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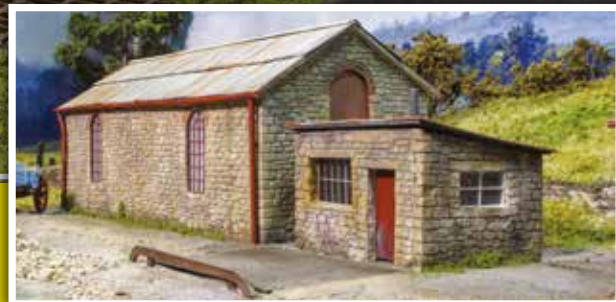


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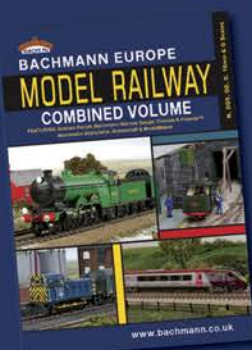
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We watch the trains go by - and listen to the DCC sound - on Martin Reynolds OO gauge layout, which was featured in the March 2022 issue of BRM.

WATCH THE VIDEO HERE

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



PLAY

PRACTICAL

Working with 3D-printed accessories

Phil Parker has used lots of 3D-printed parts on the latest BRM project layout - so he takes a look at them and adds a scrap locomotive cab to the scene.



PLAY

FEATURE

Howard explores... Toft tunnel

Completing our feature series on railway tunnels in the Spring 2022 issue of BRM, Howard Smith visits a local railway tunnel and shares the history of its construction.



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Devoted to realism, yet limited by space, Dave Wright's narrow gauge scene relives the twilight years of his favourite Derbyshire location.

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Models will feature dual motorised pantographs, a wealth of separate detail, running on a heavy die-cast metal chassis, powerbank capacitors, with availability in both DC/DCC Ready and DCC Sound Fitted formats, the latter including a twin speaker set up including an EM1 style 'Accurathrash' speaker, and ESU Loksound 5 digital decoder.

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92 036 EWS, Bertolt Brecht

92 038 Caledonian Sleeper
92 042 DB Schenker
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1:76/4mm scale, OO gauge

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£179.00 DC/DCC ready, £279.00 DCC sound



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Welcome to Spring

By the time this issue heads to the shops, The Festival of British Railway Modelling will be upon us, a weekend filled with model railway fun and entertainment! Hallelujah! Shows are back, and about time too!

With almost 30 layouts available for your viewing delight over the weekend, selected by the BRM team, you'll be thoroughly entertained across the two days, with layouts on show in N, OO, EM, O, 3MM, P4 and more.

For those who are heading out to Doncaster, we hope you have a wonderful time. If you're unable to make it to the show, the good news is that The London Festival of Railway Modelling is only a few weeks away.

Making a welcome return to the wonderful Alexandra Palace, The London Festival of Railway Modelling will take place across the weekend of March 19-20, 2022, providing a perfect opportunity for modelling fans to view some of the country's best layouts.

Hand-picked by the Model Railway Club, the list features layouts covering a wide range of scales and gauges from the UK, Europe

and further afield. See the full list in our pre-show coverage on pages 112-115.

If the capital is too far to travel, we announced only last month that we've taken over the management of The Bristol Model Railway Exhibition, which is shaping up to be a great event, and will take place in April.

Cautious optimism, of course, but we're looking forward to seeing the show season restart properly this year and getting back to enjoying the more sociable sides to the hobby.

Going back to The Festival of British Railway Modelling at Doncaster for a moment, one of our layouts, the wonderful 'Fall Mill', which is featured in this issue, will be present, and David Wright will also be doing a demonstration on how he constructed the impressive stonework buildings on the layout – well worth a visit to his stand if you are coming to the show.

Our lead layout, 'Jeffrey Lane TMD', would be great at entertaining a crowd, too, if it was on the exhibition circuit. Packed full of lineside cameos and brimming with detail, this OO gauge tribute to the West Midlands is full of surprises. Our last layout of the issue is

serial layout builder, Dave Hall's, 'Calder Vale Mineral Railway', which majors on scenic detail and recaptures a historic subdivision of Yorkshire during the pre-Grouping era.

Inside your Spring issue, we've also got great practical advice on offer, including a fantastic garden centre cameo created by Michael Russell, which is packed full of useful scenic advice, plus the humble railway tunnel takes centre stage, with Clive Baker providing us with an insightful article on its history, and Howard Smith looks at the various modelling options available.

We've also got some great new model reviews in this issue, including Hornby's hotly-anticipated W1 and Sentinel, and the new VEAs from Dapol, and Bachmann, plus you could win your own Hornby Sentinel by entering our competition – turn to page 128 to find out more.

Another busy issue, we hope you enjoy it and we look forward to seeing you at a modelling exhibition soon!

BRM Team

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

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CASTLES



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CASTLE GATEHOUSE
00 CODE PO291/N CODE PN191



A useful little tower to fit in with the curtain walls, or even a stand alone folly.

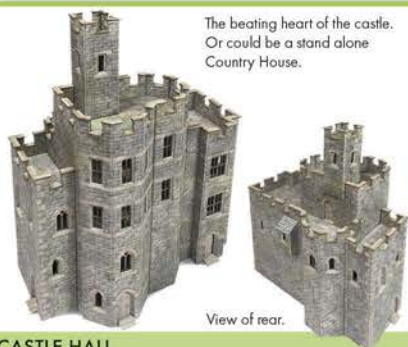
00 scale contains 1 tower
N scale contains 2 towers

WATCH TOWER
00 CODE PO292/N CODE PN192



Various lengths of straight walls plus 2 x 45° corners and 1 x 90° corner.

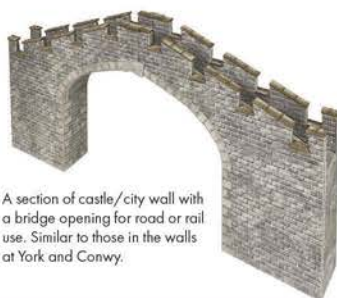
CURTAIN WALLS
00 CODE PO293/N CODE PN193



The beating heart of the castle. Or could be a stand alone Country House.

View of rear.

CASTLE HALL
00 CODE PO294/N CODE PN194



A section of castle/city wall with a bridge opening for road or rail use. Similar to those in the walls at York and Conwy.

CASTLE WALL BRIDGE
00 CODE PO296/N CODE PN196



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CASTLE BUILDING SHEETS
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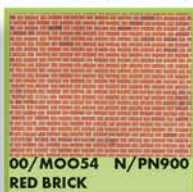
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GOODS SHED

(N SCALE) - PN912 (00 SCALE ALREADY AVAILABLE - PO232)

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Image shows Mainline Booking Hall, Island Platform building, Walled Backed canopy & Platform Canopy

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Forthcoming Releases

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OO Gauge Steam Locomotives

Class 78xx 'Manor' 4-6-0
Stage: Deco Samples Due: Q1/ Q2 2022
Price: from £140.72 Digital: NEXT-18
hattons.co.uk/dapolmanor

FR Small England 0-4-0TT
Stage: Deco Samples Due: Q2 2022
Price: £135 Digital: Yes - no socket
hattons.co.uk/pecosmallengland

Class 78xx Manor 4-6-0
Stage: Engineering Sample Due: Q2 2022
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascalemanor

Hunslet 16" 0-6-0ST
Stage: Engineering Sample Due: TBC 2022
Price: from £110.46 Digital: NEXT-18
hattons.co.uk/rapidohunslet

Class 15xx 0-6-0PT
Stage: CADs Due: TBC 2022
Price: from £127.50 Digital: NEXT-18
hattons.co.uk/rapid15xx

L&MR 'Lion' 0-4-2
Stage: CADs Due: 2023
Price: from £152.96 Digital: NEXT-18
hattons.co.uk/rapidolion

Class 33/2 Re-Tool
Stage: Announced Due: 2022
Price: from £152.96 Digital: 21-pin
hattons.co.uk/heljanoo33

Class 37/0, 37/4 & 37/6
Stage: Engineering Samples Due: Q2 2022
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascale37

Class 45
Stage: Early Sample Due: Q2 2022
Price: from £143.65 Digital: 21-pin
hattons.co.uk/heljan45

Class 47
Stage: Prototype Due: Mid-2022
Price: from £184 Digital: 21-pin
hattons.co.uk/heljanoo47

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

GWR AEC Railcar (Parcels Variant)
Stage: Announced Due: 2022
Price: TBC - Wishlist Digital: 21-pin
hattons.co.uk/heljanoorailcar

Class 104 DMU
Stage: CADs Due: 2023
Price: from £296.65 Digital: 21-pin
hattons.co.uk/heljan104

Genesis 4 & 6 Wheel Coaches
Stage: Deco Samples Due: 2022
Price: from £30 Digital: 18-pin
hattons.co.uk/genesis

Siphon G Vans
Stage: Early Samples Due: Q1 2023
Price: £54.95 Digital: N/A
hattons.co.uk/accsiphong

BR Mk2B Coaches
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: Q1 2022
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

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

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/heljanoo26

Class 37/0 Re-Tool
Stage: CADs Due: 2023
Price: £534.65 Digital: ESU XL
hattons.co.uk/heljanoo37

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
hattons.co.uk/heljanccct



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OO Gauge (1:76 Scale)

Steam locos



H4-AB14-006 Andrew Barclay 0-4-0ST 14" 2069 'Little Barford' in Aclon Lane Power Station blue wasp stripes (Hat) (RRP £99)..... **BARGAIN**..... £84



4S-041-006 Class 5101 'Large Prairie' 2-6-2T 4134 in BR lined green early emblem (Dap)..... £119.60
4S-041-006D Class 5101 'Large Prairie' 2-6-2T 4134 in BR lined green early emblem - DCC fitted (Dap)..... £146



4S-041-003 Class 5101 'Large Prairie' 2-6-2T 5108 in GWR green shirtbutton emblem (Dap)..... £119.60



4S-041-004 Class 5101 'Large Prairie' 2-6-2T 5150 in GWR green GWR lettering (Dap)..... £119.60



4S-041-005 Class 5101 'Large Prairie' 2-6-2T 5190 in BR black BRITISH RAILWAYS lettering (Dap)..... £119.60



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



OR76N7004 Class N7 0-6-2T 69670 in BR black late crest and depot embellishments (Oxf)..... £98



R3825 Class W4 Peckett 0-4-0ST 614 in grey - Centenary Year Ltd Ed (Hor)..... £108



H4-P-014 SECR P Class 0-6-0T 5753 in ROD green (Hat) (RRP £99)..... **BARGAIN**..... £84



R3835 Thompson Class A2/3 4-6-2 60523 'Sun Castle' in BR green late crest (Hor)..... £207

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 GBRI/Royal Scotsman (Hat) (RRP £150)..... **BARGAIN**..... £119

Electric locos



8645 Class 86/4 86401 'Mons Meg' in Caledonian Sleeper (Hel) **NEW**..... £186.96

DMUs



4D-015-009 Class 122 single car DMU 'Bubblecar' W55006 in BR green small yellow panels (Dap)..... £127.57

Train sets - analogue



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

Coaches



GWRCochPackE Collett 57 Non-Corridor 4-pack in BR crimson (Includes R4878, R4879, R4880 & R4881A) (Hor) (RRP £215.96)..... **BARGAIN**..... £119

Wagons



BOC06 100 ton BOC tank in BOC Liquid Oxygen yellow stripe and Gloucester bogies - 0015 (Hel) (RRP £75) **BARGAIN**..... £45



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



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

N Gauge HSTs



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

Bi-Modal Multiple Units



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



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

O Gauge (1:43 Scale)

Steam locos



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

H7-A4-003 Class A4 4-6-2 4468 'Mallard' in LNER Garter blue streamlined non-corridor tender (Hel) (RRP £750)..... **BARGAIN**..... £579
H7-A4-002 Class A4 4-6-2 4468 'Mallard' in LNER Garter blue streamlined non-corridor tender - 'Record Breaker' (Hel) (RRP £750) **BARGAIN**..... £579



H7-A4-001A Class A4 4-6-2 unnumbered single chimney and streamlined corridor tender in LNER silver 1935-1938 (Hel) (RRP £750)..... **BARGAIN**..... £579

Diesel locos



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



3120 Class 31/1 31296 'Amlwch Freighter' in Railfreight grey - lightly weathered - Ltd Ed (Hel)..... £466.65



4062 Class 40 in BR green full yellow ends and centre headcode panel - unnumbered (Hel)..... £466.65



6000 Class 60 in Railfreight triple grey - unbranded and unnumbered (Hel)..... £551.65

DMUs



7D-015-001 Class 122 'Bubble Car' single car DMU 55002 in BR blue and grey (Dap)..... £263.05

Coaches



NEW LNERTeakPackA Gresley Teak 4-pack in LNER teak (Includes H7-TC175-001, H7-TC115-001, and 2 x H7-TC186-002) (Hat) (RRP £996)..... **BARGAIN**..... £599



NEW 7P-001-302U Mk1 CK composite corridor in BR green - unnumbered (Dap) **NEW**..... £175.07



NEW 7P-001-302 Mk1 CK composite corridor S15032 in BR green (Dap) **NEW**..... £175.07



NEW 7P-001-102 Mk1 SO second open S3824 in BR green (Dap) **NEW**..... £175.07

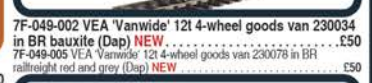
Wagons



NEW 7F-049-203 Vanwide 12t 4-wheel goods van B784479 in BR bauxite (Dap) **NEW**..... £50



NEW 7F-049-001 VEA 'Vanwide' 12t 4-wheel goods van 230026 BR bauxite (Dap) **NEW**..... £50



NEW 7F-049-002 VEA 'Vanwide' 12t 4-wheel goods van 230034 in BR bauxite (Dap) **NEW**..... £50



NEW 7F-049-005 VEA 'Vanwide' 12t 4-wheel goods van 230076 in BR railfreight red and grey (Dap) **NEW**..... £50



NEW 7F-049-003 VEA 'Vanwide' 12t 4-wheel goods van 230117 in BR railfreight red & grey (Dap) **NEW**..... £50



NEW 7F-049-004 VEA 'Vanwide' 12t 4-wheel goods van 230142 in Railfreight Distribution grey yellow ends (Dap) **NEW**..... £50



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35-202SF LNER V2 Steam 60847 "St Peter's School" BR Lined Green. DCC Sound.....£280.95

HELJAN OO



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HORNBY OO



R3762 Hitachi IEP Bi-Mode Class 800/1 5 Car Unit LNER "Azuma".....£430.99



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R3844 Rebuilt Class W1 4-6-4 Steam Locomotive No. 60700 BR.....£241.99



R30009 Sentinel 4wDH Diesel Shunter London Carriers International Jean.....£98.99



R30026 Class 60 Diesel Locomotive No. 60 026 "Helvellyn" GBRf.....£206.99

R4970 BR InterCity APT-U Ex-TS Development Vehicle No. Sc48204 Intercity.....£54.99

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R3893 Class 91 Bo-Bo Electric No. 91 117 "Cancer Research UK" GNER Blue.....£196.99



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R3983 P2 2-8-2 Steam Locomotive No. 2007 "Prince of Wales" LNER Green.....£229.99

R3988 9F 2-10-0 Steam Locomotive No. 92220 "Evening Star" BR Green L/C.....£229.99

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39-003 MK1 Coach Pack - BR Blue & Grey NSE, weathered	£93.95
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39-177C BR Mk1 BG Full Brake Coach No. M80565 BR Crimson & Cream	£27.95
39-186 BR Mk1 BG Full Brake Coach QFX ADB 975612 Departmental Olive Green, wthrd	£27.99
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R3544 Holden B12 Steam Locomotive No. 8527 LNER Green	£104.99
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JEFFREY LANE TMD

Brimming with purposeful architectural details and thoughtful lineside cameos, every viewing angle on this model railway keeps viewers' eyes interested.

Words: Brad Joyce **Photography:** Andy York



An overall view of 'Jeffrey Lane TMD' as large logo-liveried 47847 has arrived to take on fuel while Civil Engineers' livery 33201 is stabled awaiting repairs. The re-liveried 47778 is awaiting its next turn of duty.

As a child, my granddad and I would spend hours and hours on train trips and visiting Saltley Depot in the West Midlands in the late-1990s/early-2000s. I can remember walking down from Duddeston Station and knocking on the door of the messroom to ask for a look around the depot. The staff were always accommodating and allowed photographs to be taken. There was so much variety, from Class 47s being stabled between Virgin Cross Country duties to anything from Class 37s to Class 60s, including 'Deltics', undergoing maintenance.

My granddad built me model railways as a young lad, from an OO gauge circle of track on a 2ft x 2ft piece of MDF to a huge layout in his garage, before building me an N gauge one for my bedroom. As I grew into my teens, I lost interest in model railways, but a few years ago, I was drawn back in by the fantastic detail on OO gauge models, especially the weathered and sound-fitted locomotives that have come on leaps and bounds since I was a kid. So, I thought it was time I had a go at building a layout after a break of about 20 years from modelling.

Layout origins

'Jeffrey Lane' is based between 1995-2005 in the West Midlands, when many trains on the UK rail network were locomotive-hauled in a variety of liveries before the Class 66s came along. I looked at thousands of my photographs, those from others, and DVDs from that era to ensure trains, road vehicles, shops and buildings were correctly used on 'Jeffrey Lane'.

The layout is based on a main line passing a TMD, with a branch line to provide alternative routing for trains. This enables me not only to have running trains but I can also stable locomotives on the depot when not in use. I didn't want to fill the layout with as much track as I could fit, as I find this can be unrealistic, so I wanted to focus on different points of interest. There is a motorway with roadworks, countryside, a signal box, scrapyard, Network Rail depot, Eddie Stobart depot and a high street scene to provide additional areas of interest.

Layouts that have inspired me to build 'Jeffrey Lane' include 'Gowerton Parkway', 'Deadmans Lane' and 'Everard Junction', and I have spent hours watching YouTube clips on each to gain tips and advice.

I have a very understanding wife who has allowed me to have the layout in a spare room, therefore, I don't have to worry about



FACTFILE

Layout name: Jeffrey Lane TMD

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

Size: 14ft x 6ft

Era/Region: 1995-2005 West Midlands

Layout type: Continuous loop with branchline and TMD



'Large logo' 47847 awaits the ground signal to clear before departing 'Jeffrey Lane TMD' after taking on fuel.



temperatures drastically changing in the winter and summer, which can have an impact on model railways, and I don't have to climb up loft ladders to operate the layout or walk outside to the back of the garden to the shed.

Scenic work

The backscene was really important to provide a backdrop to the layout and give it depth. Two different ID Backscenes were used on 'Jeffrey Lane' – the first, behind the countryside, motorway and scrapyards, is

(ID204) Distant Town, and the one behind the Eddie Stobart Depot and TMD is (ID210) Distribution Depot.

Detailing is my main area of interest and the thing I'm pleased with most. I work on the railway, so I'm always on the lookout, whether it be on the main line or at the depot for little bits of detail that I wish to recreate on 'Jeffrey Lane'. In particular, the litter and rubbish that is gathered by the buffer stops on the depot is one of the areas I'm particularly pleased with as it adds realism to the layout. I'm also delighted with

the weathering of stock and vehicles – it brings a railway to life when trains and road vehicles are covered in different amounts of dirt. My memory from the late-'90s was that there were many dirty locomotives about.

There is no specific timetable for 'Jeffrey Lane', but I do like to have two trains running, one on the down and one on the up. While they are running, I enjoy shunting on the TMD. The joys of DCC allow this to happen, and it's great to have sound-fitted locomotives starting up while trains are passing on the main line.



A view of 'Jeffrey Lane TMD' from the bus station can see 47778, 33201, 60005, 47847 and a rake of TTA tanks that have recently arrived with fuel for the fuelling point.

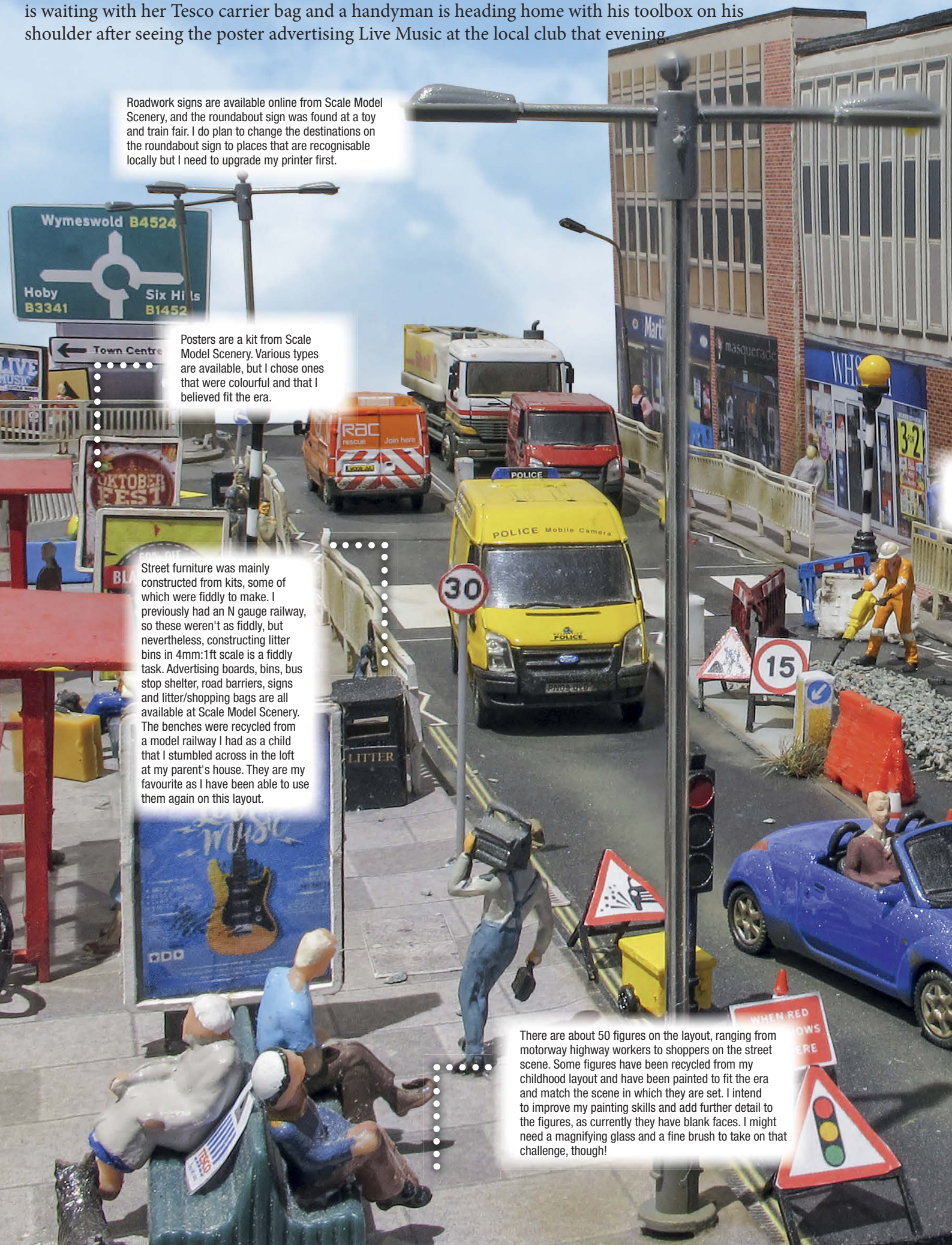
It's rush hour in town and roadworks aren't helping matters. The temporary traffic lights have recently changed to green, giving the traffic heading towards the camera the go-ahead while the workmen try to complete the new road surface on time. At the bus station, an elderly lady is waiting with her Tesco carrier bag and a handyman is heading home with his toolbox on his shoulder after seeing the poster advertising Live Music at the local club that evening.

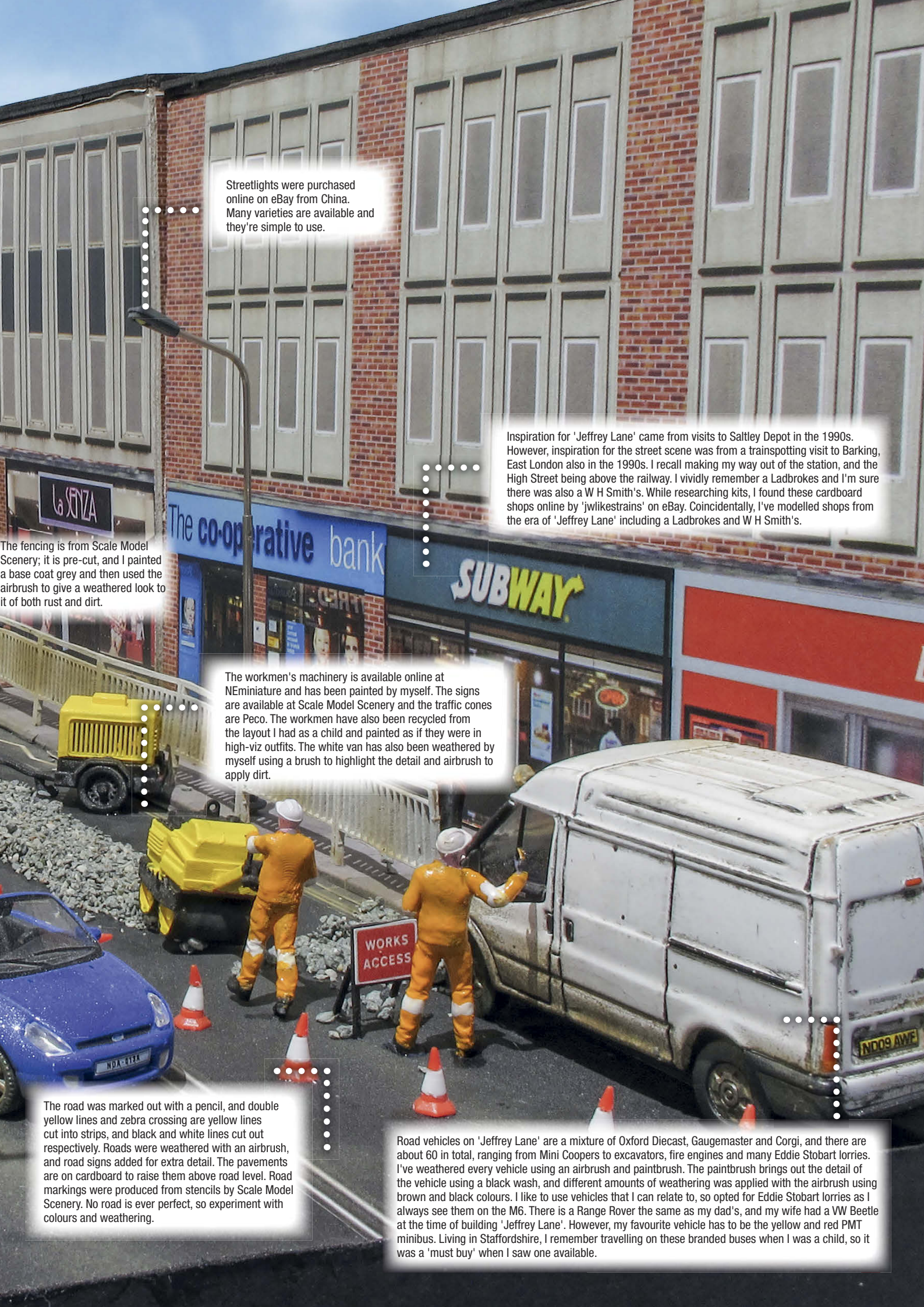
Roadwork signs are available online from Scale Model Scenery, and the roundabout sign was found at a toy and train fair. I do plan to change the destinations on the roundabout sign to places that are recognisable locally but I need to upgrade my printer first.

Posters are a kit from Scale Model Scenery. Various types are available, but I chose ones that were colourful and that I believed fit the era.

Street furniture was mainly constructed from kits, some of which were fiddly to make. I previously had an N gauge railway, so these weren't as fiddly, but nevertheless, constructing litter bins in 4mm:1ft scale is a fiddly task. Advertising boards, bins, bus stop shelter, road barriers, signs and litter/shopping bags are all available at Scale Model Scenery. The benches were recycled from a model railway I had as a child that I stumbled across in the loft at my parent's house. They are my favourite as I have been able to use them again on this layout.

There are about 50 figures on the layout, ranging from motorway highway workers to shoppers on the street scene. Some figures have been recycled from my childhood layout and have been painted to fit the era and match the scene in which they are set. I intend to improve my painting skills and add further detail to the figures, as currently they have blank faces. I might need a magnifying glass and a fine brush to take on that challenge, though!





Streetlights were purchased online on eBay from China. Many varieties are available and they're simple to use.

Inspiration for 'Jeffrey Lane' came from visits to Saltley Depot in the 1990s. However, inspiration for the street scene was from a trainspotting visit to Barking, East London also in the 1990s. I recall making my way out of the station, and the High Street being above the railway. I vividly remember a Ladbrokes and I'm sure there was also a W H Smith's. While researching kits, I found these cardboard shops online by 'jwlikestrains' on eBay. Coincidentally, I've modelled shops from the era of 'Jeffrey Lane' including a Ladbrokes and W H Smith's.

The fencing is from Scale Model Scenery; it is pre-cut, and I painted a base coat grey and then used the airbrush to give a weathered look to it of both rust and dirt.

The workmen's machinery is available online at NEminiature and has been painted by myself. The signs are available at Scale Model Scenery and the traffic cones are Peco. The workmen have also been recycled from the layout I had as a child and painted as if they were in high-viz outfits. The white van has also been weathered by myself using a brush to highlight the detail and airbrush to apply dirt.

The road was marked out with a pencil, and double yellow lines and zebra crossing are yellow lines cut into strips, and black and white lines cut out respectively. Roads were weathered with an airbrush, and road signs added for extra detail. The pavements are on cardboard to raise them above road level. Road markings were produced from stencils by Scale Model Scenery. No road is ever perfect, so experiment with colours and weathering.

Road vehicles on 'Jeffrey Lane' are a mixture of Oxford Diecast, Gaugemaster and Corgi, and there are about 60 in total, ranging from Mini Coopers to excavators, fire engines and many Eddie Stobart lorries. I've weathered every vehicle using an airbrush and paintbrush. The paintbrush brings out the detail of the vehicle using a black wash, and different amounts of weathering was applied with the airbrush using brown and black colours. I like to use vehicles that I can relate to, so opted for Eddie Stobart lorries as I always see them on the M6. There is a Range Rover the same as my dad's, and my wife had a VW Beetle at the time of building 'Jeffrey Lane'. However, my favourite vehicle has to be the yellow and red PMT minibus. Living in Staffordshire, I remember travelling on these branded buses when I was a child, so it was a 'must buy' when I saw one available.



Rolling Stock

Locomotives featured are Class 20s (one Bachmann and one dummy Lima), Heljan Class 33s, Bachmann Class 37s, Heljan Class 47s, Bachmann Class 57s, a Lima Class 60, a Bachmann two-tone green 'Deltic' and a Hornby 'Black Five' steam locomotive. Liveries of the locomotives on 'Jeffrey Lane' are DRS, EWS, Virgin Trains, Centro Trains, Regional Railways, Intercity, Transrail, RES, Civil Engineers, Royal and Petroleum – liveries that were seen on locomotives and stock between 1995-2005, before the introduction of Class 66s. The DMUs are a Dapol Class 121 'Bubblecar' and Bachmann Class 150. I have a rake of chocolate/cream Mk. 1s for charter use and a rake of Virgin and Intercity Mk. 2s for the Virgin Cross Country train. I also have breakdown Mk. 1 support coaches. There is a wide range of wagons from 'seacows'/'sealions', nuclear flasks, four-wheeled tanks, various types of open ballast wagons, Autoballasters, HEAs, and 'Cargowagons'. Rolling stock is mainly formed from Hornby, Bachmann, or Lima models.

Final thoughts

There has been so much advice provided on how to get the best from building a layout, but the best advice I have taken is in regard to weathering. It is no matter what it is you are weathering, whether it be locomotives or track, give it a wash of black or brown before using the airbrush/paintbrush as this adds depth and dirt to those areas that do not get cleaned, rather than just spraying with an airbrush from the start.

I had no idea where to start last year when I wanted to build a layout and now I have achieved this. There are so many groups online that offer inspiration and support for anyone looking to get started. I am just

a beginner that picked up some skills as I went along. If I could go back, I would take the next step and have working colour light signals. I opted against them on 'Jeffrey Lane' as I have three signals with route indicators, but two of the three are looking away from where viewers' would view the layout, so I didn't think it was necessary. I would also have point motors rather than operating manually to again add realism. This would also stop me ducking and diving under the baseboards when changing points for when I am filming or photographing the layout.

