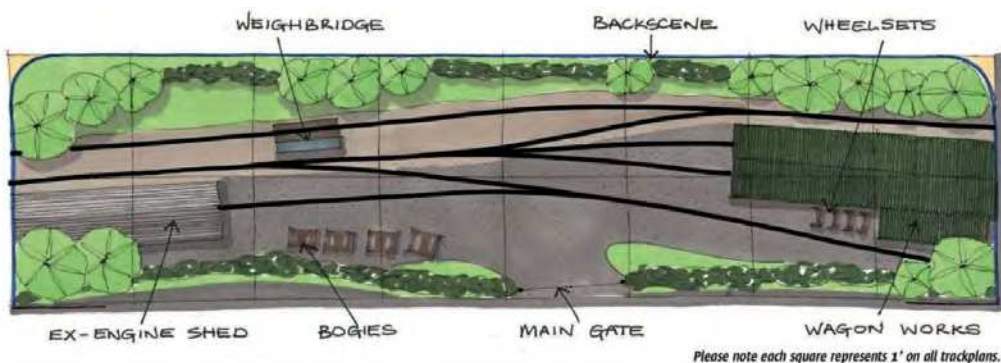
Another request, this time from a reader, was that the model be set in the blue diesel period. That appeals, but also limits my options a little, the bucolic branch line with occasional pick-up goods having largely vanished by this point. Fortunately, I had an idea...

I read a lot of model railway magazines, and always have done. Some of the ideas stick in my mind, becoming 'one day'

projects. Today, that day has arrived for one of these.

Back in 1993, Ken Rimmell wrote up a project in the long-since-vanished, Scale Trains magazine, called *A Compact Wagon*

Works. The basis of his idea was that people like collecting pretty-liveried private owner wagons, but often didn't have anywhere to run them. With most people's interests at the time being in BR steam and early diesel



From December 2015, the original O gauge plan. It's a nice size and would make an appealing project for anyone who has collected a few pieces of 7mm:1ft scale rolling stock, perhaps a shunter and a few wagons.

period modelling, those wagons would at best be described as an anachronism on their main layout.

If you collect models in pretty colours, you won't be keen to weather them. So, where can a selection of clean trucks be found? At the wagon works where they are built or repaired, of course. Individual wagons could be shuffled around from erecting shop to the painting area, without stretching credulity too greatly.

The result was an 8ft x 2ft tribute to kit-bashing Airfix engine sheds. And the seed planted in the back of my brain that I might like to build something similar one day.

One big benefit of the idea is that each train is likely to be made up of a locomotive, and a wagon. Even if we look at bogie vehicles, that's no more than a foot in length, and, since unfitted-four-wheel stock lasted into the 1980s, even shorter consists are possible – perfect for a micro layout.

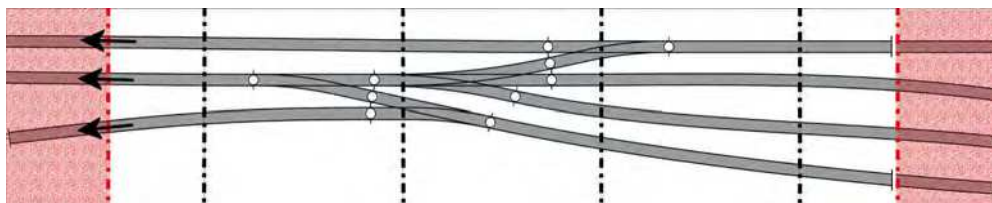
Also in my mind was a trip I'd taken to the Long Marston depot a few years ago. There was a big shed forming a wagon refurbishment works. Outside, was a mix of very tired stock, alongside nice shiny rebuilt examples. Dotted around the site you found bogies, wheels and all manner of interesting bits of metal that would give a layout life.

I had an idea, I just needed a plan. Where better to look, than in an old issue of BRM? Thanks to the excellent search engine that is part of our World of Railways Plus system, I quickly found that back in December 2015, we published an article called *Inside track*, with several minimum space ideas, including a 7mm:1ft scale plan called 'Radstock wagon works' that fitted into 8ft by 2ft.

Redrawing this in 4mm:1ft scale brought the size down to 5ft x 1ft – quite a manageable prospect. With a little thinking, I could remove six inches off each end, the result fitting on a single 4ft long baseboard.

We will be cheating a little, but in a classic micro layout way. Since space constraints mean run-around loops aren't an option, I plan to use a locomotive lift as a movable fiddleyard. It will be connected onto the end of each track as required (marked by the arrow on the plan) and moved to another track, complete with train to achieve the same effect as a bit more track and a point would give, were space available.

To hide the worst of this, I'll need to arrange some view-blocking scenery. While this should be an urban scene, it needs to be overgrown, as though the yard has



Drawing up the plan using AnyRail software, everything fits on a 5ft long baseboard. That's a bit unwieldy as a single lump, but take six inches off each end (marked in red) and a single-board becomes a practical possibility.

Fundamental to the plan is the DCC Concepts Motive Power Depot loco lift, which will be both fiddleyard and run-around loop. The metal carriage can be placed on the track and trains will happily run on and off with no extra connections required. At 56cm in length, it's longer than I really need, but that might prove useful if we start moving bogie wagons.



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This model will need detail, and lots of it. I've started collecting goodies from ScaleModelScenery and West Hill Wagon Works to fill the scene quickly.

been around for a long while. That means greenery to soften the edges, perhaps even the odd tree.

As far as rolling stock goes, a single shunter will be enough – in my mind, a BR blue Class 03, or perhaps a Class 08. Hornby's forthcoming Ruston 88DS would also fit the bill nicely.

Where wagons are concerned, something

appropriate for the era, and a mix of very battered and bright and shiny will either head in, or out, of the repair shops. Even a few broken ones would fit in well, so I'll be scouring second-hand stalls.

You'll be able to follow this in BRM and WORTV – watch this space. With a plan in place, next month, I'll tackle baseboards, tracks and wiring.

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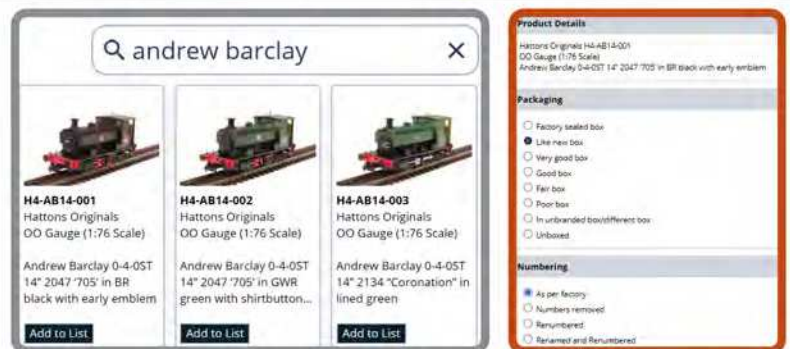
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Little Burford

Constructed for a client, with enthusiasm and passion that has shone through to the finished model, Dan Evason describes his foray into the larger scale.

Words & photography: Dan Evason



First locomotive of the day. With that distinctive smell of hot coffee and bacon coming from the cab, 6110 GWR Large Prairie hisses and clanks as it slowly passes the signal box of 'Little Burford' on its way to the station.

My first foray into the 'senior scale' came as a commissioned project for Mike Hickling to provide a home for his collection of O gauge Great Western models. Mike wanted to capture a sleepy rural setting of the 1930s redolent of the nearby Severn Valley Railway.

Although Mike and I are good friends, this was taken on as a commission and built by myself with my small business, Tunnel Lane Model Railways.

Track planning took four or five weeks (on and off) and lots of ideas were discussed between Mike and myself. When it came to the trackplan, originally, 'Little Burford' was going to sit on a shelf and be a plug-in section that would fit into a garage loop. However, although it was apparent that Mike had a large double garage, it still wasn't really big enough for all that. The next thing we had to overcome was the limited width, and finding that fine balance of scenery and

track and, of course, its playability.

The hardest thing with planning 'Little Burford' was that it was easy to overestimate the amount of space we had when drawing up plans on paper. Then, when you came to laying the track on the baseboards, you really had a shock as to how big 7mm:1ft scale track is and how little space we had left for the scenics.

'Little Burford' has a 12ft long scenic section, but in O gauge terms that is still

"This layout definitely had the 'less is more' factor about it, which made it interesting to produce as a modeller. It really made me think carefully about colours and tones."



classed as a small layout. The problem was that we hadn't got a lot of space for holding rolling stock and locomotives, so adding a fiddleyard area around the back of the layout, with feeds from the traversers at both ends, really helped.

Construction starts

'Little Burford' was built over a five-month period. Due to workshop size restriction and other commissions on the go, I started on the buildings first, with the baseboards coming at a later date. By then, I had space in the workshop and could bolt the baseboards together and set up to make a start on track laying and constructing the basic landscape features.

With the design brief set for the baseboards – they had to be light, strong and able to travel well for exhibitions – I began construction. With exhibitions in mind, I used 9mm plywood, and each of the three main baseboards was made 4ft long by 14in wide. I also added two custom-built 3ft long traversers either end, which feed the locomotive in and out of the scenic layout section and onto the rear service loop.

'Little Burford' is of simplistic design with a passing loop and two sidings. I decided to have the main line at one end, leaving

The boys must have been well behaved at school today, Father has treated them to an hour or so of trainspotting and, as luck would have it, the once-a-day Express Dairy train is coming through with its six-wheel tankers.



Mr Pearce's coal yard. This is one of my favourite areas of the layout, and I had great fun bringing it together. The Intention coal office perfectly fitted the scene, and I went crazy with the detail, adding a counter, noticeboards, and even a light switch to the wall. The coal is real as you can't beat it for looking authentic. Modelu are the figures of choice to bring the scene and layout alive.





For me, this view captures the essence of the layout best – looking towards the revamped Bachmann cattle dock on the left and the motorised Dapol signal on the right with the Peco signal box. The signal box was an absolute joy to build from start to finish, and, with adapting it to take light internally and externally, it just finished it off a treat.

the baseboard at an angle, along with the siding tailing off in the opposite direction into the coal yard, for visual interest. The track was glued into place and soldered to brass-headed screws. These were screwed in at either end of each baseboard to keep the track from being damaged in transit and for perfect alignment at all times.

Being O gauge and larger than any other scale I had worked with before, I found waiting for the ballast to dry in the dead of winter in a cold workshop took about a week. I was even dipping in and out of the workshop on Christmas Day trying to help the drying procedure with my wife's hair dryer!

As with the Peco OO gauge points, I always do the wiring modification to the point blades to help to give the layout maximum reliability. However, after the first test run took place, a second and third run was tried, but it became apparent that there was a design fault with the Peco points. The hinge system of using loose fish plates on the point blade to act as a pivot wasn't reliable because it was always making contact with the fixed part of the centre rails and causing the locomotives to stop. With my thinking



Rolling stock

Being set in the 1930s and in a GWR region, Mike Hickling's motive power consisted of small- to medium-sized locomotives ranging from a 48XX up to a stunning Dapol Mogul, which is possibly a bit too large for 'Little Burford'. However, it looks great being run 'light engine', up and down the line with hissing and puffing as it is fitted with sound. Having a selection of sound-fitted locomotives helps with the playability and longevity of layout operation. Mike is a good modeller, so was able to weather his own rolling stock and add Modelu locomotive crews to really bring them to life and also help speed up the construction process. My favourite pieces of rolling stock are the six-wheel milk tankers because they stand out in the royal blue colour against the rest of the rolling stock which is mainly all GWR grey.



cap on, and armed with a soldering iron, I carefully attached another set of power feed wires to the moving tips of the blades, which then corrected the issue. With that fix we were 'back in business' and I'm happy to report it works fault-free!

With the track laid and wired up, and the NCE Power Cab plugged in, and indicating no short circuits, we were good to go with 'Little Burford's' maiden voyage. The first locomotive to turn its wheels was a Dapol GWR 14XX, and all bar one connector plug, which was plugged in back to front, it was a successful first run.

Setting the scene

'Little Burford' being a rural setting is more about the foliage and the greenery as there was only a handful of buildings. This layout definitely had the 'less is more' factor about it, which made it interesting to produce as a modeller. It really made me think carefully about colours and tones. Also, having railway items like old sleepers stacked up and not just plonked there as an afterthought, and adding signal wires, coal tools, even down to a noticeboard in the coal office walls, along with the hint of a road



57XX is in the middle of coal shunting some privately-owned coal wagons around Mr Pearce's coal sidings, and by the looks of things, Stan the coal yard assistant is on spade duties.



WORLD OF RAILWAYS
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A rare sight at 'Little Burford' with this double-header of mixed goods coming through from under the road bridge. Percy the signalman even leaves his warm signal box to come out and watch from the stairs.

bridge at the one end, helped add interest, which I was keen to do across all three baseboards. To me, it was all about the little things that made it into a visual delight for the eyes!

One of my favourite details on 'Little Burford' was the signal box kit from Peco with its use of laser-cut wood lower section and in its staircase. Mike also supplied the added interior upgrade pack for me to fit and paint, including a stove, kettle and chair. He added lighting to the signal box, along with a Modelu signman leaning on the staircase, which really made this a lovely model in its own right.

'Little Burford' has two semaphore signals and two ground signals. The ground signals were supplied by Invertrain from Scotland, and are a kit-based product and skilfully made and painted by Mike. The semaphore signals on the other hand are from Dapol and operate via throw switches mounted to the control box with DCC Concepts' 'S' levers for ease of operation. As a novelty, I designed the 'S' levers and signal switches to sit in their own control panel, which was painted in a signal box-style setting. This control panel can be clipped to the front or rear of the layout depending on whether it's at home with Mike or out at an exhibition, with operation from the rear.

Operation success

It became apparent that 'Little Burford' ideally needed two operators – one as a driver and one as signman along with assisting on coupling and decoupling rolling stock due to the three-link couplings. We will also switch from my NCE power cab controller to Mike's ESU Ecos system, which will then be able to run multiple locomotives at the same time.

The layout is still quite new, and the fiddle yards and rear service loop have only been

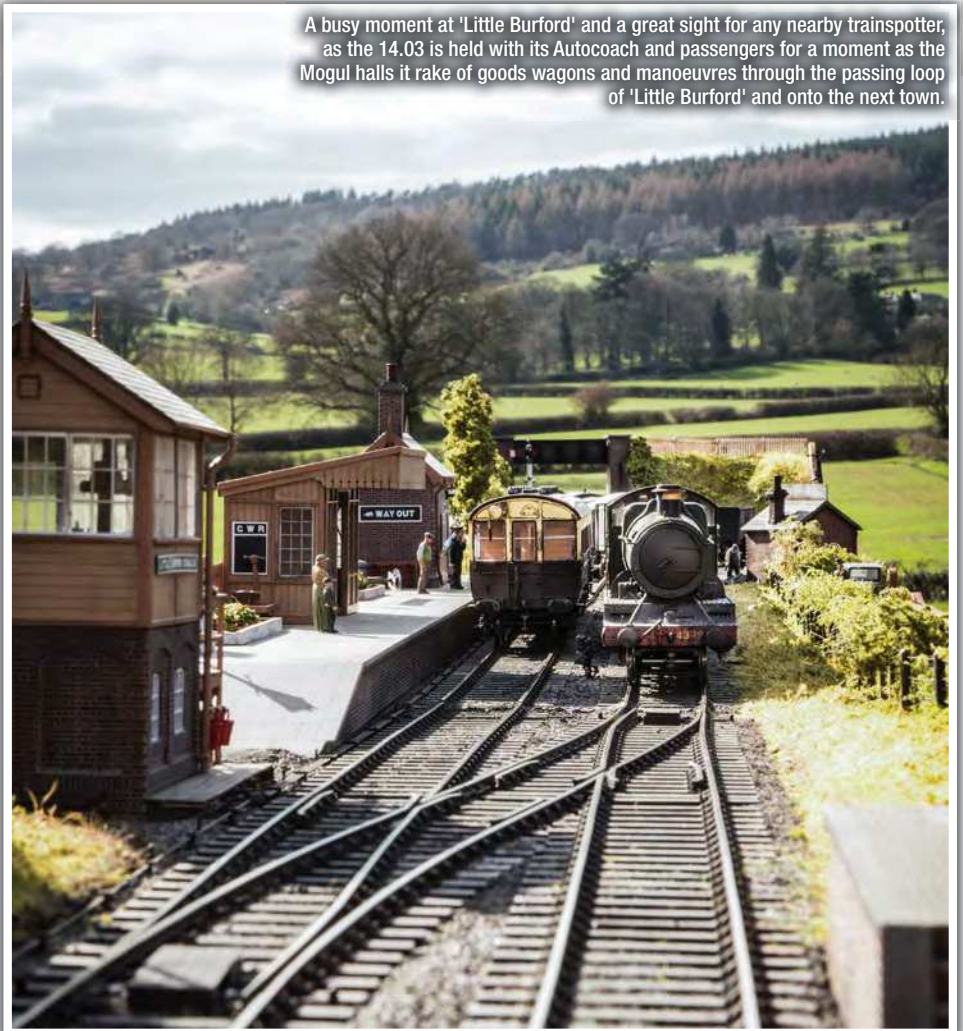
completed recently. At a social gathering in my garden, it was great to get a feel for the operation of the layout and to use it all for the first time.

We are looking forward to The Festival of British Railway Modelling at Doncaster on February 12/13, 2022, where we'll be back to talking to fellow modellers face-to-face.

The greatest satisfaction with building 'Little Burford' is when Mike has it finally set up in his garage at home, knowing he will

love and cherish the layout. It's been a great build – Mike and I have had some great laughs along the way and we've built up a great friendship with it, too.

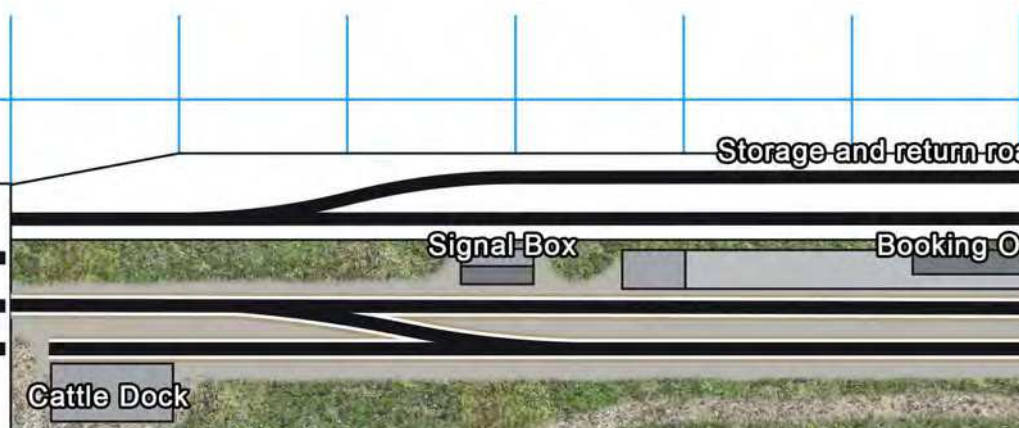
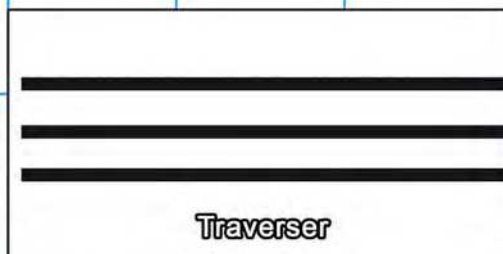
This being my first commission in O gauge, I really have an itch to build myself a small layout now at some point. It really is a lovely scale to work with and with more ready-to-run rolling stock becoming available for this scale, O gauge is definitely becoming a more accessible size for all.