There are still some bits of detail I would like to add to 'Jeffrey Lane'. Scale Model

Scenery and West Hill Wagon Works are always producing new products that give that extra bit of realism, so there is always something to add. Only half the stock is weathered, so I will continue to weather it to how it was between 1995-2005. If I were to build another layout, I would probably opt for a small TMD, as I have the locomotives for it and I have also thought about a branch line end-to-end layout that would allow me to look at purchasing some steam locomotives; maybe a pannier tank and a rake or Mk.1s going through the countryside? However, getting rid of 'Jeffrey Lane' to make space will be no easy task as it has given me hours and hours of enjoyment.

Scenic sections

I didn't want a layout where trains just ran around – I feel that has more of a 'train set' look than layout. So, I have focused on the scenic sections.



There is a motorway scene based loosely on the M6, typical with roadworks and slow-moving traffic with die-cast vehicles. Before passing under the motorway, trains pass the countryside, which is Jarvis Spring mixture hairy grass mat with Seafoam trees from Gaugemaster that have been adapted to different heights and thicknesses.



The Eddie Stobart depot was built by Theringby Junction and all the Eddie Stobart lorries are die-cast models that have been weathered. The concrete surface is provided by Scale Model Scenery. The crew messroom is a Bachmann Scenecraft building along with the single road TMD. The hardstanding is from Scale Model Scenery, with extra details by Scale Model Scenery and West Hill Wagon Works. The buffer stop lights are Gaugemaster.



Opposite the countryside is a Bachmann Scenecraft signal box and carpark. Next to that is Smith's Builders' Scrapyard and includes products mainly from Scale Model Scenery. Opposite the scrapyard is a Network Rail depot with Gaugemaster Portakabins and, again, Scale Model Scenery and West Hill Wagon works detailing parts are used to create a scene from the 1990s.

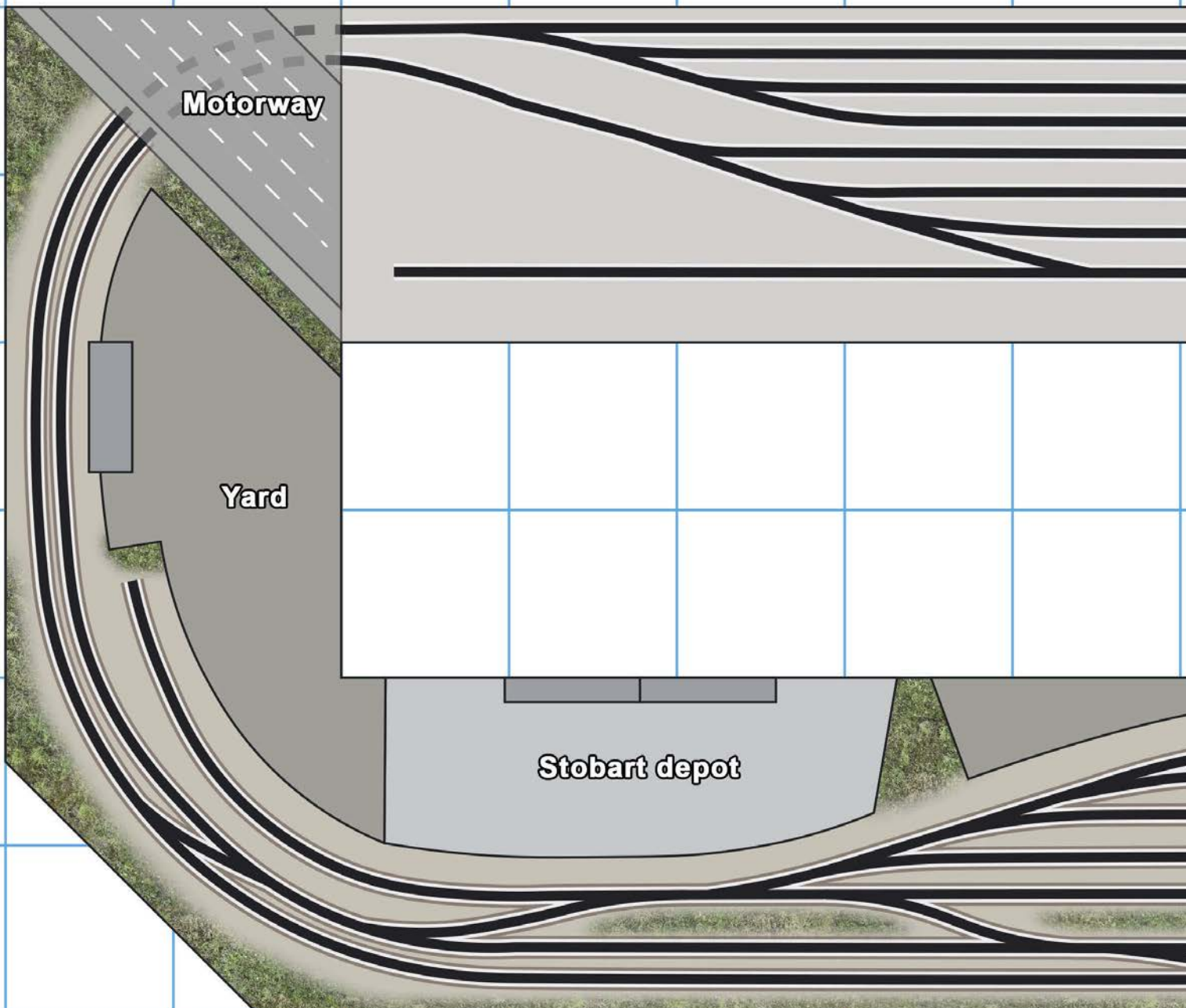
Initial challenges

Before I built the layout, I didn't know how to build a baseboard or do any wiring, so I found the prospect of what I wanted to achieve daunting. However, with the support of fellow modellers and online information, I constructed baseboards to fit with the shape of the room and used pre-wired fishplates connected to a bus wire around the layout to ensure it was wired to meet my needs.

The track is Peco Flexitrack and the points on the scenic section are Peco Streamline points.

However, Peco Settrack points have been used in the fiddle yard.

The signals on the layout are Bachmann Scenecraft dummy light signals.



About the modeller

Name: Brad Joyce

Age: 35

Number of years modelling: Between ages 7-14, returning last year.

Name of first layout: I had an N gauge layout in my bedroom when I was 10, but don't recall it having a name.

Favourite era/region: 1995-2005 West Midlands

Favourite locomotive: Class 37

I live in Stone, Staffordshire and I have been interested in railways all my life. It started with my granddad taking me on the Severn Valley Railway as a child on day trips out across the UK railway network, trainspotting and taking photographs. I never lost the railway bug and my passion for the railways led to my career starting with Virgin Trains in 2008, now Avanti West Coast. In my spare time, I am interested in railway photography and I have been fortunate to have photographs published in popular railway magazines, including a few front covers. I decided to build a model railway at the start of 2020, shortly before the pandemic, and the lockdown actually provided me with time to build a layout in the spare room with thanks to my understanding wife, Alice. I named the layout 'Jeffrey Lane' after my uncle who suddenly passed away shortly after I started building the layout, and I wanted it to be named in his honour. There is a Facebook group for 'Jeffrey Lane' – search for 'Jeffrey Lane TMD OO gauge model railway'.

DRS-liveried 20309 and 20311 round the curve passing Smith's Scrapyard hauling Autoballasters in preparation for weekend engineering work.



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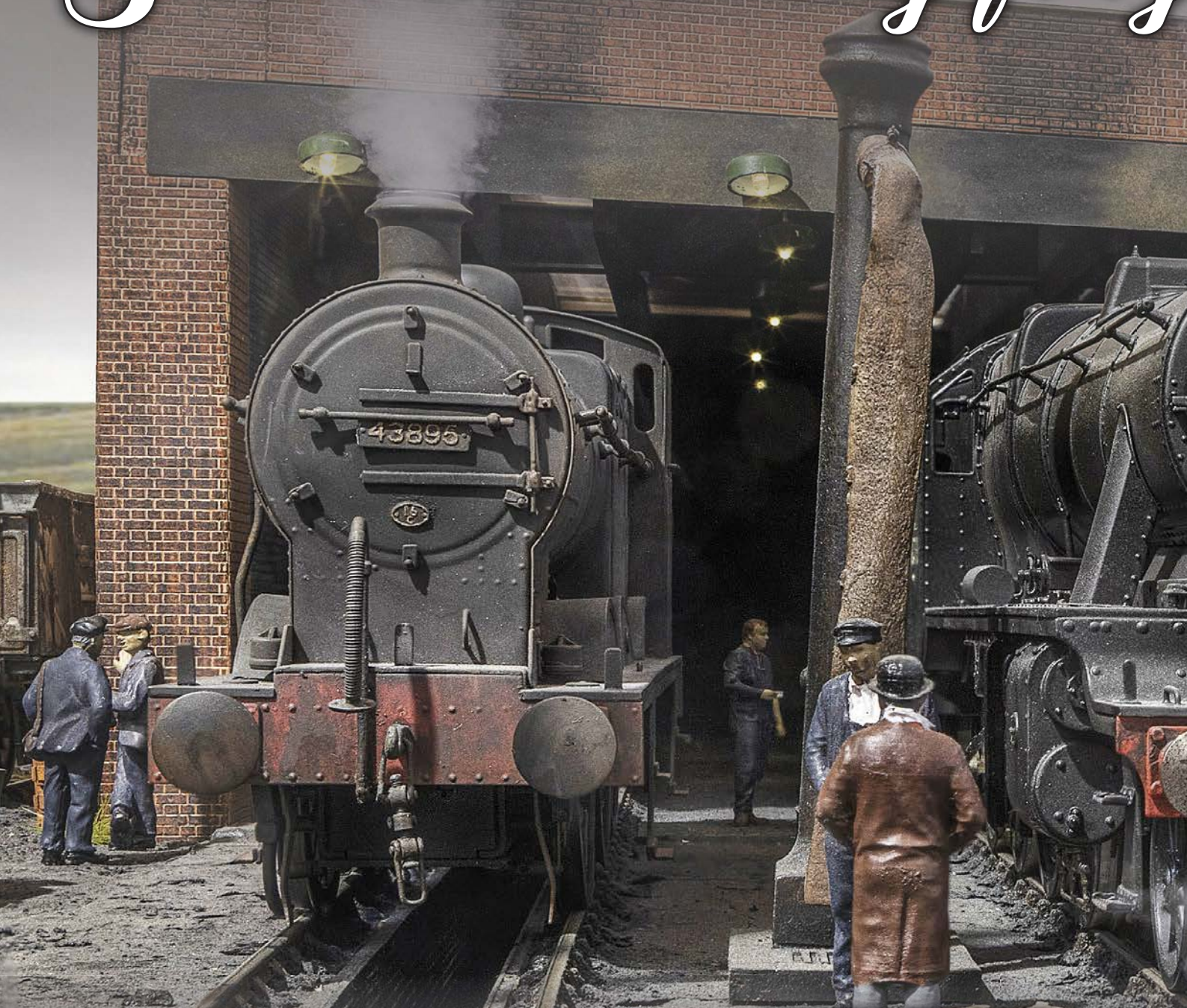
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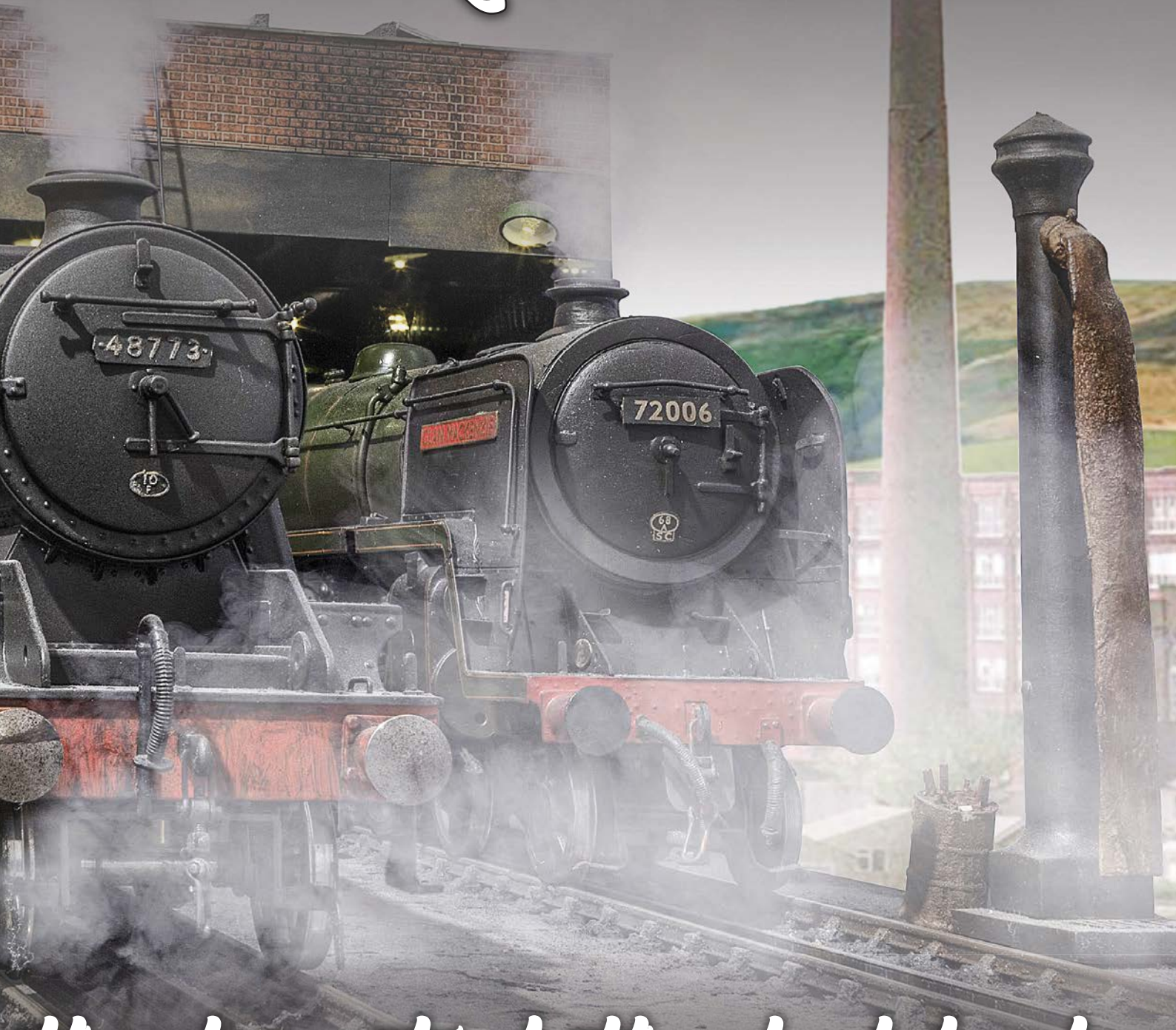
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HOW TO... MODEL A GARDEN CENTRE

Lineside scenes on more recent-era layouts can appear repetitive. Michael Russell's seldom-seen solution, combines kits and scenic-modelling.

Words & photography: Michael Russell



The garden centre is a great British institution and there are now over 2000 in Britain. They started before the railways in the form of nurseries, but it was a highly-fragmented industry until the 1950s and 1960s, when pot plants took off and there was a new housing boom. This started the modern concept of a garden centre and now there is one near all

urban areas of any size making it an ideal modelling subject.

Most garden centres have distinct zones: outside plant areas, a greenhouse for indoor plants and a building for other sales. There are kits on the market that can help with this and you can easily combine several to produce an overall design. I have chosen this method and the main kit I have employed

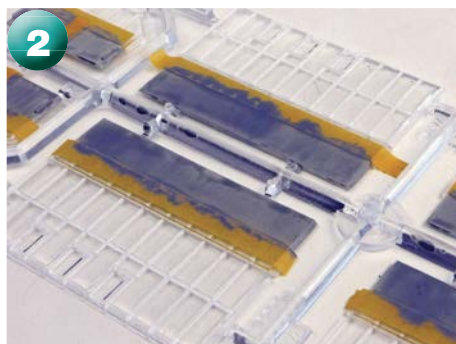
is the Gaugemaster Fordhampton Garden Centre kit.

A project like this that involves lots of items is ideal for the modeller who has regular short periods of time available, because it's easy to dip in and out of the build and time is needed to let parts dry. I have chosen to model a contemporary garden centre.

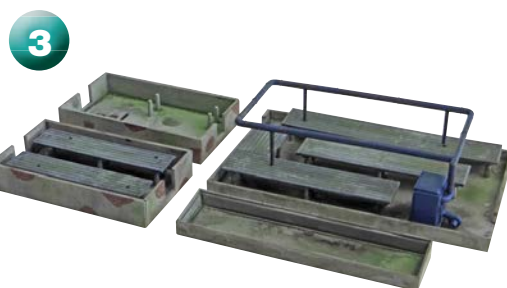
Constructing the greenhouses



Here, we're using a plastic Fordhampton Nurseries kit from Gaugemaster. First, paint the glazing bars using a flat brush and white paint. Brush at right angles to the bars and don't overload the brush. The task is made easier because the glazing bars are deep.



The inside faces of the glazing become the inside faces of the base when installed. Paint these at the same time as the base and with the same colours. Even if you use a brush, it is helpful to add masking tape to achieve a neat result.



I built the parts into sub-assemblies, then painted them using mixes of white and black acrylics. I weathered using a highly diluted black wash followed by green weathering powders. I dry-brushed a lighter grey on the bench top.



Cut through the tabs to open windows. Where these can't be reached from the ground, a handle or mechanism would be used to open a row of windows at a time. Replicate this by opening all the windows on one side by the same amount.



Assemble the glazing using the base as a guide. Put the end pieces in first, then push the sides in. Use a PVA glue and hold in place with rubber bands until dry. If you don't glue the glazing to the base, it can be lifted out in future.



The greenhouses look far too pristine and I weathered mine using a very dilute mix of black, white and green acrylic paint and thinners. Wash this on and allow to dry.

Building the shop



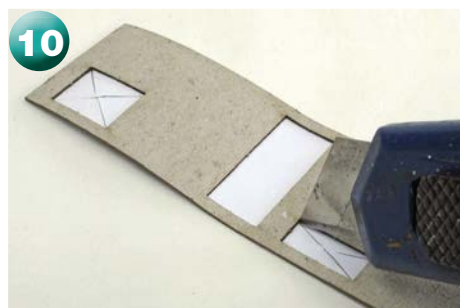
The main garden centre building is made from a café kit from Scalemodelscenery, which I adapted to suit. Follow the instructions that come with the kit and be sure to use a seam roller to ensure that your wraps are stuck down flat and to avoid wrinkles and air pockets.



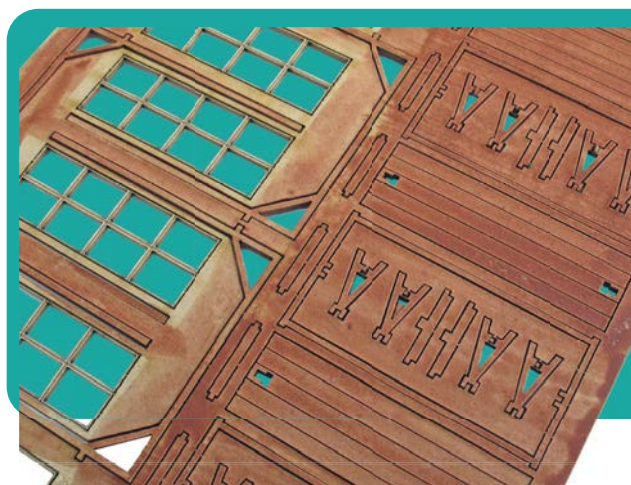
Several parts need laminating and you can speed the build up by gluing these together first. Parts E1/E2, base layers I, roof base layers F and jack legs J (assembly steps 9, 18, 33 and 52) can all be laminated at the outset.



Roughly cut out the individual wraps using scissors and use a knife and rule to make the final cuts. Keep the knife sharp or swap blades regularly as it will blunt quickly.



I found it easier to cut into the window corners once the wraps were glued into place. Ensure that the glue is dry before you do this, otherwise, the paper can easily tear.



It is often easier to paint cardboard while still on the sprue and acrylics work very well. The material will be considerably weakened while wet, so it is important to let it dry thoroughly. I painted the garden furniture using burnt sienna, which matches the stain/varnish used on the real thing.

TECHNIQUES



11

Rather than use the black and white tiled floor provided with the café kit, I used the floor underside wrap on the upper surface instead. As a result, I didn't have a wrap for the underside of the floor, but as this can't be seen, I just left it off.

Plant benches

14



The edging for the benches is made from a brown envelope. Cut a 2mm strip of material and glue this around the edge using scenic PVA glue. Glue one edge at a time and wait for it to set. A thick glue will make this a much quicker task.

12



A tell-tale sign of a card building is the white edges of the paper. It is worth spending a few minutes with a marker pen to conceal these. You could also use acrylic or watercolour paint.

Palletised loads

15



I modelled some of the pallets as partially unloaded. To do this, don't glue all four levels in place, but a fewer number. Cut the top layers into pieces and glue these in place in a disturbed fashion using scenic PVA glue.

17



Since the ties will have been cut to free the load, you will need to discard the two sides that depict these, or paint over them. Tear the top of the wraps to depict the opened edges and fold some back. Transfer the pallet end over as well from the discarded pieces.

18



Paint the sacks with a variety of acrylic paints. Add lettering using a permanent marker pen. Glue the sacks to the pallets using PVA glue. Remember that customers will take sacks from the side facing them and will avoid reaching over to the back of the stack.

13



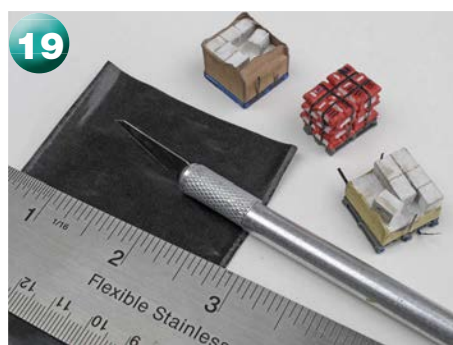
Weather using weathering powders, which are very effective on cardboard. I added dirt around the lower edge and green on the roof and sides. I usually use my finger for application, but wash your hands afterwards to avoid cross-contamination.

16



Paint the boxes on the top layer a suitable colour using acrylic paint – I used white. Paint the wraps in a mix of 186 and 34 to mimic the colour of the outside. You can also use this mix to touch up the white edges of the wraps.

19

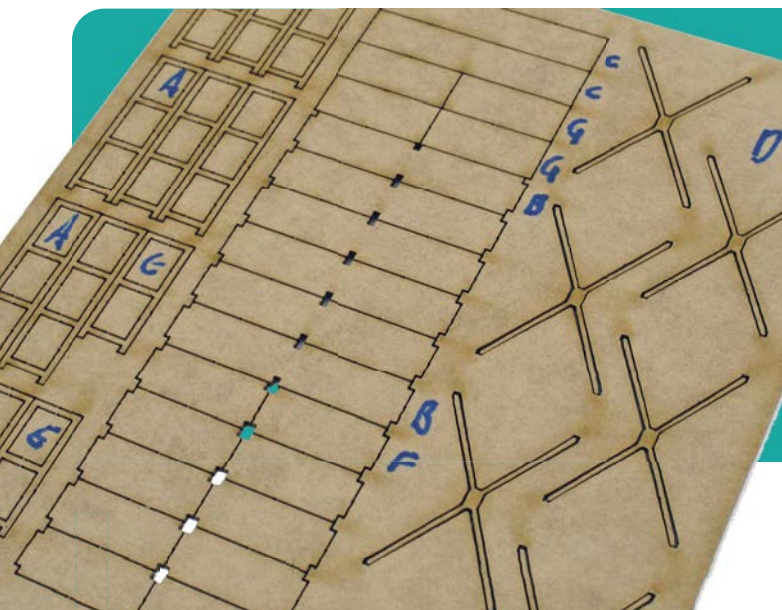


I used black paper to make the ties made from After Eight pockets. Cut these 1mm thick and glue in place with PVA. When placing the pallets on the layout/diorama, ensure that the forklift truck would be able to get access to them.

20



Loaded pallets are now often wrapped in plastic. I used the Scalescenes pallets, added sacks and then wrapped using 3mm strips of cling film, secured in place with PVA glue. You will get all the cling film you require from a fresh food pack.



Transferring the part numbers to the sprue is another good way to aid familiarisation and to help avoid mistakes. Here, I have used a marker pen to transfer the details and identify the elements.



Building the shelves

21



It is easier to start with the smaller shelves as these are the simplest to build. Glue the two lower shelves in place first, and when set, glue the rest to this sub assembly.

22



When assembling the larger shelves, fix the lower three shelves into place first using the centre frame and add the other parts when this sub-assembly is dry.

Making the potting trays and pots

23



When assembling the larger shelves, fix the lower three shelves into place, first using the centre frame and add the other parts when this sub assembly is dry.

24



Cut individual pots from old plastic kit sprue. I made mine 3mm tall and made a suitable mark on the cutting frame to ensure consistency. Glue together into a lattice and, when the glue has hardened, sand to ensure the heights are equal.

25



Paint the pots and containers using acrylic paint. When dry, add the soil to the pots using a ground cover of your choice and PVA glue. I used tile grout as I wanted a very fine consistency. Fill the planters with foam and use the kit cardboard cut-out insert as the soil base.

26



Use PVA glue to add the plants. Use all the resources in your scenic cupboard for this; static grass and foam and sawdust-based scatters have all been employed. You need as much variety as possible for maximum effect.

27



Finally, glue the pots into place using PVA or Tacky Wax. Don't fill every space up and remember that customers tend to take items from the front of displays and at waist height. Allow room for sold items and even items put back in the wrong place. Job complete!



Gaugemaster

(GM150) foliage light green, (GM179) forest floor, (GM103) dark green scatter, (GM152) foliage mid green, Bachmann (B36-046) shopping figure set, Faller (FA180903) sacks, (GM413) nurseries kit
www.gaugemasterretail.com

Scale Model Scenery

(LX079-00) trestle tables, (LX070-00) tables and chairs, (LX034-00) workshop shelving, (LX015-00) planters and troughs, (KX012-00) roadside cafe, (LX066-00) temporary fencing, (AX028-00) palletised loads, (AX060-00) road cones, (MX067-00) market stalls, (LX120-00) fruit and veg crates, (LX055-00) 2m palisade security fencing, (AX062-00) 3D-printed real wood pallets
www.scalemodelscenery.co.uk

Model Railway Scenics

(OO-SHO-ACC-STR-3) shopping trolley and (OO-STA-ACC-PLT-3) passenger trolley
www.modelrailwayscenics.com

WWS

2mm dead grass, Vallejo (863) gunmetal grey, (891) green, (950) black paint
www.wwscenics.com

Hornby

(R7158) flockage dark green, (R7160) flockage dark brown, acrylics (34) white and (186) brown, weathering powders (AV0014) smoke, (AV005) chrome oxide
www.hornby.com

The Airbrush Company

Lifecolor (LC-PRIMER) primer
www.airbrushes.com

Finescale Model World

2mm spring mix, 2mm & 4mm summer mix static grass
www.finescalemodelworld.co.uk

Golden Valley Hobbies

Auhagen (76937) spring flowers, Busch (7356) foam flock flowers, Busch (7042) micro scatter material
www.goldenvalleyhobbies.com

DIGITAL EDITION



ON EXCLUSIVE

HOW TO...

CREATE DIFFERENT BACK GARDENS

Words & photography: Michael Russell

Michael Russell presents scenic solutions to transform bland areas of private land into plots of character, each reflective upon its owners.





SHOPPING LIST

Trampoline, paddling pool and hot tub
W www.westhillwagonworks.co.uk

(LX155-OO) fence panels, (LX016-OO) greenhouse and cold frames, (LX361-OO) garden tools, (AX063-OO) pallets, (AX063-OO) garden gates, (LX028-OO) picnic benches, (LX154-OO) garden sheds, (LX252-OO) decking, (LX004-OO) garden fencing & gates, (AX047-OO) concrete fence posts, (LX060-OO) ladder, (LX163-OO) trellis panels, (KX014-OO) beach huts, (LX071-OO) trellis panels, (AX088-OO) Armchairs
W www.scalemodelscenery.co.uk

(98501) outhouse, low weed type II
W www.fast-webshop.com/model-scene

(VP5) vegetable patches
W www.howardscenicsupplies.co.uk

(M-305-FM) swings
W www.ferro-train.com

(HM613) raised flower bed
W www.harburnhobbies.com

(GM106 and GM107) flowers in pots, (GM175) garden flowers, (GM178) wild flowers, (GM160) light green hedgerow
W www.gaugemasterretail.com

(TIA4) oil drum with flickering fire effect
W www.traxcontrols.com

(MP70002) flower bushes, (MP70109) cabbages
W www.modelscenerysupplies.co.uk

(F126) fencing & gates
W www.langleymodels.co.uk

(R7209 or R7220) oak tree
W www.hornby.com

Lifecolor Tensocrom paint
W www.graphicair.co.uk

Quickshade Soft Tone
W www.thearmypainter.com

Styrogoo glue
W www.terrascenic.co.uk

(D7) Greenhouse
W www.severnmodels.com

Styrogoo glue
W www.terrascenic.co.uk

Summer mix static grass 12mm
W www.wwscenics.co.uk

Natural plastic free flock
W www.greenscene.online

Naturex (F) brown
W www.polakscenics.uk

Martin Welberg (WB-SAMG) bushes type A, (WB-M025) wild verge, (WB-M053) forest floor
W www.themodeltreeshop.co.uk

Busch (1318) grass mat
W www.goldenvalleyhobbies.com

Woodlands Scenics (FP178) Poly Fibre
W www.modelscenerysupplies.co.uk

Glue 'n' Glaze
W www.deluxematerials.co.uk

Agrellan Earth
W www.games-workshop.com



A lot of land in Britain is taken up with gardens around private property. These vary tremendously depending on how the owner feels about gardening. Some people can't get enough and practically live outside in the summer and tend the lawn as though it were a pet. Others do nothing and let it turn into a wilderness or use it as a dumping ground. There is also a modern trend towards outdoor rooms with paving/decking, hot tubs, barbecues and outdoor furniture. Children are also well catered for with traditional features such as tree houses, paddling pools, swings and climbing frames and more modern provisions such as trampolines. So, there is a lot to go at and fortunately, kits and parts are readily available if you wish to model the subject.

I will depict three markedly different gardens based on my experience of owning four greenhouses and a large garden for the last 20 years.

Working with card/wooden kits

Newly-opened kits, even small ones, always look complicated. Don't panic, they rarely are. Spend time going through the instructions so you become familiar with all that the build entails. If there is a parts' map, transfer the numbering onto the sprue next to each part.



1



2

You can use Google to get an English translation of kit instructions. Type 'English to Czech translation', for example, into the Google search box. Then type the Czech in on the left-hand side and watch it appear on the right. Now annotate the instruction sheet appropriately.

3

In laser-cut kits, the small tabs holding the parts to the sprue are difficult to see, but if you hold the sprue up to the light, these can be identified. You can thus remove parts without using force and avoid damage by cutting through pieces that are not retention tabs.



Building the sheds and tree-house



The Model Scene shed kit and ScaleModelScenery kits come with a variety of roofs, none of which are common in Britain. The ubiquitous roofing felt can be made using a fine piece of sanding paper, such as 2500 grit, cut to shape and glued on with PVA.



To make the ScaleModelScenery shed into a tree house, you need to make a base for it to stand on. I used the wooden decking for the top surface and sprue offcuts from the card kits to make a simple frame.



Although the wood needs to be darkened, we don't want to hide the grain. Use The Army Painter Quickshade to achieve this using the light, medium or strong tone that suits your taste.



This oak tree from Hornby is ideal for the treehouse because it is stout. Snip away a branch or two and pare the trunk a little to get a good fit. Glue with a contact adhesive and ensure it sets parallel to the ground while it dries.

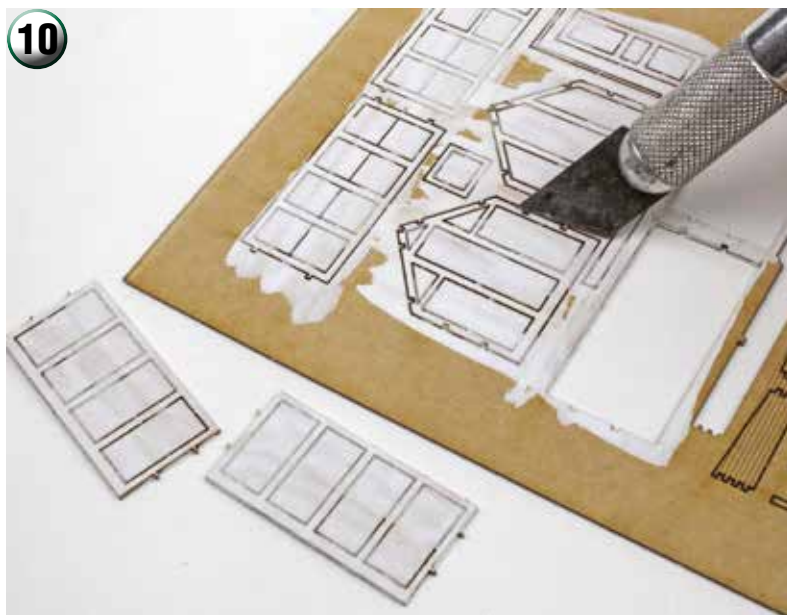


If you remove branches from a tree, don't waste them. Find a bare section on the trunk, drill a hole and glue in place with cyanoacrylate. You could use a spare branch as further support for the tree house.

Building the greenhouse



Skinny parts are difficult to paint afterwards and can also distort in shape when you paint them if not supported. Paint these while still on the sprue using acrylic paint. I painted the greenhouse parts white.



For parts that have cut-outs, it is better to remove the larger elements first, then remove the cut-outs. This way you are less likely to cause damage to fragile parts.

Keeping it real

When making our contrived worlds, it is very easy to model an ideal that just doesn't exist in reality. Rarely is anything in the real world perfect and certainly not for long. Nature naturally wants to recycle everything. Humans often construct in a haphazard and illogical way. We don't want to end up with something that looks like a set from The Truman Show, so here are a few ideas to give you that real world look:

- Mute your colours. Man-made, bright colours will fade in sunlight/daylight
- Dirt bounces up from the ground when it rains. Algae and moss will grow
- Things get damaged. Wind and storms will break things
- Humans don't repair things or carry out unorthodox, improvised repairs. They build a fence, extending it later using a different fencing system. Neighbours don't cut hedges at the same time or not at all.
- Fences, hedges and paths rarely follow perfectly straight lines
- Nature abhors a vacuum. Unless tended, plants will quickly grow on any bare soil.
- Rarely will a vegetable plot be totally full of plants. Crop are grown and harvested in cycles.



Use green acrylic paint for moss, which will grow around the edges of the glass. Dull the paintwork using a coat of Tensocrom oil or smoke. Paint the glass with Tensocrom green to represent algae.



Cut out some Martin Welberg scenic mat to the same size as the greenhouse floor and glue in place with some cardboard backing. Use a piece of seamoss tree for taller vegetation poking through the roof. Now glue the greenhouse in situ.



Build the main frame first, then add the glazing. Greenhouses almost always have some broken or missing panes, so be sure to cut sections out to depict this. Fix in place with Glue 'n' Glaze.



Gardeners often use a lime wash in summer to prevent plants from becoming scorched. This can be reproduced by painting the glazing with Tensocrom White Oxide. Often only the side(s) facing the sun at noon is/are treated.



Other details



The trampoline can be improved by fitting a safety net. Glue metal rods (for example, florist wire) to the uprights. Make a tube of a piece of tights and glue with Styroglue. When dry, this should slide over the uprights.



The beach huts make ideal garden buildings and can be built using the kit instructions. I tidied up the areas around the door using a marker pen. Use a large base for handling – you can always trim it later.



The paving lacks variation in colour and so requires painting for a realistic finish. Paint a base coat and, when dry, use a sponge dipped in paint to make stippled marks. Use various shades of greys and light browns.



The hedge is too immaculate, even for a cut hedge. Cut some pieces length ways with scissors and glue these to unaltered pieces, back-to-back with Styrogoo to make a thicker hedge. Try to get one side smoother than the other for the cut side.



The concrete fencing posts are manufactured using a 3D printer and are of good quality. I disliked the snake-like effect of the plastic on one side of the posts and filed this flat.



Marker pens are ideal for disguising the white of the paper on the cut edges. They may look like small, insignificant faces, but they are unsightly and an obvious sign of a paper or cardboard kit. Use the closest colour you can find or use acrylic paint.



Don't make all your garden items perfect. Accidents and decay will take their toll. Use a screwdriver to lever up or snap pallet wood. Use pincers on a bench or use a knife to divide up paving slabs.



To represent the uncut side, dab on PVA/scenic glue and use a static grass applicator to add 12mm long green static grass. When dry, spray the hedge with a matt varnish and while still wet, sprinkle over with a scatter of your choice.



After a base coat of light grey, the concrete effect can be simulated by flicking various hues using a toothbrush and a lolly stick. Dark greys and browns look best. You can simulate lichen and moss using light yellow and greens.



Pallets are surprisingly common in gardens, being a cheap supply of wood. After a coat of grey acrylic, dry-brush other shades of grey for contrast once the base coat is dry. Add the odd splash of blue to mark the end of the timber lengths used in construction.



Make a garden archway using the trellis kit. Use the fence post pack or, if you only want a little material, use the sprue from the kit to make wooden posts by gluing two off-cuts back-to-back to make a simple frame.



The decking needs to be raised from the ground. Cut off the outer sprue and take a piece out so that it now fits around the perimeter of the decking. Then, cut and glue cereal packet cardboard into the middle to add support.

27



The trellis can be glued to the back of the fencing panels. Stick four of the triangular sections together to make plant frames. Use the sprue to make bamboo canes or posts to support a free-standing trellis.

28



The oil drum with flickering fire effect requires a 3mm hole to thread the leads through, which you can make with a drill. Weather it with rust coloured weathering powders. Connect the leads to a 9-18V power supply.

29



The climbing plant vegetation is made by taking Woodlands Scenics Poly Fibre, spraying it with scenic glue, then dipping it in scatter. Use a wide range of scatters to avoid uniformity. Stick the vegetation to the trellis and not to the ground.



Final assembly

30



Plan your gardens by placing components on a sheet of paper and use a marker to indicate locations. Take photographs if you like the views produced. Note where fencing would need cutting and avoid this by adjusting dimensions to make life easier.

31



The garden fence, being cardboard, is quite delicate. Lay it down where you want it and drill 1.5mm holes where each post fits. Whittle a piece of plastic sprue down to the post dimensions (1.4mm x 2mm) and push it into the holes to get the correct size and profile.

32



Grass is often worn away around children's play equipment. Use a pencil to mark the outline, and a ring around that. Add glue outside the ring and a few blobs within, then add static grass. Add longer strands of static grass under the trampoline to represent an uncut area.

33



The paddling pool would displace water onto the surrounding area. Represent this by adding Citadel Agrellan Earth using a paint brush, which will crack when drying to depict realistic dried mud.

34



Remove all fencing. Use a marker to indicate where the main structures will go. Set out the paths between the sheds, compost bins and cold frames, gluing these in place with PVA. Leave gaps for the flower beds and vegetables plots.

35



The compost bins are glued in place with PVA glue. Use a collection of pallets and doors/gates for this and make it look improvised. Make three bins, one for fresh waste, the middle one for partly decomposed waste and the last for the final compost.

36



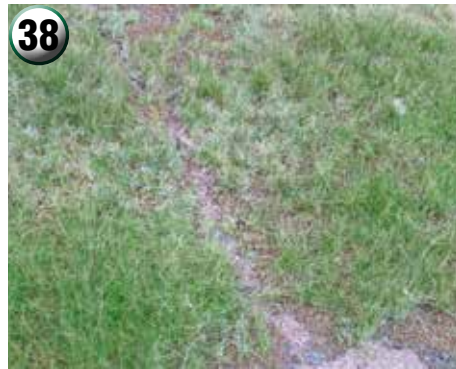
Make the compost heaps using a shaped piece of foam. Paint a dark colour, then coat in PVA and finally with scatter. The material should be green in the fresh bin and progress to an earthy brown for the final bin.

37



Brush on a thin layer of scenic glue with some green acrylic added and then add static grass. Build up the level of the beds with more ground scatter to make them slightly domed. Stick a piece of grass matting down for the formal lawn.

38



Tear the Martin Welberg scenic mat up into pieces and glue with Strygoo. If you have torn a mat in two then you can glue the two pieces down with a slight gap between them to represent a path. Pay particular attention to ensure that the edges are stuck.

39

Use the Martin Welberg bushes to fill in gaps between the scenic mats. Larger gaps can be plugged by using scatter to build up the ground level and cover mat edges.



40

Use weathering powder on the bonfire site. Use black to start with, then add white for the ashes. Rust and sand colours can also be used to mark where metal components have rusted after the fire and stained the ground.





Today's lesson - Hunslet '16in' 0-6-OST

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AND
make the details **CORRECT**

Step #2 - Put hours into perfecting the details



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- ✓ Next18 DCC decoder socket
- ✓ Full cab detail
- ✓ Firebox glow
- And much MUCH more!



Realistic coal load

MASTER CLASS



Step #3 - View the samples and fall in love with the locomotive!



NOTE: Hand-painted sample, subject to change.

Step #4 - WOW. Speechless.
Just look at that footplate detail!



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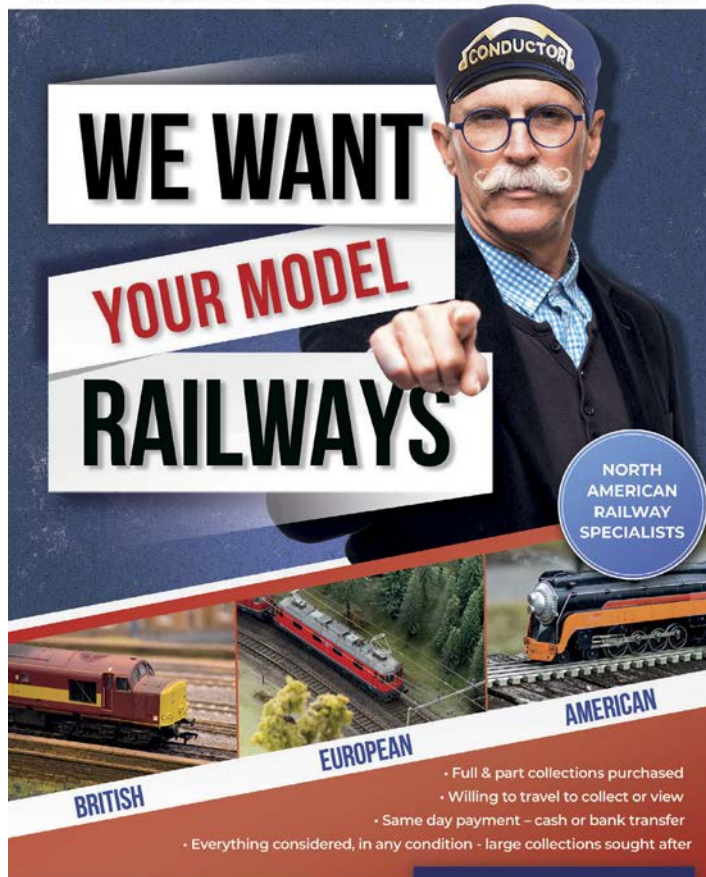
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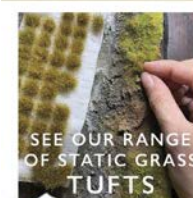
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- OO gauge hay bales
- OO gauge livestock barn
- Green moss weathering powder
- Metallic iron weathering powder
- Fine dry dark brown model mud



THROUGH THE LENS: YOUR MODELLING

Always on the hunt for some great modelling, 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.



Charlie Strong Metals

The locomotive is a Drewry design, built by Robert Stephenson & Hawthorns in the 1950s and very similar to British Rail's Class 04. I built it using body parts from an Airfix/Dapol Class 04 kit on a scratch-built brass chassis and running plate. It features a 3D-printed engine with scratch-built under-bonnet details. It is powered by an N20 gearmotor and benefits from DCC sound and Stay Alive.

RMweb username: Ruston

Fancy taking part?
Visit www.bit.ly/39Xtsk3 and post
your modelling
pictures for a chance
to win!

Building work

This model is in 4mm:1ft scale, scratch-built from plastic sheet and sections, and painted with Mig acrylics. I used photographs of the original buildings, and dimensions taken from old Ordnance Survey maps. The building is modelled as it appeared in about 1959. The end is exposed to the prevailing wind coming off the English Channel and, as a result, is quite heavily weathered.

RMweb username: wiggoforgold





Wydgate

This is a scene from my 3.6m long layout of an imaginary branch line terminus representing somewhere on the Western Region of BR in the mid-'fifties. The train seen here is departing the station, and the motive power is a Bachmann model. The signal box was constructed from a Ratio kit but has a scratch-built base and interior. In the background, a coal merchant's and part of the goods yard can be seen. This is the first layout I've neared completion and it's been a lot of fun to build.

RMweb username: Dbr1295

Midland Railway

A scratch-built model of the first three-cylinder compound locomotive for the Midland Railway. Designed under Samuel Waite Johnson, Numbered 2631, it came out of Derby Works in late 1901, followed by sister locomotive 2632 in early 1902. Three more locomotives with a slightly different appearance, but sporting bogie tenders were built before Johnson retired in 1903.

Deeley followed Johnson and went on to build more compound locomotives to a vastly different design. 2631 was renumbered 1000 in 1907 and, around 1914, lost its bogie tender and was rebuilt to conform to the later design. 1000 is still with us in the National Collection.

The photograph shows it passing under Kirkby Heights bridge on its way to Leeds (Wellington).

RMweb username: Mrkirtley800



Warrington Bank Quay

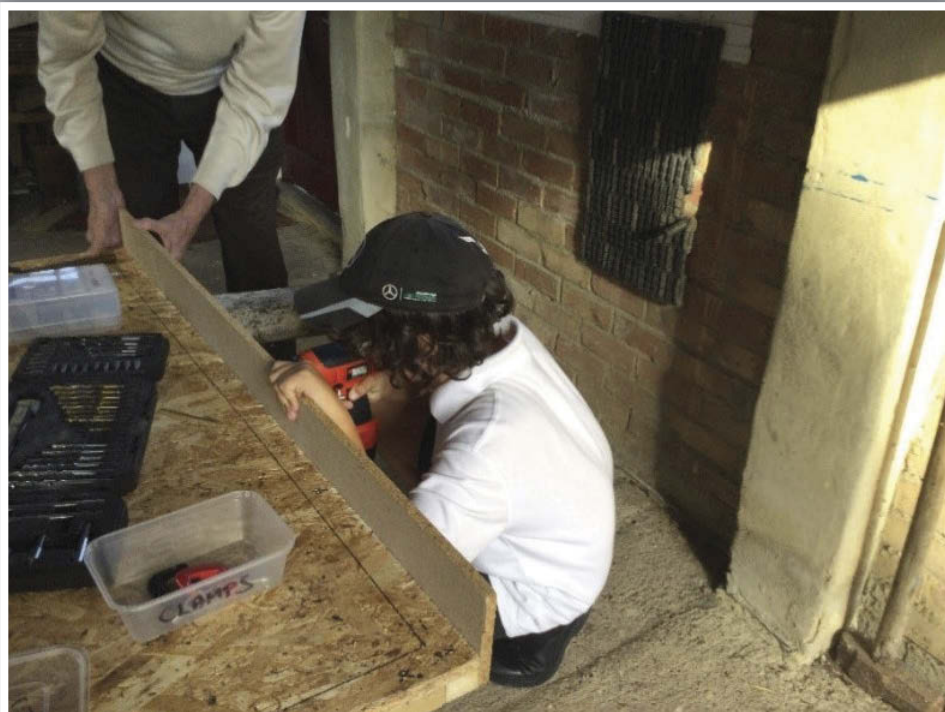
'Dallam' is an N gauge layout, based on the real location, approximately one mile north of Warrington Bank Quay station on the West Coast Main Line. The layout is based around the year 2001, so liveries from British Rail can be seen alongside the liveries from privatisation. The majority of rolling stock is ready-to-run with some kit-built wagons. Some locomotives and DMUs have been resprayed into appropriate liveries for the era.

The layout is DC-controlled and track is Peco Code 55. The bridges, buildings, signal gantries and overhead line structures are scratch-built.

RMweb username: 87023Velocity

KEEP IN TOUCH

JUNIOR MODELLING



I made this model with my granddad. He has his own model railway in the loft, which I also help with in some of the areas.

We made the model from leftover wood, thick cardboard used to package a computer and track. We also used kits to make the tunnel mouth, station building and station steps. The final arrangement of the track took lots of trial and error.

I enjoyed putting the plaster bandage over the glue-covered tape and preparing the embankment with the glue mixture, which is made from plaster, PVA glue and green paint.

I'm really pleased with the complete layout, which has wagons and a locomotive, with the point-operating rods at the front. We also made an uncoupler from a piece of metal, wing nuts and bolt, a magnet and Sellotape.

James Dey, 11



SYNCHROSMOKE

I was interested to read about Hornby's plans to introduce smoke effects on some of its locomotives. As you say, this concept is not new.

About 60 years ago, I had a Tri-ang Railways 0-6-0T 'Jinty' with what was then called 'synchrosmoke'. A system of gears linked to the wheels caused a valve to open and close at the top of the unit, creating the effect of smoke puffing in time to the motion. A small capsule of smoke oil was supplied to create the smoke, which, despite working reasonably well, resulted in covering my layout with an oily deposit that had an adverse effect on traction. I was, therefore, particularly impressed to learn that the new Hornby unit will be water-based, which should not produce this unwelcome side effect.

Another problem was that the supplied smoke capsule was very small and I had soon used it all up. Not having the money to buy any more, my mother offered me some oil-based perfume, which had been an unwanted Christmas present, and suggested I try that instead. Although this worked and I now had a plentiful supply, the downside was the unpleasant odour that filled the room after a very few minutes of running the locomotive on the track!

David Carpenter

SCENERY ON A BUDGET

Regarding Elaine's request for information on budget scenics in the February issue, perhaps she could try the older traditional methods of scenery making that don't require an initial investment in expensive tools.

The used bookseller website abebooks.co.uk has Jack Kine's book on scenic modelling dating from 1979.

John Ahern's book on Miniature Building Construction (ISBN 0 85242 686 0) is good but now commands high second-hand prices. It might be worth Elaine enquiring at her local library whether the book is available within the library network.

A search on 'basic model scenery' on YouTube produced a plethora of videos, including one on model hedges by a certain Phil Parker! While Phil started with ready-to-use hedging, he went on to show the use of rubberised horsehair, which can be purchased from upholstery repairers and who may have offcuts available for sale.

I have some handouts from exhibition demonstrators explaining scenery techniques and magazine supplements on scenery; if these are of interest to Elaine, I will be happy to post.

David Tremeer



SCOTTISH HISTORY

On retirement, we spent much time in Scotland looking at 'might have been' railways and odd history and found out the following.

Isle of Skye

The Highland Railway had plans for narrow gauge lines on Skye using the Light Railway Acts. That never materialised, but there was a railway on Skye. Running from quarries in the mountains to Broadford, it was built by a Belgian company to transport marble for export. A plaque in the quarries marks the site. The company closed in 1915 and I don't know any further history. Perhaps in view of the continental ownership, it may have been metre gauge? If so, did the Highland intend a similar gauge?

Kyle of Lochalsh

When the USA joined WW1 in 1917, Kyle received shipments of sea mines – 25,000 in total. These are the spherical black objects with horns. Southern stock was 'borrowed' and three mines per open truck were transported to Nigg on the East Coast, where they were loaded onto minelayers to build the Northern Barrage in the North Sea to prevent German ships from escaping into the Atlantic.

In the early 2000s, traces of trackbed and facilities could still be traced to Nigg, including a wooden pier. After the war, it took two years for minesweepers to remove the mines!

Jon Wayne-Wills



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TAYLOR

CV

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THE CALDWELL

MAZAWATTEE TEA

THE CALDER VALE MINERAL RAILWAY

The pre-grouping era is growing in popularity with adventurous modellers. Dave Hall's model is a playground for new RTR models and kits alike.

Words & photography: Dave Hall

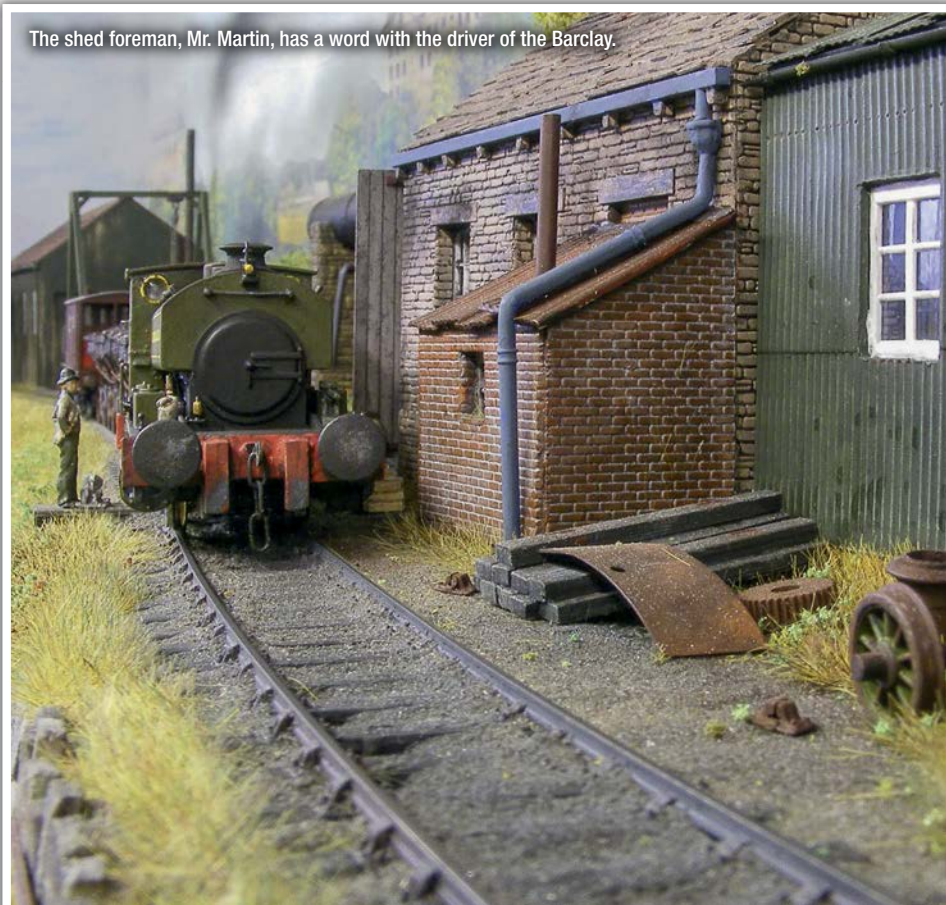


The Coal & Clay Companies' 16-inch Barclay passing the wagon works with a train of chaldrons from Ashgrove Collieries.

As with all of my layouts, this one isn't main line, or mainstream, but, rather than pure industrial, I wanted a passenger service to run alongside the industrial aspect, so the idea of a small system incorporating a light railway came about. The period is 1900 until the Grouping of 1923, but I'm not strict on this.

When I originally built the layout, the intention was to go as far back as the 1870s. This period is something that I have never before modelled and the reason for choosing it is that I had taken an interest in the locomotives of the real-life I.W. Boulton. Isaac Watt Boulton was an engineer, locomotive builder and hirer in the last quarter of the 19th century. Details of his business and locomotives can be found in a fascinating book that is quite well-known in industrial railway circles – *The Chronicles of Boulton's Siding*, by A.R. Bennett. I had built three locomotives from Boulton's stable and this got me interested more generally in Victorian industrials and in the pre-Grouping railway era. It is so different from the commonly-modelled era of British Rail, where decrepitude is the order of the day for industrials and where weathering is taken

The shed foreman, Mr. Martin, has a word with the driver of the Barclay.



A load of fireclay, in contractors' type side-tipping wagons, being propelled from the Collieries. The wagons are a mixture of scratch-built and RT Models kits.



Knowles' pipeworks, manufacturers of sanitary pipes and chimney pots.

*A potted history of the 'CVMR' down to the year 1898, taken from the Oakwood Press book *The Calder Vale Mineral Railway*, by Albert Tatlock F.F.S.**

During the mid-nineteenth century, in the small area of the West Riding to the east of Halifax and north of the River Calder, there was a great variety of extractive industry, which included coal mines, fireclay mines and quarries. Manufacturing was also present in brick and pipe works, woollen mills and dyeworks. The companies were either opened up by, or taken over by two men. The first of whom was John (later Sir John) Taylor, who already owned mills and clay works near Sowerby Bridge (the Moorend Coal & Clay Co.). The other was Mr. Ozias Harding, a notoriously difficult and short-tempered man, who owned quarries, brickworks and coal mines in the area. Harding took a great interest in Egyptology and had his house, which he named Egypt House, built on a rocky outcrop so that he could observe the comings and goings on the railway from its octagonal tower. It was Harding who instigated the policy of naming the railway's locomotives after Egyptian gods and goddesses.

Although the distances from the various works to the local goods depots and sidings of the Lancashire & Yorkshire Railway were not great, the roads were poor and cartage was expensive, and so the two men joined to form a company that would build and operate a mineral railway to link up all of the works and take traffic in and out through one connection to the L&YR, at Elland. As the two men owned most of the land over which the railway was to run there was no need for an act of Parliament and what they didn't already own they either bought or negotiated wayleaves for and thus The Calder Vale Mineral Railway was born, with Harding as the Managing Director.

After considering tenders to build the railway from other railway contractors, the company settled on Exuperias Gittins & Co. Gittins was an eccentric character who visited the work sites on a velocipede and was also known for being miserly, or, as some would say, shrewd. As part-payment, he took a parcel of land on which he based his plant yard, which would, in turn, provide an additional source of traffic for the railway. The locomotives to build the railway were an assortment of weird and wonderful machines, hired from I.W. Boulton of Ashton-under-Lyne.

For 40 years, the only passenger service on the line was for workmen but it was unofficially used by the local population for many years before, in 1897, the company applied for a Light Railway Order. After completing the required work, which included the addition of signalling and a staff and ticket system for single-line working, the railway was inspected by Lt. Col. Addison of the Board of Trade and was passed fit for use. A locomotive suitable for use on passenger working was acquired second hand from its builders' Beyer Peacock & Co. This locomotive was used in July 1898 to bring in the first public paying passenger service. The band played 'See the conquering hero comes', speeches were given and the directors, local dignitaries and all retired to The Colliers' Arms for a meal.

The 'CVMR' was connected to the L&YR at Elland and climbed through woodland to follow, at a higher level, the Calder & Hebble Navigation until turning northwards to run up a small valley at the foot of Hove Edge, until reaching Hipperholme. The only intermediate station was at Brookfoot, where a branch from the quarries joined the line, and where traffic to and from the Calder Vale Coal & Clay Co. came in from Ashgrove collieries. The railway company provided motive power for the public passenger service, the quarry trains and for the general goods services, while the Coal & Clay Co. handled its own trains with its own locomotives.

(* Fellow of the Flat cap Society)

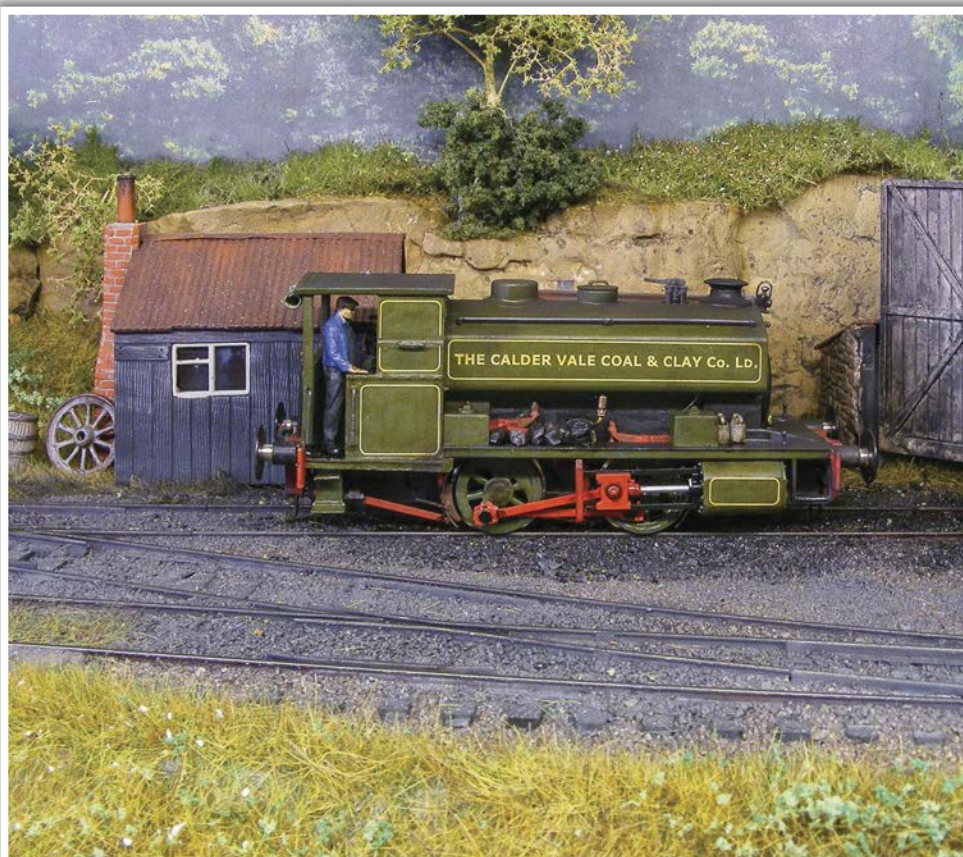
to extremes. Having built the models, which didn't fit in with the period of any layout that I owned at the time, they were set aside as display pieces, but I don't like having models that are only kept in a display case. I wanted something they could be run on.

After building the layout, I ran the varied fleet of unusual prototypes on plain DC control, but interest in the layout waned. Although not an exhibition layout, it was built to be operated by two people, but just as things were finished, and in a state to have friends visit for running sessions, the Coronavirus arrived on our shores, with Government-enforced lockdowns. That, and the fact that I had begun the construction of 'Charlie Strong's Yard', meant that I lost interest in the 'Calder Vale Mineral Railway' ('CVMR') and it lay dormant until recently when I decided to revive it. With 18 months of operating 'Charlie Strong's Yard' under my belt, I have become so taken with DCC control, sound-fitted locomotives, and the huge benefits that come with having stay-alive units on board, that I took the step of converting 'CVMR' to DCC control. Unfortunately, this has meant that many of the original fleet of locomotives have ended up back in a display case because they are too small, or it's too difficult to fit DCC apparatus into them. I intend to rebuild as many of them as possible so that they can be made to run on DCC and used on the layout once more. For now, however, the locomotive fleet is small and consists mostly of RTR items.

Planning begins

I wanted something to provide visual and operational interest and that meant having track on more than one level, with passenger trains, goods trains to the main line, and internal goods movements. An engine shed was essential – I love industrial engine sheds. I also wanted to add in the flavour of some of the industry that still exists in the area in the form of the pipe works but other than that, I really made most of it up as I went along.

The set-up had to have a canal and show the valley side to reflect the area between Brighouse and Elland, even though not one bit of it is like the real place. I managed to get in all my requirements, but it meant that the only level section on the layout is the passing loop at the passenger platform. The gradient from the lower-level to the upper-level line is about 1-in-18, which presents challenges to the small locomotives in use,





Locomotives of the 'CVMR'

The original fleet of kit and scratch-built locomotives had grown to 11 before switching to DCC. Out of those, there are as few as three that can be converted to DCC, so the fleet at the moment stands at just four, all of which are RTR, albeit modified. The motive power stud is also supplemented by visiting locomotives, belonging to my friend Scott Martin, when he comes to have a running session with the layout.

Four locomotives are required for a full running session, with a company one dedicated to the passenger service, another company one on goods, a Coal & Clay Co. locomotive, and a quarry locomotive.

At the moment, available motive power is:

A Beyer Peacock 2-4-0T, named *Ra*, of the type used on the Isle of Wight Railway, among others. It is built more or less as intended from a whitmetal kit, by Golden Arrow Models. I have also fitted sound and a stay-alive. It is powered by a Mashima 1020 motor, driving a High Level 90:1 gearbox.