A busy moment at 'Little Burford' and a great sight for any nearby trainspotter, as the 14.03 is held with its Autocoach and passengers for a moment as the Mogul hails it rake of goods wagons and manoeuvres through the passing loop of 'Little Burford' and onto the next town.

FACTFILE

Layout name: Little Burford
Scale/Gauge: 1:43 scale / 32mm gauge / O
Size: 19in x 12ft plus fiddleyards
Era/Region: 1930s
Layout type: End-to-end



A journey through the scene



There is also a dirt track where one of the locals are doing a spot of train spotting with their boys (Modelu products). The dirt track was created using locally-sourced dirt.

At this point, you will notice your train has stopped as you have reached the station, so take a look around the platform, waiting room and ticket office. These were from Laser Cut Model Railways – the waiting room was painted using Railmatch GWR light and dark stone. There is also added detail such as the posters, which were from Scale Model Scenery.

Look though the ticket office window and you will find a scratch-built interior, complete with fireplace with one of the station staff having a sneaky brew. It's also worth pointing out 'Little Burford's' award-winning flower beds. These were scratch-built using some coffee stirrers and foam board. The foliage was again from WWS.

The station nameboard and station-related GWR signs were supplied from Intention Model Railways, and, of course, the awaiting passengers and station staff are from Modelu, and painted by me. We re-join our journey as we pull away from the station and as you look to your right you will see A.C. Pearce's coal yard with its very cute little coal office from Intention. This has a custom interior complete with counter and, as with the rest of the buildings, is fitted with Woodland Scenics' plug-and-play lighting system.

Outside in the coal yard you will see piles of coal which is real coal crushed down to the right size. The lovely 3D-printed coal yard tools are from John Chivers. You will also see an outside work lamp, again scratch-built, with working lamp from Layouts4u. Just before you turn your head back to catch a glimpse of three boys spotting in tree line you'll notice a pile of old disused sleepers lying in the grass.

Starting from the left, heading towards the platform of Little Burford Station, you depart the custom-built three-lane traverser and run into a small shallow cutting lined with trees on the left and Peco telegraph poles connecting to the signal box.

Looking to your right, you will see one of two sidings with the repainted Bachmann cattle dock and scratch-built lamp post with working light – you will also see some of the wood and wire lineside fencing from Scale Model Scenery start to come into view on both sides of the railway line.

Back to your left, you will catch sight of the first of the Dapol motorised semaphore signals along with the Modelu point rodding and custom signal wiring in place. Next into view is the stunning signal box from Peco with it proudly displaying its custom nameplate sign from Intention Model Railways. The Modelu signalman leans over the staircase.

On the right-hand side, you look across open meadows made of War World Scenics' products and hanging basket liner from the local garden centre as the basis for the static grass.



ads-behind-backscene

Controller

ffice

Sector Plate

Coal Office

Coal Yard



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64XX, 6417 pauses under the Knightwick quarry building, meanwhile the lads have a natter about what they think is wrong with Tony's broken backhoe.

Factfile

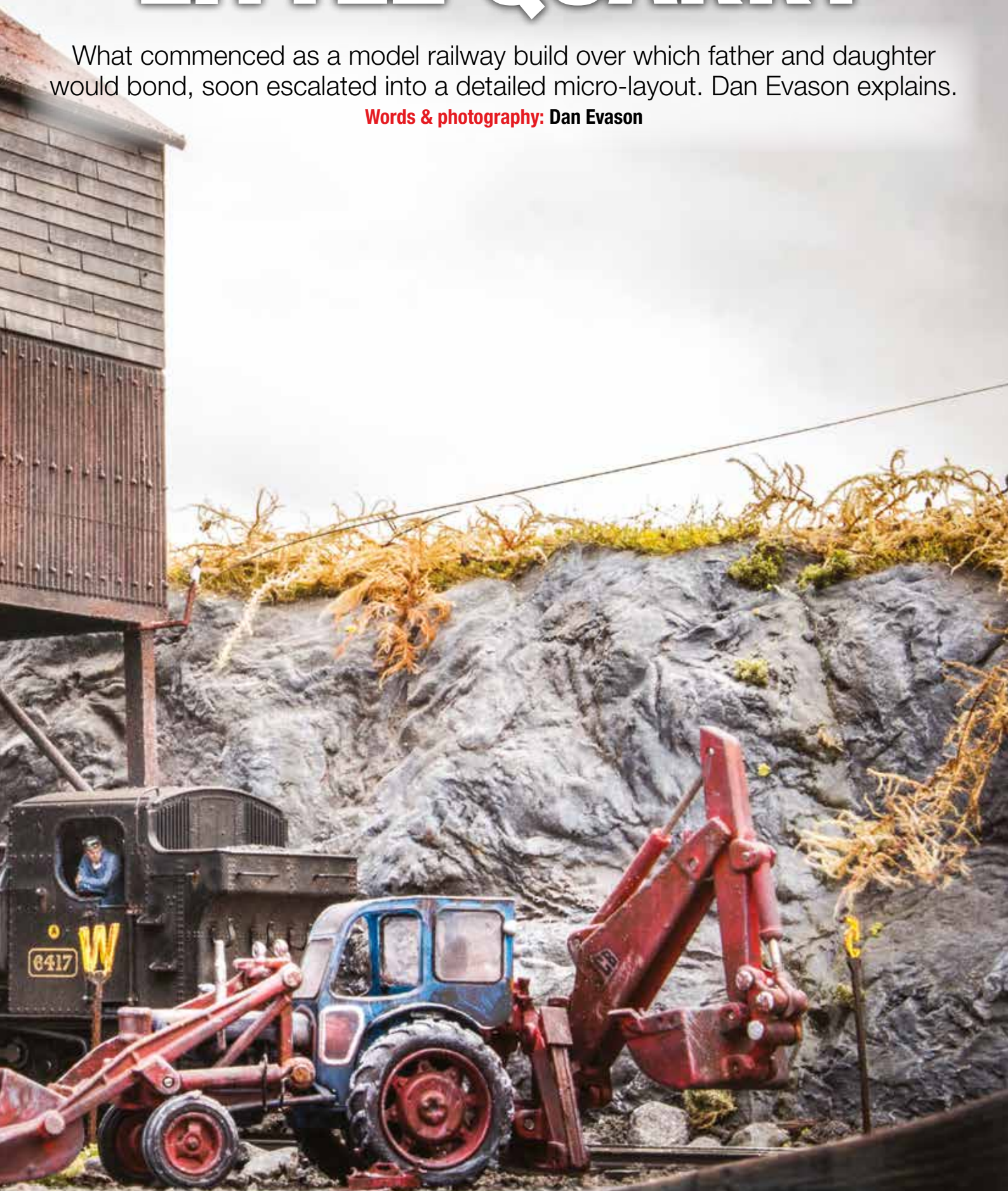
Layout name: Little Quarry
Scale/gauge: 4mm:1ft scale, 16.5mm gauge, OO
Size: 4ft x 8in
Era/region: Early 1960s
Location: Fictitious
Layout type: End-to-end

ON EXCLUSIVE

LITTLE QUARRY

What commenced as a model railway build over which father and daughter would bond, soon escalated into a detailed micro-layout. Dan Evason explains.

Words & photography: Dan Evason



I really do believe there is a place for micro layouts in the market. Anyone can make a big layout, but not everyone can make a small, neat, detailed layout. They really are a good test of your modelling skills, having to build in such a confined space. As they don't take years to make and don't cost a fortune, the interest is not lost in the build process either, unlike some large builds that sadly never get finished.

I love building model railways or, to be honest, any aspect of model railways has become a passion of mine. I have two little girls, Dotty and Maggie, aged one and four. The four year old, Maggie, is very keen to help in the workshop and loves playing with daddy's trains. I wanted to build something easy to transport, self-contained, and something we could play with on the dining room table on a rainy day, and this is how 'Little Quarry' came about. Fast forward to 2020 and I think it's gone past the stage of letting my daughter near it now – oh well, it's an excuse to build another, I suppose.

'Little Quarry' is a fictitious place, set around the early 1960s. If it were real, it would be found in or around the Shropshire and Herefordshire border near Clee Hill Quarry. I decided to depict a line off the main quarry railway, where the odd repair may have taken place in the run-down workshop. There is also an overgrown loading bay for heavy machinery needing to travel by rail up to the quarry face.

Adding detail

'Little Quarry' uses one of Scale Model Scenery's amazing little baseboards (BB018) as a starting point. The trackplan is a simple end-to-end, with one right-hand point leading to a rundown loading bay using Peco Finescale Code 75. The other line leads to Ted's workshop, well, what's left of it, because it was hit by a large object but no one is owning up to it as of yet! Ted's workshop is scratch-built using Plastikard, wood and small rectangles of thick baking foil. I used a homemade jig to form the corrugations. I also added interior detail with the bench from Scale Model Scenery, work tools from Severn Models, along with a little work-light swinging from the rafters. There are some old paint tins up on the shelf, again scratch-built, using some plastic tube and tin foil to create the lids. The hard standing floor is made from thick card that I have weathered and toned to create a concrete effect.

The main quarry building is from part of a



6417 leaves Ted's messy workshop with tools left here, there and everywhere, after undergoing minor repairs.



A very grey and overcast day at 'Little Quarry' – there is still a day's work ahead for the lads.



kit from Knightwing Models, but I scratch-built the staircase using Plastikard and added a little light above the doorway for a night time effect. The ballast and ground cover is made from real road grit from Clee Hill, which I dried and sieved to give a nice natural mix of stone. The rock face is insulation foam, carved and then covered with a smothering of Das modelling clay, finished with an array of acrylic washes.

Being a micro layout, 'Little Quarry' demands a high level of detail, so I introduced some little cameos in and around the layout. Enter Ted and his men having a brew, up next to the little fire in the drum where they are burning some off-cuts of wood. Secondly, there's the addition of the Oxford Diecast JCB in the foreground, complete with its broken hydraulic pipe, leaking on the floor, and tools scattered all over the place. Next, we have Barry, who is looking up to the boss on the staircase and is trying to explain to him what has broken. Barry and Ted and the gang were purchased from Modelu and were an absolute joy to paint.

At the rear of the layout, I wanted a little telegraph pole, again to add more detail and authenticity; plus, I needed something to carry the electricity across from the main shed to Ted's workshop. So, I scratch-built a pole and also incorporated a lamp, complete with fuse box at the bottom of the pole. I also added a small culvert running through the middle of the layout, passing through a little clay pipe under the line, next to the scratch-built point lever. A whistle and speed restrictions sign from Scale Model Scenery was added, after a splash of paint and some weathering.

I wanted to see if I could build this layout at minimal cost, so I used a leftover bit of backscene from 'Tunnel Lane', which came from ID back scenes, and created the scenic curve using thick card glued and bent into place. The hedgerows are made of real tree moss, dried and sprayed with starch, sympathetically placed around the top of the rock face for a slightly overgrown look.

Operating interest

Due to size limitations, 'Little Quarry' has a small amount of rolling stock and locomotives. You can normally find a rather tired-looking BR 64XX 'Pannier' working the line shunting around some Clee Hill Granite plank wagons, or off to be repaired at Ted's workshop when he's not drinking tea.

It's brew time for Ted and the gang. The fabulous figures are from Modelu, which I painted using Vallejo paints.



With limited running space, I wanted to add some interest for anyone viewing it, so I built a custom traverser, using two old Hornby flat, four-wheeled wagons, and two bits of leftover Peco track. I embedded a pair of magnets onto the underside of the traverser, and baseboard, to act as a locking device for whichever line you would like to use. The traverser is wired directly to the rest of the track power, with a three-way switch fitted to isolate either line or the entire traverser, so you could have up to three locomotives on the layout at one time.

Point operation is a simple brass rod and tube, fitted with a pull-push action to operate. I am using Peco Code 75, along with its small right-hand point. I have also fitted a three-way switch to overcome energising the frog for either plus or minus. 'Little Quarry' is wired as DCC, but it was built for DC using a Gaugemaster controller, and I have since upgraded to an NCE Power

Cab controller, making it even more of a joy to use. There is also a transformer from a kitchen LED strip light, which powers the tiny lights, giving you the option for a great night-time atmosphere.

Exhibition ready

With a taste for exhibitions, I was keen to build 'Little Quarry' as something I could take and show if I wanted to, as well as play at home with.

The layout started as a single baseboard, but I wanted the fiddle yard and controller to all be attached so I could move it as one unit. Therefore, I decided to wrap it in a 9mm ply custom frame. I then added a fascia, giving me somewhere to conceal a strip light lamp to illuminate the layout.

With it being such a small micro layout, I wanted to make it stand out and do something out of the ordinary – how often do you see a stunning layout, let down by

a substandard fascia and roughly painted black? I had the idea of incorporating the scenery and theme of 'Little Quarry', with its rundown appearance, into the whole outer framework, including a rust effect, and striped, weathered chevrons, for a full 360-degree visual delight.

A quick trip to my local B&Q, then with an armful of tester pots, a roll of 2in masking tape and a paintbrush, I began to paint and weather the fascia. I started with a grey steel colour for the base coat, added hints of rust here and there, first, applying the dark rust in rough and random splodges, followed by lighter rust in the middle to almost create a fried egg-look effect. The rear was masked up at an angle, pulling off every other strip of masking tape, dabbing the bright yellow with a sponge. Again, this was toned down with the rust and ageing effect.

I wanted to take it one step further and have the culvert break free of the layout

The Hornby Peckett sits quietly in the scratch-built loading bay awaiting its next job. The loading bay was constructed using strips of Balsa and foam.



ON EXCLUSIVE

boundaries, having it cascade down the front of the fascia. I designed 'Little Quarry' so that the fascia and lighting can be removed.

Final thoughts

I'm more than happy with how 'Little Quarry' turned out. It was never supposed to be this detailed, but the layout got addictive.

Maybe if I were to do it again, I would add more track with a passing loop.

The project has been a lot fun and I have enjoyed doing something different with the fascia, front and rear. There has been a lot of rooting through my 'odds and sods' box to find things to scratch-build with.

Discover a useful technique for creating rust effects. Visit www.brmm.ag/3dbXlv9



HOW TO... BUILD A SHOP

Words & photography: Stu Hilton

It's rare that railway stations are built in the middle of nowhere. So, when making our model layouts, we'll often need scenery outside the railway fence, and usually, that will mean a town of some sort.

One of the easiest ways of adding individual buildings to a layout is to build a kit. We've had the choice of pre-printed card models for years. Several well-known manufacturers produced excellent kits, but they tended to be fairly fixed in what could be done with them – they weren't easy to change significantly and the same row of shops could be seen on many layouts. Later, plastic injection moulded kits gave us more interesting structures, but these were often based on specific prototypes and weren't always suitable for the era or region being modelled.

More recently, there have been many downloadable, print-at-home kits. These are great for changing to make unique buildings, but further modelling skills are needed to make the card shells square and rigid.

Perhaps, the best choice for the beginner is a laser-cut, MDF kit. There are many of these now available, from small huts to large factories. Each makes a sturdy building, and they often have a choice of finish to help provide something suitable for a layout. If the kit is the same as someone else's, the finished model can be individual to you.

The kits come in a variety of styles and scales. Buildings can be full models, low relief, or even ultra-low relief, being little more than a single wall.

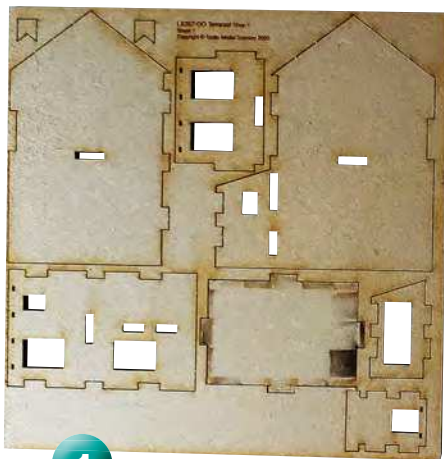
The kit I've chosen to build is for a single terraced two-floor shop from Scale Model Scenery. There are also differing height versions; this one has a 6mm plinth, so the building can be set into the ground slightly, or a pavement can be added in front. The version without a plinth needs to be set above a ground covering, giving more choice

when setting the scene.

The building can be wrapped in printed paper or, for an easier build, simply sprayed with a suitable flat or textured paint coating. I chose to paint my model. The shop front is supplied as an extra kit, so different premises can be added to the same basic building.

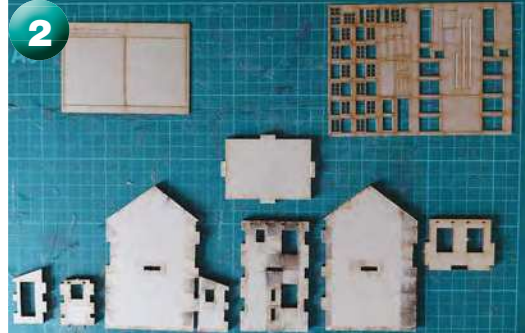


Scale Model Scenery (LX357-00) Terraced Shop kit, with 6mm plinth
Scale Model Scenery (LX464-00) Period Shop Front kit, L/H Door
Anita's Tacky Glue
Plastikote Stone Spray – Grey
Humbrol Acrylic Spray – (163) Dark Green
Humbrol Enamel (27) Matt Sea Grey
Humbrol Enamel (91) Black Green



1

The shop kit is fairly simple. In the A4 packet is a comprehensive set of instructions, with photographs and a parts map. The thicker frets contain the main side walls, a front upper storey and a rear wall with a small porch. Thinner frets have the doors, windows and the roof panels.

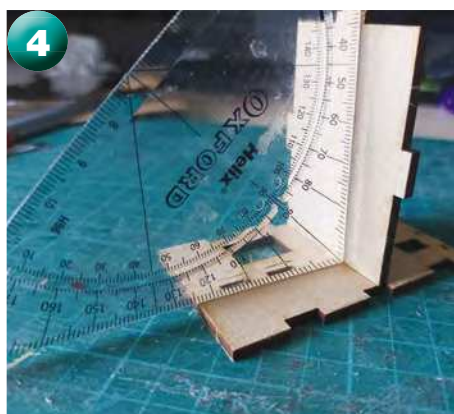


The porch can be set to the left or right on the rear wall, so take time to work out how you want the finished building to look, and lay the parts out in the correct way before you start. A quick test fit to make sure the building will look right is worth doing.



3

The walls and internal floor slot together with accurate tabs, making for a sturdy building. The instructions say to lightly sand or file off any remaining tags once the pieces have been removed from the fret. This makes sure the walls all fit tightly together.