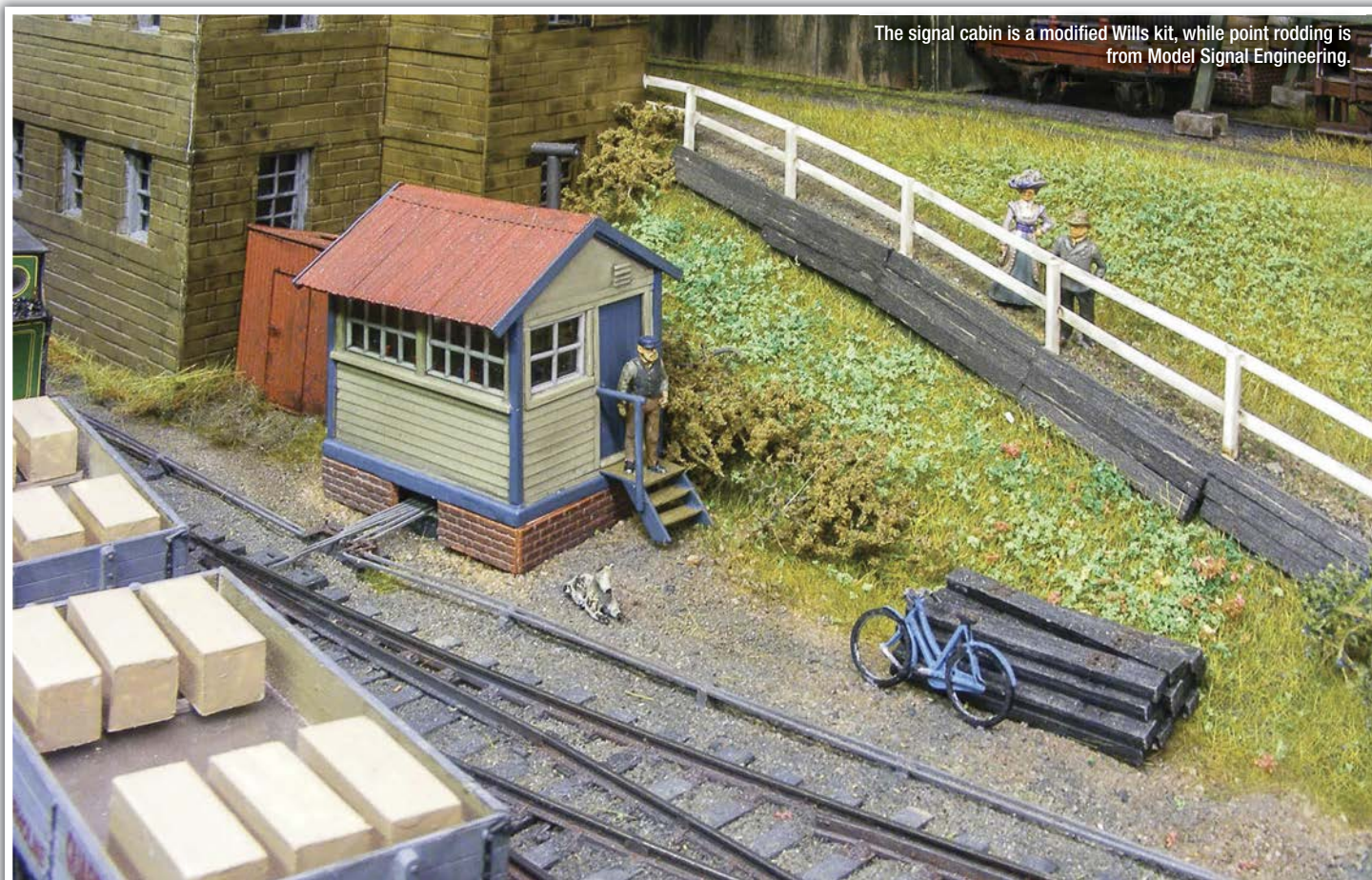
A Peckett W4, named *Osiris*. This is a Hornby RTR product that has been detailed, weathered and fitted with sound and a stay-alive. To allow the stay-alive to be fitted, the Hornby chassis block was milled out so a High Level 60:1 Roadrunner gearbox could be fitted, which in turn freed up space. The underside of the chassis block has been milled out under the cab to allow a 11 x 15 x 5mm speaker to be fitted.

A Peckett C Class 0-6-0ST, named *Nephtyhs*. This started out as a Hornby B2 Peckett but has had the chassis milled to alter the profile. A new keeper plate has been made and the brake gear repositioned to suit the replacement wheels, which are from Hornby W4 Pecketts. The motor mount was removed and the motor refitted in such a way to allow a decoder, speaker and stay-alive to be fitted without any of it being visible in the cab.

The Coal & Clay locomotive is an Andrew Barclay 0-4-0ST. This is a modified Hattons RTR product and is at the very end of my permitted time period, being as it could not have been built before 1921. This model has had quite extreme modification, with a dropped footplate/lowered cab, cut-down chimney, flattened cylinder sides and relocation of the safety valves. It has had these modifications based on a prototype example that worked at Provan gas works. Internally it has been modified to fit sound and a stay-alive. This work included re-motoring it and milling a space in the chassis block to enable the fitting of the stay-alive.

The visiting locomotives are a standard Hornby B2 Peckett, which has had DCC sound and a stay-alive fitted, and a Manning Wardle 16in special. This was built using a Railwaymania 3D-printed body kit on a Hornby B2 Peckett chassis.





but as it limits the length of trains, it means the fiddle yards didn't need to be much longer than the short trains themselves.

Layout control

When built, the layout was wired for DC control, using centre-off DPDT switches, so that either operator could take control of a section. Both operators used Gaugemaster Model W hand-held controllers. The wiring for DC wasn't ideal for DCC operation and although it all works as far as running is concerned, various issues remain to be sorted out.

The new control system is the same type used on 'Charlie Strong's Yard', namely a Piko Smartcontrol Light. It was chosen so that, when I have a second operator, I simply borrow the handset from 'Charlie Strong's Yard', or they can bring along their own, providing it is also a Loconet system.

To keep things simple, points are switched by pulling and pushing wooden knobs that are attached to piano wire rods under the baseboard. Micro switches take care of the frog polarity. Two points, however, are electrically switched as it was impractical to get the manual system in. These use Seep solenoid motors, but the toggle switches that

control them have been disguised with the same wooden knobs as on the manually-controlled points and signals.

Setting the scene

The hillside and embankment are made from cardboard and bits of plywood, covered in papiermâché, made from newspaper and PVA glue. It's old school and it's cheap. This is the greenest layout that I have ever built and it took a lot of static grass and ground coloured foam to cover it. I'm reasonably happy with how it's turned out, though perhaps it could be better.

The areas of exposed rock face beneath the manager's house were made from plaster, using Woodland Scenics moulds, and from expanding foam that was carved to shape after setting.

When it came to buildings, I had bought some ready-to-place resin items at a bargain price, but using them as they were would have meant altering the track layout to suit them, and I wasn't happy with the result. Two have been used, those being the main building of Knowles pipe works (a Hornby colliery building), which has been modified and includes some scratch-built additions, and Egypt House, the residence of Ozias

Harding (Bachmann Hampton House). I particularly liked this building, with its octagonal tower, and could imagine that Harding would have his office in the tower, where he could observe the comings and goings on his railway. The beehive kilns and chimneys at the pipe works aren't ready-to-place, but aren't kits either, being single-piece unpainted resin mouldings from Skytrex.

Other buildings and structures are modified kits, or are scratch-built, with the engine shed being my best effort at scratch-building on this layout. It uses a card shell, covered with embossed stone Plastikard. The roof trusses are made from cut-down coffee stirrers and the roofing, representing the local style of stone flags, was done by cutting and fitting individual pieces of thick paper, as used for watercolour paintings.

Running schedule

Being what is essentially a private railway, there is no strict timetable as such (except for the passenger service) but rather a sequence of movements is worked out and must be followed, more or less. The 'CVMR' is supposedly connected to the L&YR at Elland and its 'main' line runs along the



Ra departing Brookfoot with a train to Hipperholme, passing a train of stone blocks from one of the quarries.

Signals

Being a mineral/light railway, there is no need for the same amount of signalling as there would be on a main line railway and so there are only three in the modelled area. They are manually-worked in the same way as the points. In certain places, there are stop boards instead of signals and on the descent from the high-level line there is a stop board and a moveable block on the line instead of a catch point. The block doesn't work in model form but in theory, the driver of a train descending the bank would stop at the board and the fireman or shunter would cross to the signal cabin to collect the token, which would have a key for the padlock on the block attached to it to unlock and move the block. Two of the modelled signals were made from parts bought from Model Signal Engineering, while the other, an ancient L&YR bar signal, was scratch-built from brass, with an MSE whitemetal lamp.



bottom of Hove Edge to Hipperholme, where there is a passenger station and public goods facilities, so all of the passenger trains run to and from Hipperholme.

Public goods trains detach wagons at the modelled station of Brookfoot and these can go to any of five destinations – Taylor's mill, The quarries, Knowles Siding (the pipe works), Gittins' yard, and the colliery of the Calder Vale Coal & Clay Co. Wagons left at Brookfoot from these locations are also picked up to go to Elland and beyond. This is worked by using a pack of cards with the specific wagon and its destination on each card so that different wagons get used and the logistics of getting them to their destinations is always changing.

Other trains are what could be described as block trains in that the whole train originates at one place and travels as a train

to the L&YR for marshalling further on. These are the coal and the stone trains.

There are also internal trains that remain on the CVMR. Coal, loaded in chaldron wagons, goes to a wharf up the Calder & Hebble Navigation and clay goes from the colliery to a brick works.

Rolling stock

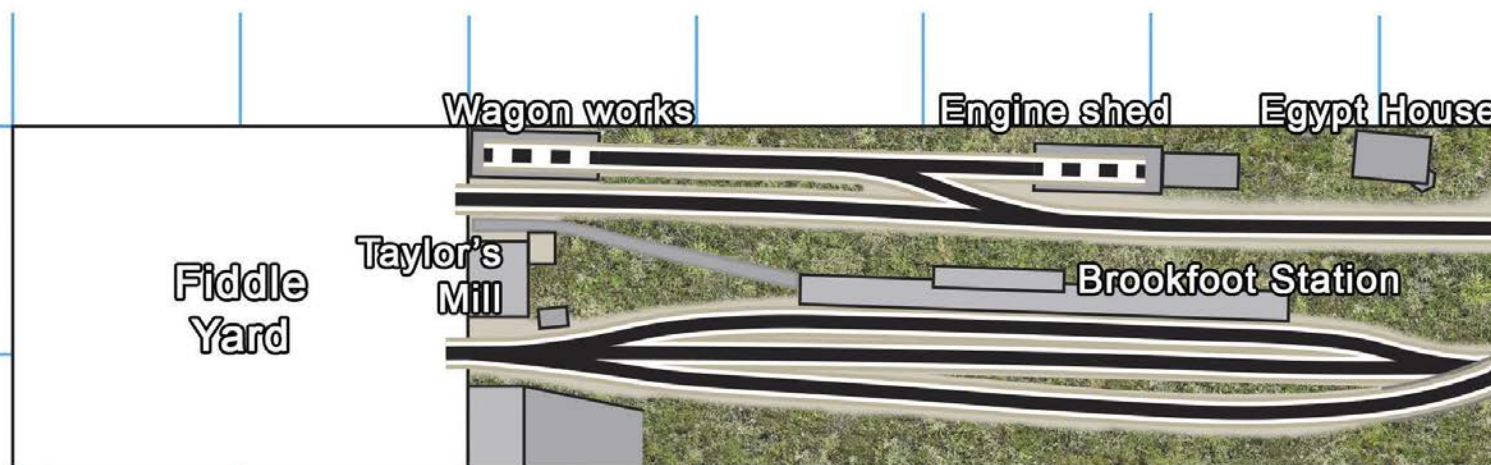
In addition to being an industrial locomotive freak, I am also a bit of a wagon nerd and delving into the pre-Grouping era has shown up just how poorly served by the RTR model industry it is. Having chosen to set my fictional mineral railway in L&YR territory, I found that there isn't a single L&Y wagon available and with David Geen's kits being no longer available, even kits are scarce, but it hasn't put me off. At the most basic, I have used generic RTR wagons with a repaint,

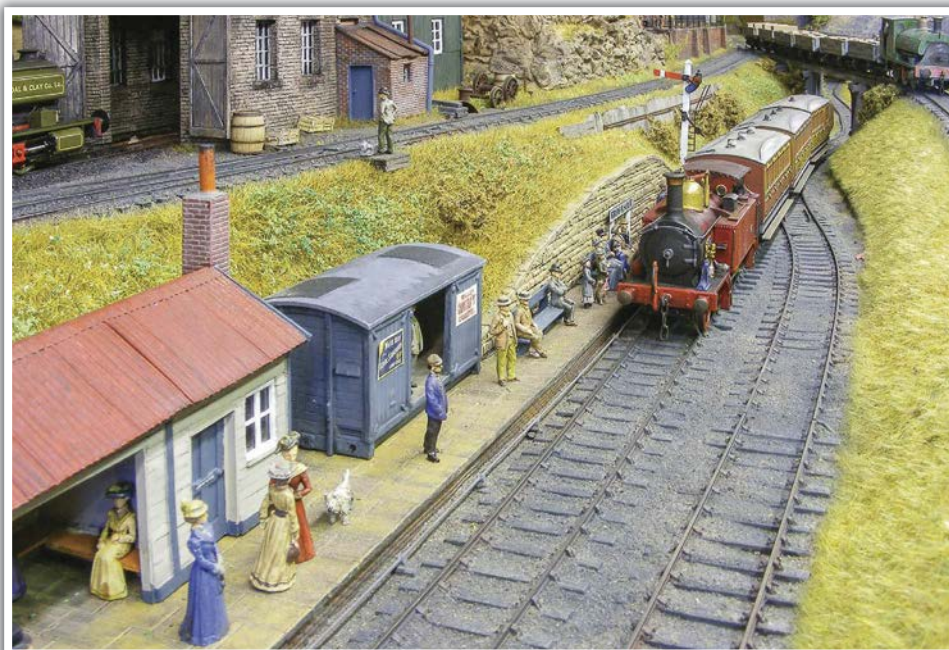
lettering and the addition of sheets. I have also scratch-built some to L&Y diagrams, thanks to the excellent Wild Swan books by Noel Coates.

Other railway company wagons have been built from kits or by modifying RTR items. There are a few RTR Private Owner wagons thrown in, too. Other kits and scratch-builds have been lettered for the fictional companies served by the CVMR.

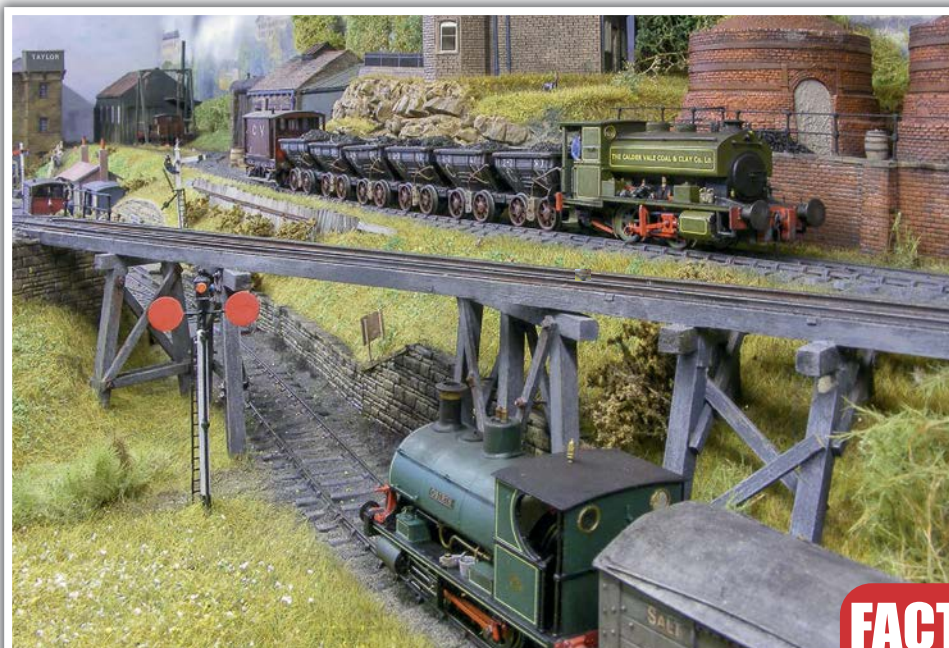
The CVMR brake vans are a mixture of modified kits and freelance scratch-builds that are based on prototypes from the Great Northern Railway, Midland Railway and the Rhymney Railway.

There's something about old four-wheeled coaches that made me want to model them and have a passenger service. I was never interested in them before building this layout.





Beyer Peacock *Ra* enters Brookfoot Station.



Peckett *Osiris* halted at the ancient former L&YR bar signal at the entry to Brookfoot Station.

The current coaching stock consists of two Great North of Scotland Railway coaches that date from the 1850s/'60s. They are built from Prickley Pear Products etched brass kits, which are very well designed. Other coaches are also made from etched brass kits, by London Road Models and are 1860s London & North Western Railway types. These are supposedly the original coaches of the 'CVMR' that are now relegated to use on workmen's trains and have been finished in a fictional livery. The stock for the public passenger service consists of three of Hornby's recent generic four-wheel coaches. Also running in the passenger service is a birdcage brake van, which is a modified Slater's kit for a North Eastern Railway goods brake.

Looking ahead

The immediate plan is to rewire the layout specifically for DCC. I would also like to add a few more trees along the backscene and other scenic touches. A more complex future plan is to allow the timeline to be brought forward. This would require things such as the signal box and passenger facilities to be done away with and things to look worn and overgrown in order to bring the layout up to the 1960s, where it would be quite run down, goods-only and operated by diesel power. The problem is that I don't want that change to be permanent and I haven't yet thought how things such as adding overgrown track and extra foliage encroaching on the track could be undone.

FACTFILE

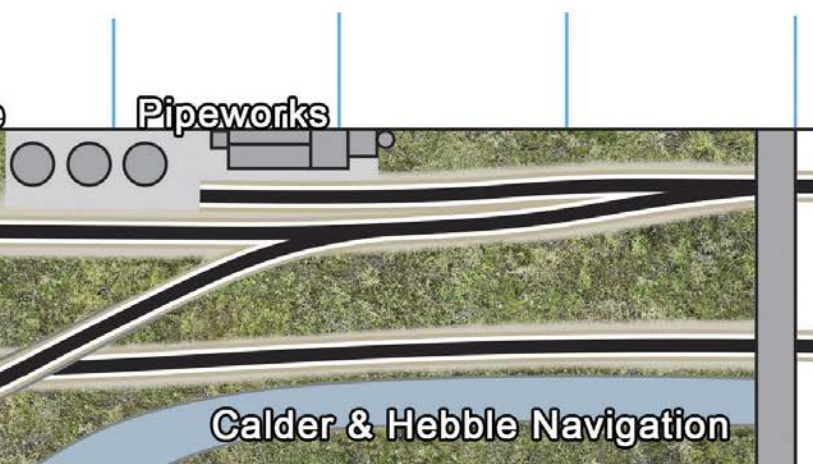
Layout name: The Calder Vale Mineral Railway

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

Size: 13ft x 18in

Era/Region: 1900-1923. The Calder Valley, West Riding

Layout type: End-to-end

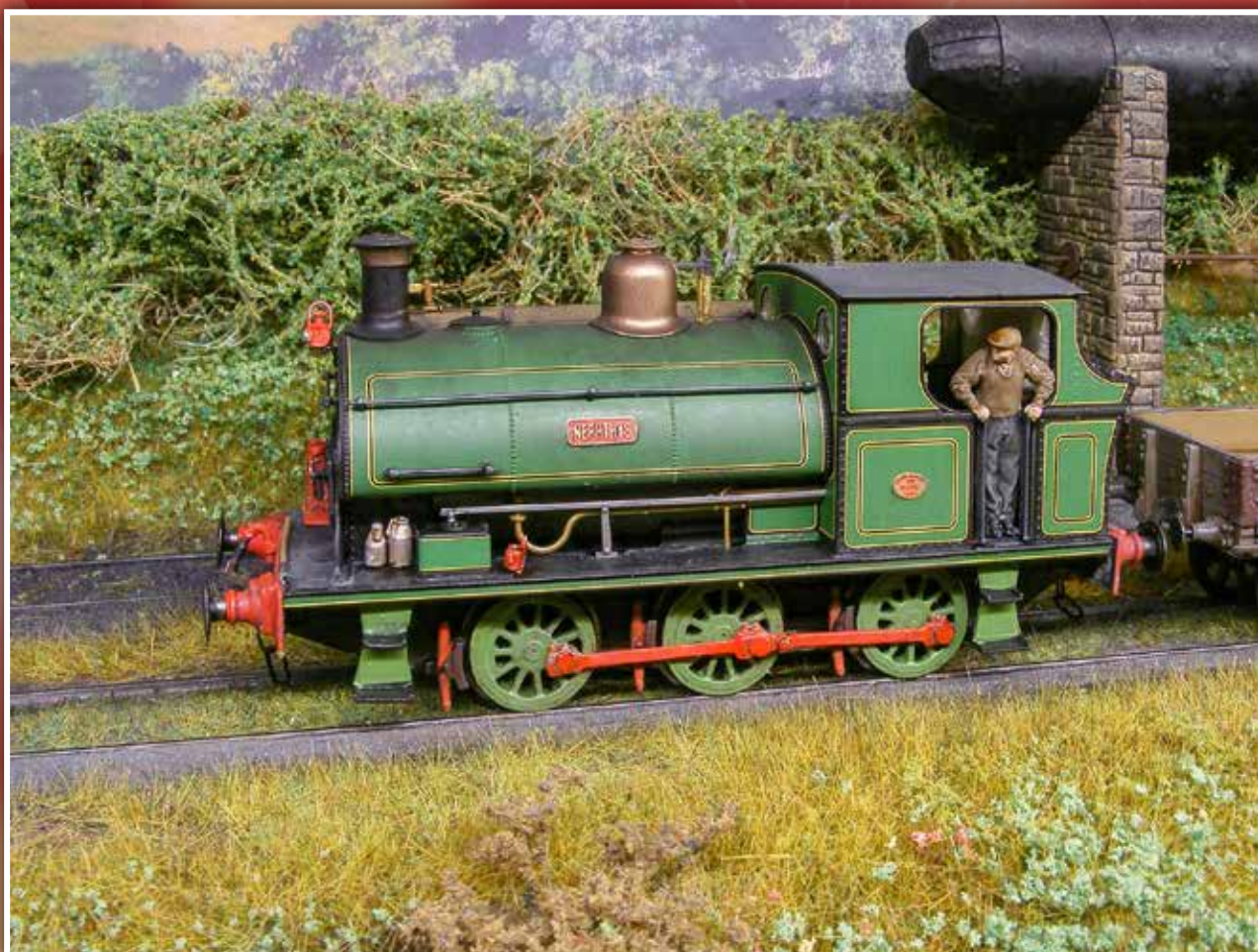


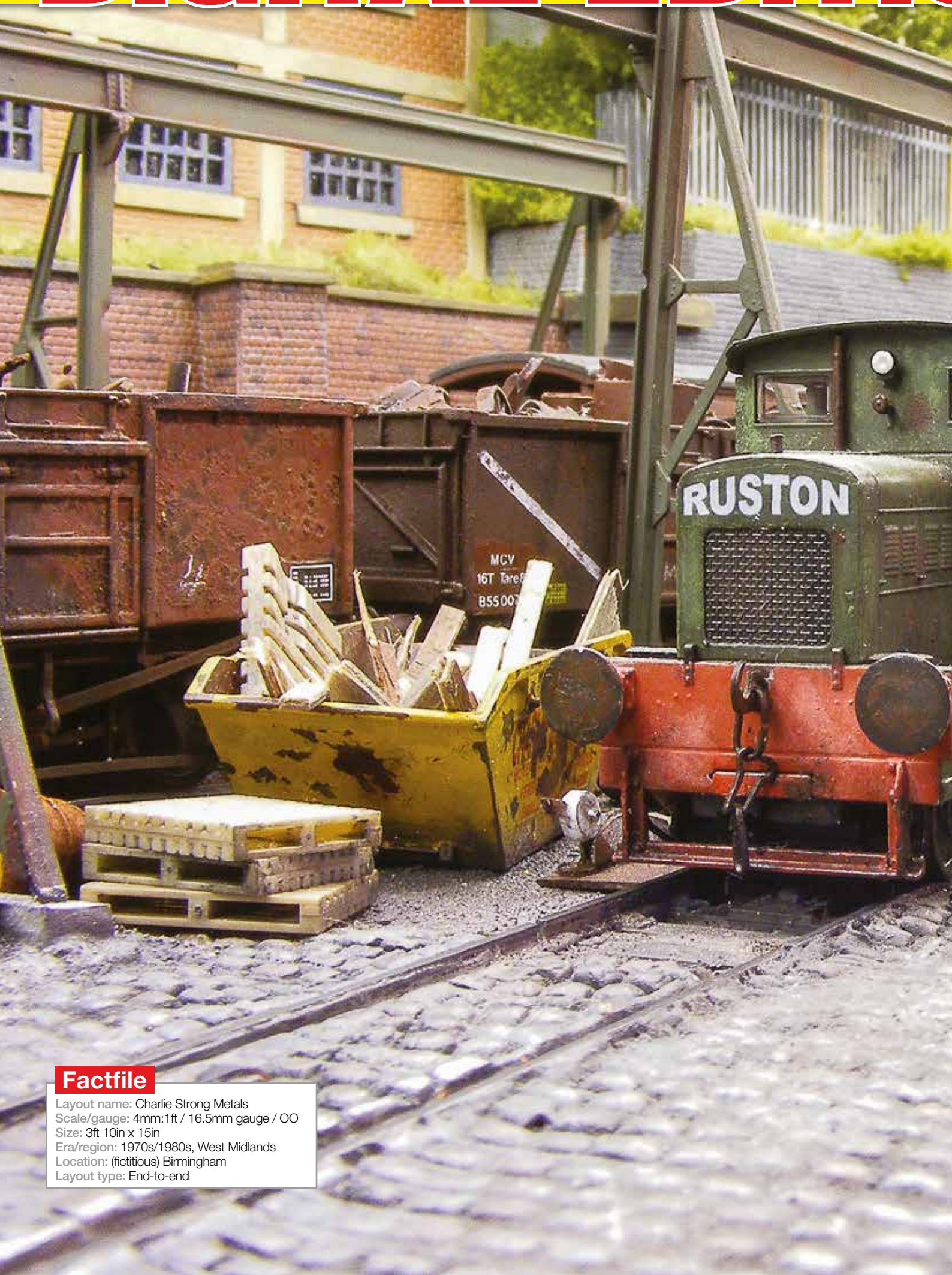
Fiddle
Yard



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Factfile

Layout name: Charlie Strong Metals
Scale/gauge: 4mm:1ft / 16.5mm gauge / OO
Size: 3ft 10in x 15in
Era/region: 1970s/1980s, West Midlands
Location: (fictitious) Birmingham
Layout type: End-to-end

ON EXCLUSIVE

CHARLIE STRONG METALS

Predictably, Hornby's Ruston & Hornsby 48DS locomotive has stimulated new layouts, including this highly-immersive metal recycling scene by Dave Hall.

Words & photography: Dave Hall



A Ruston 48DS propels empty mineral wagons to be loaded under the main gantry crane.
In the background, another rake of minerals are loaded under the smaller gantry.

The 48DS, one of the latest ready-to-run industrial locomotives from Hornby, released in 2019, was a welcome addition to the growing ranks of industrial locomotives being produced by mainstream model manufacturers. It was something that I never thought would be produced as a ready-to-run model. I have had an interest in these, the smallest standard gauge locomotives built by the Lincoln firm of Ruston & Hornsby, for many years, so purchasing a pair of the new models was something I couldn't resist.

Rather than have my models sit on a shelf, or make occasional (but out of place) runs on my pre-grouping layout, I decided to build a layout especially to run these small locomotives on and chose a scrapyards as it is an industry that brings back memories of my visits to yards such as Booth's, in Rotherham, when spotting industrial locomotives in the 1980s and 1990s.

The layout is fictional, even though it is supposedly set in a real place, but it bears no resemblance to Small Heath in Birmingham. The name 'Charlie Strong Metals', comes from the BBC television series *Peaky Blinders*, where a character of that name has a scrapyards. Other *Peaky*'s influences on the layout include the Shelby distillery and The Garrison Tavern.

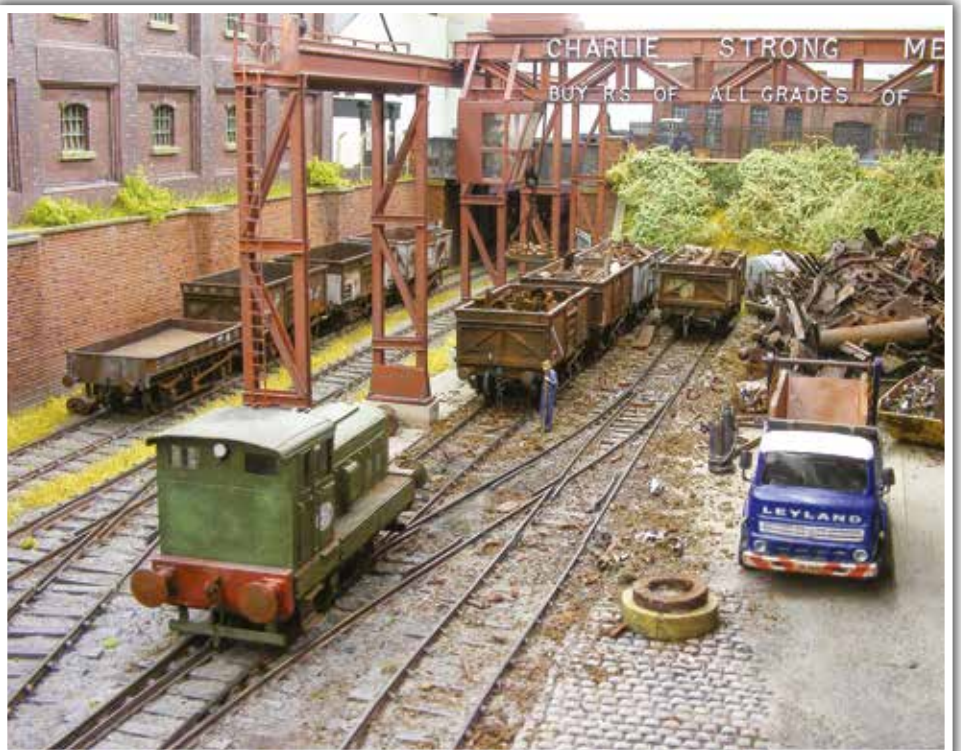
The foundations

The baseboard is a mere 3ft 10in x 1ft 3in, with a fiddle yard of 3ft 6in in length. It occupies a space above my desk, but below bookshelves that are integral with the desk. When designing Charlie's yard, I made the entry/exit tracks far enough back so that a hole could be cut in the bookshelf support without compromising its strength so as to allow a fiddle yard to be fitted at the side above my computer.

The baseboard is of very simple construction and uses 9mm ply for everything but the backscene, which is 5mm, reinforced along the top edge by a length of 12mm x 18mm pine. The underside of the baseboard is an open box, with no cross members, which makes wiring and point control easy to fit. The track area is completely flat, which made construction of the board very easy. The raised scenery, where the road runs along the right-hand end, is made from ribs of stiff foam board that was once an estate agent's sign. The ribs were covered in corrugated cardboard and papier mâché, made from newspaper and PVA.



One essential scenic device is the scrap pile and spilled scrap in the loading area. This was the most difficult thing to get right and I'm still not entirely convinced that I have made a good enough job of it. The main pile is a lump of insulation foam that was roughly hacked to shape and sprayed with black paint. The next stage was to glue to, and embed into it, hundreds of pieces of spare kit parts, cut up redundant wagons, lengths of Plastruct, pieces of rail – just about anything that may look like scrap. The pile was painted rusty colours and weathering powders were added. The ground spillage was made by using Plastikard shavings, sawdust, tea leaves and real steel swarf, all held in place by PVA glue that was dripped on in the same way one would ballast track.



The Ruston 88DS prepares to couple to loaded wagons under the main gantry crane.



The John Fowler 150hp diesel waits at the fuel pumps. DERV (Diesel Engined Road Vehicle) grade for the road vehicles and red diesel for the locomotives and on-site plant. In the background is the Shelby Distillery bonded store.

Digital control

The electrics are very simple because, being designed for DCC, there are no section switches. Copper tape is stuck to the underside of the board and wire droppers are soldered to every length of rail, leaving the rail joiners to line up the track joint with no reliance being placed on them for conductivity. There is, however, a DPDT switch that allows DC operation, but this is really only used to test new locomotives.

Trackwork is all Peco, with the points being Code 75 SLE 191/192 and the plain track being bullhead. In order to save space, on some of the points I have cut them short at the toe end and, on those under the main gantry crane, I have shortened the rails on the frog side of each.

Experience of operating my two previous small OO gauge layouts showed that

electrically-operated points are unnecessary as everything is within easy reach and so these were an expensive complication that I could do without for this layout. The points are operated by lengths of steel wire running through holes drilled in the baseboard sides and are supported underneath by electrical connector blocks. Short lengths of wire, bent through 90-degrees, are held fast to the operating wire by more electrical connector blocks and protrude through holes in the baseboard and into the point tie bars. These lengths of wire bear on the operating arms of microswitches that change the frog polarity as the point is changed. To give the operating wires a neat touch, I turned some small brass knobs to go on the ends.

Lighting is provided by a strip of LED lights that I acquired very cheaply from a friend who is an electrician.

Scenery and structures

The scene is meant to represent a former through line and railway goods yard that has been long closed and has been taken over by the scrapyard, hence the stone setts in the yard and the high retaining wall at the rear. This set up was inspired by the scrapyard of C.F. Booth in Rotherham that is on the line of what was once a main line railway and goods yard.

I wanted to create a boxed-in urban environment that made the layout area as self-contained as possible without the need for either a photographic or painted backscene. So, two sides of the box are almost entirely filled by low-relief structures. These are a mixture of scratch-built, kit parts and, in the case of the distillery warehouse, resin mouldings from Skytrex. There is only one building on the layout and this is a

simple scratch-built store-cum-engine shed, made from Wills corrugated sheets.

The other structures are a pair of scratch-built gantry cranes and a scrap press/baler. The press/baler was made entirely from Plastikard and is of no particular prototype; it is instead based on various photographs and drawings found on the internet. The large gantry crane is of no particular prototype but was based on gantry cranes that I have seen, plus some internet photographs. It is built from Plastruct and some old Code 100 steel rail. The Plastikard bases for each of the supports have a small neodymium magnet embedded in them and the base of the supports has a corresponding magnet. This is to enable the crane to be easily removed and replaced for track cleaning or transportation of the layout. It also prevents accidental damage if a hand or sleeve should catch it as the structure will simply detach rather than break. The gantry is fitted with magnets for the same purpose, but to also allow for moving the crane into different positions. It isn't a working model.

Operation

Such a small layout has limited operating interest, but the addition of DCC sound to the locomotives makes the driving of them more interesting and realistic. I have used sound in my O gauge locomotives, but putting the equipment into such small models as the 48DS was a challenge that I chose not to take on and instead had the work done by a professional. I have fitted DCC sound to the other locomotives, however. It is important to me to have the correct sounds, or if a sound file is not available, to have one that is as near as possible with regard to the engine and transmission. It isn't simply the sounds coming from the locomotives that add interest and realism, it's the way the Zimo decoders are set up to give inertia and braking. Unlike on some budget decoders, or a DC system, it's not simply a case of turning the dial down on the controller and the locomotive stopping dead. It becomes quite satisfying to be able to gauge when to brake to not run into the wagons that you are coupling up to.

On my previous two OO gauge layouts, I had used Dingham couplings, but I have always preferred the more realistic look of three-links and as another exercise in cost-saving and simplicity of wiring, I went with these. I make my own links and hooks and that is yet another cost-saving. As the stock always faces the same way, everything has



An overview of the entrance to the yard, with a Peckett 0-4-0ST in the foreground and a Ruston 48DS. In the background are condemned wagons for scrapping. The stone setts and tarmac infill are made using DAS clay.



brass links on one end and, on the other, the end link is iron wire. This enables the use of a small magnet on the end of a length of brass wire, which is fitted to a pencil torch, to be used as a shunter's pole. I find this much easier to use than trying to hook the links with a bent length of wire.

The operation of the yard is quite simple and mostly involves bringing in empty wagons from the British Rail connection/exchange siding, positioning them under the crane and filling them with scrap. I guess some extremely skilful and adventurous modellers would build a working crane and devise some method of loading the wagons, but I'm not that skilful so I place loads into the wagons by hand. It isn't an exhibition layout and I am usually the only person to see the 'Great Hand from The Sky', so I don't care. After all, The Hand has to come down to couple and uncouple the wagons, anyway.

Apart from wagons to be loaded with



The view from under the Garrison Lane road bridge, with the Ruston 88DS passing a rake of 16T minerals that await loading.



A well-worn Ruston 48DS. It started out as the army version, but has been partially repainted and custom transfers added, followed by a heavy dose of weathering.

scrap there is a variety of other wagons that come in to be scrapped. These are shunted into the rearmost siding and, during an operating session, the one in the cutting area is removed by hand and the line of wagons is shunted along the siding.

An operating session begins by moving out loaded wagons from the sidings and off to the exchange siding to be collected by a BR trip working, or in other words, to the fiddle yard. A 10-sided dice is thrown, which gives the number of empties that the BR locomotive has left – these are then positioned to be loaded. When the empties are in place, and the loads placed in them, the session ends.

The future

Plans are afoot to replace the existing fiddle yard with an extra scenic section and to build a new fiddle yard on the end of that. The new board will probably include a coal merchant's siding and a small engineering works. Provision will also be made for a run-round loop so as to make operation more interesting and to allow BR locomotives onto the scene as they deposit and collect the wagons to and from the rest of BR system.



Locomotives and rolling stock

The stock for carrying scrap is mainly the ubiquitous 16T mineral wagon, but I have seen photographs of other types, such as 13T steel highs, being used for scrap traffic and so have examples of those, too. The minerals are a mixture of modified Airfix and RTR Bachmann – all wagons have been heavily weathered by myself. Although dated, I prefer the Airfix kits over RTR as they are easier to adapt and convert to other variations. You may think all 16T minerals are the same, but they aren't!

The locomotive roster has inevitably expanded from the original two 48DS Rustons and even includes steam. Even into the 1980s, one scrapyard used steam to shunt then-modern wagons such as POAs. Not all the locomotives are on the layout at the same time, and usually only two are used per operating session.

Ruston 88DS 4wDM – built from a Judith Edge kit. This one formerly worked on my old layout, 'White Peak Limestone & Tarmacadam Ltd.' but has been fitted with sound, re-weathered and re-branded to work on this layout.

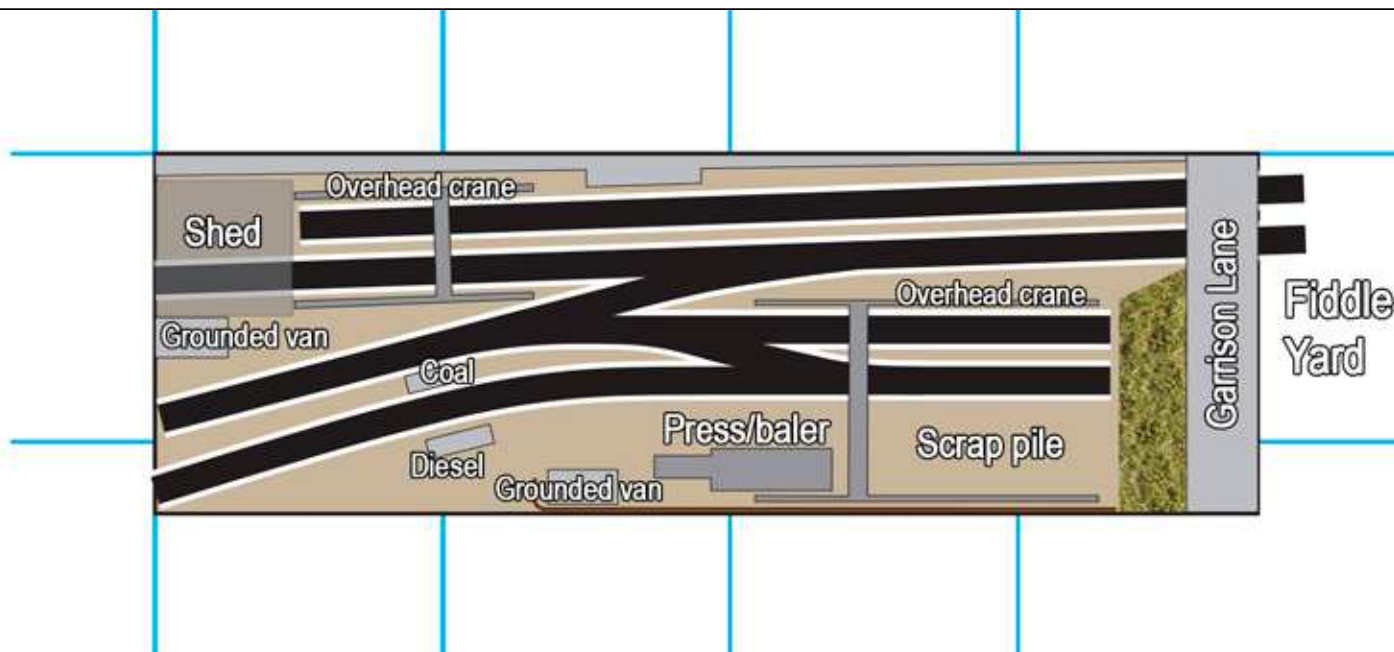
Fowler 150HP 0-4-0DM – built from a Judith Edge kit. This one is a new build and is also sound-fitted. It uses a High Level Loloader 90:1 gearbox and a budget Chinese 10/15 motor.

Peckett W4 0-4-0ST – This is a Hornby RTR model and was formerly used on another of my old layouts, 'Nant-Y-Mynydd' (a Welsh colliery line). It has been rebuilt with a dropped footplate and low-height cab, plus the addition of sound.

Peckett W4 0-4-0ST – This locomotive is modified to appear as a newer variation with the addition of a 3D-printed cab and buffer beams from Planet Industrials. I have fitted larger buffer heads, detailed and weathered it, as I do with all of my locomotives.

Trackplan

CHARLIE STRONG METALS



HOW TO... DETAIL A GRAHAM FARISH N GAUGE A2

Words & photography: Tony Wright



The starting point. This is an exceptionally good beginning. The wheels and motion are 'cruder' than on the equivalent Bachmann OO Gauge A2, but they're far superior to what was offered before. The complex livery application is exemplary, and better than on some 4mm :1ft scale models I've seen.

I admit to being a 'parochial' modeller. By that, I mean down the decades I've built locomotives/stock/structures to represent one particular railway (the ex-GNR main line), at one particular time (the late-'50s/early-'60s) and in one particular scale/gauge (4mm:1ft scale/ OO). I've dabbled in EM (though I should have done much, much more in this 'perfect compromise' gauge), often building locomotives far away from the East, and I've built the occasional locomotive in O gauge. With regard to N gauge, I was once given a lovely Foxhunter Models' A4 body kit, the intention being that I build it and fit it on to a Farish A3 chassis of the time. Sadly, Andy Calvert (one of the greatest N gauge modellers of all time), and for whom I was going to build it, passed. Anyway, I looked at the chassis and thought 'no way!' I also had a go at improving an N gauge V2, but it had solid wheels – spoked, but blanked-off at the rear. At the time, I thought N gauge modelling wasn't for me under any circumstances, and over all my modelling years, I've rather paid it no heed; until now.

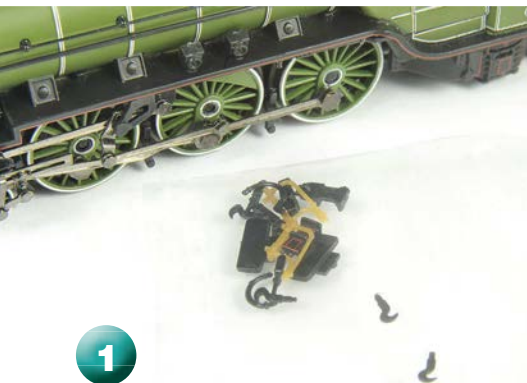
Imagine my astonishment when I was asked by BRM if I'd conduct a detailing/improving exercise on a current Graham Farish N gauge A2. Imagine also my even greater astonishment to find that all my previous prejudices regarding N gauge steam-outline locomotives were obsolete! Where were the blanked-off wheels? Where were the bogie/pony wheels whose treads were wider than their diameters? Where was the jerky running? Where was the battleship valve gear? Where were the moulded-on handrails and crude metal bodies? Where was the crude and compromised livery? In this A2, nowhere to be seen!

525 *A H Peppercorn* was the first of the LNER's last CME's A2 Pacifics and was the last locomotive built by the company (though 526 also carried the company's initials). As such, it was turned out in full LNER lined green, with un-shaded Gill Sans numbering/lettering. The design was much-altered from the previous CME's A2 types, though Thompson's divided drive and independent valve gear were retained. That said, the Peppercorn A2s owed much

more to Gresley than to Thompson. 15 A2s were built (replacing a previous order for 15 Thompson A2/3s) and they settled down to do some good work on the RA9 routes of the LNER and its successors, the ER, NER and ScR of BR. Double chimneys fitted to a few improved their performances. LNER green gave way to BR green and, as 60525, *A H Peppercorn* did most of its work in Scotland, before withdrawal at the end of 1962. The model represents the locomotive as first-built, after it was named at Marylebone Station at the end of 1947. It had been intended to have the CME's first name, Arthur, included as well, but the 'plates would have been too long to fit the deflectors. Interesting, isn't it, that it took 100 of his Pacifics to be built before Sir Nigel Gresley's name went on one, yet Edward Thompson and Arthur Peppercorn were so honoured on their first (new build, in Thompson's case).

I decided not to alter the livery or identity, just to add a little series of easy improvements.

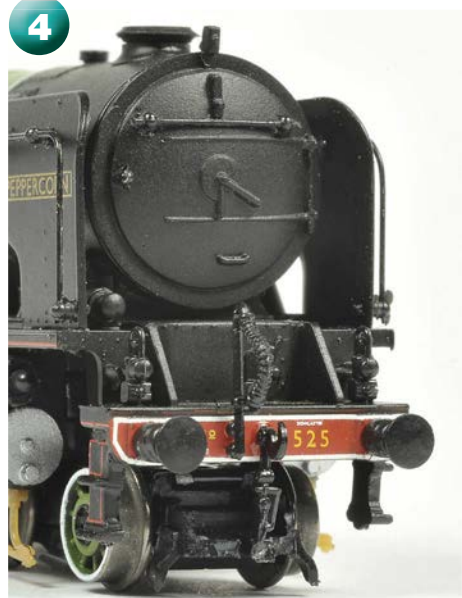
Here's how I got on...



1

A bag of bits is included, the intention being that the purchaser fit these. These include front steps, cab doors, 'scale' non-working couplings and cylinder drain cocks. All are very small and must be handled with care when fitting, such is their propensity to escape!

4



After fitting in place, the dummy 'scale' front coupling, and with the steps and cocks fixed, what an improvement is made to this locomotive's front end. Gone is that nasty 'snowplough' underneath the buffer beam – it's certainly starting to look more realistic.

6



Lumps of real coal can be very big, so any 2mm:1ft scale-sized pieces have to be rather small. I just pounded up a small piece of coal contained in a thick polythene bag, hitting it with a toffee hammer. I then sifted through the pieces, selecting the tiniest ones, which were then sprinkled on top of the PVA and left to dry.



2

I cannot tolerate proprietary couplings in any scale, be they this N Gauge 'snowplough' or OO gauge 'tensionlocks'; they have to go. Since the occasions when A2s hauled trains in reverse or were double-headed were very rare, there is no need for a ghastly coupling at the front. I cut off the assembly with Xurons, tidying up the bogie front afterwards. One thing to note is the coupling is part of the keeper plate, which holds the wheels in the bogie. When it's gone, the wheels can drop out, and get lost! How do I know this? Superglue was employed to then hold the plate in place.



5

Plastic coal looks exactly like, well – plastic. Nothing looks like real coal than real coal, so I smeared some thin PVA on top of the plastic coal load with the aid of a cocktail stick, taking great care not to get too much on. Under no circumstances, apply the glue straight from the container.



3

I also used superglue to fix the front steps and cylinder drain cocks in place. The steps had little pips on them, presumably to engage into tiny holes below the footplate, but there was no way these would fit. I just dressed them at the top and butt-fixed them, running a bead of glue along the seam where the steps touched the buffer beam. I found it important to do one side at a time, leaving the glue to thoroughly set before fixing the bits on the other side. That way, they were secure enough so as to prevent the bogie wheels from moving them out of place.



7

No locomotives I have anything to do with are allowed to run without a crew. This is a specific set for steam locomotives, made by Graham Farish. They're painted (which saves me the trouble, especially as I can hardly see them!) but they're not cheap – almost £10.00 for these six, but well worth it.



8

I selected a pair (the tight confines of the footplate make that pairing quite intimate) and superglued them in place. I'd already fitted the cab doors, again using superglue.



9

Lamps denoting an express passenger working were already fixed in place, but they're black; fine for LMS locomotives, but LNER ones carried white-painted lamps. Just a lick of matt white paint was applied. It doesn't have to be perfectly applied, because the lamps were often a bit bashed and dirty in service. This view illustrates how easily the bogie wheels could have pushed out the steps and cylinder drain cocks had the glue not thoroughly set.

Conclusion

These modest improvements took me less than an afternoon's work to complete. I think they've lifted this already excellent model into something rather more-realistic. What's best is that all the procedures are within the reach of everybody, no matter what their level of experience.

10



One final job on my part was to fix etched brass nameplates over the printed-on ones. These were supplied by 247 Developments, and are excellent. They were held in place by a smear of PVA, any bits which oozed out being picked off by a cocktail stick as the glue dried.

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THE RAILWAY TUNNEL

Clive Baker presents a selection of tunnel portals and their environs, highlighting many different forms and functions.

Words & photography: Clive Baker



The northern portal of Milford Tunnel forged under the Chevin, a hill on the ex-North Midland Railway line between Duffield and Belper, differs in design from that of the less aesthetic southern portal. Clearly visible from a road, its design of stepped semi-circular arches is likely to be attributed to architect Francis Thompson, who was associated with the local mill-owning family.

When modelling a railway, how better way to disguise the transition of a train passing from the scenic area to the 'rest of the world' (storage sidings) than via a tunnel? Most of us have attempted this effective illusion, whether the model is set amongst hills and valleys or in a town centre.

Apart from travelling by rail during the era of the first-generation diesel multiple units (DMU) when passengers could sit in the front section of the leading carriage

and observe the line ahead, tunnels usually come as a surprise to the traveller when, quite suddenly, the interior lights become brighter, the outside world disappears and the ambiance within the carriage changes.

Taking a trip during the late 1970s along the Conwy Valley line, sitting behind the driver in a Class 108 DMU, I was able to view the northern portal of Blaenau Ffestiniog Tunnel ahead of the train. Plunging into the complete darkness of this mountain of slate, I watched with fascination

when eventually a tiny speck of bright light slowly grew into the shape of the southern portal as our passage progressed through the 2.5 mile long bore. Opened by the London and North & Western Railway (LNWR) in 1879, this tunnel took four years of physical effort to complete.

Before the Railway Era

The practice of mining and tunnelling can be traced back to circa 320 BC, if not earlier, when the extraction of salt began in an area

that became the Punjab. By 200 BC, the Chinese were mining coal and selling it as a commodity. Following the Roman invasion of Britain, the mining of coal commenced and the product became the main source for energy and heating in mainland Britain until recent times.

Tunnels became a part of the transport network at the beginning of the canal era, when hills or high ground needed to be negotiated. The canal pioneer, James Brindley, was appointed engineer for the first Harecastle Tunnel; began 1772 and completed 1777, situated in Staffordshire between Kidsgrove and Tunstall on the Trent and Mersey Canal. This 1.6-mile long bore had the distinction of being amongst the earliest and longest of its kind in Britain.

Due to heavy traffic, much of it coal for the Stoke-on-Trent pottery kilns, a second tunnel was dug alongside the original. With Thomas Telford as civil engineer, the new bore opened for traffic in 1827, having taken only three years to complete, due to advances in civil engineering practice.

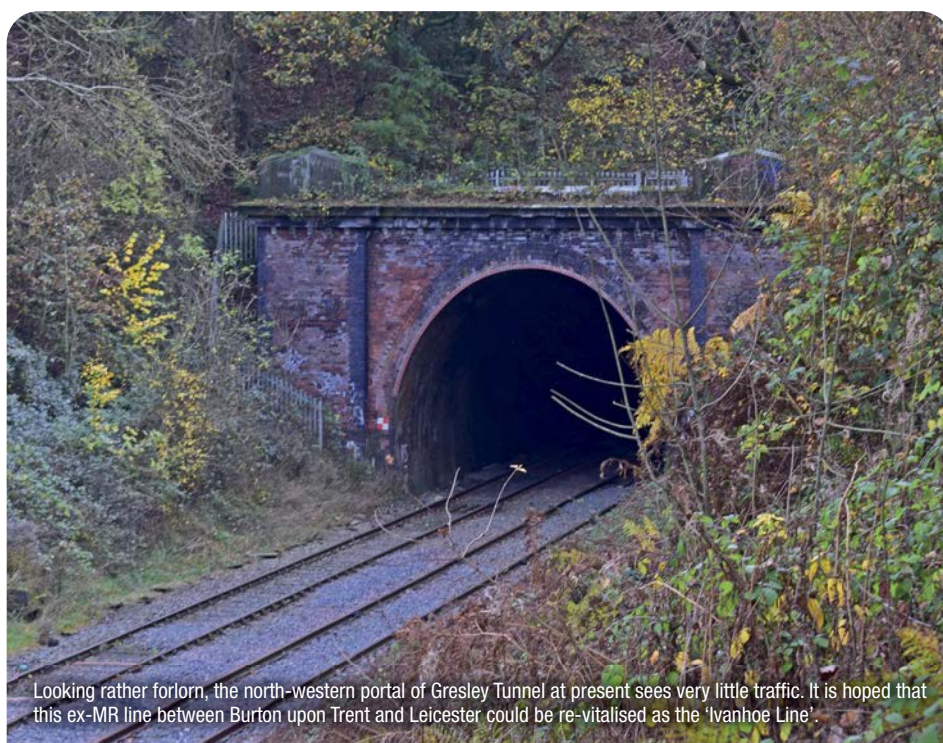
Rails underground

At the dawning of the railway age, civil engineers were able to benefit from tunnelling expertise gained by the earlier canal builders.

Acknowledged by the Guinness Book of Records as the earliest railway tunnel in the world, Fritchley Tunnel, with a length of 27.4m, is not graced by the grandeur of many later and longer tunnels built on main line railways. Situated near Crich, Derbyshire, the tunnel can be traced back to 1793, when Benjamin Outram, pioneering plateway and railway engineer, laid a horse-drawn gang-road of 3ft 6in gauge to convey limestone from the Crich quarry to the Butterley Company's ironworks. Following closure of the line in 1933, this piece of heritage lay buried from 1977 until 2013 when archaeologists sought consent to open-up the site for examination, applying laser scanning technology. The tunnel mouths are once more sealed, but a small heritage site has been created and the route of the gangway is easily identified.

Creating Fritchley Tunnel involved the 'cut and cover' method; after digging a channel through the high ground down to the intended track level, a brick arch would be built along the length of the bore and the earth back-filled – a straightforward operation.

To appreciate some similar tunnels from the early days of railway construction, one



Looking rather forlorn, the north-western portal of Gresley Tunnel at present sees very little traffic. It is hoped that this ex-MR line between Burton upon Trent and Leicester could be re-vitalised as the 'Ivanhoe Line'.

Subterranean refuges

One must acknowledge how many tube stations and tunnels gave refuge to London residents during the darkest days of the Blitz. In January, 1915, Burton upon Trent became the victim of attacks by three Zeppelins. A locomotive driver in charge of a train travelling from Leicester towards Burton that night spotted a Zeppelin overhead and suspected he could be leading the enemy to a target. Along that route is Gresley Tunnel, with a length of 570m, enough to conceal the train where it came to a halt, safe from an air attack and adding difficulty to the enemy's infant navigational skills.

The town of Gresley takes its name from a local family, one of its number famous in railway circles. The Leicester-Burton line opened by the MR in 1848, its main traffic being coal from numerous collieries in the area. While digging the tunnel, seams of clay were discovered; coal seams adjacent to those of clay being a feature unique to the area; this discovery proved to be the beginning of a booming local earthenware industry – a result of boring a tunnel!

needs to examine those along the original route of the Cromford and High Peak Railway (C&HPR). Opened fully in 1831, it served various quarries along its route linking the Cromford Canal with the Peak Forest Canal.

Hopton Tunnel, opened in 1830, is 103m long and lined with limestone blocks with semi-circular portals. High limestone cliffs form its approaches and make an impressive feature for walkers enjoying the High Peak Trail, established following the closure of the C&HPR in 1967. The tunnel was the scene of a tragedy in 1880, when three railway engineers died after being struck by a rock fall within the bore.

Lining with masonry did not prove essential in circumstances where stable rock existed. Excellent examples can be discovered on the Welsh Highland line as it passes through the Aberglaslyn Pass.

In the wake of the canal builders, the North Staffordshire Railway (NSR) engineers also needed to bore through Harecastle Hill when linking Stoke with Crewe. Commencing 1846, a series of three tunnels were completed by 1848. Known

as 'south', 'middle' and 'north' tunnels, they followed closely the route of the existing two canal tunnels. The contractors employed the cut and cover method to dig the shortest of the three, 'north' with a length of 119m, but employed underground excavation methods to create the 'middle' and 'south' at 165m and 1,614m respectively. Alignment was aided by the existing two canal tunnels.

Electrification of the line in 1965 necessitated closure of 'south' and 'middle' due to lack of headroom to accommodate the catenary. A new avoiding route laid to the west involved cutting a new tunnel.

Various railway structures such as bridges and viaducts have been featured in novels and films, but tunnels don't seem to have inspired writers and artists. Apart from Network Rail engineers, the public only see the portals, and in summer, many of those are hidden by vegetation. However, I recall a television play screened in 1969. 'The last train through the Harecastle Tunnel' featured a railway enthusiast travelling to Staffordshire and meeting with some rather eccentric characters with a fascination for railways, before boarding a train of guard's



The northern portal to the first canal tunnel to be driven through Harecastle Hill; opened 1777, a second bore was cut in 1827 to handle the high amount of traffic. The original tunnel had to be closed in 1914 due to a partial collapse, possibly caused by vibration created from trains passing through the neighbouring railway tunnel. Nearby ironstone workings are responsible for the colour of the water. The portal to the surviving tunnel is to the right of this image.

vans hauled by a Class 08 locomotive, to make the final trip through the tunnel. While in the darkness and gloom of the 1848 south and middle bores, the group sang 'For she's a jolly good tunnel'.

When researching the history of diverse engineering projects, one cannot avoid the name Isambard Kingdom Brunel. Associate Engineer to the Great Western Railway (GWR), when building the main line between London and Bristol, Brunel aroused much consternation due to his bold pioneering methods. Box Hill, along the route and close to Corsham, would be the longest tunnel at that time at 1.8 miles; with its greatest depth of 88m and width to suit double track, broad gauge standards. The line would rise at a gradient of 1-in-100.

A formidable obstacle due to the length and depth of the bore and the hard nature of the rock known as 'Bath Stone', cut and cover would not have been practical. Work commenced in 1836, when six permanent vertical shafts, 8.5m in diameter, were sunk into the hill. The western section, at 1.2 miles, involved men with picks and shovels, the section being lined with 30 million locally-sourced bricks. Lining was not considered necessary at the eastern end (0.5 mile), the rock being stable, but at that time, Brunel's contemporaries questioned his wisdom. In later years, the GWR brick-lined parts of the eastern portal that remains plain as opposed to that of the western end with its classical styling.

Because excavation took place independently from both ends, doubts arose about whether the two bores would align at the point of meeting. Brunel took delight in being present when both tunnels met – perfectly aligned.

Another name associated with railway engineering is Stephenson. Father and son, George and Robert, engineers to the North Midland Railway Company (NMR), were responsible for the cutting of a tunnel through a hill at Milford, Derbyshire, known as the Chevin. Due to the original tunnel being single tracked,

the Stephensons erected a tower at the top of the hill, directly above the tunnel for the purpose of signalling to train drivers if the bore was clear to proceed. Known locally as 'Stephenson's Tower', it remained in use after the track became double to avoid two trains being in the tunnel at the same time; because many open carriages remained in use at that time, passengers stood the risk of inhaling excessive smoke.

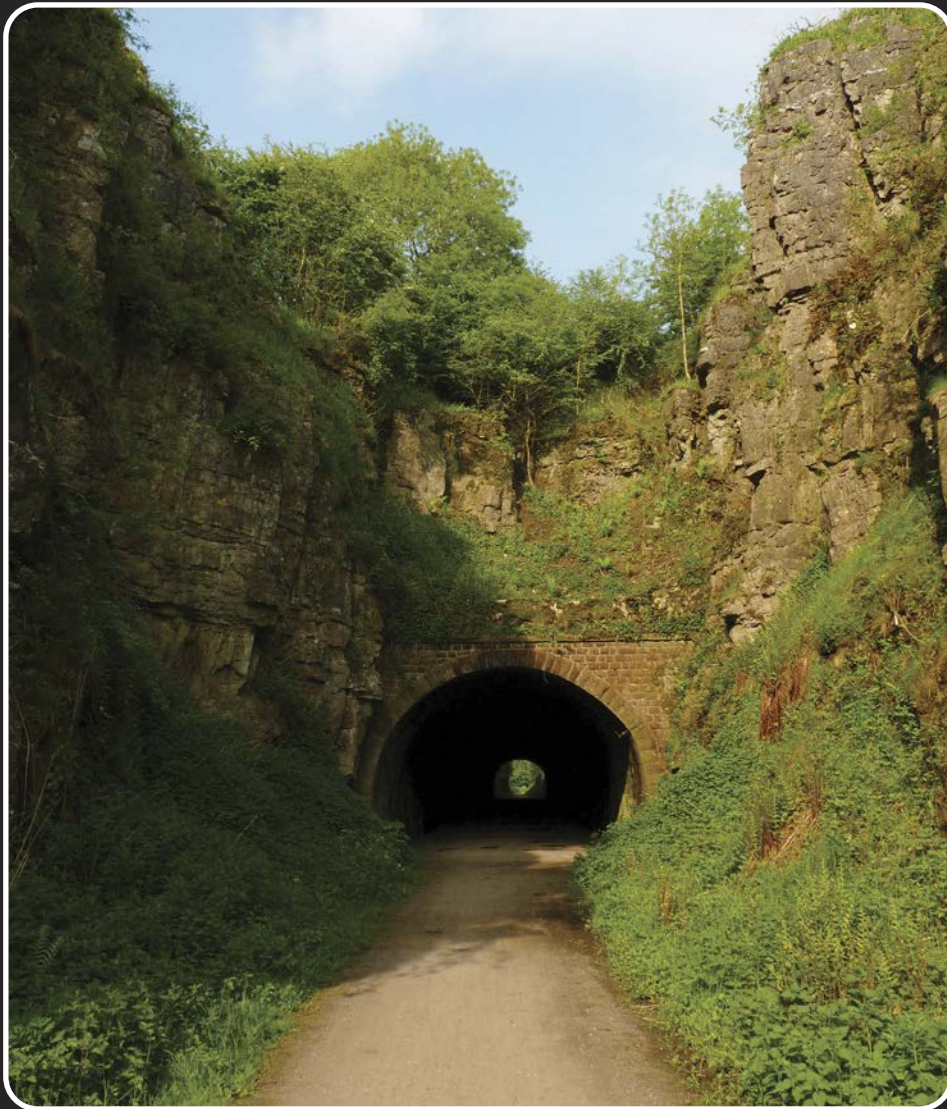
At 783m in length, the portals of Chevin or 'Milford Tunnel' differ in design, that of the northern portal having significant aesthetic qualities, as shown in the photograph (p66). It is likely that the architect Francis Thompson may have been involved with designing the radiating semi-circular arches, due to his association with the local mill-owning family.

Further north along the ex-MR Derby-Manchester route, the line passes under the settlement of Dove Holes by a tunnel of the same name, 1.4 miles long. A short distance to the west of its western portal is another much shorter tunnel that passes beneath the ex-LNWR Buxton-Manchester line at Chapel-en-le-Frith; known as the 'LNWR Tunnel', it has a length of 95m. It is this tunnel that features in the image captured in 1967 that also shows the Midland style signal box and sidings.