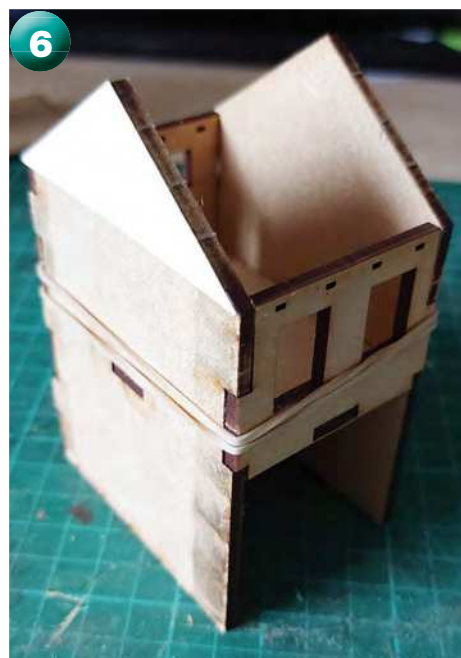


4

I test-fitted each piece before gluing, to make sure they all fitted snugly. This also ensures the finished building will be the right way round. The internal floor and the rear wall are the first parts to stick together.



An enhancement was to replicate the rain run-off strip found on many gable ends, so I added thin pieces of card to represent this. A thin strip was added across the gable, with a larger piece added to give the required curve.



6

I added the side walls and the upper front wall, and wrapped an elastic band around the building. This helped hold it together while the glue dried fully.



7

I added the two small walls for the rear porch. As this version of the kit has a 6mm plinth, the doorway has a bottom edge. For the kit without the plinth, the doorway is open at the bottom, so more care is needed to ensure the doorframe is correctly square. This completes the main building.



8

With the main pieces of the walls joined together, I checked and filled gaps, then sanded the model for a smooth surface.

TECHNIQUES



I then took the model outside and sprayed it all over with grey Plastikote. I let the first coat dry overnight, then added a second coat to touch-up the few areas that needed more paint.



While the building was drying, I masked the lintels and roof on the thinner fret, then sprayed this with a dark green. For a more modern building, the window frames can be painted white.



I fitted the unpainted window sills to the building, then painted them in a light grey. As these are fairly small pieces, it was easier to paint the top and edges when in place rather than remove them from the fret and try to paint them individually.



The porch roof was wrapped in some of the tile paper supplied in the kit. I covered the roof panel in the sheet, but the paper can be cut into individual rows of tiles, which are laid overlapping the lower row.



Gutters were fitted. These had been painted while in the fret, so after the locating holes were cleared of the spray coating, they were simply glued in. I also added downspouts. These are lengths of plastic rod glued to tiny pieces of spare painted fret.



The door is made from three pieces of thin fret. These were glued together and the door fitted into the frame. This is much easier before the porch roof is fitted.



Each of the windows are made from three pieces of fret. These were glued together, then glued to a large piece of transparent plastic sheet. Once the glue was dry, the glazing was trimmed to size.



The windows were fitted into the frames, being careful not to get finger marks on the glazing.



I made a new pair of slightly larger roof panels, as I wanted the roof to overhang the gable wall. I made these as one piece of thin card, scored and folded at the ridge line. This card was covered in two pieces of tile paper, so each piece was correctly orientated 'down' the roof.



Stu's top tips

Paint the window fret before taking the pieces out. This is much easier.

Sand or file the remainder of the tags, holding the pieces into the fret before fitting. This will ensure a better fit and finish.

The edges of the MDF walls are quite dark due to the cutting process. If painting the building, lightly sanding these edges to remove the burnt surface before construction will help hide the joints.

Downpipes can be added from styrene rod, stuck to small pieces of spare fret to represent the wall fixings.



The original kit had a modern shop front included. I asked Justin Noble of Scale Model Scenery if there was an older shop front available, and he kindly created and sent me one.

19



As the building is quite small, I added a few view blocker walls to prevent seeing right through. The upper floor was black card, but as the shop has such a large front window, I added a little bit of detail to the back of the shop.

20



Finally, I made the chimney from the pieces on the fret, wrapped it in some of the brick paper and added a few pots from the spares box. I added thin paper for the flashing and painted it grey.

Conclusion

This is a relatively simple kit to build. The choice of which way to arrange the rear porch gives flexibility when placing the model on a layout.

When the shop is complete, the kit as supplied is suitable to be handled for a Track-Mat-type layout, as well as being a very good base for further detailing.

Laser-cut kits in general aren't that difficult to make, patience and care help a great deal.

Since I built the model, and following lots of positive feedback, Justin Noble has revamped the shop kit. The new version comes with full brick or stone-shaped wraps to fit either configuration of the porch. The wraps also have the lintels pre-printed, and cut marks for the window openings.

The Period Shop front is now available in both left and right-handed doors.



HOW TO... MAKE REALISTIC SHOP WINDOWS

Words & photography: Phil Parker

We all moan about the changing high street and lack of model shops in many towns.

Phil Parker creates his own in miniature, with a hardware shop and baker's, too.

The high street is changing. Take a look at photographs of your local town from the 1950s and compare them to today. Most of us will notice that rows of independent traders have been replaced by chains. Shops are bigger and wider too. It's all very efficient, but there's not much character.

Petite Properties Station Road range of shops are the perfect antidote to the modern high street. They could fit into any town or city from the steam era and wouldn't look out of place in smaller rural towns today. The kits provide a basic building, but the finish is left to the individual modeller.

It's worth spending some time looking at shops from the era you wish to model. Your local library will often have books of historical photographs of the town. The web can help too – Instagram offers a fund of vintage photographs; try following accounts such as 'strangelyfamiliar' and 'sweat-of-the-gods' for regular inspirational images.

Setting the period can also be achieved by your choice of shop name. Some chains have long since disappeared, but will be fondly remembered by anyone looking at your model. C&A for clothes shops, or perhaps Beatties if you fancy reminiscing about drooling over models you couldn't afford.

Local shops were often simply named after their owners, but years ago this would be very formal. I've built 'P.S. Parker' for my baker's shop as this is firmly pre-1960s. 'Phil's Cakes' would be much later and 'Cakes@Phil's' pretty much up-to-date.

An all-important part of any shop is the window display and for the baker's and hardware store, I'm using kits from Langley

Models. It's worth taking a good look at its stand if you see it at a show. As well as complete kits, many of the individual castings are sold separately for pennies. For many years I've bought many useful bits for models this way.

Somewhere along the line when discussing this project with my colleagues, I rashly promised a working train set in the window of the model shop. The result is easily the smallest model railway I've ever built, but it works and wasn't too difficult to achieve. People I've shown it to are both impressed and think I'm mad!



What we used

Bachmann

WSL Scenecraft (44-275) Low Relief Model Shop

Petite Properties

No. 10 Station Road
No. 12 Station Road

Model Railway Scenery

4mm lettering (LX037A) (Swindon)
4mm lettering (LX037C) (GWR)

Scale Model Scenery

Roof Slates (LX228-00)

Expo Tools

Clearbox Motor and Variable Gearbox (26210)



NUMBER 12 – THE BAKER'S

3



On the front, I add the main shop window parts as a guide for the next stage, but left the doorway separate as it's easier to paint and detail this way. Be sparing with the glue, keep a tiny screwdriver handy to run around the insides of the mouldings to deal with excess glue.

6



The shop sign is from Model Railway Scenery laser-cut letters. I'm using a serif font for a vintage look. Before starting, put them in place without glue, to make sure the words fit. Aligning the letters can be tricky - look along the model from the side and turn it upside down. It's amazing how doing this shows badly-positioned characters. A slow-setting glue allows some wiggle time.

9

After much research staring into bakers' windows, I opted for a selection of pale brown colours with a few cakes topped with white and pink paint. This is a 1950s baker, so I doubt that some of the garish colours available today would be appropriate. For pink, I used flesh colour, even though the thought is distinctly unappetising.



1



I'm using Petite Properties 'No. 10 Station Road' kit. Like all the models in this range, it is supplied in laser-cut MDF and cardboard parts, which the modeller has to assemble and decorate. Instructions cover the basic build of the model and provides details explaining how the model seen on its stand has been decorated. You can adapt the building to make yours different from others.

4



For the brick finish, I'm using Slater's English Bond embossed Plastikard. Cut it oversize and fix with a smear of all-purpose glue (I'm using UHU Power). Run liquid plastic glue down the corners to ensure they bond fully. Once dry, trim to size with a sharp knife.

7



Glazing, including the rather attractive stained glass, is included in the kit and just needs to be fixed in place with a suitable clear glue. Don't use superglue for this as the fumes will be attracted to grease from your fingers on the clear plastic, fogging it.

10



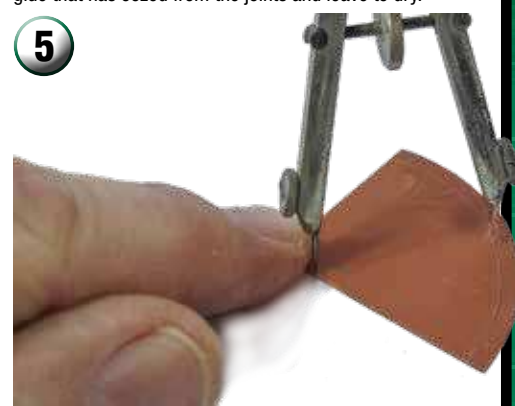
While the rack of food hides most of the interior, before fitting the shop back, I add a printed photograph, found on the Internet to provide a suggestion that there is more inside the building. Finding a suitable photograph proved much harder than I expected, so if you're visiting a museum with shops, it would be worth snapping something suitable.

2



After a dry-run, I assembled the shell of the building using PVA glue. Check everything is square, wipe away glue that has oozed from the joints and leave to dry.

5



The rounded window top decoration isn't available commercially, but can be made by scribing an arc on the back of brick Plastikard with a pair of compasses. Keep running the points along the sheet and eventually you'll form enough of a groove that it can be snapped along the line. Scribe some vertical lines with an Olfa cutter or blunt knife to complete the piece.

8



Langley Models Baker's shop fittings are really intended to fill an interior, but one of the racks works just as well in the window, covered with a delicious selection of baked goods. I use a thick superglue to assemble the parts.

11



A finishing touch comes courtesy of some Humbrol Smoke weathering powders, brushed around the chimney tops and higher parts of the roof.



NUMBER 12 THE HARDWARE STORE

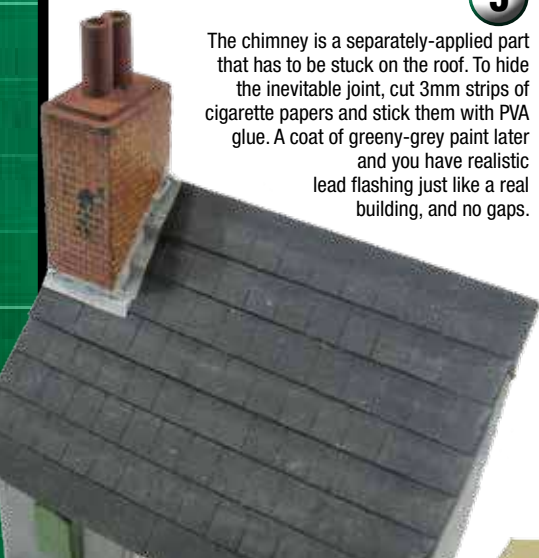
2

To model a rendered finish, build the basic shop without window detail. The area where this will be is masked off and the building sprayed with textured paint from a DIY store. While very quick to use, it's essential to practise on scrap wood with this stuff before working on your model. I needed to spray from well over 2ft away as the pressure in the can is very high. Thin coats look a lot better than thick ones too, but you can build up the effect very quickly.

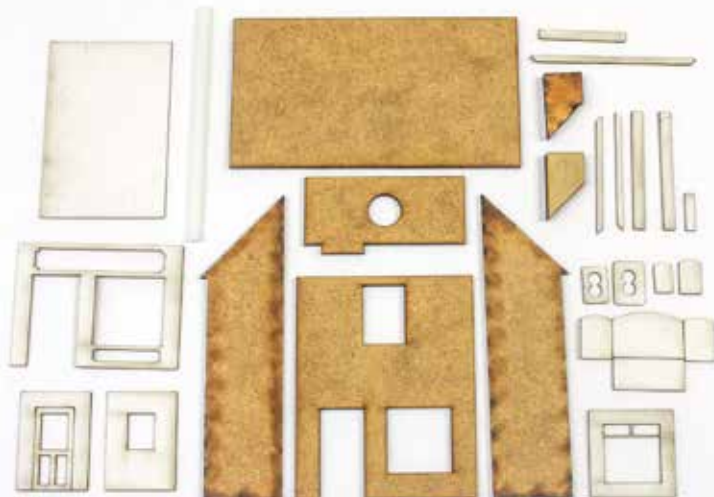


5

The chimney is a separately-applied part that has to be stuck on the roof. To hide the inevitable joint, cut 3mm strips of cigarette papers and stick them with PVA glue. A coat of greeny-grey paint later and you have realistic lead flashing just like a real building, and no gaps.



1



Petite Properties No. 12 Station Road is shorter than the No. 10 kit, but a variety of building heights will give the finished row of shops more character. They are used in a different order to the manufacturer's suggestion, simply because I think they look better this way round. It's my model, after all!

3



As with the Baker's, the window detail is built up from the card parts. The sign is made using some old Mabex waterslide transfers that kept breaking when I applied them. I turned this into added character by dry-brushing the shop front to make it look as though Mr. Stanley's emporium is past its prime and could really do with attention from some of the products he sells.

6



A fine selection of whitmetal parts from Langley Models Hardware Shop Fittings set. Some of these are designed to be hung on, or stood at the front of the building, a common way to display items for smaller shops.

4



Cardboard roof slates on this and the baker's are a scalemodels scenery product. Draw lines 5mm apart on the roof and use these as a guide for applying the strips of laser-cut slates, making sure you stagger the joints. I'll trim these to length once they are dry, because it's easier then trying to do this before fitting.

7



Picking out individual products on the large display piece is a little fiddly. Metal items can be left untouched as the whitmetal is a good colour match for the prototype. Rather than worry about perfect painting, I wash the whole thing with some Earthshade from the Citadel range. This ink sits in the darker areas, sharpens the look and blends the colours.

8



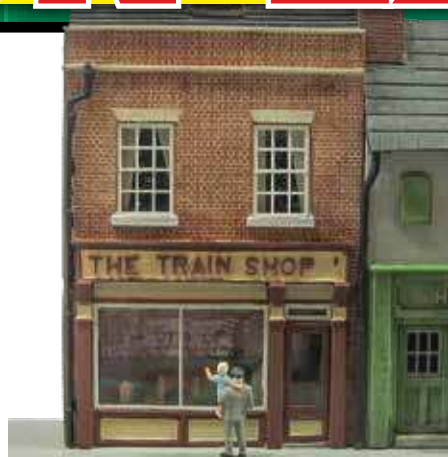
Shopkeepers would normally live above their premises, so the upper-storey windows need curtains. I cut strips of paper from Sunday supplement magazines. If you look at the edges of the adverts, there's often blocks of colour big enough for our use, and it's quicker than painting.

Handy Hint

Neatly applying glue is key to building these models but normal PVA bottles tend to have spouts designed for builders and woodworkers, not model-makers. To solve this, I've recently been using the Metcalfe Models Ultra Fine Tip applicators, and found them really effective.

Pour some glue into the plastic bottle and it can be squeezed out in very small amounts. A pin seals the nozzle and keeps it clear when the bottle is sitting on your shelf.





NUMBER 8 THE TRAIN SHOP

1



I'm using the Bachmann Low Relief Model Shop for this model. It's ready to use, but a little modern for the scene I'm building. As a resin model, the walls are a lot thicker than the kit-built models, but this shouldn't be a problem. The material is quite brittle so don't drop it, or you'll need some superglue to fix bits back on. Don't ask how I know this.

2



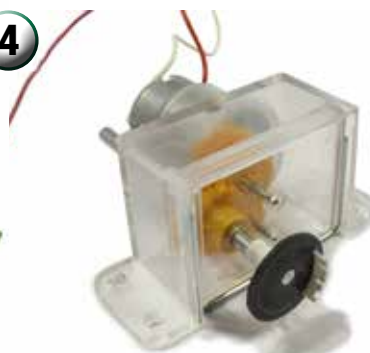
First job is to remove the windows before painting. These can be carefully pushed out from the back, taking care not to bend the fine etched-brass frames. Put these, and the glazing, to one side in a safe place so they can go back in later. The sign is a transfer, but can be scraped away with a knife blade.

3



Brickwork on this and the baker's are painted with Humbrol 121 (Pale Stone) and then dry-brushed with 70 (Brick Red) and 62 (Leather). It's important to do this rather than using the building as supplied so all the models have a consistent look, even though painting a pre-painted building might seem odd.

4



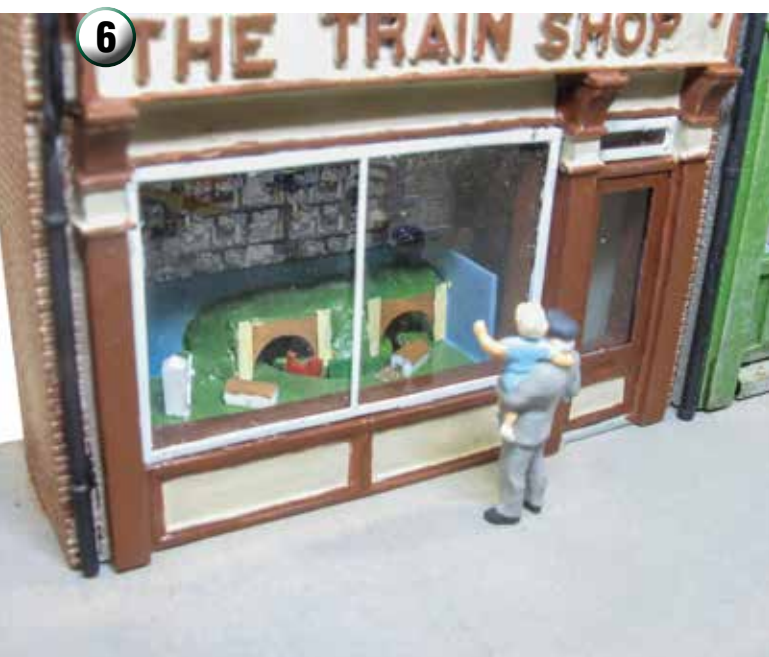
Building a working train set smaller than a 20p piece starts with fitting a disc of Plastikard to the top of a Clearbox motor and gearbox set. By using all the gears in the set, the disc turns at 4 rpm so the little plastic cut-out train isn't belting around unrealistically fast. The scale of the model is a mystery – big enough to see, but not so large it looks odd.