Dove Holes Tunnel exemplifies the problems often incurred in driving a tunnel. During five years of excavation commencing in 1860, the work was continually hampered by the wet conditions mainly due to an underground river. Following the opening of the tunnel, a massive landslip occurred



Where trains once passed. Who would have believed in 1976 when walking through this unlined tunnel in the Aberglaslyn Pass that Welsh Highland trains would return?



An early example of a railway tunnel opened in 1830 is at Hopton, along the route of the Cromford & High Peak Railway. It closed in 1967, but can now be explored when visiting the High Peak Trail.

involving 10,000T of rock. In winter, large icicles would hang from the roof necessitating a light engine to run through to break them before it became safe for passenger trains to operate. The procedure in diesel days is uncertain.

Beneath the rural landscape

Railway pioneers frequently encountered restrictions from landowners, the 1st Earl of Lichfield, owner of Shugborough Estate, being no exception. When constructing the Trent Valley line between Lichfield and Stafford, engineers Robert Stephenson, George Parker Bidder and Thomas Longridge Gooch for the LNWR had to tunnel under the Satnall Hills, part of the estate, so that the owner's views of his land should not be interrupted or marred by the passage of trains. Shugborough Tunnel opened in 1847. The largest engineering work on the line, it is 710.5m long and follows a curve of 0.9 mile radius, the elliptical profile of its arch following a typical Victorian practice for distributing loading stresses.

The portals of some railway tunnels

feature the crest of the original owner, and some were adorned with castellations. Designed by architect John Livock, the portals at Shugborough afforded the structures heritage listing grade II status.

Both portals are built of ashlar masonry with elliptical arches topped with crenelated parapets, the western portal having battlemented towers. How many travellers benefitted from witnessing these decorative features is debatable as many tunnel mouths lie at the deepest end of a cutting in wooded areas.

The eastern portal of Willersley tunnel lies immediately to the west of Cromford Station; once an intermediate station on the Manchester, Buxton, Matlock & Midlands Railway Company's line, opened 1849, that became the MR Derby-Manchester route. Passing under High Tor proved to be such a challenge that local miners were employed to blast through the rock to create the 699m-long bore. Close-by is Willersley Hall, once occupied by local industrialist Sir Richard Arkwright.

Under-city routes

The stations of large cities are frequently situated in cuttings and approached through tunnels, among these are Birmingham, Edinburgh and, until its closure in 1967, Nottingham Victoria. Many believe that all that remains of the Great Central (GC) and Great Northern (GNR) Railways' splendid joint station is the clock tower designed by architect Edward Albert Lambert, but the mouth to one of the two tunnel approaches to the station remains visible. To the north, the southern portal of the 1087m long Mansfield Road Tunnel of 1898, although partly obscured by vegetation, can be viewed from the Victoria Shopping Centre carpark. To the south, Victoria or Thurland Street



Although the sign on the Midland-style signal box reads 'Dove Holes Tunnel' the portal in this image belongs to the 'LNWR' Tunnel; driven beneath the ex-LNWR line between Buxton and Manchester. The short 95m long bore has segmental arches. The LNWR line passes above the tunnel. Note the signal to the left, while mostly obscured by trees behind, a small part of Chapel-en-le-Frith signal box.



The platforms of Cromford Station, on the truncated line from Ambergate to Matlock Town, adjoin the eastern portal of Willersley Tunnel. It was once a double track bore prior to closure of the main MR Derby-Manchester line.

Tunnel at 382m, remained in use as a head shunt until 1974 and now accommodates pipework for part of a district heating scheme. The southern approach cutting is occupied by the Centre of Contemporary Art.

At the time of building Victoria Station, the presence of established properties in the area around Mansfield Road prevented the sinking of ventilation shafts, so the northern tunnel gained a reputation for its smokie nature, the resulting poor visibility being the cause of accidents to 'length-men' working in the bore.

At Birmingham and Nottingham, the approaches were mainly in shallow bores with streets and properties immediately above, but at Edinburgh, the eastern approach route was a tunnel in the fullest sense, passing through Calton Hill. With a height of 101m, this hill offers superb vistas of the city and is the site of a number of monuments. Cutting the first tunnel through Calton Hill occurred in 1846. At 367m in length, it gave trains from Berwick on Tweed access to Waverley Station.

An increase in traffic necessitated the building of a second tunnel to the north of the original in 1902. Robert Inglis, engineer for the North British Railway (NBR), employed the 'drill and blast' method to remove a mixture of hard volcanic rocks and softer mudstones resulting in a brick-lined tunnel that is 436m in length. Both tunnels originally accommodated double

track formation, but to make room for electrification equipment the track running through the north tunnel was singled in 1983. For the same reason, the south tunnel became single in 1989.

When considering tunnels under cities, one cannot ignore London; apart from well-known subterranean accesses to the capital's main line terminals such as Kings Cross 'Gasworks' and Marylebone, an underground world of shallow and deep tunnels

exists as part of London Transport's vast railway system.

Built late in the Railway era between 1896-7, the two double track Marylebone Tunnels took a route through St John's Wood directly below Lord's Cricket Ground. Following this excavation, no one could tell that the hallowed headquarters of cricket had been disturbed and nearby houses demolished. Initially, only one tunnel would be required, but the GC directors, optimistic of a fruitful future for their 'London Extension', decided to build two tunnels to avoid disruption of the area in future years. Period photographs show the southern portals newly-built with segmental arches of six-ring structure.

Tunnels by the sea

Railway routes following rugged coastlines are frequently punctuated by tunnels, usually when a promontory would otherwise necessitate a curve too tight for a train.

An excellent example is at Frongoch, where a pointed headland juts-out into the Dovey estuary giving cause for the Cambrian Railway (CR) to drive a 183m long tunnel through the rocks, so easing the curvature, when building what is now known as the 'Cambrian Line' in 1867. 'Fron Goch' slate quarry lay a short distance inland, its tramway for transferring slate from the quarry to a small quay passed under the main line.

Continuing westwards along the estuary, three further tunnels were cut before arrival



Access to Birmingham New Street Station from either the east or west is subterranean; not exactly through tunnels in the truest sense, but below buildings and streets. This image shows a Class 86 electric locomotive hauling a West Coast service into the eastern end of the station in 1978. Below the station platforms lies a warren of tunnels. Now redundant, they were once a means for long trains of mail trolleys, hauled by electric tractors, to transfer Royal Mail between the station and the city's vast sorting facility.

at firstly Penhelig, then Aberdovey. The original plan involved the line taking the expedient route along the sea front, but villagers raised objections claiming that their shipbuilding, copper mining, as well as tourism industries would be threatened. Thomas Savin, the CR's contractor for the railway, often had interests in other local projects with which he was involved, such as the construction of a bridge crossing the Dovey estuary, linking North and South Wales. The resulting route took the railway behind the two villages necessitating the removal of rock and the building of the 487m Craig-y-Don Tunnel at Penhelig. This detour and building of an originally unplanned tunnel bankrupted Thomas Savin and a bridge across the beautiful Dovey estuary did not materialise.

The South Devon Railway Company line between Exeter and Newton Abbot, becoming part of the GWR in 1876, followed the estuary of the River Exe before passing along the Devon coastline via Dawlish and Teignmouth. It then headed westwards along the River Teign to Newton Abbott. Another of Mr Brunel's projects, this broad-gauge line, reaching Newton Abbot by 1846, operated as an atmospheric railway using differential air pressure in 1847-48; an unsatisfactory experiment, the railway reverted to steam locomotive haulage.

Sandwiched between tall cliffs and the open sea, this line has continually suffered from rock falls and the natural elements, proving to be a costly undertaking throughout its existence. As one would expect, a railway built in this type of terrain passes through five tunnels between Dawlish and Teignmouth. Parson's Tunnel, the final bore before reaching Teignmouth, originally opened to accommodate single track in 1846, it is 342m in length.

Parson's Tunnel seems to be alone in being a subject for a railway poster; although well in the background, it features in a painting by Murray Secrean commissioned by the GWR to celebrate '100 Years of Progress 1835-1935'.

Having a segmental arch, various modifications have been made throughout the years including the re-facing of the west portal into a rectangular form. Following conversion to standard gauge, the section of track between Dawlish and this tunnel was the last to be doubled in 1905.

Railway tunnels recycled

Records show that there are over 600



Looking towards the easterly approach to Edinburgh Waverley Station, are the semi-circular portals of the two Calton Hill Tunnels. The earlier bore of 1846 is to the right of the picture and that of the slightly longer, latter tunnel to the left.

disused railway tunnels in Britain. Already mentioned are Harecastle and Fritchley, but many have been utilised for other purposes. Always a spectacular situation is when the line plunges out of a tunnel directly onto a viaduct, a good example is Headstone Tunnel and its adjoining viaduct in Derbyshire. The line having closed in 1968, now forms the Monsal Trail with the tunnel illuminated for the benefit of walkers and cyclists.

In the Pennines, three tunnels were driven

between Woodhead and Dunford Bridge, crossing the border between Derbyshire and Yorkshire, linking Sheffield with Manchester. The route, eventually becoming part of the Great Central Railway, passed through a very remote moorland area. The two earlier three-mile-long bores opened in 1852 and 1854, the first being excavated using five, 2.4m diameter shafts and from either end, giving 12 driving faces. During construction, 25 side access connections were built in anticipation of a second bore.



An illuminated tunnel; once where Derby-Manchester expresses stormed through, now cyclists and walkers enjoy Headstone Tunnel, part of the Monsal Trail. This offers an ideal opportunity to witness features within the bore, such as refuges for the safety of track-workers and ventilation shafts, allowing natural light to filter down.

Although both tunnels were brick-lined, their condition was not considered suitable for the proposed modern electrified line, hence a third double track bore opened in 1954 and the older tunnels were acquired by the Central Electricity Generating Board (now National Grid) to accommodate 400kV cables supplying power to Manchester; with a reinforced concrete lining, the new tunnel accommodated 1,500V direct current overhead catenary.

Following closure of the Woodhead route in 1981, the third tunnel became redundant, but by 2011, the electric cabling was being transferred from the older tunnels as part of a replacement programme. Thanks to the tunnels, the spectacular Pennine landscape is not marred by overhead power cables and pylons.

The tunnel that passes beneath the square

adjacent to Caernarfon Castle fell into disuse following the closure of the railway in 1964. It remained derelict until circa 2000 when it provided a route for St. Helen's Road, thus easing road traffic congestion in the town.

Modelling a tunnel

To cover every British tunnel portal in this article would be impossible, but I hope the different styles and locations covered will plant some ideas for models. For 4mm:1ft and 2mm:1ft scales, a wealth of options are available from the leading ready-to-run and kit manufacturers, but I have yet to discover suitable items for 7mm:1ft scale.

The examples illustrated in these pages demonstrate a very dark tunnel interior, not always easy to capture in a model. Where tunnels are situated away from civilisation, a platelayer's or ganger's hut will often be

found close to a portal as at Shugborough or Parson's. Many tunnels are situated adjacent to stations; not only in urban locations, but also rural. An example is Willersley next to Cromford station, but at Oakamoor on the NSR Churnet Valley line, as a train emerged from the darkness, before reaching the station platform, crossing gates needed to be negotiated.

Another consideration when modelling tunnels are the ventilation towers, such as on Gresley Tunnels. A feature common to most rural bores, given a high viewpoint, the passage of a steam train could be observed as smoke emerged from each tower as the train progressed through the tunnel. Such a feature would enhance a model where space permitted.

Whatever the situation, there can be no better way to exit a layout, than via a tunnel.



This western portal of Shugborough Tunnel features castellated Romanesque architecture; a moulded arch flanked by buttressing towers, it is complete with arrow slits and round windows ready for fighting-off rival railway operators! Such is the grandeur of the two Shugborough portals that they became known as 'The Gates of Jerusalem'.

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THE BRM GUIDE TO... TUNNEL PORTALS

Words & photography: Howard Smith

Tunnel entrances can take many different forms. Howard Smith looks at some widely-available model examples from manufacturers, plus builds a card kit ideal for beginners.



What is it about tunnels that makes them interesting? In films, they're the location for memorable car chase scenes, an escape from enemy aircraft, or their casting shadows become a backdrop for a timely murder. Tunnels will conjure different memories for individuals, but a common trait is the obscurity that they offer. Obscurity creates intrigue, and intrigue is something that we'd all like to create on a model railway.

From an engineering perspective, tunnels are a costly last resort of reaching a destination, having exhausted other means above ground. The London Underground wouldn't be underground, if there weren't buildings and roads above. Neither would the Channel Tunnel exist if there wasn't a busy shipping route on the stretch of water atop.

From a modelling perspective, a tunnel should be justified. With time, effort and money invested into creating or purchasing models, it would seem odd to want to hide them from view in a tunnel. However, what a tunnel takes away in views of trains, it can add in scenery. If used to advantage, tunnels can improve layouts, hiding fiddleyards or control panels from view. They can also introduce complexity to scenes through changes in scenic heights.

The best tunnels on layouts are considered during the planning stage. Adding a tunnel to an already-created layout can create difficulties in adapting existing baseboard heights, or changing the scenery above to blend with that already in place.

Tunnels vary in style, shape and purpose. From ornate stone castellated buttresses and arched entrances, to stark angular flat poured-concrete slabs. Regional differences today are less pronounced than in the past, when railway companies or land owners would construct using accessible materials, or in-keeping with local architecture, dressing stonework or constructing from brick accordingly.

An important aspect to make look right is the portal. Scratch-building is an option, and particularly useful if modelling a specific tunnel entrance that can't be easily adapted from the wealth of tunnel portals now available. Luckily, for modellers who don't have scratch-building skills, portals can be purchased from your local model shop or online, for OO or N scales.

A tunnel's shape depends on where it's located and its intended use. Modern high-speed tunnels sometimes have an oblique portal, combined with upper vents to reduce noise created by differences in pressure. In the UK, with our comparatively low

line speeds under 125mph, this isn't such a problem. Tunnel sizes vary wildly, too – some barely sufficient to cope with modern rolling stock, particularly if susceptible to icicles forming, others created large enough that overhead catenary could be installed with a little lowering of the track bed.

Common materials used in tunnel construction in the UK are dressed stone, engineering brick in its variations of blue or red – sometimes both if repairs have taken place – and pre-formed or poured concrete. In most cases, the same materials are used to line the inside of the bore and protect against soil erosion from above though water ingress, falling rocks, or simply the tunnel collapsing. It's possible to see a decorative dressed stone fascia applied to a more mundane brick internal structure to improve appearances, too. In more recent years, shotcrete – concrete fired at walls under pressure to form a layer – has also been used to line tunnels. Let's look at the most widely-available types of tunnel portal for model railways.



- Metcalfe (PO243) Two single-track tunnel portal kits (OO) £10.00
- Faller (120570) Two double-track tunnel portals (HO) £10.00
- Viessmann (5097) Single-track tunnel portal with LEDs (HO) £55.00
- Peco (NB-31) Two single-track tunnel portal with retaining walls (N) £5.50
- Bachmann Scenecraft (44-292) Single-track low-relief tunnel portal (OO) £27.00
- Wills (SS59) Single-track brick tunnel portal and wing walls (OO) £9.50
- Hornby Skaledale (R8510) Two single-track brick tunnel portals (OO) £15.50
- Graham Farish Scenecraft (42-228) Double-track low-relief tunnel portal (N) £12.75
- Noch (58248) Double-track tunnel portal (OO) £15.75

Supplied by Gaugemaster
www.gaugemasterretail.com

Faller 120570 [HO]



We often see HO (3.5mm:1ft scale) items repurposed on British OO gauge (4mm:1ft scale) layouts, and thanks to the generous continental loading gauge, this duo of tunnel portals from German manufacturer Faller is no exception. Injection-moulded in plastic, their assembly requires just four components to be glued using a solvent adhesive such as Humbrol (AE2500) Liquid Poly, Revell (39604) Contacta, or EMA Plastic Weld.

Castellated tunnel portals are a rare sight in the UK, but seeing this one reminded me of the Redhill tunnels near Thrumpton in Nottinghamshire. One facing north, and constructed in the 1830s, is surrounded by trees and vegetation, and rarely sees much light in winter, leading to excellent weathering opportunities for the more adventurous modeller.

Measurements inside the lowest (and narrowest) section of the tunnel are 134mm, with a clearance height of 106mm. Its overall exterior height is 159mm and overall exterior width, 190mm. Inside the tunnel, moulded plastic spigots are provided to support a card or Plastikard tunnel wall. Owing to its size and the scale of the stones moulded, this kit could be used as a single-track tunnel portal for 7mm:1ft scale layouts, too. A great option for modellers seeking more ornate architectural detail, though surround it with castellated turrets for best effect.

Viessmann (5097) [HO]

Here's a product that I discovered while researching for this article. Made by Viessmann, this tunnel has LEDs that appear to fade into the distance through the clever use of mirrors. Its packaging and the fact that it has a strip of printed and flexible road included suggests that this is for cars only, but at BRM, we like to think outside the box.

The outer stone fascia is moulded, and though not wide enough for a double-track line in OO gauge, could be used as a single-track. Two mirrors are closely aligned, the foremost semi-transparent. Four LEDs sandwiched between these provide light, which shines back and forth, seemingly disappearing into the distance. Most railway tunnels in the UK aren't lit unless there's engineering work. And, because you won't be able to run trains through the tunnel anyway – there's a pair of mirrors in the way – why not pose figures in hard hats outside this tunnel? This tunnel doesn't need to lead anywhere on your layout. Perhaps it's a solution to that awkward wall blocking your siding? It's sure to spark interest with onlookers.

LEDs are protected by a diode on the positive connection, and a 150 Ohm resistor for the negative connection. The unit can be connected to a 10-16V AC or a 14-24V DC or DCC output. The portal measures 92mm at its narrowest at the base, with a maximum internal height of 66mm. Overall outer dimensions are 96mm in height, and 164mm in width. Ideal for adding interest to a scene.



Peco (NB-31) [N]



Featuring in the manufacturer's Lineside range of kits, this pair of N gauge tunnel portals are possibly the easiest of 'kits' to assemble, each with just three constituent parts. Injection-moulded in plastic, there is little to no flash to remove, making these ideal for first-time modellers or those that want to indulge in a rapid layout build. They're very cost-effective, too.

Behind the fascias, we find plastic lugs to support a card or plastic inner structure (not provided), while prominent raised stone detail makes painting easier. The retaining walls – if angled, correctly – won't sit flush against the portal wall, leaving an unrealistic gap. For best results, file the back of the retaining walls to an angle, using a coarse file. Internal dimensions of the tunnel at the lowest point are 33mm. The opening measures 41mm at its highest point. Overall dimensions without retaining walls are 83mm in width and 55mm in height. Though designed for 2mm:1ft scale layouts, this kit could also be used on TT (3mm:1ft scale) layouts, if a little tight, or as a pedestrian underpass on 4mm:1ft scale layouts. Great for lower budgets.

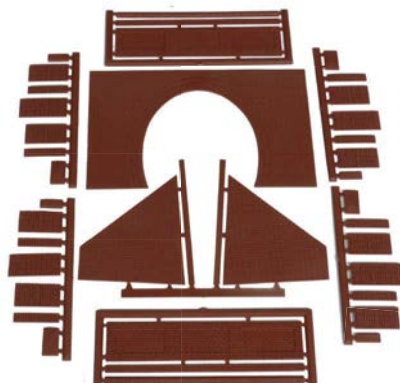
Bachmann Scenecraft (44-292) [OO]



For beginners, or those with a more generous budget, Bachmann's Scenecraft range offers excellent ready-to-use buildings and structures. Its Single Tunnel Portal joined the range in 2018, and offers another style of tunnel entrance for the modeller, this time, predominantly in brick. Cast as a single resin piece, we see an impression of a rendered stone or concrete base and upper parapet, while Flemish bond-cast brickwork is painted to simulate blue engineering bricks on buttresses, and red engineering brick for the central section. Buttress caps are moulded with an angle, as would be the case to shed water more easily. Water is a common enemy of structures and can cause great damage when it rests in masonry joints, freezes and expands.

At 253g, this is the heaviest of the structures reviewed. Though negligible at this level, a layout with a significant number of resin structures will weigh more than card equivalents, and baseboard strengthening might be required. Weathering is carried out effectively; a black spray around the tunnel mouth, with a black wash applied under the parapet dentil cornice. A subtle detail is the central decorative keystone. The tunnel at its lowest part measures 50mm wide, with a 62mm-high entrance. This structure is compatible with other retaining walls in the Scenecraft range, while a Double-track Tunnel Portal (44-228) is also available in the scale. Owing to its cast nature, the inner walls of the tunnel are modelled and painted, to a depth of 9mm. Joining an inner tunnel of your own design to this, and painting to match might require a little patience – there's no 'lip' behind to easily secure an internal card or Plastikard sheet. Otherwise, a detailed and great layout-ready solution.

Wills (SS59) [OO]



One for the plastic kit enthusiasts, Wills' single-track tunnel mouth offers modellers a chance to build a detailed brick-style portal. Injection-moulded in red plastic – making damage less visible if painted a red brick colour – its assembly requires parts be freed from sprues with a craft knife, filed flush with a sanding stick and glued with a solvent adhesive. The retaining wall edges are tapered in this kit, so that they provide a flush fit against the tunnel fascia wall. Further details include a taller parapet wall than most of the other kits reviewed, and two buttresses to complete the retaining walls. The tunnel mouth has an elliptical shape, with an entryway measuring 61mm in width at its lowest point, and a maximum internal height of 61mm. Overall external dimensions of this portal – minus its winged walls – are 133mm in width and 108mm in height. Moulded supports are provided behind the portal for a card or Plastikard tunnel former of choice. Being moulded in plastic, my choice would be to use Plastikard sheet for the tunnel interior, bonded with a solvent adhesive for strength before installing on the layout. Detailed, and ideal if you're seeking a structure with an irregular-looking Flemish bond brickwork – observe reality, it does happen!

Hornby Skaledale (R8510) [OO]

This resin cast pair of tunnel portals joined the Hornby range in 2019. Cast to depict English bond brickwork, a simple thin buttress detail frames the sides, while a low parapet wall runs along the top. Pre-painted to represent weathered brick, further enhancements could see the coping stones along the top painted in a non-brick colour, and weathering inside the tunnel mouth. As with Bachmann's pre-cast item, no rear guides are provided for a tunnel interior, though this model lacks the interior brick detail seen on Bachmann's version. That said, it's at a much lower price point.

Hornby's tunnel portal offering for OO gauge in single-track form is generous. However, despite an entryway of 63mm in width at its lowest point, and a passageway height of 68mm, as with most of the tunnel portals reviewed here, there's little room for catenary unless raised by at least 10mm. A great solution for time-starved modellers on a budget, with room to customise or further enhance.



Graham Farish Scenecraft (42-228) [N]



Blue engineering brick is rare on layouts. Perhaps it's because many plastic kits moulded in red plastic to look like bricks make modellers automatically think of red brick? Graham Farish's Scenecraft range has a number of layout-ready items painted in blue engineering brick, but the detail on this double-track tunnel portal is excellent. Its simple shape, devoid of buttresses – two mere concrete-colour painted stone caps and inset parapet wall detail – is offset by the separation of the portals, each having its own arch.

Retaining walls in the Graham Farish range can be used in conjunction with this item for longer tunnel exits, or a run along a cliff face, for instance. The single-piece cast resin item measures 90mm overall, with a maximum height of 49mm, while each tunnel portal measures 25mm internally at its lowest point, with a maximum internal height of 32mm. Considering the detail in the brickwork and the time saved in constructing from scratch, this portal is certainly value-for-money.

Noch (58248) [OO]

One of the largest tunnel portals reviewed is Noch's HO scale stone-effect model. Despite its 3.5mm:1ft scale, its generous size means that OO gauge track can fit comfortably underneath, with room for overhead catenary if required, too. Moulded in a dense foam, it is slightly flexible, though a tunnel portal of this design shouldn't conform to the landscape, rather the other way around. Stamped in the keystone at the top, we see the date 1910. Either side of this at the same level are two stone culverts – an opportunity to highlight with gloss paint to create the illusion of water, adding green mould underneath, perhaps?

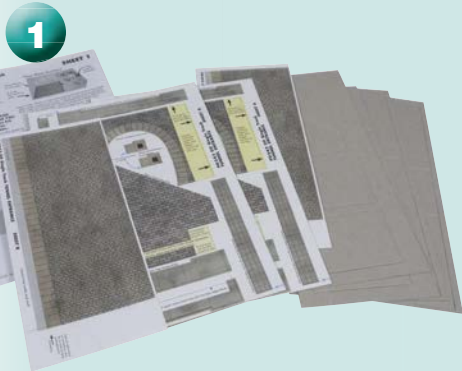
The overall width of this portal at its lowest point is 113mm, with an overall maximum internal height of 97mm. The sizes of stones used are perhaps a little large for 4mm:1ft scale – though it's not uncommon to see some pretty large stones used in masonry – so I feel this portal is better suited to 7mm:1ft scale layouts as a single-track item. The size of the mortar courses and amount of relief in the undressed stonework would help here, too.



Metcalfe (PO243) [OO]

This die-cut card kit is ideal for beginners. Pre-printed on sturdy card sheets, designed to be laminated during construction by the modeller, this provides the builder with two single track tunnel portals. Included in the kit are retaining walls with buttresses, which can be angled to suit a specific location. The assembled kit has a tunnel height of 85mm, tunnel depth of 95mm, and width at its lowest point of 70mm.

Further kits in the Metcalfe range employ the same style of stonework, and so can be used in conjunction with this kit to create more complex portals. Similar kits are available in the Metcalfe range for double track tunnel portals, with N gauge variants, too.



Almost a rite of passage, I feel that all modellers should build at least one card kit in their lifetime. Many find them addictive, however, particularly Metcalfe kits with their ease of construction and concise printed instructions. Parts and even cut lines are clearly labelled.



Read instructions before starting, sometimes a few steps ahead to get a feel of what is required. Instructions are to instruct, but aren't necessarily the only way to construct the kit, particularly if you want to modify yours to fit an awkward location. Parts are freed cutting along scorelines using a clean blade on a craft knife. You can use a steel rule to guide the blade if your hand struggles to cut straight lines, though you'll still have to free the curved portal freehand.



Sturdy grey card is in plentiful supply with Metcalfe kits. The inner carcass is formed by folding a sheet along pre-cut lines and gluing supports into place. The two centre-most supports are integral and folded back, the diagonal supports are additional, hence are glued. Busch (7593) glue is a fast-drying white glue, ideal for card kits.



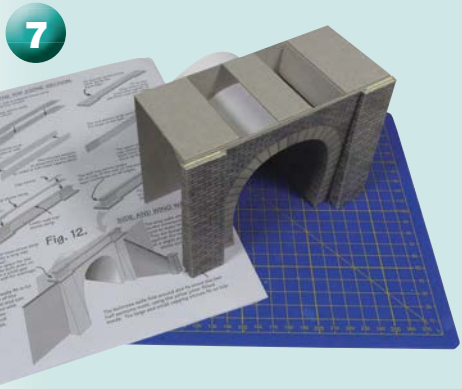
One of the wonderful things about modelling is its ability to remind us of the laws of physics – that, and a continual lesson in logic and common sense. This piece of card wants to spring outward because of its fold line, even though it has been folded over-centre. The solution to keep it in place while other modelling ensues is a cup. Had the cup not been heavy enough, fill it with water – simple!



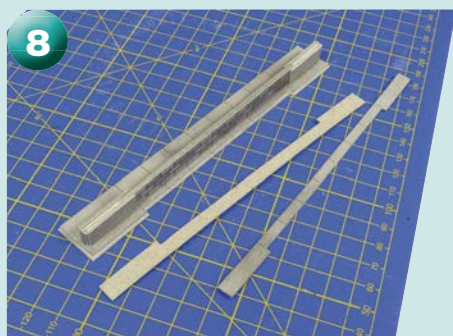
Metcalfe's tunnel portal is the only one from this group reviewed to feature an interior tunnel wall. It's a great addition because, as locomotives are increasingly fitted with LEDs, this unpainted and perhaps un-modelled section of your layout might be shown. Adding one of these to other tunnel portals isn't difficult and pre-printed card, paper, or painted Plastikard sheet can be used. Here, small cuts are made to separate the outer fixing tabs.



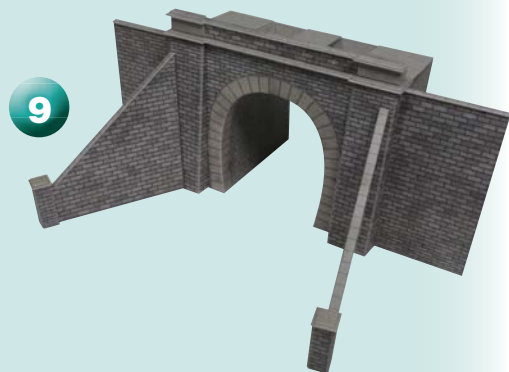
With the inner face and outer arches in place and glued using Busch (7593) glue, the outer tapered support columns are added. These are handed, the outer sides having wider walls that wrap around. Card kits are easily assembled by accident with corners at obtuse angles. Pushing these into square is achieved simply using the edge of a rule, while the glue dries.



Much of Metcalfe kits obtain their strength through bracing and lamination because card is a flexible material. Large unbraced areas can warp over time too. Lamination is highlighted with the assembly of the upper stone wall section, to which a sheet of the instructions is dedicated.



A combination of double or triple laminations and wraps is used to produce the wall which sits on flags. When cut, card can sometimes distort under the pressure of the knife blade. The result is that it is more difficult to glue square and straight. Always straighten components by eye first, twisting or bending them by hand, then check against a rule or on a level surface before finally gluing them. These won't further distort before glue sets.



With upper wall added, Metcalfe's PO243 single-track tunnel portal has enough detail to satisfy the eye. The winged retaining walls can be angled to suit your terrain, while additional walls provided perpendicular to track, extend the tunnel face, providing a back wall for terrain or vegetation. The kit could be further enhanced with self-adhesive textures from the likes of Redutex, or customised with brick papers for an engineering brick appearance. Recommended.

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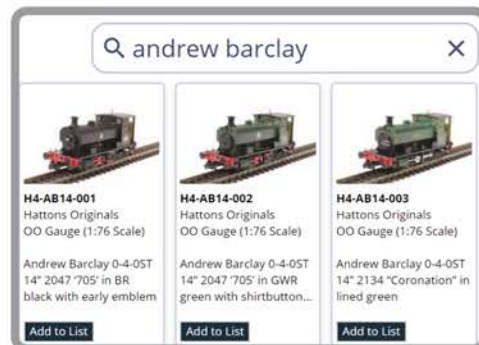
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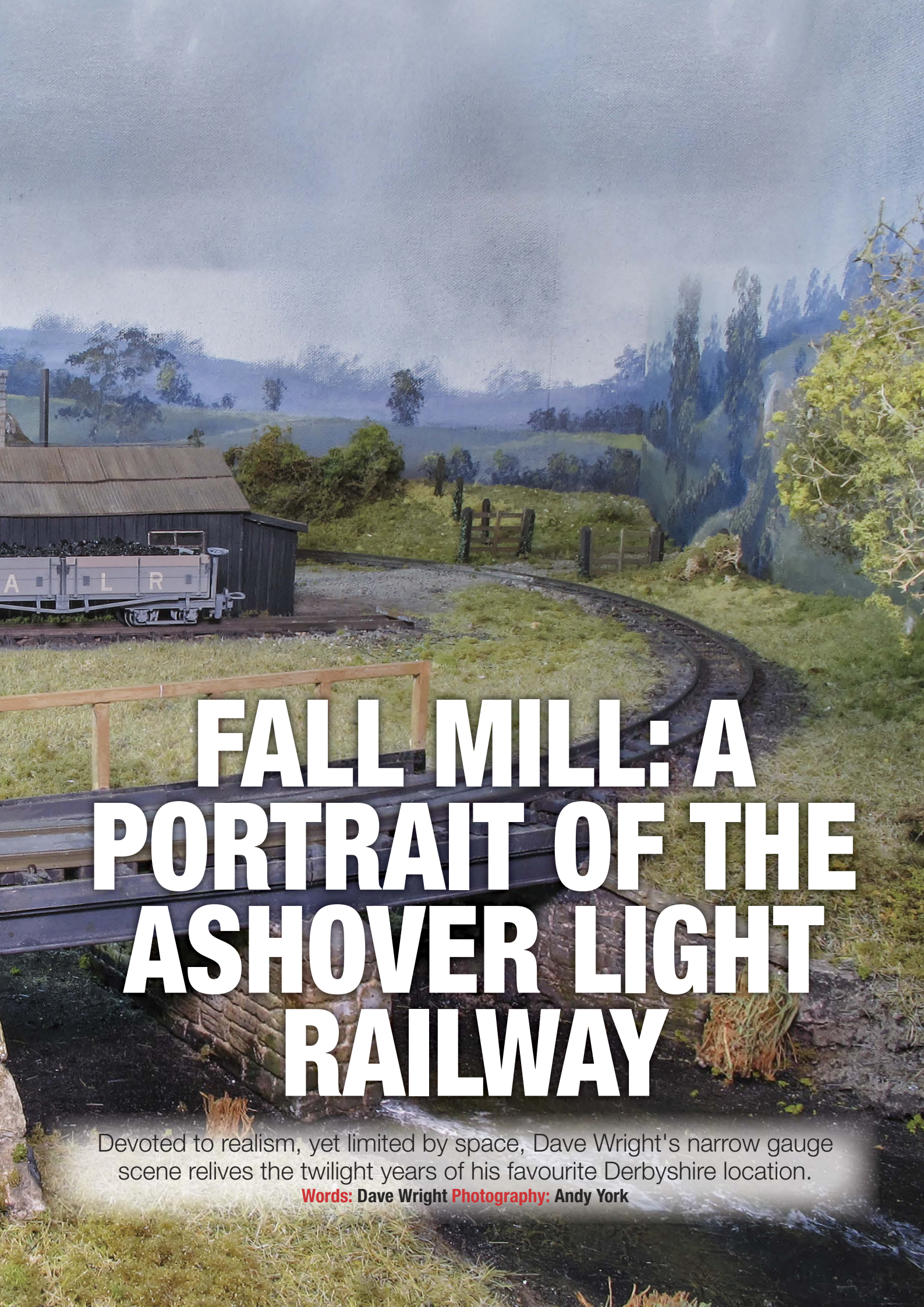
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'Fall Mill' captures the atmosphere of the real Ashover Light Railway with the Derbyshire Dales in the distance and fast-running streams wrapping around a narrow gauge network that survived until the beginning of the 1950s.



FALL MILL: A PORTRAIT OF THE ASHOVER LIGHT RAILWAY

Devoted to realism, yet limited by space, Dave Wright's narrow gauge scene relives the twilight years of his favourite Derbyshire location.

Words: Dave Wright **Photography:** Andy York

When I was five, my father would often take my granddad in the car to meet one of his old work pals in the Miners' Arms at Milltown. This would have been the early 1960s, with me and my elder brother usually going along too. In those days, youngsters weren't allowed inside the public house, so dad would bring us out a bottle of lemonade and a packet of crisps each.

I vividly remember sitting on the low stone wall at the front of the pub and seeing a set of narrow gauge rails embedded within the road surface that lay on the other side. I also remember that the rails to the right suddenly ended, disappearing into the undergrowth. The rails to the right, however, continued.

Being inquisitive, my father told me that the rails were part of the old 'Ashover Light Railway' (ALR). I was instantly interested to know where the rails would lead to, and one Sunday, my father took us to follow the tracks. I seem to remember, after a short distance, we emerged into a working yard, this being 'Fallgate'. At this time, Fallgate yard was still active and we were greeted with rows of wagons that had definitely seen better days. The wagons in question were the ex-WD bogie type 'D's and 'E's both with drop sides. Further along the sidings were more wagons loaded with limestone and they were accompanied by a small diesel locomotive.

Later, I realised this was the only remaining part of the light railway and was used for moving materials around the site internally to be used in the flour spa washer and tarmacadam plant. By this time, everything leaving the site would have been by road transport, and a few years later, this too was closed down.

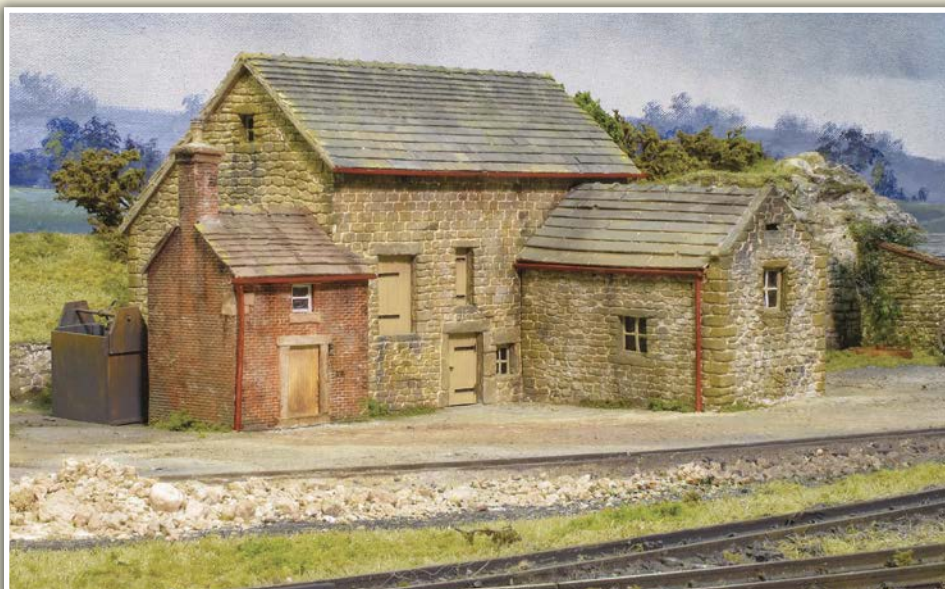
My granddad told me about the railway when it was a through working line and that, in the past, it also carried passengers as well as the mineral traffic. Since that time, I have always had some affection for this little railway in my home county of Derby.

In recent years, my interest in creating model railways has increased, with the benefit of Bachmann now producing RTR Baldwin locomotives and wagons belonging to the Ashover Light Railway. Thus, the seeds were sown for my having a go at building a narrow gauge layout based on memories.

Planning begins

I had to decide which part of the railway would be the most practical and visually

Modelling the prototype



The Mill and the Power House alongside had a siding provided for the delivery of limestone. This could be modelled more or less as the prototype; however, the main running line ran from north to south in a straight line. I would have to use modeller's licence to change this to a continuous loop. The course of the River Amber would also have to be moved to the front, whereas it is actually located behind what was the main line.

I was very lucky to find at the time of my last site visit that the grade two listed stone mill had been restored to its former condition. The restoration had seen the structure turned into a private dwelling and was on the market. This gave me the perfect opportunity to approach the estate agents who were selling the property to acquire the building's specifications from the sales brochure. This included a page with floor plans of the mill, along with good quality photographs of all its elevations. From this information, I could easily originate a 4mm:1ft scale drawing, from which to construct a reasonably accurate model.

interesting within the parameters of the display space. I needed to engage in a reasonable amount of research, including looking through old photographs and maps, along with a few site visits. After visiting Fall Mill, the decision was made, as most of the buildings are still in existence and the mill would make a very attractive model.

The next stage was to sketch out a trackplan to fit within 40in x 24in, which

would be the parameters for a baseboard to sit on a standard exhibition table. Other features were also planned, with the position of the buildings and the course of the river Amber all roughly drawn in. With the main buildings still standing, it was possible to visit the site and acquire some measurements.

The smaller buildings were a mixture of freelance or based on others to be found



4-6-0 Baldwin tank *Peggy* comes onto the scene with a short train of empty ex-WD bogie wagons passing the stone clapper bridge. David describes his techniques for creating realistic rivers in BRM August 2015.

in the local area. I was conscious that the choice made for these buildings must look right for the mill yard, consisting of the maintenance sheds and the road weighbridge office. Measurements were taken from the prototypes for reasonable scale models to be made of them.

Other structures would include the stone clapper bridge, which I have moved a few hundred yards along the course of the river to appear within the model. A bridge would also be required to take the main line over the mill tail race. This would be based on photographs of typical structures used along the length of the Ashover Light Railway.

Building the base

Before building work started, I decided to draw a further scale plan with everything located in position. Once I was satisfied with this final plan, I started to look for materials to use for construction. I decided to use plywood for the main baseboard top, which was cut to the overall size. A framework was added to the underside made up of 20mm x 10mm pine. The frame was required to



The mill yard buildings showcase David's mastery of stonework with the subtle tones of local materials with the corrugated roofing illustrating the make-do-and-mend repairs often found on such structures.

give the baseboard some rigidity; however, the construction needed to be as light as possible when it came to transit and handling in and out of exhibition halls.

The upper face of the baseboard would form the lowest level on the model, level with the river and would consist of the course of the river fronting the model, together with the tail race from the mill. The track bed and the mill yard were raised 20mm from the baseboard surface. The right-hand side of the river was also raised a few millimetres to allow for a number of waterfalls to be included. The landforms to the right and left of the track bed were also raised to 20mm and above in certain areas. All the raised areas were constructed by using underlay fibreboard designed for putting down under laminate flooring. Various thicknesses of card were used to create the higher levels of the river and cut away at a 45-degree angle on the facing edge to create the waterfalls.

I purposely marked out the footprint for the mill building, adding an extra 20mm to the right-hand side to form the mill's wheel pit. This was then cut out of the fibre board to the full 20mm depth. The next task was to fit the track directly to the surface of the



4-6-0 Baldwin tank *Hummy* rests waiting to collect the emptied wagon. There's a lot of limestone to be moved there!



David is well known for his backscene painting skills, which add depth to this compact layout scene. He guides us through hand-painting backscenes in BRM April 2013.

Get the look: buildings



I always like to use card for the carcase of the structure and, if possible, I re-use packaging for this. For the mill, I found 2mm card originally used for the backing of a calendar. This was ideal for the gable ends of the building with off-cuts of mounting board used for the side walls. All components were cut out with a scalpel, including all the window and door apertures. I used strips of 5mm x 5mm balsa wood to join the wall panels together.

The next stage was to add the skin of Das to the face of the card carcase. This was applied into a coating of PVA using wet fingers to create a textured skin to a depth of around 1.5mm. Once the skin had been applied onto the walls, I took the clay around to create each corner. The clay was left to dry for 24 hours before all the scribing of rubble stone was attempted, this prototype building being constructed from locally-quarried sandstone.

Before fitting the roof, I decided to paint and weather all the stonework of the building. This was carried out using artist's oil paint by first applying a wash of the mortar colour. This soon soaks into the Das, and capillary action will see the thinned-down paint run into all the scribed grooves. Once dry, I went over the face using stone colour shades which were first created on a palette, before applying them to the model. The technique used here was to dry-brush the shades of the nearly-dry paint over the raised surface of the stonework. Extra paint was applied to create the highlights by using a stippling action, or in the case of blending, I just used my finger. This works well for rain staining, dragging the paint down in a straight line.

The next stage was to fit the roofs to the main building and the extensions. Card was used again to first form the sub base which was cut to size and folded at the ridge. This building has a roof covering of stone flags which were replicated by cutting strips of card which had been marked out for the individual flags, then cut along the line by two thirds. The strips were fixed to the card sub-base starting at the eaves and overlapping each row until the ridge was reached. To finish the roof construction, the ridge tiles were fabricated using a folded strip of card, before cutting to size and being glued into position.

The flagstones were painted using the same shades, although I picked out the individual flags before blending together using a dry-brushing technique. The roof was finished by creating the weathering, which was applied in the same way as the walls, but required more rain staining.

To complete the roofs they needed roofline details adding. These were made up using styrene strip with 'U' channel used for the guttering and 2mm rod used for the downpipes. The last part of the mill to be modelled was the wheel and the feeder hopper. I used card to fabricate the wheel, which was cut out using a compass cutter. All the spokes were made using the Plastruct 'T'-profiled styrene strip. These were joined to the hub, made from mounting card. The wheel fitted to power the mill was an overshot waterwheel, which was fed from directing a stream into a holding pond. The water was then used by opening a sluice and feeding the water onto a pipe which was then fed into a metal hopper where the water fell onto the paddles of the wheel.

The hopper was made using styrene strip for the framework and sheet for the side panels. The hopper was supported using a girder, which I made using Plastruct profiled strip. A side wall of stone supported the girder into position, which I fabricated from foam board, coated with scribed clay. This was painted and weathered with a good amount of green algae replicated, which was evident in photographs taken on site of the prototype. The pipe was simply made using styrene tube, again using the Plastruct range.

fibre board. I decided to use the universal Peco OO9 (Crazy) flexible track, with small radius turnouts. This was all pinned down first before fine ballast was added to secure the track in position. Slots were also cut out under the points to allow for operation, with motors mounted underneath.

Scenery work

Before I move on to the scenic items, it is worth describing the structures, including the retaining walls and the bridges. Walls were made from card faced with clay before scribing the stonework. The stone stockade wall was replicated using small cut pieces of mounting board. This was then faced using a plaster mix, for which I used 'No More Cracks' by Unibond. I brushed this onto the card surface, adding a little PVA.

The bridge was fabricated using foam board and clay for the central pier and the abutments. For the bridge span, Plastruct styrene 'T'-beams were used again, together with balsa wood strips to form the bridge decking and 2mm x 2mm styrene strip to make up the handrails. All was painted using the same methods to complete.

To construct the ancient clapper bridge over the river, I used blocks of balsa wood, which was easily carved and shaped at the edges before being textured with PVA and

the same plaster mix used on the stockade walls. The construction was then painted a dark sandstone colour, with ochre and light green lichen growth added by stippling dry paint near the edges.

The bed and the depth of the river was the first challenge, which was replicated by mixing browns, ochres and dark green paints to give the desired depth. Next, various stones were added, especially around the waterfalls. I used real small stones and grey cat litter for these. The water was added next using three coats of artist's clear gloss picture varnish. During the final coat, I also added thinned-down white oil paint. This immediately reacted within the varnish to give the effect of bubbling white water. Thicker white paint was also added on and around the base of the waterfalls.

The grass and other ground vegetation was created using static grass fibres and areas of graded foam flock from Woodland Scenics. I tried to mix colours within the static grass applicator with straw-coloured dead grass and greener grass. I use more subtle colours of the green, which I think look more authentic on a scaled-down model. Trees and bushes were made from Woodland Scenics materials and natural sea moss and lichens. Most of these were located at the rear of the model, although a few were

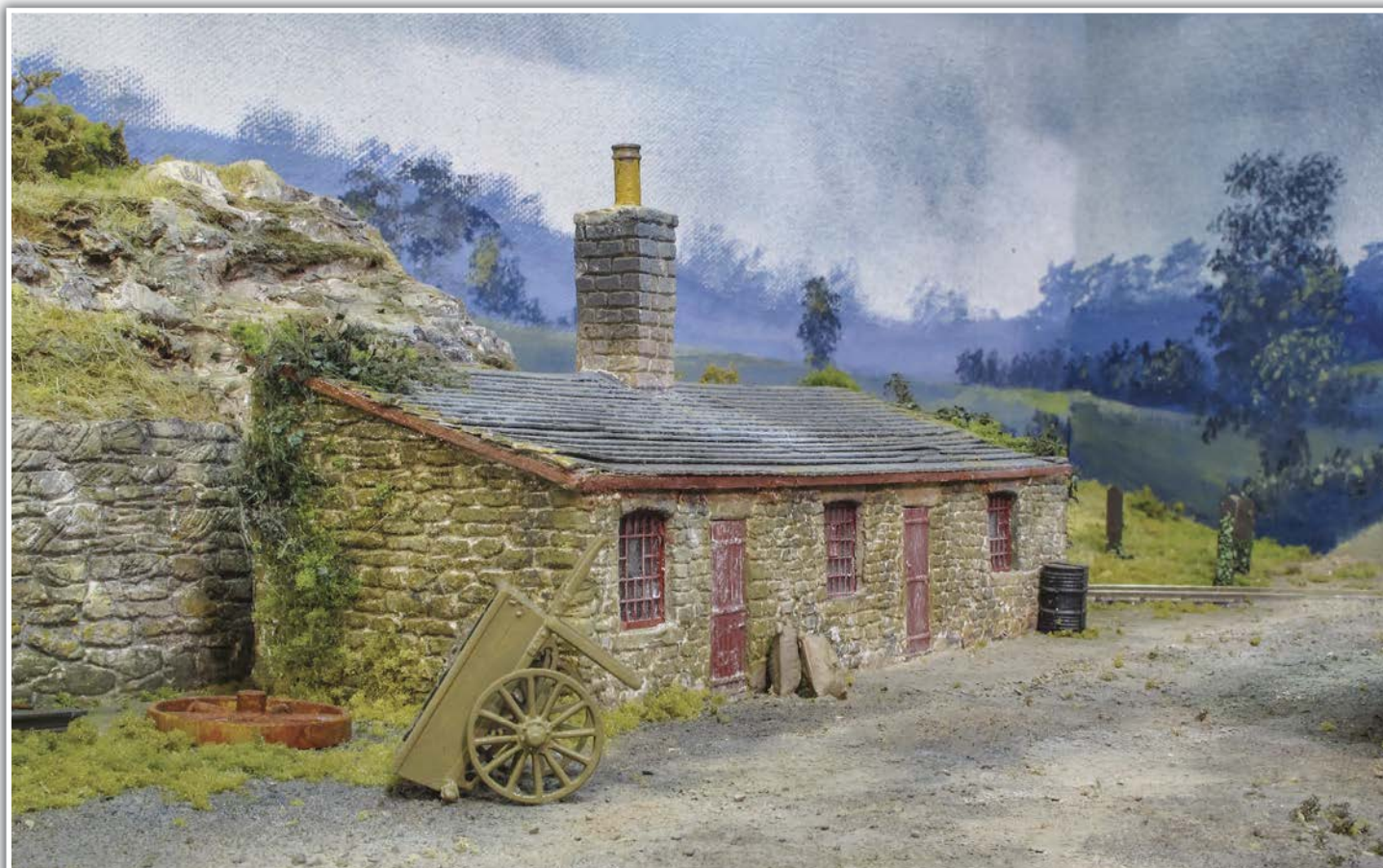
also located along the river bank.

The yard

The hard landscaping of the yard area, including the lane, was produced by putting down fine grit into a bed of PVA. This was then painted when dry by adding washes of oil paint. Dry-brushed oil paint was also added in certain areas using the stippling technique. The areas close to the mill featured hard standing made up from a mixture of stone flagstones and infills of cobbles. A skin of Das was put down thinly into a bed of PVA, before scribing the patterns of the flagstones and the cobbles into the surface. All this was painted in the same way as the stonework for the buildings and the stone walls.

Any raised areas were constructed first by cutting out some profile boards made from foam board; to this, packaging card strips were added to support a shell of plaster bandage. When dry, this was all pre-painted with an earth colour, this time, using acrylic water-based paint.

The layout includes a rock cutting and rock face, both of limestone. Plaster and Das were used here, over the broken face of fibre board with small pieces piled up. The plaster and the Das were sculpted to create something like a rock face.



Although 'Fall Mill' is a small layout based upon a simple oval and sidings, there's much pleasure to be derived from simply watching trains go by in the pleasing scenery.



The backscene

The backscene was hand-painted onto canvas board on the wings and onto a roll of canvas, which had been glued down to a backing sheet of plywood. I used photographs taken around the Amber Valley as well as some taken of moody sky effects. The sky was painted first using acrylic car sprays from Halfords, trying to create what I saw in the photographs. I find that the best way to achieve realistic results is by using shades of grey, blue and mauve to start with, moving onto mid-tones of the same colours, before finishing with white highlights. For the landscape, the distant hills were painted using darker shades of those used for the sky. Paint in the dark shadows first, then add the lighter mid-tones and highlights afterwards. This especially applied to the trees where the green tones are best added by the stippling technique to one side only. It gives the trees depth and a more pleasing three-dimensional result can be achieved.



Derelict barn

The final building to feature on the layout is the ruined barn. Foam board was used for the broken-down walls with a covering of Das modelling clay. This was scribed, painted and weathered to replicate the rubble limestone used for its construction. No windows or doors were needed and, because the roof had fallen in, the purlins, rafters and a few wooden laths were all that remained. These were replicated on the model using matchsticks and thin card strips for the broken laths.

Doncaster 2022

I found 'Fall Mill' to be an interesting project to tackle, as well as evoking childhood memories. I have already taken it out to a few exhibitions, where it has been well received. The main objective was always to add the layout as a working exhibit to complement my model-making demonstrations.

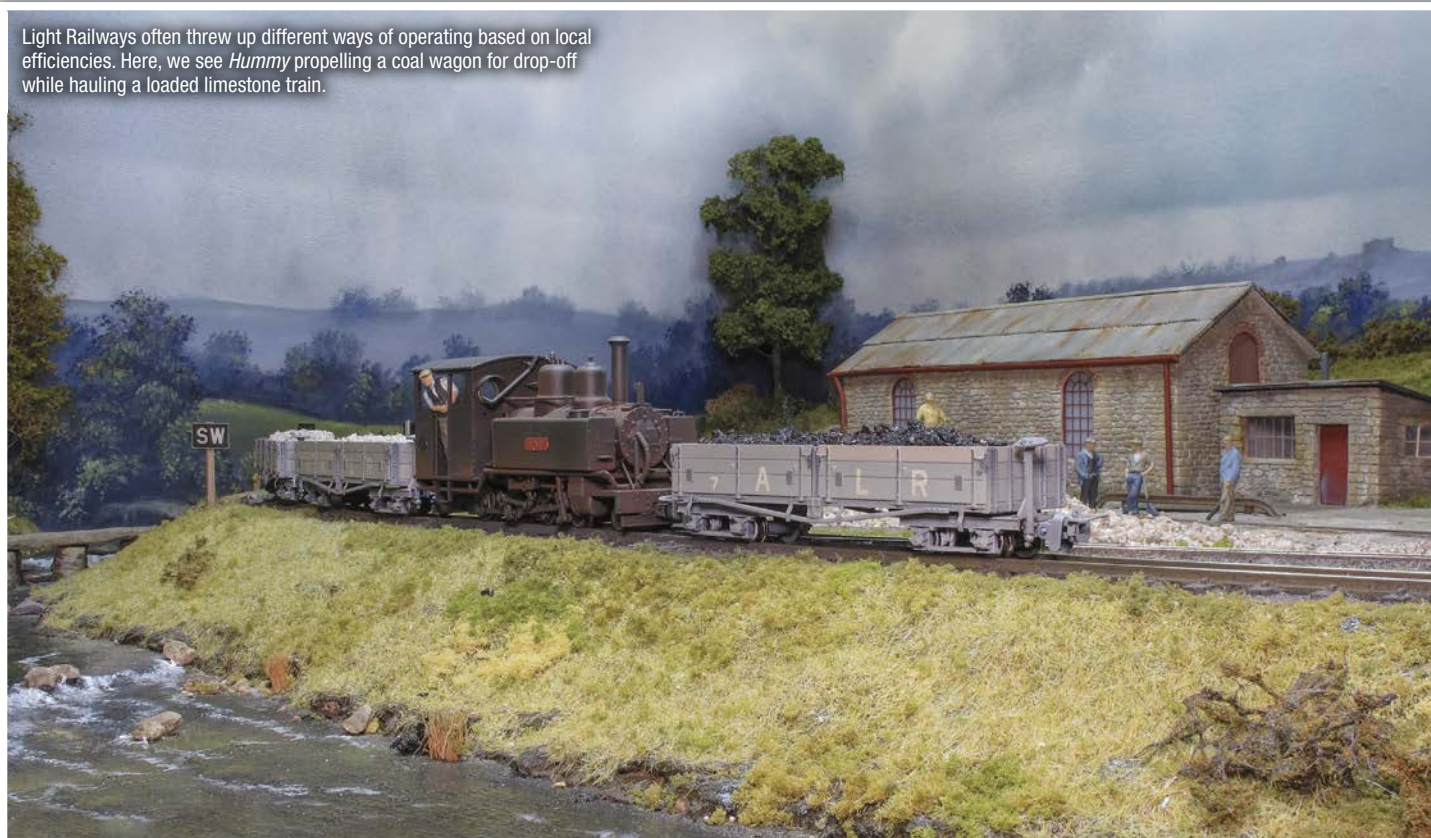
A number of readers will know me from appearing at some of the model railway exhibitions where I have been performing practical demonstrations. These have been concentrated on showing how buildings and structures can be constructed using low-cost card, covered with a skin of Das. This demonstration also showed how the dry clay can then be scribed out to replicate realistic stonework, before showing the painting and weathering techniques used.

My next outing for 'Fall Mill' will be The Festival of British Railway Modelling on February 12-13, 2022, where I'll also be on hand to show visitors how I created the buildings.

FALL MILL



Light Railways often threw up different ways of operating based on local efficiencies. Here, we see *Hummy* propelling a coal wagon for drop-off while hauling a loaded limestone train.



L A L R L Y.

FACTFILE

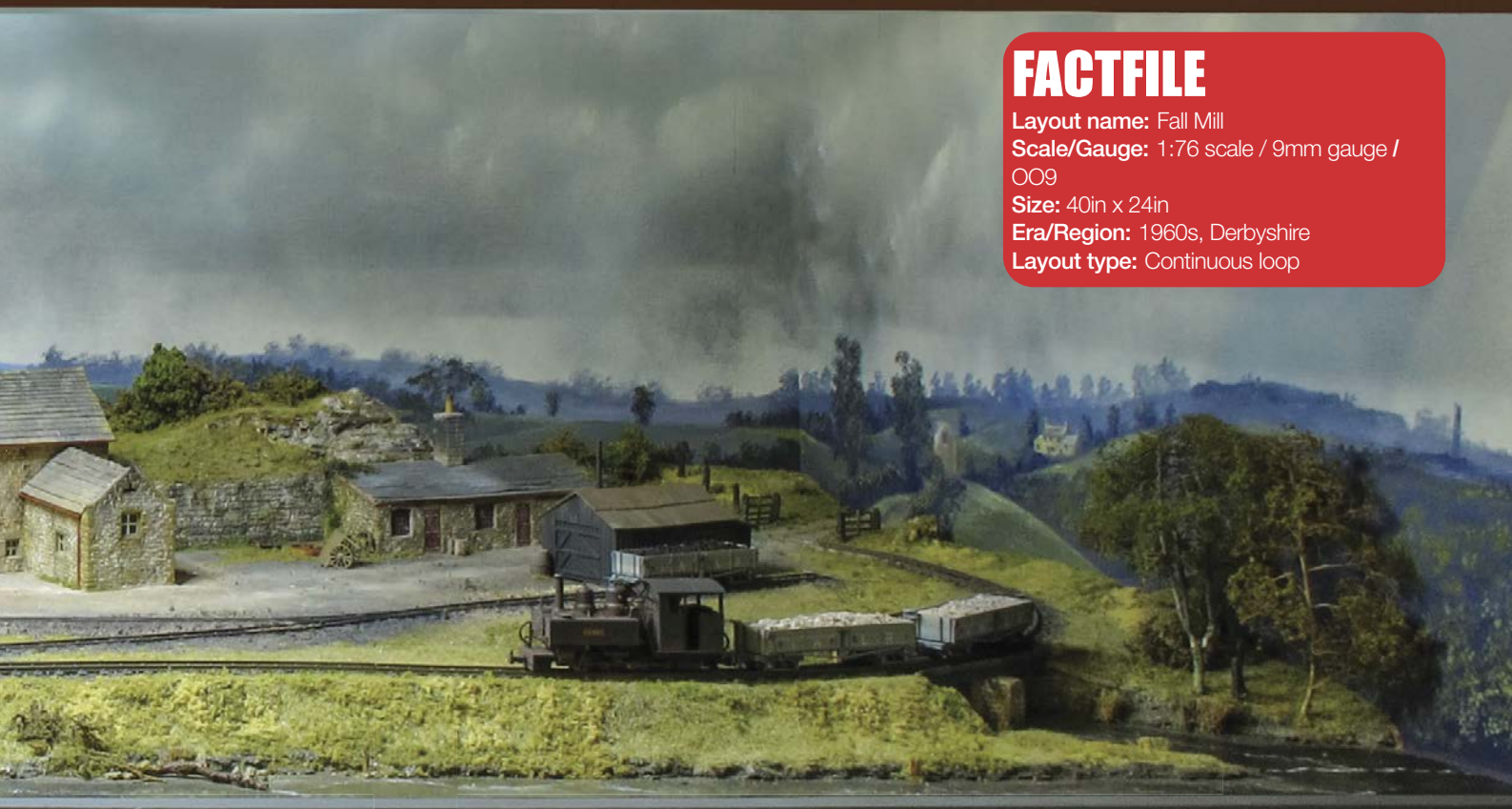
Layout name: Fall Mill

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

Size: 40in x 24in

Era/Region: 1960s, Derbyshire

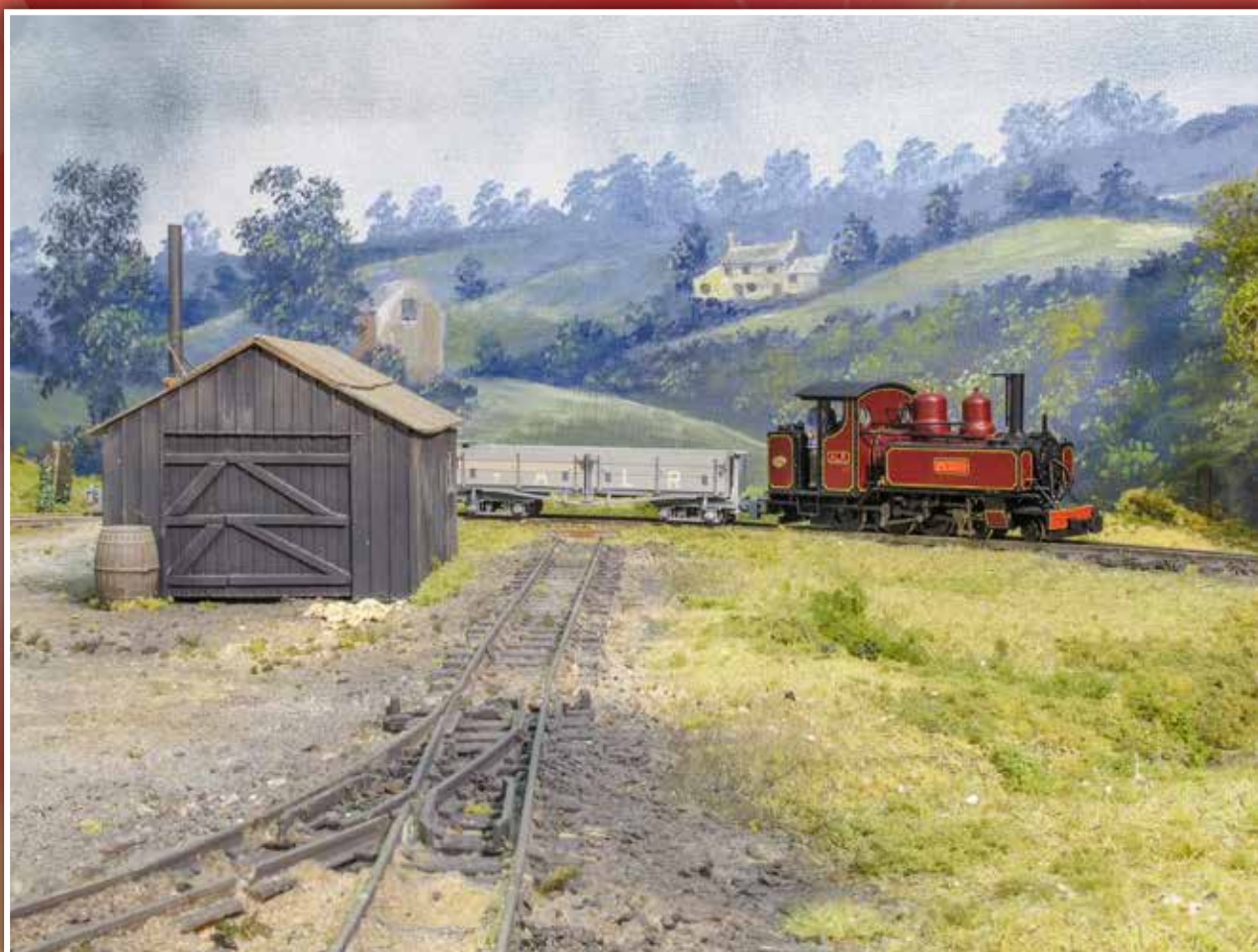
Layout type: Continuous loop





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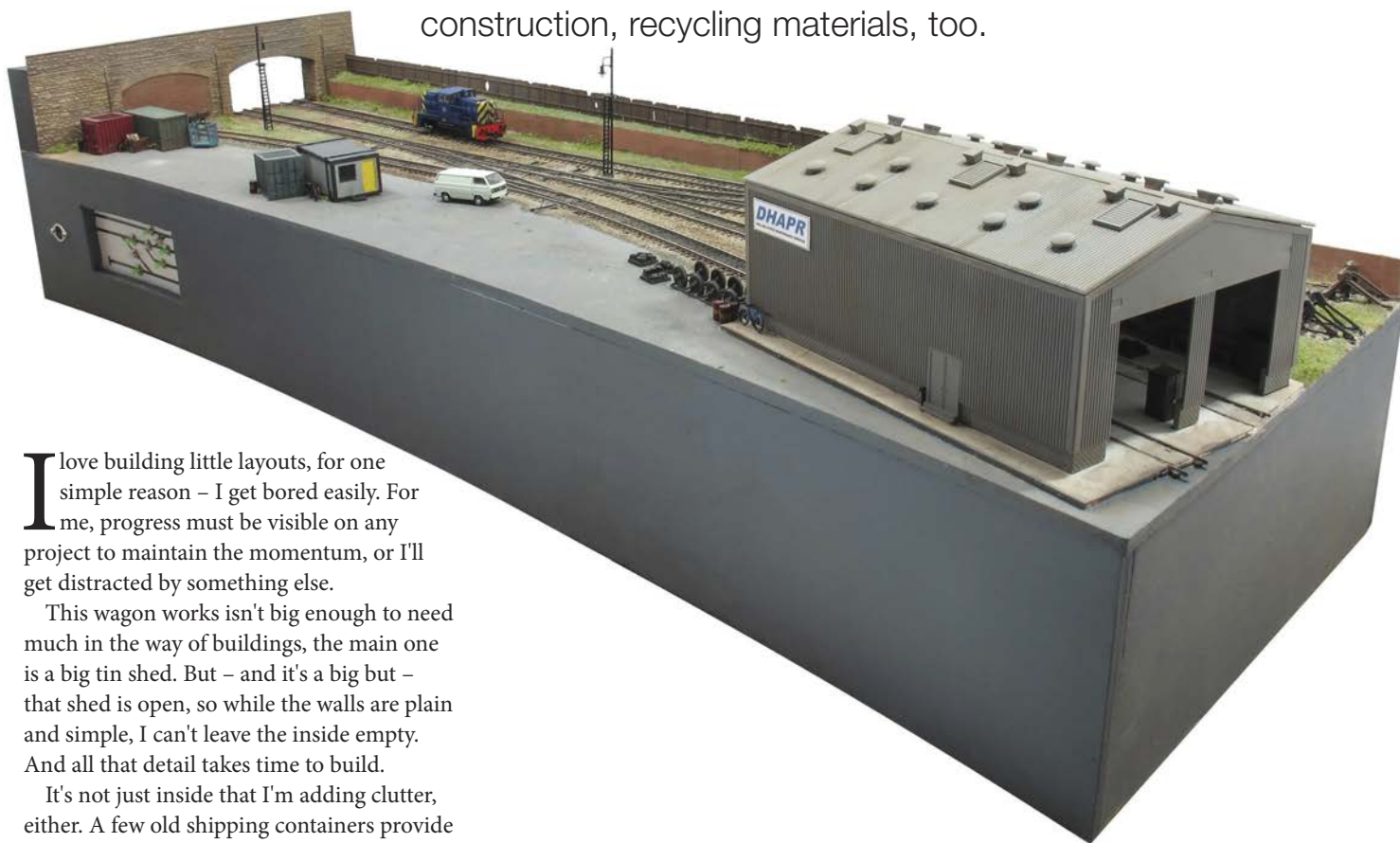
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DHAPR WAGON WORKS – SCENERY AND BUILDINGS

Words & photography: Phil Parker

Now that trains are running, Phil Parker moves on to the pretty bits of model railway construction, recycling materials, too.