5



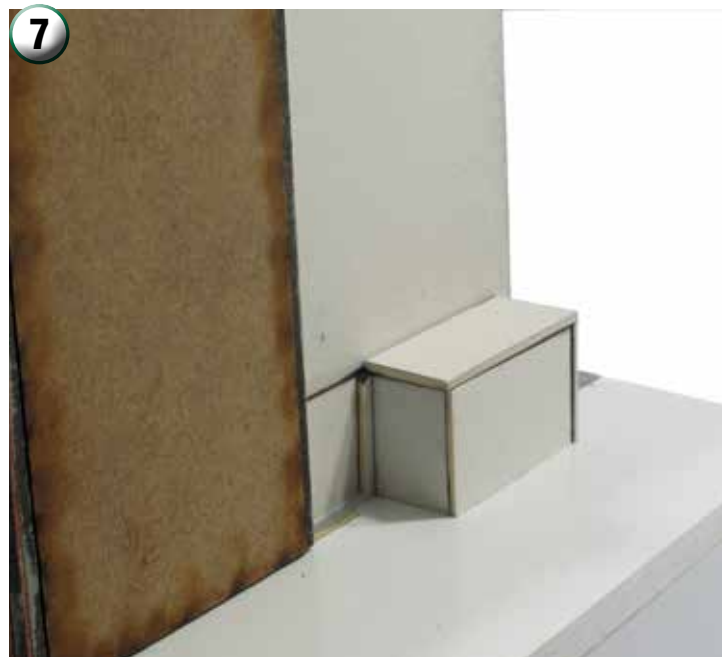
My scene sits on top of a box made from foamboard with the train on its disc poking through. Over this sits the layout made of 1mm Plastikard. The backscene and tunnels support the centre disc. It's important that the gap the train will run in is wider than the train itself so there isn't any friction between the two parts.

6



Some hills from Milliput and a couple of simple buildings cut from square-section plastic, and the model is complete. It's not that easy to see through the shop window so limited detail will be fine. Model railways of this era weren't that detailed, anyway.

7



No back is provided with the building, so I cut one from a sheet of thick card and painted this black inside. An extension at the back covers the railway layout. And that's it – job complete! Three different shop windows created, plus working train set!

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Ladmanlow Sidings	OO
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Blueball Summit	N
Croft Spa	N
Hartley Poole Too	N
Knot Littlefield	N
Little Salkeld	N
Roxby Road	N
Sandy Bay	N
Dawes Road	O
Falcon Road	O
Harlyn Pier	O
Little Burford	O
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Woodcroft	EM
Whithorn	EM
Heybridge Wharf	3MM
Modbury Torr	3MM
Chalfont	G3
Leysdown	P4

ABERDEEN KIRKILL

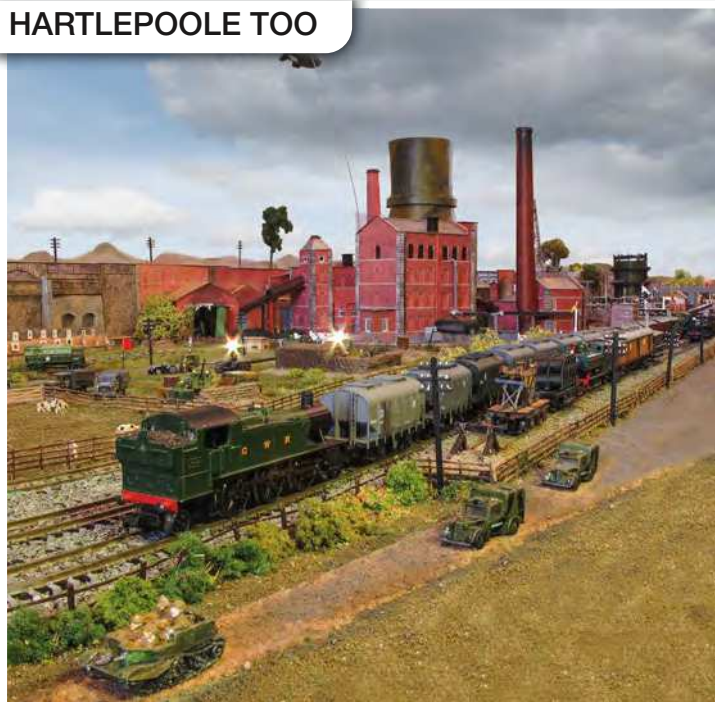


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Doors open at 9.30am for pre-booked ticket holders

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HOW TO... BUILD A CHALDRON WAGON FOR O GAUGE

Words & photography: Richard Gawler



A chaldron (sometimes pronounced like ‘cauldron’, sometimes ‘sholdron’) was an English measure of dry volume, typically used for low-value but bulky commodities like coal and ironstone. The weight of a chaldron could be anything from about one to two tonnes, rather depending on the size of the lumps and the amount of water in and around them. This seems so approximate today, but the chaldron was a useful measure during times when it was easiest to measure quantities by their volume; the railway tracks at locations like the collieries and quarries were temporary affairs; and most of the public roads were unmade and susceptible to damage from wagons much heavier.

I found my interest in chaldron wagons while planning an 1890s branch line “might have been” for O gauge. I wanted a reasonable spread of wagons and a chaldron

wagon represents the earliest design I could usefully have on the layout. I will use it for the stock of locomotive coal.

The design of a chaldron wagon originates when railway wagons were of the simplest form imaginable: inside bearings, no springs, and a rudimentary brake. The buffers are simple extensions of the solebars, these being located between the wheels and just above the axles.

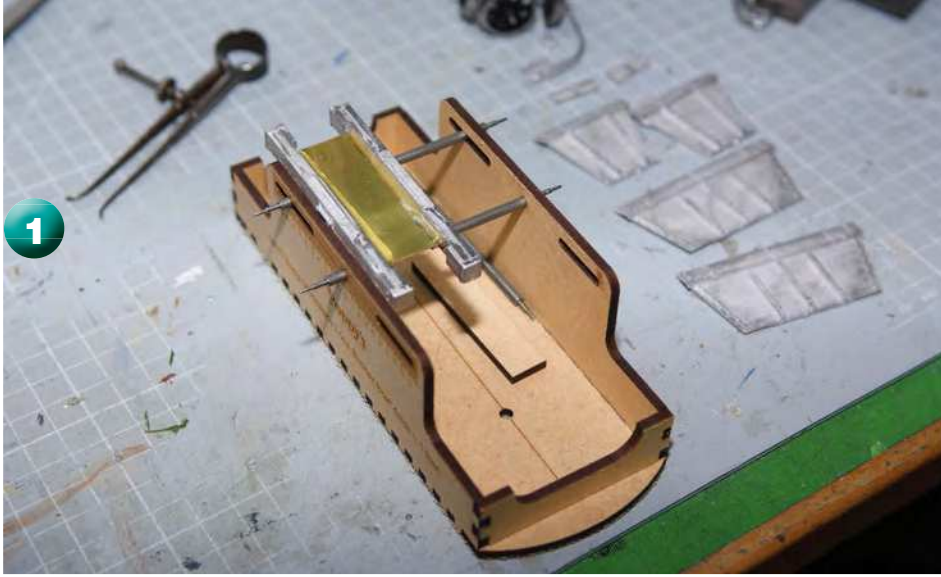
Construction is of timber with iron strapping to hold the various parts together. Curiously, the wheels have a diameter of three feet, later enlarged by an inch or so when steel tyres were added; and the railways adopted this diameter for tens of thousands of later wagons.

The chaldron wagon has its origins in the North East of England. Gladiator Models makes a white metal kit for such a wagon, and also a kit for a wagon of a more

generic design. Chaldron wagons appear in contemporary paintings in other locations such as the Surrey Iron Railway, and so, with my branch line supposedly set in Essex, I went for the generic version. Really, the only conspicuous difference is in the design of the brake.

The Gladiator kit I built provides a selection of white metal castings for the chassis, body and brake mechanism; a piece of brass sheet to make a floor; and a pair of three-link couplings.

The recommended wheels are Slater’s split-spoke ones, and I bought a pair of these to complete my model. I also used small quantities of Milliput, some gun blue (more about this later), and the slow-setting, high-strength version of Araldite. I used a thick, non-runny cyanoacrylate (CA) to tack the sides of the body together and to attach small parts to the model.



I begin the build with the chassis. This is a beguilingly simple structure, just four castings and a brass floor. It is easy enough to fix these parts together, but another thing altogether to end up with a smooth-running wagon. In particular, the kit has no features to set the axles parallel to each other, and there is no facility to adjust the chassis afterwards.

By good fortune, the nominal diameter of a Slater's O gauge wagon axle is the same as the axle in a locomotive for 4mm:1ft scale. I, therefore, turned to my locomotive builder box for 4mm scale to assemble the chassis.

The two axles for the wagon run in plain bearings (holes) cast into the solebars; these arrived undersize and blocked by flash. I opened up the holes slowly and carefully, starting with a 3mm drill bit, then a 3.2mm drill bit. This made the axle holes large enough to be a light interference fit with the extended axles provided with the builder box and using finger pressure with a little twisting, I could arrange the two solebars and the floor into the builder box.

The brass floor panel supplied with my kit was about 2mm too wide and 2mm too short. I trimmed about 2.5mm from the width to give myself some wriggle room and left the length to sort out later.



My builder box is by Poppy's WoodTech. It is a simple construction of laser-cut MDF board and is one of the most useful special-purpose tools I possess.

I assembled the joints of the wagon with Araldite and used a pair of outside calipers to make sure the solebars were truly parallel with each other. The design of the builder box holds the axles parallel in both vertical and horizontal planes. I used finger pressure to make sure the floor was seated into its beds of adhesive, tight against the locating ridges cast onto the solebars.



Taking some care to not even breathe too close to the chassis assembly while it set, I looked at the castings to build the body of the wagon. These arrived clean (hardly any flash) but slightly distorted. This needed some thought on how best to fix them together.

Viewed from above, the body of a chaldron wagon is a rectangular box at the top, reducing through an infinite number of rectangles until it reaches the bottom. The edges where the sides meet are sloping in two planes along the way.

Eventually, I realised the tapering faces of three of the four sides already fitted together perfectly if I abandoned all attempts to make the sides also meet each other to complete the box at the top. So, I decided to twist one of the sides gently to close up the fourth tapering joint, and tacked the sides together with CA.



The wheels I bought had light rusting on their treads and axles. I used Solvol Autosol to clean this away and let the wheels take on a bright and even finish. Other metal polishes exist, but I find this particular product leaves behind a thin residue, which can help reduce future corrosion.

If you're going to darken the steel, remove the residue promptly using isopropyl alcohol or a proprietary degreaser.

Buffers and couplings

As the designs of wagons grew larger, their solebars moved outwards and upwards, and the buffers of a chaldron wagon would slip below them. The railways adopted various solutions to provide for the interoperability of old and new designs.

The simplest solution was to fix a sleeper across the buffers of the chaldron wagon, raised on pieces of packing (probably offcuts from another sleeper), to make it level with the buffers on the new stock. This was suitable if the chaldron wagon was at the end of a fixed rake and needed to be shunted or hauled by a selection of locomotives.

Alternative solutions included adding tall narrow dumb buffers to locomotives placed between the regular buffers, extending the end braces of brake vans downwards, and installing broad and tall dumb buffers on locomotives. The last of these options is probably the most robust solution for the modeller, especially in the smaller scales.



Refinishing steel wheels with gun blue

Slater's wheels and axles have a propensity to rust. This isn't a criticism; they have a dull and prototypical appearance and, when left untreated, can look better than wheels made from brighter, more shiny grades of steel. The wheels of a chaldron wagon are rather conspicuous and I used gun blue to make their treads and axles darker, and hopefully provide some protection against future rusting.



I bought a complete kit of gun blue chemicals made by Birchwood Casey. This is a product intended for firearms needing a dull finish, not classic shotguns needing a brown finish. The kit provides proprietary chemicals to clean and degrease metal surfaces, the 'Perma Blue' liquid gun blue, and a chemical to remove blue and rust.



Remove all traces of dirt and corrosion from the metal parts of the wheels. The objective is to get the metal as chemically clean as you can using materials available to the hobbyist, so the finished treatment will be as even as possible. I used a good quality metal polish (Solvof Autosol), then methylated spirits to remove the residue of the polish and finally Birchwood Casey's proprietary cleaner-degreaser to remove the residue of the methylated spirits.

Dry the parts with compressed air. The use of the blowgun instead of a rag will dry the surface and remove odd flecks of fluff or dirt at the same time. It also stops cross-contamination, which happens when you move a rag from one surface to another.

Put some cold tap water in a dish large enough to submerge the parts. Use a cotton bud to apply the Perma Blue liquid over the metal, leave for around 45 seconds and then rinse in the water. Dry with compressed air.

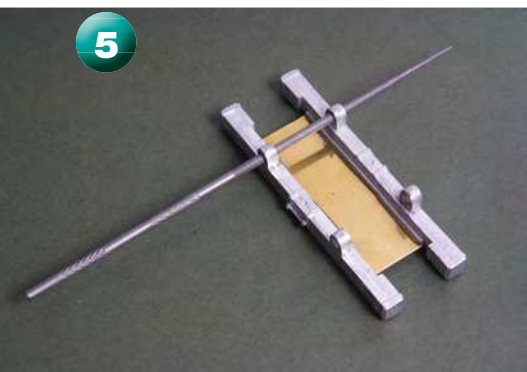
Timing is important. If you leave the Perma Blue for much over a minute, the metal will start to rust and you will need to accept this or clean it off and start again. If you rinse the Perma Blue too quickly, not much happens.

Because of the limitations of timing, I treated one wheel and its axle together, and then treated the second wheel separately. Then I repeated the treatment to increase the density of the finish. Afterwards, I used fine wire wool to level off the finish; this, too, needs to be cleaned away thoroughly or it will rust in its own right.

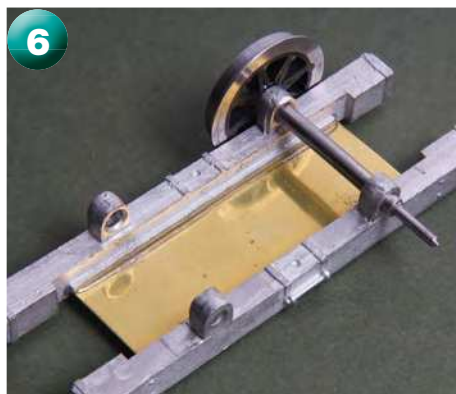


A major benefit of gun blue is that it leaves an electrically conductive finish. I darkened the wheels and side rods of my Minerva Manning Wardle K class and the model still runs perfectly.

I tried the gun blue on some O gauge wheels from other manufacturers. The gun blue had a lesser darkening effect on Minerva wagon wheels and virtually no effect on Dapol wagon wheels. These wheels use different grades of steel. Peco Parkside kits use Slater's wheels and the gun blue works well with these.



The next day, I took the chassis out of the builder box and fitted the wheels. I used a fine rat tail file to open up the holes in the bearings, just enough to let the axles spin freely. I have ruined many files while working white metal, but fortunately, only a very gentle application is needed here.



I opened up the bearings until the wheels spun freely. This temporary installation of the axles showed me how much sideways play I needed to accommodate to make the wagon run well – most of 2mm on each axle. I ordered some 1/8in brass washers to put behind the wheels. The imperial size here is easier to find than its metric equivalent.

Incidentally, the Slater's wheels are a push-fit onto their axles. It is almost too easy to pull them off, and it seemed prudent to remove only one wheel from each axle, and to not put them back until the end of the job.



When I knew I had built a workable chassis, I thought about how to install the two cross pieces. The cross pieces are the equivalent of the head stocks on a wagon with sprung buffers, and they hold the couplings.

I wanted to make the model as strong as I could, and while the solebar castings have rebates to hold the cross pieces in their correct location, this would leave them clear of the ends of the floor. Technically, the floor should be only under the body, and short enough to leave daylight visible behind the cross pieces. But the kit doesn't really cater for doing this unless you allow for it at the outset of the build.

I decided to provide for a cosmetic (and non-prototypical) floor using Milliput, this to be flush with the top of the solebars. So, to do this, I fitted the cross pieces touching the brass floor panel, about a millimetre inboard of their intended locations.



8

When I added the cross pieces, I mixed up enough Araldite to fix the four sides of the body together permanently. I warmed the adhesive with a hair dryer and dribbled it along the four joints I had tacked together with CA. I let the adhesive run into the corners around the top of the body, but this didn't fill them as I had hoped, and I ended up cutting it out with a razor saw and pressing in filler instead.

I propped this assembly clear of the bench, so the excess adhesive didn't connect the castings to the work surface.

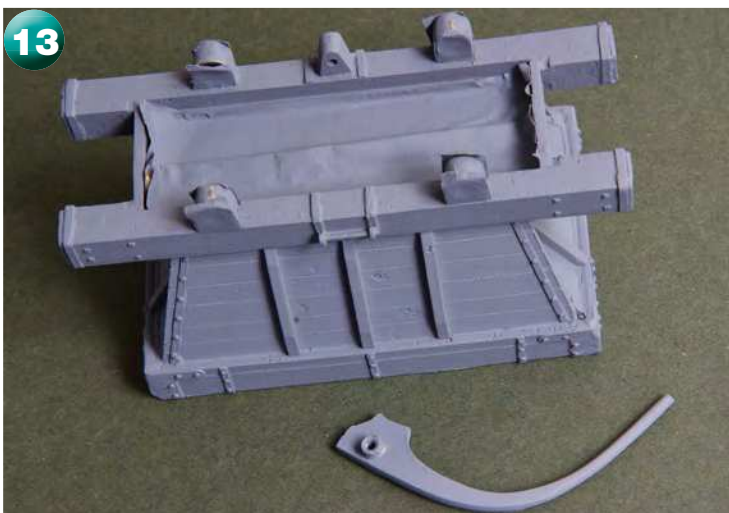


A few days later, I offered the body up to its chassis. The fit was tight along one side, with a slight gap along the other. I ran a broad flat file across the bottom of the body, not to make for a perfect fit, but to reduce the gap so some glue could fill it.

This was a sensible time to add the bracket for the brake. There is a generous spigot on the bracket casting and I drilled out the hole in the solebar to provide a mechanical connection to reinforce the glue. The bracket is on the far side in this view of the model.



The next day, I was finally able to fix the body onto the chassis. This was a simple task with Araldite, again warming the adhesive to let it run along and into the joints along the tops of the solebars.



I covered both sides of the wheel bearings and the underneath of the floor with masking tape and applied a few coats of Halford's grey primer. The primer revealed some defects in the surfaces, especially on the body – I left these on show to add a little character to the model.

After priming, I attached the brake lever. It would be straightforward to fit the brake as a moving part and this would be good for photography; the task would merely need a brass pin in place of the cast one supplied in the kit. But holding the brake in the 'off' position during operation seemed problematic to me. I settled for fixing the brake so it can't move. I used a drop of CA to hold the handle onto the side of the body – not prototypical, but it makes for a stronger model.



I think Milliput is underrated by many modellers; it is easy to mix and work, it sets without shrinking, and it stays where you put it. The lubricant for application is tap water, and unwanted material washes off fingers with warm soapy water.

I mixed up enough Milliput to let me fill the recess in the top of the chassis to a depth just above the tops of the cross pieces and solebars. This made the ends of the model look much better, and also set the base for the body level with the bottoms of the sides, a few millimetres above the brass floor. As a bonus, I would never need to paint the brass floor, sidestepping all of the problems that come with getting paint to stay put on brass.

I pressed scraps of Milliput into the top corners of the body assembly, to hide the gaps, I made during assembly, and into the recesses where the cross pieces meet the solebars.

Milliput takes around 150 to 180 minutes to become workable with the knife without lifting away or tearing. I used a new blade to pare away the excess material and to leave the top corners in a shape where they did not need further work.



The flanges of the wheels can't touch the sides of the body. This would put scuff marks onto the paint as soon as the model ran on the layout. With the wagon upside down, I put the axles back in, this time with four of the brass washers, and proved to myself that wheels couldn't touch the body.

This completed the mechanical work for the build and I could start to paint the model.

14 Chaldron wagons were always painted black and rarely, if ever, cleaned. I chose another paint from Halford's for the gloss coat, its 228 Volvo Dark Grey. This particular shade makes for a faded representation of black.

I finished the model with a mist coat of Humbrol matt enamel varnish, picked out the details of the ironwork with Railmatch 'Frame Dirt' and installed the couplings. The inside of the body is plain without planking details, so I made a drop-in load of coal to hide this. Job complete!





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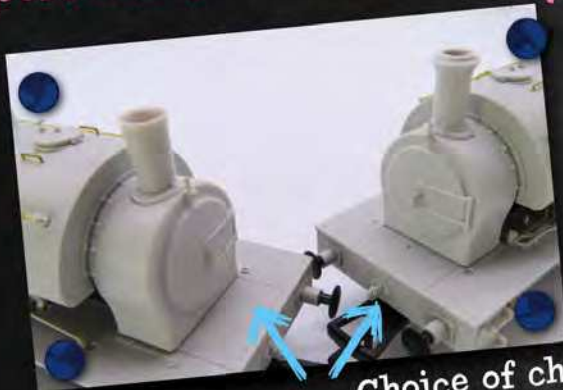
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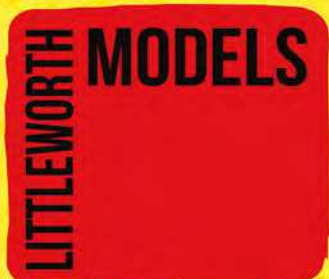
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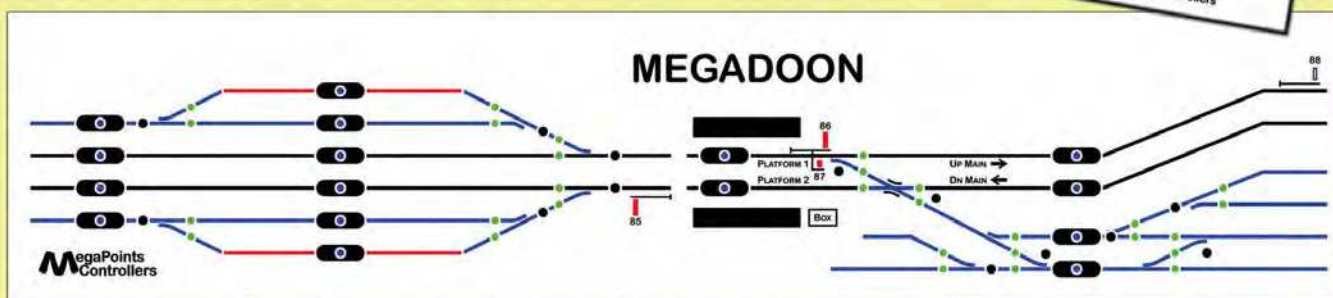
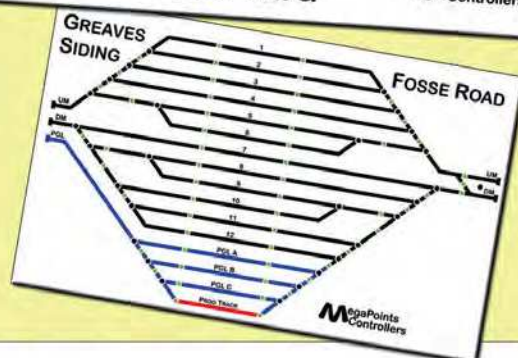
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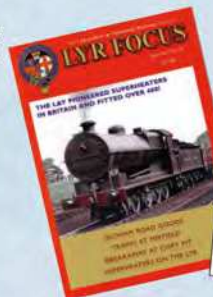
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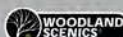
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WORLD OF RAILWAYS

HELJAN REVEALS NEW PRODUCTS FOR OO, OO9 AND O GAUGES



Heljan's 2022 UK products catalogue is now available from stockists and contains details of all Heljan products now available, or due for release in 2022/23, in OO9, OO and O gauge.

All-new tooling announced by the manufacturer this year includes a Class 37/O and Class 55 in O gauge. The Class 37/O will be offered in post-1970s form with cutaway bufferbeam cowlings, cast or fabricated bogies and a choice of nose end arrangements, including end doors/plated ends, high-intensity headlights and plated headcode panels. Its first batch will feature the much-requested split headcode variant in eight liveries.

Versions of its Class 37/O (split headcode) with cutaway bufferbeams are as follows:

- 3720: BR Blue*
 - 3721: BR Large Logo Blue*
 - 3722: BR Civil Engineers grey/yellow +
 - 3724: BR Green 37350/D6700 (full yellow ends) +
 - 3725: Railfreight Sector grey (unbranded) +
 - 3726: EW&S Red/Gold unnumbered +
 - 3727: DRS Blue (early) unnumbered +
 - 3728: Railfreight 'Red Stripe' 37008 WEATHERED +
- * Model with steam heating boiler + Model with high-intensity headlight.

Its Class 55 is to be offered in late BR condition

1976-82 (first sample shown above) in the following guises:

- 5520: BR Blue 55003 *Meld*
- 5521: BR Blue unnumbered
- 5522: BR Blue 55015 *Tulyar* (white cabs)
- 5523: BR Blue unnumbered (white cabs)
- 5524: BR Green 55002 *King's Own Yorkshire Light Infantry* (full yellow ends)
- 5525: BR Railtour Blue 55022 *Royal Scots* Grey
- 5526: BR Blue 55021 *Argyll & Sutherland Highlander* WEATHERED

The new Class 55 is to be also offered in preserved main line condition with high-intensity headlight in the following guises:

- 5530: BR Green D9000 *Royal Scots* Grey (small yellow panel)
- 5531: BR Blue 55019 *Royal Highland* Fusilier
- 5532: BR Blue unnumbered (white cabs)

Both models are to be upgraded to Heljan's latest standards with finer detail, improved body shape and details, plug-and-play DCC capability, authentic LED interior and exterior lighting functions and a wider range of detail variations to suit the evolving demands of O gauge modellers. Tooling work on both models is reportedly almost complete with the first Class 55

sample undergoing review in the UK. First samples of its Class 37s are expected in early-2022.

In other news, GWR Parcels Railcar No. 34 will join its OO gauge range in three versions, featuring GWR and BR liveries. The project is at CAD stage and is expected to be a 2023 release.

Reruns of models include its popular Class 07s, 17s, 25s, Class 33/1s, Class 33/2s and Waggon & Maschinenbau diesel railbus for OO gauge.

In O gauge, its 35T 'B Tank' wagons will appear again in no fewer than 15 liveries, along with further livery additions to its 'Dogfish' and 'Catfish' ballast hoppers.

Its 'Dogfish' wagons will be available in a wider range of liveries than previous releases, covering the entire career of these widely-used departmental wagons.

Also returning are its Mk. 1 BG and Mk. 1 GUV bogie vans in a range of BR era liveries.

Other OO gauge developments include a useful upgrade to its popular Class 35 'Hymek', which will gain LED lighting, a 21-pin DCC interface and independently switchable cab lights. The next batch of its OO gauge Class 14s (produced with the permission of Hatton's Model Railways) will also be upgraded with a 21-pin DCC interface and improvements to the chassis.

After a gap of several years, its slimline Class 33/2 rejoins the range with a selection of new liveries for the 1970s to 2000s period and a new 'as-built' version with original exhaust/silencer arrangement. Tooling of the new version is approved and complete samples are expected shortly. Heljan has revealed that several more all-new locomotive and rolling stock projects for OO and O gauge are under development and will be announced as they move closer to completion.



GWR Parcels Railcar No. 34 will also join Heljan's OO gauge range.



A centre headcode version of the Class 37 with a similar spectrum of detail variations is also in preparation, with more details expected to be announced during 2022.



The 35T 'B tank' for O gauge will appear in no fewer than 15 liveries.



ACCURASCALE BEGINS PRODUCTION OF CLASS 92 FOR 'OO'



Accurascale has confirmed that, following approval of decorated samples of its Class 92 Co-Co electrics, production has been authorised. The models feature the various styles of Railfreight two-tone grey with 'Chunnel' blue roof that the locomotives have worn since introduction in 1993.

The manufacturer's model of 92003 represents the 'Dyson' as first delivered during the heady, optimistic times of the significant freight growth envisaged by the opening of the Channel Tunnel. With its attractive take on the then-standard triple grey livery, but with the added splash of colour with the blue roof, just like the Eurostar at the time, they made for an eye-catching sight as they came into service.

Accurascale's testing of the Class 92 is now complete and production has begun, with a delivery date of Q3, 2022. An 'early bird' price remains in place until January 1, 2022, though a price rise has been

necessary. Accurascale commented, "With the sheer amount of technology and separate detail in these locomotives, a price increase to DCC-ready and DCC sound-fitted models was required. This represents an amazing bargain when compared to other electric locomotives in the market. All orders placed so far and before January 1 will avail of the lower price, including deposits."

The main range is available exclusively from Accurascale with further special editions produced for Rails of Sheffield and Kernow Model Centre.

The Class 92s were born into a major upheaval to the railways, with privatisation gathering momentum. Soon various brandings were taking place offering new takes on the classic grey livery. RfD was quick to brand its locomotives in a similar fashion to its Class 47s, 86s and 90s with 'Railfreight Distribution' script on each side with the addition of small RfD double diamond markings, as depicted in Accurascale's model of 92022 *Charles Dickens*

After a brief period in BR service, the locomotives found themselves with new owners. EWS took the Dysons under its wing with the purchase of RfD in the mid-1990s. With the locomotives being new, and the amazingly hard-wearing paint job done on the body shells by Procor Engineering when first built, many wouldn't need a repaint for many years. As the 2000s wore on, EWS branded its locomotives in existing liveries with the large 'Three Beasts' vinyl, as displayed by Accurascale's model of 92036, which is still operating trains in this livery today.

Six locomotives were allocated for 'Nightstar' sleeper train duties – a service which would never take off. The locomotives were eventually bought from Eurostar by Europorte, receiving 'Europorte 2' Tunnel branding as per Accurascale's model of 92043 *Debussy*.



CLAYTON CLASS 18 HYBRID SHUNTER GIVEN GREEN LIGHT

Revolution Trains has agreed an exclusive licence to produce Clayton's Class 18 locomotives in Beacon livery, with permission to produce the five different Tata Steel versions that have been in service since 2019. The manufacturer has partnered with Rails of Sheffield to retail the models, expected to ship during Q4 2022.

The Revolution model promises high levels of detailing and operationally accurate working light functions with locomotive-specific detail variations where possible. DC and DCC-Sound options will be available, and first samples are expected in spring next year. Versions will be offered in Beacon blue, Tata pale blue and Sellafield blue with yellow handrails. Other operator liveries may be offered in due course.

Beacon Rail has ordered 15 of the locomotives as a modern, low-emission alternative to ageing diesel shunters still in use around the country, such as the Class 08 fleet. Designated CBD90 by Clayton (for Clayton Battery Diesel 90T), each locomotive has two large battery packs that can either be charged via a three-phase shore supply or topped up on demand by the onboard diesel engine. The Class 18/CBD90 can move more than 2000T and offers operators significant savings on fuel costs and emissions along with a safer, more comfortable driver environment. The locomotives are being assembled at Clayton's factory in Burton-on-Trent and are the largest locomotives built in the UK for nearly a quarter of a century.

Revolution's Ben Ando said, "Beacon first mentioned this innovative new locomotive to us during the early development stages of our N gauge models of its Mk. 5a Trans Pennine stock, and we are very excited to be working with them and Clayton to create the models."

Revolution's Mike Hale added, "Even the newest Class 08 shunter is nearly 60 years old; this is a design whose time has come. And the very distinctive appearance and sound will make for an appealing and eye-catching model."

Beacon's Viren Walia said, "These locomotives have been designed for operation in network yards



and depots, as well as at private sites such as quarries, cement works and fuel terminals, all subject to the relevant approvals. When we saw the test samples of the Mk. 5a stock we were impressed, and we are happy to give Revolution the exclusive licence to produce our Class 18s."

Clayton's Managing Director Clive Hannaford said, "Since unveiling our new hybrid locomotive we have had nearly a

thousand enquiries from around the world. Shunting is a major part of railway operations, and a high efficiency, low carbon option is clearly very attractive to operators."



NEW LIVERY FOR HORNBY CLASS 60

Hornby's Class 60 has arrived with stockists in a new livery. Carrying the all-over blue livery of the Cappagh group of companies with logo, as applied to DCRail-owned 60028, the model is suitable for the 2019-present era.

The locomotive is fitted with an eight-pin DCC interface, allowing a wide choice of sound (and non-sound) decoders. Its 591g weight remains very useful and, combined with all-wheel drive, the model would make short work of hauling a prototypical length rake of bogie wagons.

Detail around the model remains strong, highlights being the compressor equipment underneath the chassis, while interior cab detail and through bodyside grille detail is excellent.

Livery application has been carried out to a high standard, warning labels not having been overlooked around the lower bodyside, while the large logo is sharp and offers punch against the dark blue – not as easy as it sounds with white lettering. Bogie pipework and steps aren't picked out in white as per the prototype, nor is some of the interior equipment visible through the bodyside grille, but the keen modeller can paint these, if desired.

Included with the model is an accessory pack, containing bufferbeam cowlings, dummy screw-link



couplings and air pipes, with tension-lock couplings to install in the NEM sockets, if desired.

The tooling for this model remains to a high standard, and with DB Schenker having freed up class members, and with the growing trend of reliveries reflecting company partnerships, it's likely we'll see further liveries applied to this locomotive over coming years.

GAUGEMASTER EXPANDS SCENIC ACCESSORY RANGE

Model retailer Gaugemaster has produced an extensive range of new detailed scenic accessories to its own designs. 3D-printed and painted, the new models join its existing Kestrel Designs range and are available in 2mm:1ft (N) and 4mm:1ft (OO) scales.

Included as part of this release are black metal-type litter bins, metal dustbins – a common sight outside houses prior to wheelie bins – yellow grit boxes, a telephone box, letterboxes, lineside cabinets, round concrete bollards, a pack of orange skips, wheelie bins and oil drums in red, green and blue colours. Accessories manufactured span the popular transitional era of the late-1950s and 1960s to the present day, covering the needs of most modellers.

Those pictured are its 4mm:1ft scale variants, with the exception of the lineside cabinets, which are 2mm:1ft scale, demonstrating that, even in the smaller scale, finer printed detail such as locks and hinges remains visible.



SCALE MODEL SCENERY RELEASES FARM AND PLATFORM ACCESSORIES

Scale Model Scenery has produced a new range of scenic farm detail accessories. Designed to be placed around a farm, a rural scene on a layout or diorama, the 1:76 scale items span eras from the earliest days of the railways to the 1970s. Made from laser board, the kits are ready to paint and supplied with instructions.

Its laser-cut horse cart (LX444-00) contains detailed cartwheels, leaf-springs and a cart body and could be positioned with a scale horse to create a cameo. The bed can be distressed or weathered by sanding and scraping sections away for a well-used effect, if desired.

Its Field Roller and Farm Junk kit (LX436-00) contains parts that can be placed against an outbuilding, in a pile, while the field roller can be placed in a field or out of the way in a farm hangar.

In other news, joining its range of platform accessories is a kit for the once common BRUTE (British Rail Universal Trolley Equipment) trollies, as used throughout the railway network between 1964 and 1999 for handling and sorting parcels, newspapers and other freight. The kit builds four trollies, often seen grouped together in multiples at the end of a platform or outside a parcels office waiting for the next train loaded with parcels.

The kit features detailed mesh, a strong base and frame, plus detailed wheels with spares, which can be posed to point in all directions for a realistic appearance.



FOR ALL THE LATEST MODELLING NEWS & REVIEWS

ENWINS 3D MODELS OFFERS ENTRY KIT FOR OO9

3D-printed kit specialist and retailer, Enwins 3D Models has manufactured a freelance narrow gauge diesel bodysell for OO9 scale.

The resin-printed body kit represents a typical small diesel that a small narrow gauge railway might build itself. Made in the UK, it clips onto the well-regarded Kato 11-109 N gauge chassis.

Nicknamed 'Ian', the freelance locomotive bodysell is available in closed and open cab variants at £25, each. The resin-printed kit also provides a suitable base for modification.

According to Enwins, producing a freelance design is plausible because many narrow gauge diesels were built for a specific line or modified existing designs.



EXHIBITION NEWS

NEW OWNERS FOR BRISTOL MODEL RAILWAY EXHIBITION

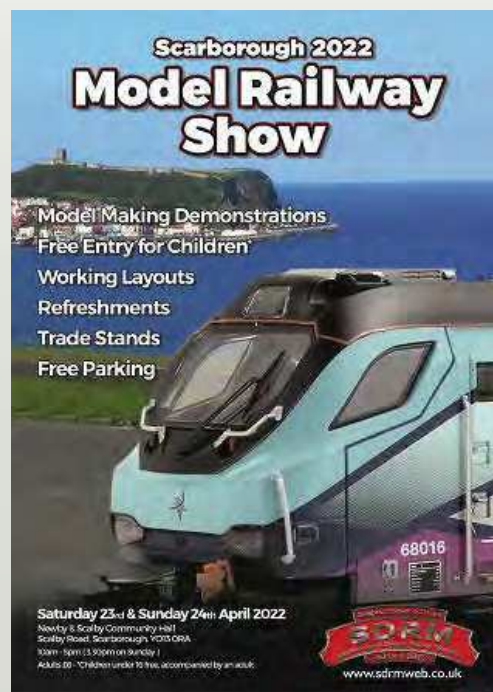
Warners Group Publications is delighted to announce that it has taken ownership of the Bristol Model Railway Exhibition, expected to take place in the spring.

Already managing two of the country's biggest model railway exhibitions – The Festival of Railway Modelling in Doncaster and The London Festival of Railway Modelling at Alexandra Palace – Warners sees a show in the West of England as a great addition to its events portfolio and will continue to work in close partnership with the Association of Model Railway Clubs Wales & West of England to ensure the show remains one of the country's best.

Steve Cole, publisher of the railway portfolio said, "Since we started talking to the Association, it was apparent that we both wanted the same thing... to make the Bristol Model Railway Exhibition bigger and better than before! We plan to work closely together to attract the best model railways, leading traders and further improve what is already an excellent exhibition."

The 2022 exhibition is confirmed for April 29, 30 and May 1 and tickets will go on sale soon.

DATES CONFIRMED FOR SCARBOROUGH MODEL RAILWAY EXHIBITION 2022



MIDLANDS GARDEN RAIL SHOW "ON TRACK" FOR 2022

Plans are running smoothly for the Midlands Garden Rail Show, which is planned to take place on Saturday 12 and Sunday, March 13, 2022.

Sponsored by Engineering In Miniature and Garden Rail magazines, the event is one of the leading model railway events dedicated to garden rail. The show features the larger gauges of O, G, Gauge 1, 16mm and more. More than 15 layouts and clubs are expected at the event.

The exhibition is a source of inspiration for those planning a garden railway, be it using live steam, gas, or coal-fired locomotives.

Confirmed layouts include:

- 16mm Association Modular Layout

- Buckinghamshire Garden Railway Society 'Whiteleaf Light Railway' G scale
- Chalfont – Gauge 3
- G scale Society Publicity Layout – G scale
- Hampton End – G scale
- Lough Motive Power Depot – O gauge
- Newchapel Junction – O gauge
- Severn Mendip 16mm
- Stanley Midland – Gauge 1
- Model Railway Association Thomas Trackway – G scale
- Vintage Tinplate Group – Gauge 1

Over 30 leading suppliers will also be at the show selling locomotives, rolling stock, track and accessories.

THE MODEL RAIL SHOW FOR LARGER GAUGES

MIDLANDS GARDEN RAIL SHOW

O GAUGE, G SCALE, GAUGE 1, 16MM & MORE...

SATURDAY 12TH & SUNDAY 13TH MARCH 2022

WARWICKSHIRE EVENT CENTRE

www.midlandsgardenrailshow.co.uk



Modellers of the Yorkshire coast rejoice, the organisers of the Scarborough Model Railway Exhibition have announced the dates of its popular exhibition for 2022.

Confirmed to take place over the weekend of April 23-24, 2022, the exhibition will take place at Newby and Scalby Community Hall on Scalby Rd in Scarborough, with prices currently set at £6 per adult and children going free.

The layouts confirmed to attend so far are below;

- Annerley (N)
- Chester Road (OO)
- Durham Street (O)
- The Depots (OO)
- Guisborough (OO)
- Millfield Yard (N)
- Possil Halt (OO)
- Raventhorpe (O)
- Scarworth Junction (N)
- Summer's Mill (OO9)
- Thomas for Kids (OO)

ACCURASCALE TO MANUFACTURE FURTHER MK. 2s

Accurascale has added two new running numbers to its Mk. 2b release programme, with two TSOs in West Coast Railways maroon livery, now available for pre-order. Its Mk. 2b coaches were announced in late August of this year, with a comprehensive list of BR liveries offered for OO gauge/4mm:1ft scale.

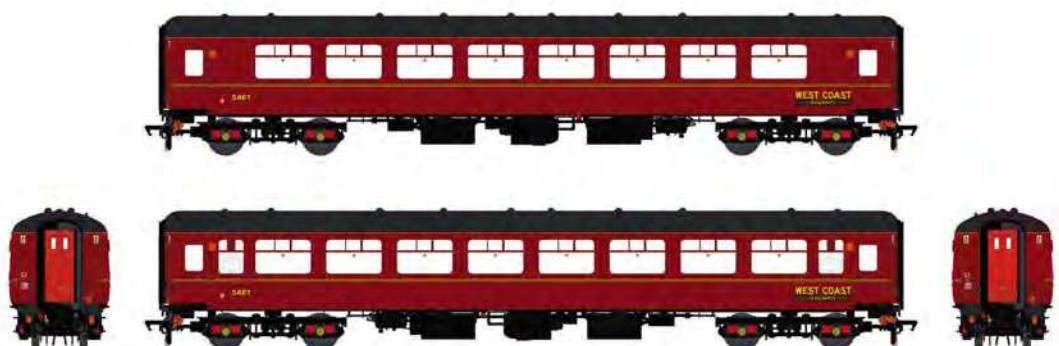
Tooling is complete, with first pre-production samples delivered. Corrections are said to be required based on its samples from the factory. Delivery is slated for Q3, 2022, however, owing to global difficulties in production and shipping following the COVID19 pandemic and Suez issues, this may extend to Q4, 2022.

Accurascale commented, "Overall, there is a wealth of detail, crispness and they capture the essence of the Mk. 2b very well indeed."

Following the mass withdrawal of the Mk. 2bs following the 'sprinterisation' during the 1990s, many of these coaches found themselves out of work. There was a slight reprieve a few years later for a small batch of coaches, as the shadow South Wales & West franchise hired Mk. 2bs for diagrams between Birmingham/Manchester, Cardiff/Bristol and Westbury/Weymouth. These services ran from 1996 to 1999, with the coaches later being picked up again by Wales & Borders for Rhymney-Cardiff-Fishguard services from 2001-2004. Several of these were transferred to the West Coast Railways rail tour fleet and remain main line registered.

Rail tours have become big business on the privatised railway scene, with companies like West Coast Railways operating a series of steam, diesel and electric-hauled trains every year across the country with mixed rakes of Mk. 1 and Mk. 2 vehicles. Accurascale's new vehicles will provide current scene modellers an excuse to run heritage diesel, electric and steam traction, with its two Mk. 2b TSOs in West Coast Railways livery.

Both coaches provide perfect excuses to run heritage diesels such as Class 33, 37 and 47s, as well as 57s in West Coast livery, plus classics such as BR green and BR blue. Each Mk. 2b coach will be sold separately. Interior lighting and a stay-alive function feature, with a wealth of separately-applied prototypical details, including etch metal parts and anti-prismatic glazing.



HARDY'S HOBBIES COMMISSIONS *RING HAW* FOR 'OO'

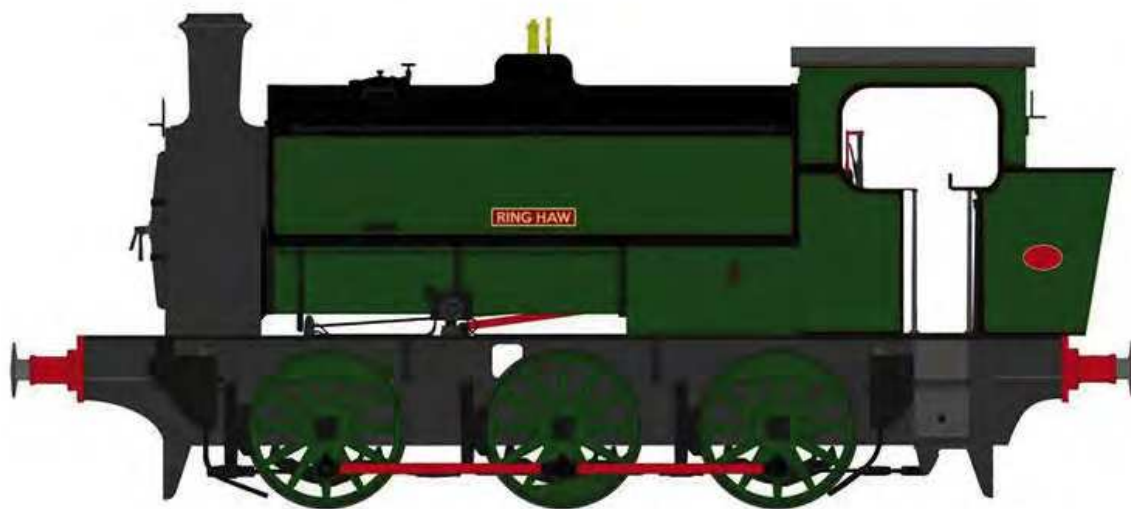
Hardy's Hobbies is to retail models of Hunslet 1982 of 1940, *Ring Haw* will be produced. Manufactured by Rapido Trains UK, 100 models will be available through Hardy's Hobbies, with 25 models donated by Rapido Trains UK to owners of *Ring Haw*, the M&GN Society, to help with the overhaul of the locomotive.

Each model purchased from Hardy's Hobbies comes with a numbered certificate, a 'made to fit' driver and fireman, and a small bag of coal that can be glued into the bunker.

The real locomotive now resides on the North Norfolk Railway and is about to undergo overhaul. The locomotive spent its entire working life at Nassington Ironstone Quarries where it worked alongside sister locomotive *Jacks Green*, also available in the standard Rapido range.

The model will feature the same specifications as the Rapido model, but will only be available as a DCC-Ready version. Features include:

- Die-cast metal construction
- High-quality motor and mechanism
- Next18 decoder socket
- DCC sound option
- High level of detail with separately-fitted parts
- NEM coupler pockets
- Sprung buffers



FOR ALL THE LATEST MODELLING NEWS & REVIEWS

NEW ROTARY SWITCHES FROM BRIMAL COMPONENTS

This latest product from the model electronics specialist claims to take the stress out of wiring, removing a mirror image terminal issue that baffles many modellers.

The new rotary switches are manufactured in the UK and are available in three configurations;

- RS110 – single pole 12-way
- RS112 – double pole six-way
- RS116 – four pole three-way

The use of these latest rotary switches from the manufacturer requires no soldering, with each terminal numbered from 1 to 12 and the commons A to D. To make life simpler for the modeller, changing of the circuit can be done without removing it from the control panel and without needing a soldering iron. The switch rotates clockwise, so the numbering on the printed circuit board is anticlockwise.

Prices for the new rotary switches are currently £4.70, and mounting templates and indexing labels are available for the switches separately.



DESTINATION BOARDS ADDED TO SANKEY SCENICS RANGE

Sankey Scenics has produced 4mm:1ft scale packs of coach boards suitable for British Railways Eastern Region coaching stock. Ideal for detailing ex-LNER passenger coaches of Gresley and Thompson designs of the British Railways period, packs include destinations such as Edinburgh, Newcastle or Doncaster from Kings Cross, Leeds to Bradford, Liverpool St. to Norwich, Marylebone to Leicester and more.

Packs are printed in high resolution on quality photographic card. Sankey Scenics is offering bespoke packs for destinations not currently available from stock, or destinations unique to modellers' layouts. Though currently produced solely for 4mm:1ft scale, the boards can be manufactured for other scales, too.

The range complements the extensive range of its other board types, such as Titled Trains of the 1950s/60s, the pre-war Titled Trains and Mk. 1 destination boards currently offered. 26 different sets are being offered.

LNER coaching stock designed by Gresley and Thompson carried three sets of bracket holders on the lower roof line to accommodate coach boards. The individual boards were eight feet in length, and the number installed depended on the number of destinations represented.



NEW FIGURES JOIN MODELU RANGE

A new line of figures has been released by 3D-printed figure specialist, ModelU. Each is printed in resin from scans of real people, and in this case, furniture, which are available in many scales from 2mm to 1:19 (G scale).

All models shown are 4mm:1ft scale, with prices for single figures starting at £4.50. The Autocoach figure pack starts at £21.60, and includes seven figures.

Figures require supports removed before painting with enamel or acrylic paints. Supports can be removed easily by tugging them with a pair of tweezers.

New figures are as follows;

40s Children

(1553-076) 1940s Boy sitting on a milk churn

(1554-076) 1940s Boy with satchel

(1555-076) 1940s Boy sitting on a case

40s Women

(1556-076) 1940s Woman with purse

(1552-076) 1940s Woman and child

(1551-076) 1940s Woman

Autocoach figures

(0911-076) GWR Autocoach driver using regulator

(1692-076) Autocoach passenger pack

Vandals

(1730-076) Graffiti artist

(1733-076) Graffiti artist

(1732-076) Drinker

Cupboard

(2742-076) Fitter cupboard

Workbench

(2741-076) Fitter bench



NEWS IN BRIEF...

OSBORNS MODELS ADDS FOX TO FIGURE RANGE



A feature of both rural and urban scenes, Osborns Models now offers a miniature 4mm:1ft scale and 7mm:1ft scale fox for layouts.

With their reddish-brown fur, white chest and bushy, white-tipped tail, foxes are widespread and quite common throughout Britain. For years, they were mainly found in the countryside, but many have moved to our towns and cities, encouraged by the availability of waste food.

Supplied ready-painted to place on your model, it would make an ideal cameo on a modern scene sifting through bins, or stalking a chicken run.

BESPOKE RAILWAY TOTEMS FROM CERVINE DESIGN



A range of custom magnetic railway totem signs has been created by Cervine Design. 3D-printed to customer designs, and supplied painted, the small totems can be used as small-scale promotions, perks, or giveaways for supporters or volunteers.

Scott Oakley of Cervine Design said, "I've recently started custom 3D-printing railway totems for Etsy. For companies and charities who wish to sell their designs to customers in their gift shops, I can supply batches of identical totems at a lower piece cost after initial investment to have a mould developed."

Outside of its products retailed online via Etsy, Cervine Design offers CAD services for hobbyists and creators, too, such as design for 3D printing, design for laser cutting or machines, scenery, mechanisms, accessories and structures.

NEW BASSETT-LOWKE BRICKPUNK RANGE



Designed in conjunction with Bassett-Lowke's SteamPunk Model range, introduced in 2020, Hornby's Bassett-Lowke brand introduced a new construction brick range for 2021, known as BrickPunk.

The colourful range of models has character and variation in each design. For model-makers of all ages, a compact range has been introduced, all following the SteamPunk theme for which the brand name has been repurposed. Watch our unboxing video of the above model on world-of-railways.com.

NEWS HEAD TO WWW.WORLD-OF-RAILWAYS.CO.UK

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DIGITAL EDITION EXCLUSIVE

Unboxing: Hornby Class 60 in Cappagh livery

The ever-popular Co-Co heavyweight model arrives in one of the recent liveries of a family-owned contracting company. Howard Smith takes a closer look.

WATCH THE VIDEOS HERE

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



PLAY

DAPOL 'LARGE PRAIRIE'

Words & photography: Andy York



Tracing its lineage back to Churchward's Edwardian designs, the 'large prairie' as we know it with 5ft 8in driving wheels formed, with variations, the 5101 and 6100 Classes with Swindon Standard 2 boilers. The 5101 Class was produced from 1929 to 1949 and the 6100 Class, with higher boiler pressures and improved tractive effort, built from 1931-35, and intended for use on suburban passenger services, with the 61xx class mainly used from Paddington. Suitably powered, and with large driving wheels, the class could give a speedy turn on lengthy trains and thus lasted through to the end of steam on British Railways Western Region in 1965. Largely supplanted by DMUs, the locomotives saw use on more mundane goods workings. Surprisingly, only one 61xx survives in

preservation, while 10 of the 5101 Class remain. Many of them bear numbers in the 41xx number series, which only adds to the confusion that the casual observer may feel over which class a locomotive may be.

Dapol's new models, announced late in 2017, take us through the age range of the classes from 5109 built in 1929 with Great Western lettering through to 6167 of 1935 with late British Railways crest and fully-lined green, worn through to scrapping in December 1965. GW shirtbutton and GWR-lettered green liveries, lined black 'British Railways' full lettering and lined green early emblem models are also catered for. Each of the models are available as DCC-ready, DCC-fitted and DCC sound. Dapol has catered for a wide variety of detail differences within the range with two

types of safety valve cover, smokebox door lamp mounting positions, top-feed pipes and handrails and cabside shutters. Dapol has stated that this tooling accommodation means that, in future, the 3100, later 5100 and 8100 variants can be produced.

First impressions

Taking the model from the box it has an impressive weight, 322g, and feels nicely balanced with a centre of gravity just slightly aft of the centre drivers. The running plate is die-cast, which helps with the perception of solidity and the front and cab steps are part of that moulding so are very robust. The decoration is actually very appealing with a slightly warm shade of Brunswick green and some very fine lining, especially on the boiler bands. Although the lining is



The cab roof easily lifts out, revealing probably one of the best 4mm scale interiors we've seen.

to scale on the tank sides, with distinct black and orange lines, the lining does not appear as prominent as it does on some other products. The orange lines are almost yellow under close examination, which could have benefitted from being a fraction wider if not a little more vibrant to increase impact a little. The gold-coloured plated safety valve cover looks too shiny, but it is exceptionally well-moulded when you look inside the top of it. The copper cap to the chimney is duller and more effective.

The model arrives with printed bunker numberplates, which are very clear and have a very fine black line around the edge, which gives a *trompe l'oeil* effect of depth. The accessory pack comes with separate numberplates, again printed on the part rather than being etched, which the

modeller can fit so that the numberplate is raised. There's an exceptional amount of separate part detail on the model, notably the lifting rings and piping on top of the tank sides in addition to the multitude of handrails the locomotive seems to feature. The rivet detail is superbly clear and this can be seen to best effect on the bunker.

Firebox glow

If you want to see how good the cab detailing and painting is, a nice feature of this model is that the cab roof can be lifted out, which makes the fitting of a crew much easier. The model features, as with several recent Dapol steam models, a firebox glow of red and yellow LEDs, which synchronises with the sound, particularly when accelerating and can be further controlled

datafile

BASICS

Manufacturer: Dapol

Catalogue Refs:

(4S-041-001) 5109 GWR green, Great Western lettering

(4S-041-002) 6126 GWR green, Great Western lettering

(4S-041-003) 5108 GWR green, shirtbutton emblem

(4S-041-004) 5150 GWR green, GWR lettering

(4S-041-005) 5190 BR black, BRITISH RAILWAYS lettering

(4S-041-006) 4134 BR lined, green early emblem

(4S-041-007) 6167 BR lined, green late crest

D suffix – DCC fitted, DS suffix – DCC sound for each model reference

RRP: DCC-ready £135.95, DCC-fitted £159.95, DCC Sound £285.95

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

Era: 1929 - preservation

Company/Operator: GWR, BR(W)

Weight: 322g

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

Minimum curve radius: 263.5mm (R2)

Couplings: NEM-mounted tension-lock
Accessories: Numberplates, speaker enclosure and PCB removal tool.

on DCC. While the cab roof is off, it can be seen that the moulded coal load can be removed to reveal a fully-detailed empty bunker. The rear windows of the cab feature separate bars for protection against coal-loading damage and the glazing is separate, which gives a very tidy internal appearance.

The motion and connecting rods look particularly fine in a dulled silver. The slight splaying of the ends of the motion's slide bars, which should be parallel, does not look



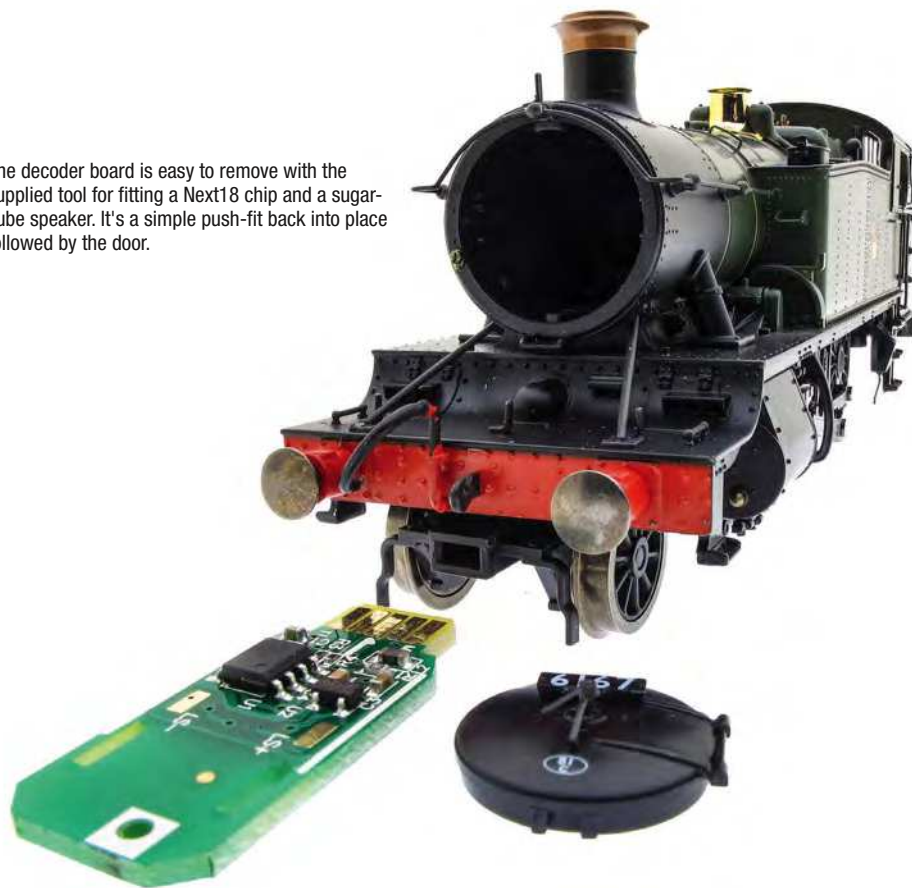
as pronounced as they were on the recently-released mogul. The die-cast-centred wheels with steel tyres look particularly smart, something that can look undernourished on some models in the modern chase for finesse, although they are a polished finish, rarely seen in the real world.

Late crest

Our review model is 6167, one of the later members of the class in its final late crest livery featuring cabside shutters, which means that the horizontal cab handrail is fitted lower down. The bunker of the late model has steps on the side panels and the additional vertical handrail to the rear of the cab. Moving to the front face of the smokebox, our model has a printed Southall (81C) shedplate and a superb separately-fitted door numberplate with very fine door locking handles. Both bufferbeams come with pipework already fitted and sprung buffers, but there is a slight upward attitude to the buffer housings on our review sample.

The accessory pack includes a tool to open the smokebox door for access to fit a decoder, the peg end of the tool is then used to pull the mounting board out from inside the smokebox. A Next18 decoder can be simply pushed into the socket and there's a mounting point with tabs beneath the board to fit a small sugar-cube speaker, which

The decoder board is easy to remove with the supplied tool for fitting a Next18 chip and a sugar-cube speaker. It's a simple push-fit back into place followed by the door.



ensures that the sound comes from the right location in the model. Tender-fitted speakers are a weak point of sound principles to me. It is wire-free and the board pushes back into place sitting on ledges. The door is then pushed back into place.

Once the body is removed, which isn't necessary to fit decoders or maintain the model, we can see that there's a substantial

five-pole skew-wound motor with brass flywheel that gives a smooth and powerful performance, once run-in. Die-cast weights can be seen inside the side tanks, contributing to the model's mass. The motor drives the rear axle and the power is transferred to the remaining two driving axles via the coupling rods.

The chassis has compensation with a

A front three-quarter shot shows how much rivet detail there is on the model.



sprung centre driving axle to improve pick-up across the six driving wheels, although it is to be noted that some users have had issues over pointwork. However, without being able to assess the quality of their tracklaying, it's difficult to determine the cause. I like the sprung front pony truck design, which allows the large cylinders to be modelled in full relief while still being able to manage second radius pointwork. On test, the review model capably handled 15 Mk.1 coaches after a small amount of slippage, a load far in excess of what it would be called upon to tackle on the real railway.

Attention is drawn to the excellent instruction booklet with maintenance advice, sound functions for the sound-fitted models, and a comprehensive spares list.

Inevitably, when two models of the same locomotive come to the market there will be comparisons. Hornby's model received praise from Tony Wright in his BRM November 2020 review and although I have noted certain points on the Dapol model, I do think that it has greater definition, a weighty quality feel, good decoration, excellent performance capabilities in addition to a lower RRP. For me, this newer model has the edge with its excellent ease of decoder fitting and sound provision, plus the overall quality.

The finesse of the lining on the large Prairie is as good as the best painters in the business can achieve.

The dulled silver of the rods and motion is excellent.

I'm not keen on the gold safety valve cover, but I love the tank top detail and definition.



WORLD OF RAILWAYS

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Interview with Dapol

Howard Smith talks with Neil Morrille, Marketing Manager of manufacturer Dapol about the firm's recent investments, shipping problems and forthcoming products.

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PLAY

HELJAN CLASS 47

Words: Howard Smith photography: Tony Wright

A new 'duff' in my favourite scale – I'm enthusiastic! Until 2005, the British O gauge RTR market was largely docile, but this was revolutionised when Heljan revealed plans to produce its first diesel/hydraulic, the Class 35 'Hymek'. Much water has since passed under the proverbial O gauge bridge, and modellers in the scale became accustomed – and thirsty – for new announcements, often at Warley NEC shows. The fact that new RTR announcements in the scale carry less of a 'shock' factor is testament to the great strides it has made in making quality models accessible to a wider audience.

The limelight on its 'Hymek' was short-lived however, Heljan's Brush Type 4 rushing to the forefront. A more versatile model, of British Rail's most numerous diesel/electric locomotive, examples would arrive the following year. These were early days for the manufacturer and British diesel/electric RTR, however, and the livery options list was small. Retailers offering respraying services were quick to offer new liveries,

re-numbering and weathering packages, while a select number of kit specialists offered upgrade etches, resin and whitened metal castings.

An icon, reborn

In what seems to be an eternity ago, its 2006 model was of a different generation – so too was the O gauge diesel/electric modelling market, largely still in its infancy. And so, the time has come for an upgrade, and with it, new variants and liveries.

Kindly sent for review by the manufacturer is a sample of its 47/4 in Parcels Sector grey and red. I'll make no excuses as this has to be one of my favourite liveries applied to a design classic, narrowly beaten by the revised Rail Express Systems livery of 1991. The locomotive design has aged well, too, and a select number of locomotives remain in active main line service.

From the box, Heljan's model remains impressive, only more so. Providing modellers with as-built 47/0 versions, and 47/4 ETH versions, this is a widespread release. Announced in early 2018, models have now arrived with stockists and customers, unsurprisingly, popular liveries being in short supply with some retailers already. Naturally, Heljan has focused its initial efforts on the most popular liveries to have been carried by the subclasses.

For its early version with as-built headcode panels, suitable for the 1960s and 1970s period, with boiler ports, under-slung water tank, no ETH cable or high-intensity headlight. Three liveries are offered – BR green with small or full yellow ends, and BR blue with full yellow ends. Welcomely, its later version for the 1980s to 1990s with



plated boiler ports, removed tank, ETH equipment and high-intensity headlight is offered in BR blue with full yellow ends, BR blue with large logo, Railfreight 'red stripe' grey, Railfreight 'triple grey', BR engineers' 'Dutch', Intercity Executive, Original Network SouthEast and the sample reviewed in Parcels Sector red and grey.

In traditional Heljan fashion, models are unnumbered. This makes it easier for modellers who want a specific locomotive, transfers and varnish being required, rather than potentially damaging the paintwork of a superbly-applied livery.

Refined detail

I have a kit-built locomotive in this scale, in the same livery numbered 47569 *The Gloucester Regiment*. Placing the two side-by-side is cruel, but demonstrates what more than three decades of progress has seen achieved in the scale. The shape of the model is by far the most accurate we've seen RTR to date. Knowing where to comment on first is the biggest puzzle.

Cab detail is carried out to a high standard, peering through the cab windows, armed with my phone's torch for better light, we find the driver and second man's seats on raised platforms. These have arm supports and painted black and offer a close impression of the prototypes. Using the same to peer inside the cab of the kit-built locomotive reveals nothing but a glimpse of the bogie and track underneath – it doesn't even have a cab floor! Using a torch to see inside a locomotive cab is old-hat. As well as directional lighting, the cab has independent lighting, too. The control desk is adorned with dials. To the right sits the power controller and master switch, to the left, the automatic air brake valve and straight air brake valve, with the switch for the distinctive horn, contributing to the Class' nickname, placed centrally.

Decoration inside the cab has been considered, too. A beige overall colour, with grey panel top is complemented by the silver controls and black dials. The bulkhead, arguably the most likely to be photographed

datafile

BASICS

Manufacturer: Heljan A/S

Catalogue Ref:

(4850) BR green 47/0 (small yellow panels)
 (4851) BR green 47/0 (full yellow ends)
 (4852) BR blue 47/0 (full yellow ends)
 (4853) BR green D1670 *Mammoth* (small yellow panels) - KERNOW MRC EXCLUSIVE
 (4860) BR blue Class 47/4
 (4861) BR large logo blue Class 47/4
 (4862) Railfreight 'Red Stripe' Class 47
 (4863) Railfreight Sector grey (unbranded)
 (4864) BR 'Dutch' grey/yellow Class 47
 (4865) BR Parcels red/grey Class 47/4
 (4866) InterCity Executive Class 47/4
 (4867) Network SouthEast Class 47/4

RRP: £699.00

Gauge/scale: 32mm gauge, 1:43.5 scale, O

Era: 5 to 8

Company/Operator: SR, BR(S)

Weight: 2765g

Chassis and Body: Die-cast chassis with plastic body

Minimum curve radius: 800mm

Livery application is executed to a high standard, lining and transfers being located in the correct position. Fox Transfers supply the necessary transfers to complete.



head on, features a wealth of detail, too. The distinctively curved handbrake wheel features, with heaters and an AWS bell, and pipework individually decorated above. It's a thing of beauty.

Heavyweight hero

At 2765g, it's probably apt that I also mention moving this model around on my desk for its inspection is cumbersome! However, when combined with its powerful twin motors with flywheels, it provides a winning formula for formidable tractive effort and can be put to good use on longer rakes of rolling stock, which call for greater rail adhesion.

Finer details

To the outside of the model, twin working fans remain an attractive feature. When fitted to its first model in 2006, the resulting eye candy was innovative, captivating a new audience to the scale. Serck shutters are modelled in the closed position. Under load, these hydraulically-powered units would open, increasing ventilation to the radiators directly behind them. Perhaps, with roof fan rotating, these would have been better



The high-intensity headlight is excellent, as are marker lights. Handrails appear to scale too, while the notoriously-overlooked cab window cut-outs, where window frame joins cab curvature, look right.



The grille mesh of the fans is delicate but has a very realistic appearance. The front 'nose' of the locomotive doesn't quite slope as much as it should between the bottom of the cab windows and the front panel. Combined with the warning panel yellow, which should partially extend onto this, it accentuates its appearance.



Bogie detail is refined. The holes used to locate the core for the casting process aren't hollow, but this was the only minor niggle I could find. Brake linkage, notoriously complex on these locomotives at the front end with the handbrake mechanism, is a work of art.

modelled open? Either way, their appearance is topped only by that of the roof slats, which aren't see-through, but convincingly look so. Atop the roof, panel details have been captured at their best, with a collection of rivets and handles to admire. The central fiberglass roof panels, which so quickly weathered to exhaust black in service are painted a light cream. Let the weathering commence!

Function, and form

Provided with the model is a choice of headcode accessories – frosted or non-frosted marker lights. Models portraying the 47/0 class contain glazed panels. For 47/4 variants, repainting these black – if necessary – is easier. The instruction booklet suggests that frosted lenses were normally fitted at the No. 2 end from the late-1970s, but it's here where photographic evidence is key. Crash-damaged locomotives with replacement cabs and non-conformist locomotives can catch the unwary modeller out.

Noisy boy

Few can ignore the advantage that DCC brings and, with this new model, due consideration has been made for the installation of a sound decoder and 66 x 29mm speaker. Locating spigots are provided in the bodyside for the speaker, access to which is gained via screws.

Instructions are provided. Personal preference, my decoder brand for the scale has been ESU, and this is commonly recommended by the manufacturer, but buyers could consider other brands such as Zimo, or if not installing sound, DCC Concepts. Sound decoder choice for such power-hungry locomotives remains limited. A welcome new addition is its readiness for an ESU smoke unit – an impressive sight to behold if fitted, surely?

Again, again!

This release is to be celebrated for a number

of reasons. It's a revisit and long-term investment, showing that the manufacturer isn't shy of upgrading previously-tackled subjects – good news for the future of its other range models. It also brings a far greater choice of liveries, with more 'up-to-date' versions, too.

The good news continues, because for those that haven't secured a model yet in this fast-paced world of fire-selling RTR models, a second batch of the locomotives is scheduled to arrive in 2022, including further retailer-exclusives. Be warned, pre-ordering is advised! Highly-recommended.

The Brush Type 4 offered a clean bodyside, which has made it carry many liveries so well. Battery box and sander detail underneath are superbly presented, while the motor and cardan shaft power train combination provides a realistic gap between bogies and body, with light able to shine through, just like the prototype.



IRM TARA MINES WAGONS - EARLY

Words & Photography: Andy York



The Tara Mines wagons were built by CIÉ in 1977 for Tara Mines Ltd to convey zinc and lead ore from its mine near Navan, Co. Meath to Dublin Port for export. They are still in operation today and currently represent the heaviest freight trains operated on a daily basis in Ireland.

When they first appeared on the network, they sported an attractive all-over blue livery with Tara branding, forming a distinctive and bright block train as CIÉ pumped positivity into the Irish rail freight network. Three laden trains still operate in a block formation between the mine and Dublin Port each day, with the wagons going about their business in unassuming and reliable fashion for almost 35 years.

When Irish Railway Models (IRM) launched its first run of these distinctive wagons, which we reviewed in BRM March 2019, they did so in the current red oxide livery only. This attractive blue livery was often requested by many modellers but it seemed pointless to provide them at that time due to a lack of quality A Class locomotives, as reviewed in BRM October 2021, to haul them, but IRM did tool the original style hoods as they were already planning then to do the A Class some justice in model form.

The blue Taras were almost religiously hauled by A Class locomotives between their introduction in 1977 and repainting in the early 1990s, with Supertrain, Supertrain with IR logos and IR white lined livery providing motive power during this time. The wagons began to suffer due to the corrosive nature of the zinc ore they hauled, with the blue fading into grey before the repainting into red oxide livery. IR-branded A Classes would continue to haul the Taras in red oxide until their withdrawal and replacement with 071 locomotives in 1995.

As per the first run of these wagons, a wealth of separately-applied detail to ensure the bulky nature of these interesting wagons is captured correctly. Rotating axle hubs, kinematic couplings with NEM pockets set at the correct height and full 21mm provision has been accounted for, with sprung buffers and full brake detail present.

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

There will be five different twin packs of the blue-liveried wagons, each with a unique

running number allowing modellers of the Irish scene to build up an authentic rake of 10 wagons behind an IRM A Class. IRM is also offering three packs of the wagons in red oxide livery.

datafile

BASICS

Manufacturer: Irish Railway Models

CATALOGUE REFS:

IRM1025BL-A Tara Blue – Pack A
IRM1026BL-B Tara Blue – Pack B
IRM1027BL-C Tara Blue – Pack C
IRM1028BL-D Tara Blue – Pack D
IRM1029BL-E Tara Blue – Pack E
IRM1030BX-F Red Oxide – Pack F
IRM1031BX-G Red Oxide – Pack G
IRM1032BX-H Red Oxide – Pack H

RRP: £68.95

Gauge/scale: Irish Rail 1990s-2010s

Era: 2 to 4

Company/Operator: Irish Rail/larnród Éireann

Weight: 85g

Body and chassis: Plastic

Minimum Curve Radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM mounted tension-lock

Accessories: Solid bar couplings, vacuum pipes, spare rolling bearing caps

Availability: www.irishrailwaymodels.com

SCALE MODEL SCENERY

FARMYARD PACKS



Words & photography: Phil Parker

a square axle provided. Once the ends are fitted to retain them, the assembly is glued to a frame. Assembly takes around five minutes if you use a fast-drying adhesive such as Deluxe Materials Rokat Card Glue.

The roller measures 35mm wide, and is a common farming item designed to be pulled by a tractor.

(LX444-OO) Small Horse Cart

This isn't junk, although you could certainly find abandoned examples on farms once motor vehicles had displaced horsepower for transport.

The most complicated of the kits here with 26 components, plus more spares for the clumsy, it benefits from SMS's step-by-step photographic instructions. You can go it alone, but there are a few traps for the unwary, such as different length ends.

Everything fits together perfectly, again with Rokat glue, although I found putting the wheels on the axle easier when I bored the centre out with a 1mm drill bit. If you line up the square holes perfectly, this won't be necessary.

At 64mm long, this is a nice scale model that will appeal to Era 1 modellers onwards, although you'll want to provide your own horse if this is to be a working cart. To help get the beast between the shafts, a support is included to hold the front of the cart up.

Junk. It's what brings a scene alive, but modelling it can take forever. Each tiny piece takes time to build and paint; you place it on the layout, step back, and can hardly see what you have done.

If you have a farm on your layout, these laser-cut kits from Scale Model Scenery might be just the thing to fill up corners, without too much time or expense.

(LX437-OO) Cart Wheels & Leaf Springs

Starting with the simplest kit, this is a sheet containing eight large and eight small cart wheels, plus the same number of large and small leaf springs.

Each item is released from the sheet by cutting through a tiny retaining nib with a

sharp knife. Assembly is limited to sticking the bosses on the wheels. There are even spares of these tiny components provided to save you crawling around the carpet looking for dropped ones!

(LX436-OO) Field Roller & Farm Junk

More useful wheels and cogs to leave lying around, or perhaps some could be used by Steampunk modellers for their creations? The gear wheels are particularly fine and sharply-cut – something impossible to do by hand. They actually look like they could work, although the laserboard all parts are made from wouldn't last long in service.

Two roller kits are included. The wheels are cut in thick board and simply slide onto

datafile

BASICS

Manufacturer: Scale Model Scenery

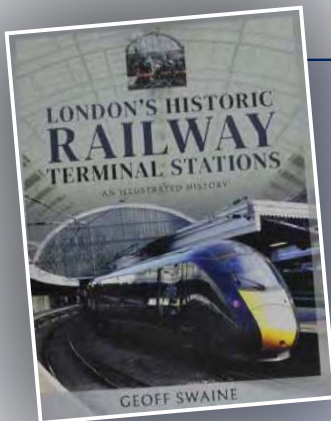
Catalogue Refs:

(LX436-OO) Field Roller & Farm Junk
(LX437-OO) Cart Wheels & Leaf Springs
(LX444-OO) Small Horse Cart

RRP:

(LX436-OO) £5.49
(LX437-OO) £4.49
(LX444-OO) £5.49

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



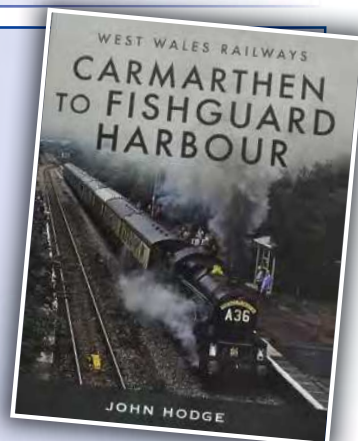
LONDON'S HISTORIC RAILWAY TERMINAL STATIONS, by Geoff Swaine, Pen and Sword. PRICE: £30.00

Two from Pen and Sword this month – I've never encountered such a prolific publisher. As well as this and the one on South Wales reviewed, there are volumes on The Chester and Holyhead Railway, Railway Request Stops, The Snowdon Mountain Railway, Midland Railway and LMS 4-4-0s, Railways and Industries in North Wales & Deeside, Unfinished Lines, London's Buses 1979 - 1994 and Midland Red in Retrospect. This is on top of others from the last few months, most of which can only be mentioned in passing. I found the recent book on London's Underground from the same publisher incredibly interesting. The same can be said about this one, too. The photographs show the stations as they are today in the main, with just a few historic shots. And, what marvellous stations (in the main) they are now. My first encounters with London's termini, other than seeing the fantastic trains, were that of not being very impressed. They were dirty and jumbled, and/or in the process of being rebuilt. Euston was just starting being rebuilt and Cannon Street's great roof was in the process of being dismantled.

Thankfully, as is so well reported in this volume, in the main, common sense has prevailed over the last 60 years and instead of being obliterated – as happened at Euston – the great train sheds of St. Pancras, Paddington, Kings Cross, and much of Liverpool Street were retained, and look better today than they ever have. Whether the same could be said of Cannon Street or Charing Cross is open to an appreciation of modern architecture, where only Hawkshaw's twin towers remain as sentinels over the Thames, but at least 'SR' has been retained at Charing Cross. Where a station has been rebuilt and looks so much more impressive, unlike Euston, is no better illustrated than at London Bridge. If nothing else, this worthy work shows how much more passenger-friendly most of the current London termini really are. Whereas the descriptions of the stations are first class in the main, where motive power/rolling stock is illustrated – often nowhere near London – the author's knowledge is weak. *Royal Scot* was not built in 1930, certainly not in rebuilt form, and, though the writer clearly loves *Duchess of Sutherland*, the effusive praise for the class is of little relevance in my view. Whether the 'Deltics' would have been so potent on only six cylinders per engine is very unlikely – they had 18 – and the electric locomotive seen on page 176 at Liverpool Street is a Class 90, not a Class 900. The 'Gresley teak-bodied bow-ended parcels van' seen on page 183 is a Corridor Brake Third, with passenger accommodation. The latter points raised, this should not take away from the real enjoyment in this book. In fact, I recommend the use of it as a guide, because these stations really are worth seeing now.

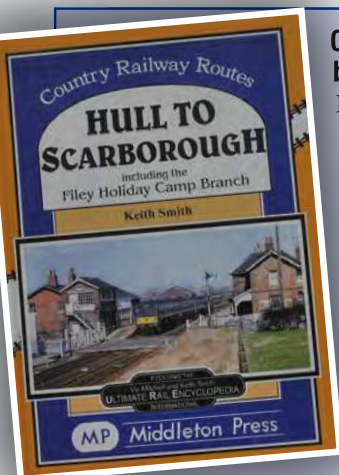
WEST WALES RAILWAYS CARMARTHEN TO FISHGUARD HARBOUR, by John Hodge, Pen and Sword. PRICE: £30.00

This is the latest in this series of books by the same noted author covering the railways of South and West Wales. It's the second from Pen and Sword, earlier ones being published by Wild Swan. I think the reason for the switch was that the author wanted to include more up-to-date material, in colour. Whatever the reasons, it probably opens the work up to a wider potential audience, though the majority of the images still show 'historic' views. It follows the usual and successful format of an overall view, then the route described in detail through 16 chapters. It is well-researched and well-written. In fact, it's really more of an 'illustrated history', in that it's mainly pictorial, with complementary extended captions. These, thankfully, consist of more than comments regarding a locomotive's life history when the overall scene is much more important. Yes, there are several what might be called locomotive portraits, but the mere regurgitation of facts published elsewhere is avoided. The reproduction is generally excellent, apart from the weirdest colour cast on page 206. Diagrams and an appendix complement the photographs very well. There are some lovely shots of shipping, and the importance of the erstwhile fish traffic is given due prominence. Some of the 'modern' shots showing diesels, date from 50 years ago, though I'd have expected more diesel hydraulic pictures pre-preservation. As expected, steam views predominate, mainly in BR days. All in all, this is a worthy addition to the series and will be of equal interest to historians and modellers alike. It's excellent value for money and I recommend it.



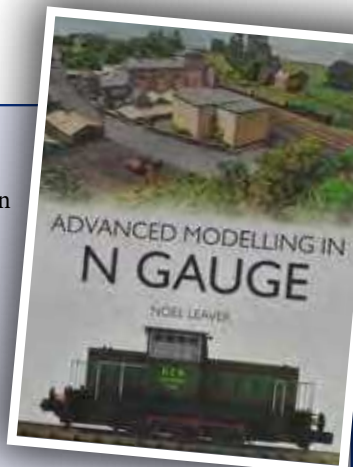
COUNTRY RAILWAY ROUTES HULL TO SCARBOROUGH INCLUDING THE FILEY HOLIDAY CAMP BRANCH, by Keith Smith, Middleton Press. PRICE: £18.99

I've said this before, I'm sure, but I find it increasingly hard to find something new to comment on with regard to the books in this series, which claims to be 'Evolving the Ultimate Rail Encyclopedia International' (the claim keeps changing). Presumably, with Vic Mitchell's death, Keith Smith is writing more. My struggling to find something new to say isn't an implied criticism of this mammoth series. Indeed, it's quite the contrary; it follows the usual excellent format of well-reproduced photographs/maps/charts/diagrams/timetables and tickets, describing the routes involved from past times to near the current day. Everything is presented on good-quality stock with clear and informative captions to complement the photographs. It's a journey along the lines of what's really been lost – in the case of some of the connecting routes, completely. Having first 'spotted' at Hull Paragon over 60 years ago, and not really having been back since, though the main station is now quite clean, it would hold absolutely no interest for me today. For modellers especially, this work will be of great use, whatever their chosen period, be it NER, LNER, BR or later days. Having said that the captions are good, surely a mention might have been made about the first carriage behind the BI's tender at Seamer Junction? It's an ex-GC 'Barnum' brake! Recommended.



ADVANCED MODELLING IN N GAUGE by Noel Leaver, Crowood Press. PRICE £18.99

This is the latest in this large series of good value for money works published by Crowood on modelling matters. It's up to the rest's high standard. It follows the usual format of around 160 pages divided into a dozen or so chapters; in this case, dealing with basic tools and techniques, how to make things look 'real', making baseboards, fiddle yards and automation, track and wiring, scenery and backscenes, buildings and signals, rolling stock – though little on locomotives – roads and vehicles, painting and finishing and exhibition layouts. The list is completed with a list of credits, and since I provided three of the photographs, I will express an interest. It is very comprehensive and should be a must for all modellers in N gauge. At last, the proper description, instead of 'N scale'. In fact, I'd go as far as to suggest that this work deserves more than being read by those who model in the 'smaller scales', because many of the methods and techniques described are applicable to all scales and gauges. Indeed, there are several examples of 2FS modelling as well. The work of most of the well-known names in N gauge modelling features – the author is one – and these are credited at the back of the book. Reproduction is generally good, though some of the close-up images are a little on the 'gloomy' side, especially some of the rolling stock and road vehicle photographs; a pity because the subject matter is excellent. I found it very interesting, absorbing and informative, and it'll certainly find a place on my library's shelves. Minor criticisms aside, it represents excellent value for money.



THE LEADER LOCOMOTIVE, BULLEID'S GREAT EXPERIMENT REVISED AND EXPANDED, by Kevin Robertson, Crecy. PRICE: £30.00.

This must be, at least, the third book I have on this subject by the same author – the other two are also very good.

If you count the Leader's being mentioned in other books on Bulleid by the same author, I think it's fair to say that he certainly knows his subject matter. This then, must be the definitive account. And, through its over 300 pages, I certainly think it is. In fact, I doubt if there have been more books written about a locomotive type of which only a single example actually ran. Looking through the other books mentioned, down the years much more material has come to light to truly conclude the controversial story of Bulleid's most-unsuccessful steam locomotive type. Only one example was ever steamed – the account of this first attempt is almost hilarious – a second was almost completed when the plug was pulled and three more were scrapped as little more than kits of parts. 36001, the one which was trialled, never earned a penny for the SR or British Railways. I think this is a great work on a most-controversial subject. In a previous work, the author asks if Leader could ever have been considered a 'success'. It was surely tongue in cheek! The whole story is told, from Bulleid's time on the LNER under Gresley (if he'd remained on the LNER and become CME after Gresley's death – which would

surely have been automatic – we'd have witnessed the mighty P2s in BR livery), his earlier work on the Southern,

the experiments on a Marshe Atlantic, through to the building of the Leaders and the type's ignominious end. The fact that the chapter on conclusions runs to nearly 30 pages rather says it all. The concept was brilliant – a 'go anywhere' steam locomotive, giving perfect visibility ahead for the driver (though an 'oven' for the hapless fireman in the middle) and having no need of turntables. The irony is that the Fairburn tank provided the answers for the problems Bulleid was seeking to solve, but there was still some prejudice against tank engines running fast at the time, even though the Sevenoaks disaster was 20 years in the past. The work is wonderfully well-written, even gripping at times, and it's profusely-illustrated, with everything printed on the best-quality stock. Surely, there can be no more photographs of Leader to find. The book finishes with Leader Mk. 2, the Irish Turf-Burner. This was certainly better, though, like its progenitor, it never earned a penny for its owners.

There are five appendices, which include the comments of known professionals, plus details of the runs that actually took place. All in all, it's a marvellous book, representing outstanding value for money, though how many modellers will be inspired to build Leader, surely one of the ugliest things to ever run on rails, is a moot point.

THE BOOK OF THE STANIER 8F 2-8-0S PART FOUR: SWINDON, THE LNER AND THE SOUTHERN 48440-48633, Irwell Press. PRICE: £30.95

I must express an interest from the start in reviewing this latest book from Irwell, because I wrote some of the captions for the photographs and checked others. The fact that this work is excellent owes nothing to me. As noted in the title, it's the fourth in this mammoth series on Stanier's wonderful freight 2-8-0 design, and there'll be one more I should imagine. As with the earlier volumes, I consider it to be the 'definitive' work on the subject. Every individual locomotive gets at least two pictures (mostly three) showing the class throughout its life, from as-built to steam's finale in the North West. The reproduction is, as expected, of a very high order. Unlike other works mentioned, this is one where locomotives dominate, and all the details one needs to know about each locomotive are clearly tabulated. That said, many of the captions relate to much more in each image, with descriptions of locations and the type of work the locomotives are employed on. It's axiomatic that anyone contemplating building a model of this type, in any scale or gauge, will find this great work invaluable. It represents outstanding value for money, given the research undertaken. There's also another work from Irwell this month; 'The Joy of Jinties', Part One: 47260-47339. At 'only' £19.95, it's well worth acquiring as well.





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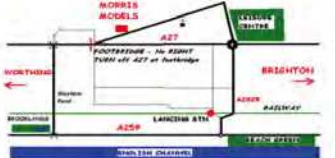
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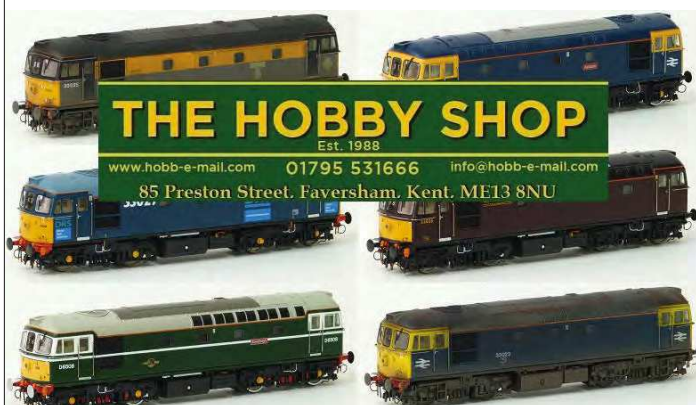
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Jan 29/30 - KENDAL MRE, Kendal Leisure Centre, Burton Road, Kendal, Cumbria, **LA9 7HX**. Sat 10 - 5. Sun 10-4.30

Feb 5/6 - ALTON - FebEx 2022 Alton MRG Exhibition Eggars School, Anstey Road, Alton, Hants, **GU34 4EQ**. Sat 10.30 - 5. Sun 10.30 - 4.00.

Feb 19 - TONBRIDGE Model Railway Exhibition, Angel Centre, Tonbridge, Kent, **TN9 1SF**. 10-5. www.tonbridgemrc.com 5min walk from Tonbridge Railway Station.

Feb 25/26/27 - GLASGOW Model Rail Scotland, Scottish Exhibition & Conference Centre, Glasgow, **G3 8YW**. Friday 10.30 - 6, Sat 10 - 6, Sun 10.30 - 5 www.modelrail-scotland.co.uk

Mar 5 - KETTERING Gauge 'O' Guild Spring Show and Exhibition, Kettering Leisure Village, Thurston Drive, Kettering, **NN15 6PB**. Sat 10-4. Plenty of FREE parking.

Mar 5/6 - PRESTON Preston & District Model Railway Exhibition, Sports Hall, Preston College, St Vincent's Road, Fullwood, Preston, Lancs, **PR2 8UR**. Sat 10-5pm, Sun 10 - 4.30

Mar 12/13 - BASINGSTOKE Basingstoke & North Hants MRE, Aldworth Science College, Basingstoke, **RG22 6HQ**. Sat 10 - 5 Sun - 10 - 4.

April 9/10 - CORSHAM Trainwest 2022 MRE, Springfield Community Campus, Beechfield Road, Corsham, Wilts **SN13 9DN** Sat/Sun 10 - 5 *Plenty of FREE Parking*

April 16/17/18 - YORK Model Railway Show, The Knavesmire Stand, Racecourse Road, York. **YO23 1EX**. Sat & Sun 10 - 5, Mon 10 - 4.30.

April 29/30 / May 1 - BRISTOL The Bristol Model Railway Exhibition, The Thornbury Leisure Centre, Alveston Hill, Thornbury, Near Bristol,

BS35 3JB. Fri 1pm - 7pm, Sat 10 - 6.30pm, Sun 10 - 5pm.

May 14 - LLANGOLLEN Llangollen Railway Festival, Llangollen Pavilion, Abbey Road, Llangollen, Denbighshire, **LL20 8SW**. Sat 10 - 4.30.

May 14/15 - STAMFORD (Market Deeping) Model Railway Exhibition, Stamford Welland Academy, Green Lane, Stamford.

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June 11 - DONCASTER Gauge 'O' Guild Summer Show, The Dome Leisure Centre, Doncaster Lakeside, Bawtry Road, Doncaster, South Yorkshire, **DN4 7PD**. Sat 10 - 4.00.

June 25/26 - PERTH MRE, Dewars Centre, Glover Street, Perth, **PH2 0TH**. Sat 10 - 5.30, Sun 10 - 5. www.perthmrc.com

July 10 - ROMSEY IPMS The Romsey Scale Model Show, Crossfield Hall, Broadwater Rd, Romsey, **SO51 8GL**. Sun 10-4 www.romseymodellers.co.uk

Aug 13/14 - SKIPTON Model Railway Exhibition, Skipton Academy (Aireville School), Gargrave Road, Skipton, **BD23 1UQ**. Sat 10 - 5, Sun 10 - 4. **Under 16's FREE**

Oct 8/9 - ALDERSHOT MRE, Farnham MRC, Alderwood Leisure Centre, Tongham Road, Aldershot, **GU12 4AS**. **Show guide included in admission and FREE Car Parking**

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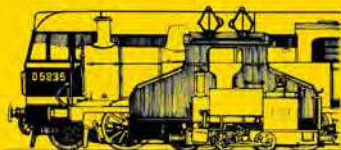
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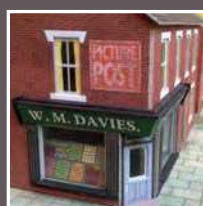


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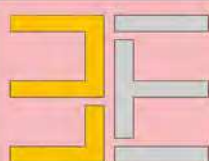
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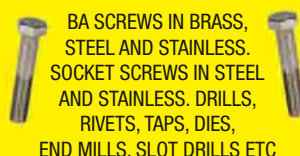
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NEXT ISSUE

WITHAM

Sunny days in Somerset during the transitional period.

ON-SALE
FROM
JANUARY 28

Plus:

- 'Shenston Road Steelworks' – the story continues
- A layout tribute to the iconic London Tramcars
- Build a hotel in 2mm:1ft scale
- Create a campsite scene
- Tracklaying top tips
- The latest new products on test, plus much more!

Buffer Stop

Trade Enthusiasts

One feature of our recent Virtual Show has been interviews with the trade, where the people who produce our models talk about taking part in our hobby for fun, as well as being involved professionally.

Ben Jones, late of BRM and now Heljan's UK representative, was filmed in the middle of his multi-level HO scale slice of Germany and Switzerland. It's a long-term project, but as a break from considering the finer details of O gauge Class 37s, he relives some of his trips chasing trains on the Continent in miniature.



Bachmann MD, David Haarhaus, surprised us by revealing that his earliest railway memories weren't the standard gauge trains that form the company's main range, but Welsh narrow gauge, something it is now producing with its OO9 gauge models. This isn't a passing affection – those lines obviously mean a lot to him, which is one reason the company puts so much care and effort into the miniature versions.

Who does David entrust the design of these models to? None other than Steve Purves, who in his spare time runs a portable 7¼ in gauge railway. Called 'The There and Back Light Railway', this over-size train set appears all over the country.

The story continues at every company. Chat to the people who design and build our models, and you quickly find out that they are enthusiasts, just like us, doing their best to build models that match the standards they would like to see on their own model railways. The hobby is in good hands.

All of these interviews can be found on our YouTube channel: www.youtube.com/c/BritishRailwayModelling

Snowy days. Are you curled up by the fire, or out making snowmen?

Andy: Log burner stoked up and enjoying a Bovril.

Debbie: With a three-year-old at home, out making a snowman is the only choice!

Howard: A brisk woodland walk, followed by mulled wine, mince pies and a good film or series.

Phil: A stroll on fresh snow is lovely, but the quicker the slushy, slippery stuff has gone, the happier I am.

Ruth: Snow ball fight, build a snowman, then head back in for mulled wine and a lovely Christmas movie!

This month in pictures...



Howard met with apprentices at the Severn Valley Railway, to discover their talented restoration work.



It's beginning to feel a lot like Christmas for Phil, thanks to a turkey and cranberry roll on Bridgnorth station.



Narrow Gauge World editor, Andrew Charman, talks with David Haarhaus on the finer points of its new Double-Fairlie.



BRM's official telephone box expert was surprised to find a set of scratch-built, 1/12th scale kiosks on a recent layout shoot.

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