I love building little layouts, for one simple reason – I get bored easily. For me, progress must be visible on any project to maintain the momentum, or I'll get distracted by something else.

This wagon works isn't big enough to need much in the way of buildings, the main one is a big tin shed. But – and it's a big but – that shed is open, so while the walls are plain and simple, I can't leave the inside empty. And all that detail takes time to build.

It's not just inside that I'm adding clutter, either. A few old shipping containers provide storage, and around them is a sea of detritus, which, in my miniature world, has to come from somewhere. In real life, junk may just 'appear', but on a model, it all has to be built and painted.

Fortunately, for me, adding all this detail is my favourite part of railway modelling so it's no hardship, even when working to a tight deadline. In fact, I'd happily spend many hours fiddling around with ever smaller additions to the model, but I'll get told off if I don't send some photographs and these words to the office! Maybe later I can add the wiring conduits to the workshop walls, and perhaps some of those rather nice laser-cut tools, too. I know hardly anyone will see them, but I'll know they're there.

The need for speedy building has been made easier by a little recycling. While

some areas, such as the stone arch are down to some browsing in a local model shop, there has also been a bit of what the fashion industry likes to call 'shopping in your own wardrobe'. I've dug out an old BRM project diorama from the back of a cupboard, then rescued the containers and static grass from it to re-use.

If you have old models around, don't throw them away. Instead, try to give them a new life on your latest layout. Maybe they need a little update to bring them up to your latest standards, but better that than cluttering up the place getting dusty.

If you don't have anything suitable, just check out the darker corners of the

second-hand section of an exhibition or model shop. I've rescued a few buildings from those sources in the past. For more inspiration, recent BRM contributor, Carol Flavin, acquired most of her cardboard buildings ready-built and then modified them to suit her layout, saving time and money.

They say a model railway is never really finished, and even a micro model can absorb many hours of pleasant model-making, but then this is a hobby, so sit back and enjoy the fun.

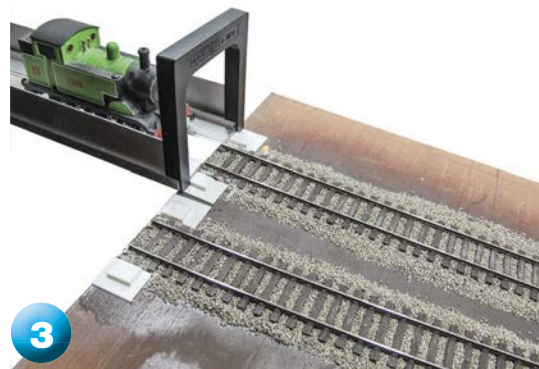
Next Month – Every layout needs rolling stock, so we'll work on a locomotive and some wagons so we can play trains.



A small yard like this will have levers beside each point rather than a signal box. I'm using etched versions from Wizard Models. These have to be set no closer than 20mm to the running rails, so the point timbers are extended with some leftover sleepers, and then the track sprayed brown. I'll fit the levers to the bases later as they will only get knocked over if I do this now.



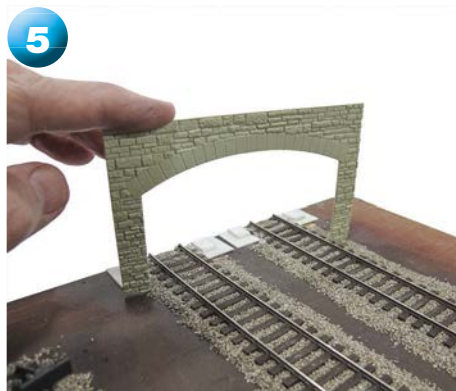
Geoscenics N gauge limestone ballast is carefully laid and then fixed in place with watered-down PVA glue. As the stones are a bit bright straight from the packet, a couple of teaspoons of brown emulsion paint in the glue tones things down a bit.



An important part of the plan is to use DCC Concepts' Motive Power Depots as a fiddle yard. You can put them on top of the track, but this means trains have to climb in and out. The instructions suggest an alternative – placing it at the end of the track. This works perfectly, and some Plastikard squares make lining it up easier.



Where trains enter and exit the scene, I want a view blocker. In a model shop, I spotted the Wills Stone Retaining arches, a long wall with potential holes in it for the track to pass through. The design is flexible, so the modeller can make the parts fit for a specific site – after all, every layout is different!



A single arch isn't quite wide enough to span both tracks, but I'm hoping that by cutting two slightly over halfway and then rejoining them, the result will be wide enough and still look right. It's a bit of a cheat, but if I don't tell anyone about it...



Cutting the thick Wills sheets requires several passes of a heavy craft knife, and a steel rule is essential for the first couple. I find cutting the textured side gives better results. Once you are through the stones, the sheets can be bent and snapped along the line.



My wall is a mix of kit arches and the matching stone sheets stuck together with plastic cement. All the joints are braced with scraps of plastic sheet. It looks like patchwork from the back, but it's tidy from the front.



A quick test and the arch is a little close to the roof of a standard box van, so I'll cut a strip of 2mm thick card and put it under the wall to give a little more headroom, some 'Limited Clearance' signs need to go on the job list, though.



I'm not sure if this is a bridge or a tunnel, but the roof of either would normally be brick. Besides, Slater's embossed sheets are much easier to bend than the Wills versions, so brick is what we'll use.



The wall is painted with Humbrol 121 (Light Stone) and then the brick infill and tunnel roof coloured with brown pencil crayons. Go over all the bricks more than once with different colours for a realistic variety of shades.



Weathering is simple – brown emulsion paint. I splodge a few shades on neat, then wash over with a third that had been thinned with lots of water. All the colours blend nicely, but it's a good idea to lie the wall on its back while the paint dries.



The layout needs 145cm of retaining wall at the rear, so I keep the design simple. Strips of Daler Board card are covered with embossed Plastikard, fixed in place with a smear of all-purpose clear glue.

BRM Layout Project

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Joints between the brick sheets are hidden with an extra layer 12mm wide, representing piers, and then the whole lot is painted with Pale Stone and coloured with crayons.

16



Inside the big shed, the track needs to be inlaid to stop the workshop staff tripping over it. The concrete pad is made using layers of card, built up until they are just below the rail tops. I need to be able to clean them later.

19



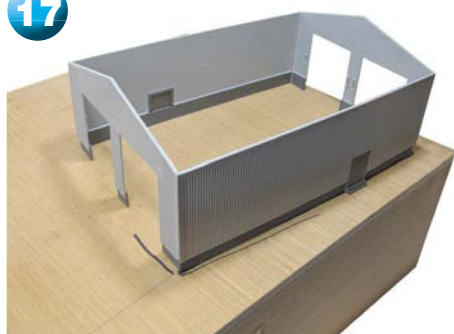
The blockwork base to the walls looks a bit thin, so it's fattened up with 2mm thick plastic. While I'm at it, the doors need to be modelled inside to match those outside.

14



The wall won't stand up on its own, but short lengths of stripwood and plenty of PVA glue do the job. While I'm at it, I add some behind the stone wall so everything is secure for when the layout is moved around.

17



The main shed was built as part of the track planning process in the last issue. It's a pretty simple kit, although quite a size when made up.

20



More detail is inspired by a visit to a DIY shed where you can see the steel framing. My final version is made of 4mm wide strips of plastic, the original version at 8mm wide looked too fat. Next time I'm painting shopping, I'll measure the real things to see how close I am.

15



Behind the wall, polystyrene is used to build up the embankment. Wall filler applied with a palette knife fills the gaps and gives me a nice earth surface. A coat of brown paint completes this when the filler has dried.

18



Those big open doors are going to show the interior, so most of the work on the building will be on the inside. First, I scrape and sand the moulded part numbers away from the sides, and the fittings to support the opening doors go at the same time.

21



To aid detailing the interior, it makes sense for the roof to be removable, so after sticking the two halves together, I make some triangular Plastikard supports using the end of the walls as a template.

22



A selection of 3D-printed, laser-cut and plastic kit benches and cupboards. They are all sprayed with grey car primer and then treated to washes of green and brown paint to give that greasy but not decrepit look. A little detail painting finishes the job, but I've not gone that far, as they are to be hidden in the shed.

23



Inside the building, I've used the more detailed models near the doors where they can be easily seen. My (realistically-wonky) cupboards are in the middle. To be honest, you could spend many hours on this sort of work, and I'll probably come back to it later.

26



Assembly with Roket Card Glue doesn't take long, but as I'm not using the supplied coloured wrap, I've had to add some corner strips. The roof is left loose at this stage so I can glaze the model after painting.

24



Big tin sheds don't seem to get particularly dirty, so for the moment, I'm just washing the model over with thinned brown emulsion just to take the edge off the grey primer. Once the layout is nearing completion, if it needs more dirt, I can always add some with powders or sprays. It's easier to add grime than take it away.

27



Two shades of pale grey enamel are applied to the sides with a sponge to give a slightly mottled effect. The window grids are sprayed with an aerosol so I don't fill up any of those tiny square holes.

25



Portakabins are pretty ubiquitous on industrial sites and there are several options for modellers to choose from. I happened to have a Scale Model Scenery (SMS) laser-cut kit to hand so I'm going to be using this.

28



Even in an urban environment, nature has a way of fighting back and my aim is to make the yard look a bit overgrown and unkempt. Adding static grass to the scene using the new DMG Electech static grass applicator will soften the edges and provide a bit of colour.

29



Building up the weeds take two or three passes with the grasser, firstly over PVA, and later using hair spray as a glue. The SMS Old Wooden Fencing hints that there might be houses behind the yard, maybe the holes in it are from eager trainspotters trying to get a look?

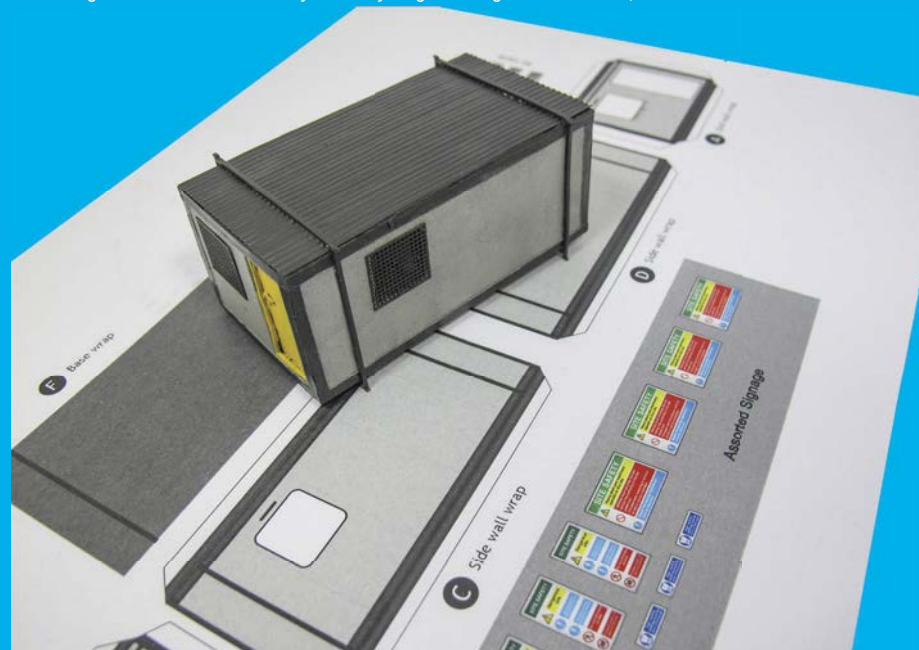
30



There's plenty of undergrowth between the tracks, but the nearer you get to the rails, the more important it is to glue the fibres down properly. We don't want too many of them getting loose and into the locomotive mechanisms.

To Wrap or not to Wrap?

It might seem odd that I've chosen to ignore the paper wrap that comes with the Portakabin kit. After all, it would save me the effort of painting the model. However, as I'm not using pre-printed paper finishes on anything else on the layout, I'd rather that the walls are painted to the same standard as the rest of the scene. I'm happy to admit that the SMS graphics wizards can probably do a better job than me, but consistency over the layout looks better than a single stand-out model. I rarely build anything following the instructions, so I'm not about to start now!



BRM Layout Project

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For the hard standing, I start with a thick coat of grey emulsion followed by dabs of paler grey, beige and brown around the edges. I want enough paint to hide the grain of the plywood top; this is supposed to be tarmac, not wood, after all.

32



While the paint is still wet – so I have to work fast – the colours are blended by dabbing them with a sponge. With a bit of deft work, you'll not see the transitions. If you can, just add more paint and dab it again.

Add texture to paint



While perfectly smooth surfaces look unrealistic, be careful adding lots of texture. If you look at a road and imagine the surface reduced by a factor of 76, you'll see that it's not going to be very bumpy. Talcum powder is ideal, but the standard pot, while excellent for babies bottoms, puffs it out too unevenly for a model railway.



Controlling the application is far easier if you put your powder in a pot, then dip a stiff brush in and then hold this over the surface while tapping it with your fingers, so the powder falls off gently.



This works for coarser materials, such as sawdust and chinchilla sand, too. These won't soak into the paint very well so you'll need to push it all around with an old brush, but this will make it easy to build up the surface around the edges of buildings. It's a great way to model mud; you can even wheel vehicles through it to leave tyre tracks.

33



My plan had been to take the model down to my garage to airbrush the track, but it was too cold for that. Instead, weathering is with washes of thinned emulsion and acrylic paints. These will dry lighter than they are when freshly applied, so it pays to be patient and build up the layers of dirt gradually.

34



I had planned to build a Wills Cycle Shed kit, and picked up a second-hand example. Sadly, the kit turned out to be missing some of the bikes, so the remaining ones were cut away from their stands and dotted around the layout.

35



The cycle shed roof moulding was chopped up, weathered to look like rust and added to my detritus – well, it's a nice bit of corrugated iron, so there's no point in wasting it.

36



Depots need trolleys, and they could be 'acquired' from other areas of the railway, such as this BRUTE that would once have moved newspapers in the night and provided seats for trainspotters in the day. The SMS kit goes together really well, then is sprayed grey and dry-brushed with Railmatch Faded BR Blue.

Reusing old models



A few years ago, I built a small diorama for BRM TV using SMS shipping container kits and a load of static grass. The model has been in storage since then, gathering dust. I decided to repurpose as much of it as I could, so started by releasing the containers from the ground using a sharp knife slid underneath them.



Then it was time to experiment. Scraping away at the static grass and weeds, these came away from the base pretty cleanly. Stiff with glue and hair spray, they couldn't go back through the grasser tool, but clumped up nicely in my fingers.



Pushed into a bed of PVA, the fibres made excellent scruffy weeds around a pair of the replanted containers and stilage box. I'm now left with a clean piece of wood suitable for a future diorama – so nothing has been wasted!

Adding a splash of colour

Colour – it would be easy for this layout to be full of dowdy greys and browns, so I like to add a little bit of colour to catch the viewer's eye where I can. These oil drums and the bicycle will make the viewer take a closer look, and brings the scene alive. If you are modelling a country scene, try the classic red telephone box or perhaps a brightly coloured car for the same result.



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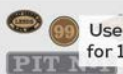
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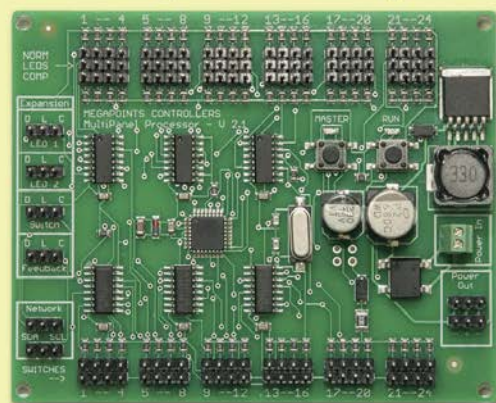
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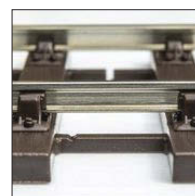
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23 in place of coupler 31 B and bracket 32 C.
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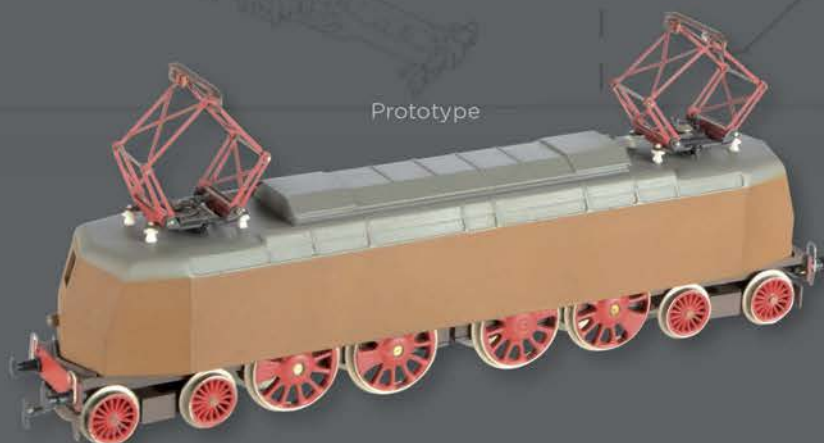


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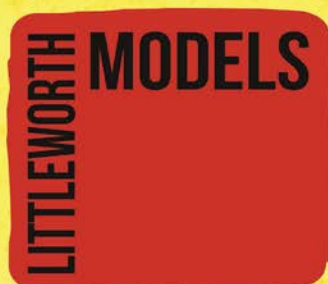
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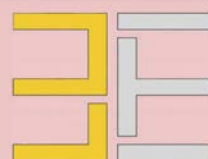
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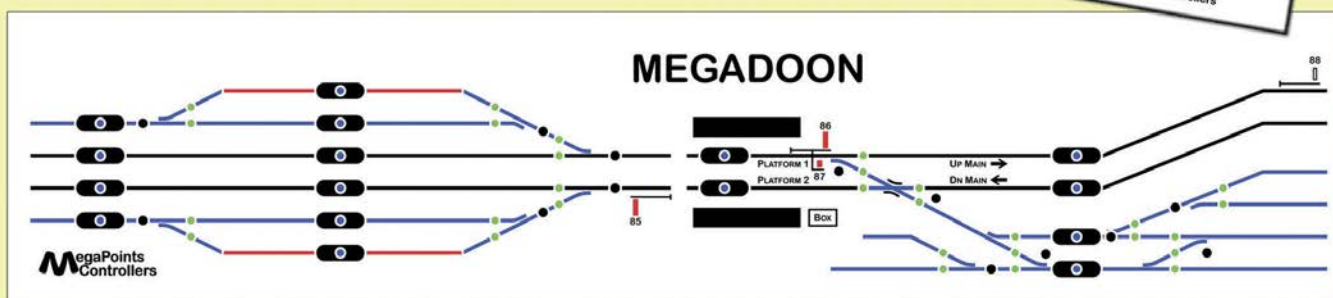
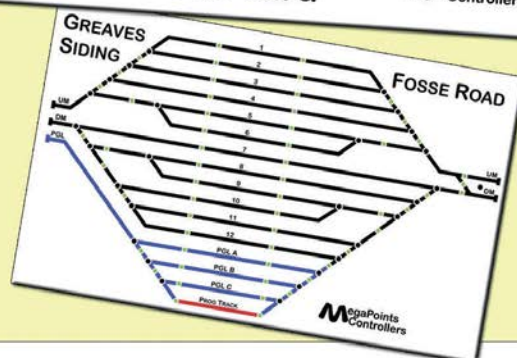
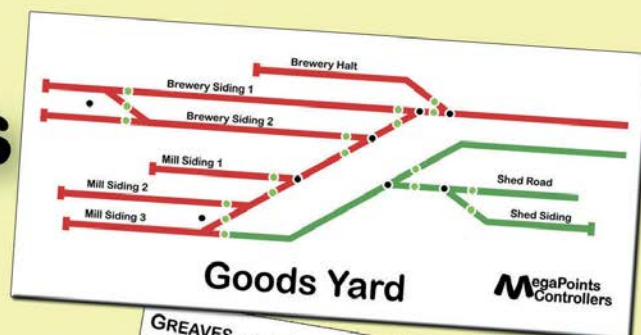
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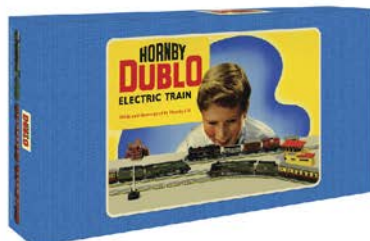
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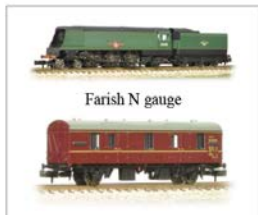
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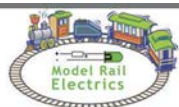
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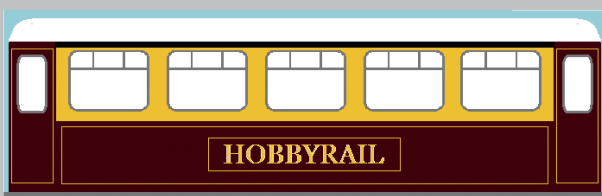
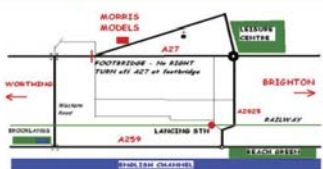
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After a two-year hiatus, The London Festival of Railway Modelling is back for 2022! Have you booked your ticket yet?

Making a welcome return to the wonderful Alexandra Palace, The London Festival of Railway Modelling will take place across the weekend of March 19-20, 2022, providing a perfect opportunity for railway modelling fans to view some of the country's best layouts.

Hand-picked by the Model Railway Club, the list features layouts covering a range of scales and gauges from the UK, Europe and further afield. Some big exhibition favourites

are attending, some newcomers, plus a number that have appeared in the pages of BRM magazine over the years.

Like previous years, the show will also offer a vast array of specialist retailers and manufacturers in attendance, as well as numerous clubs and societies.

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Attending Layouts

Appleton Dene	0-16.5
Arun Quay	0
Beckenvick	H0m
Beijiao	H0
Blakey Rigg	S
Bolland Road & Turton Green	N
Cherry Orchard	0/0-16.5
Copenhagen Fields	2FS
Cranmore	S7
Deadman's Lane	00
Duke Street	00
EU DEPOT	0
Exebridge	12mm
Fintonagh	(21mm/7mm scale)
Framlington	00
Freshwater, Isle of Wight	2FS
Gravelly Oak	N
Grindley Brook	0
Harkness	EM
Hopper's Aggregates	00
Kamiack Falls	H0
Karolina Falls	On30
Ladeside Diesel Depot	0
Newchapel Jcn	0
Oak Road	00
Oakworth	00
Old Elm Park	0
Outwell Village	00 16.5
Penpoll Quay	0 fs
Redbridge Wharf	00
Rossiter Rise	00
Scout Green Crossing	0
St. Mary's	0-16.5
Swaynton for Milcliffe-on-Sea	EM
Tytton Hall Yard	00
Up the Line -1918	0-16.5
Wainthorpe Bridge	EM
Weidenstein	H0
Whiteleaf Light Railway	G
Woodhead	N
Yorkshire Pennines	N

*Layout list may be subject to change.

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PLAY



Factfile

Layout name: Yorkshire Pennines
Scale/Gauge: N Gauge
Size (to include any fiddle yards): 10ft x 5ft oval
Era/Region: present era / North Eastern
Layout type: continuous run

YORKSHIRE PENNINES

Demonstrating excellent use of computer control, this exhibition crowd-pleaser provides a surround-viewing experience, inspired by an area of outstanding natural beauty.

Words: Roland Wood **Photography:** Andy York



The magnificent Yorkshire Dales serves as the backdrop for Yockenthwaite's preserved railway line. The Northern Rail Class 156 is bringing in another party of tourists eager to travel on the heritage line. A vintage Class 101, full of passengers from an earlier service train, sets off into the countryside.

Ever since helping my brother build his home 00 gauge layout, 'Burniston Bay', I've been thinking about building a layout for myself. We're both late returners to the hobby and joined our local club, Scarborough and District Railway Modellers (SDRM), to get advice.

A number of SDRM members had helped us with building parts of 'Burniston Bay'. They couldn't fail to notice the computer screens and were very impressed when they saw the software in action. Inevitably, the suggestion was made to build a layout, which could be used to demonstrate how computer control could be added to a layout. Another project was started!

I wanted a 'roundy-roundy' layout that would fit in the only space available at home – the garage. After many internal debates, space constraints finally forced me down the N gauge route. It was no hardship really, N gauge products have been getting better and better, and the trackplan could now allow a complex layout in a relatively small space.

I did take some time to reduce draughts and insulate the roof and floor. A night storage radiator was also fitted. The aim was to ensure the garage temperature didn't vary too much and damp could be kept at bay.

Clever Design

As my brother and I were also going to use the layout for exhibiting; how to transport it from venue to venue, and its ease of assembly, was a major factor in the baseboard design.

In the end, I opted for a 10ft x 5ft oval, which would split into four sections – two semicircles of 30in radius and two straights measuring 5ft x 18in. Plywood covers were made so the sections could be stacked on top of each other for storage and transport.

As I wanted to continue to develop my understanding of RailRoad & Co's (RR&Co) Train Controller software, I designed the trackplan to allow the possibilities of many trains running concurrently, with plenty of opportunities to change tracks. The fictitious trackplan shows six lanes – four on the baseboard and two on the raised section. The fiddle yard is an integral part, at one end of the layout. Any clockwise train can get onto any clockwise fiddle yard lane or track, whatever the level, and the same for the other direction.

At first, the layout was operated from the central operating well, using a laptop computer. At the layout's very first exhibition, at SDRM's Pickering Show in

2018, there was as much interest in the computer screen as there was in the layout! My brother and I decided to place three monitors on a board covering the well and then operate the layout from outside, side-by-side with the visitors. The software doesn't need three screens, it just helps us when explaining things to the visitors. With the two of us mixed in with the visitors and the computer running the trains, we manage to keep stock moving at all times while still engaging with the general public. We appreciate that is the reason why show organisers invite visiting layouts to their shows – to keep the public entertained and enthused.

On my earlier layouts, I used the Digitrax DCC system and associated components. They proved reliable and easy to operate. Digitrax's customer support is exemplary – both with easy-to-read manuals and online support direct from the manufacturer and their users' forum.

I particularly liked the way the command station [DCS 100] relays all messages to each component (boosters [DB150], stationary point decoders [DS64], track detectors [BDL168], etc.), via a dedicated communications bus, called LocoNet. Now,



Preserved Class 101 leaves Yockenthwaite station and heads out into the Yorkshire Dales, passing an old barn, now in need of some restoration.

“Despite the name ‘computer-control system’, you are in control. You can always turn the computer off and use the normal DCC throttles.”



Freightliner Class 70 entering the fiddle yard as DB Schenker Class 60 departs with a load of concrete pipes. Working signals and sound decoders supplied and fitted by CR Signals.

other manufacturers produce additional useful components that also use LocoNet to give feedback to the command station and help with the realistic running of the layout, such as the Sig-naTrak colour light signal controllers [SIGM20].

Each baseboard is electrically self-contained and are linked to each other by only one small cable – LocoNet. Only one board has the command station; the other three have boosters. The boosters repeat the signals sent by the command station to all their own board's components. This also means each board has a 5A supply – more than adequate.

Taking Control

During the research into which DCC system and computer software to use for 'Burniston Bay', we met David Townend (of McKinley Railway fame) and Two-tone Green (of RMweb). Both helped us wade through myriad of manufacturers' sales spiel and demonstrated the strengths of both Digitrax and RailRoad & Co. Train Controller. Now, a few years on, we're still convinced we'd made

the right choice for our circumstances and haven't been disappointed since.

With all the layout's points and even more block detection sections, the intricate wiring is a far cry from the often quoted "DCC – it's only two wires". I would certainly advise modellers to colour-code their wiring and then religiously stick to it. And, remember to label everything under the baseboard. With luck, it'll probably be quite a while before you have to trace a fault, but, I can hardly remember what was on TV last night, never mind which wire goes where many months, or even years, after the layout was built!

Also, take the time to read up on all your possible choices before taking the plunge. Ask what others have done. See for yourself what works well.

Despite the name 'computer-control system', you are in control. You can always turn the computer off and use the normal DCC throttles, in my case, Digitrax. A layout like this would keep many manual operators busy; passing locomotives from section to section; obeying signals and changing points. At the other end of the scale, the

software can control all of the locomotives on the layout – usually, being able to run more locomotives concurrently than by manual operation. Or, you can set the computer to control part of the layout and you control the rest.

RailRoad & Co. Train Controller comes in three versions; bronze, silver and gold. I use the gold v.9.0 B1. It can do so much that I'm always learning something new about the software and its abilities. It'll keep me busy for a long time to come.

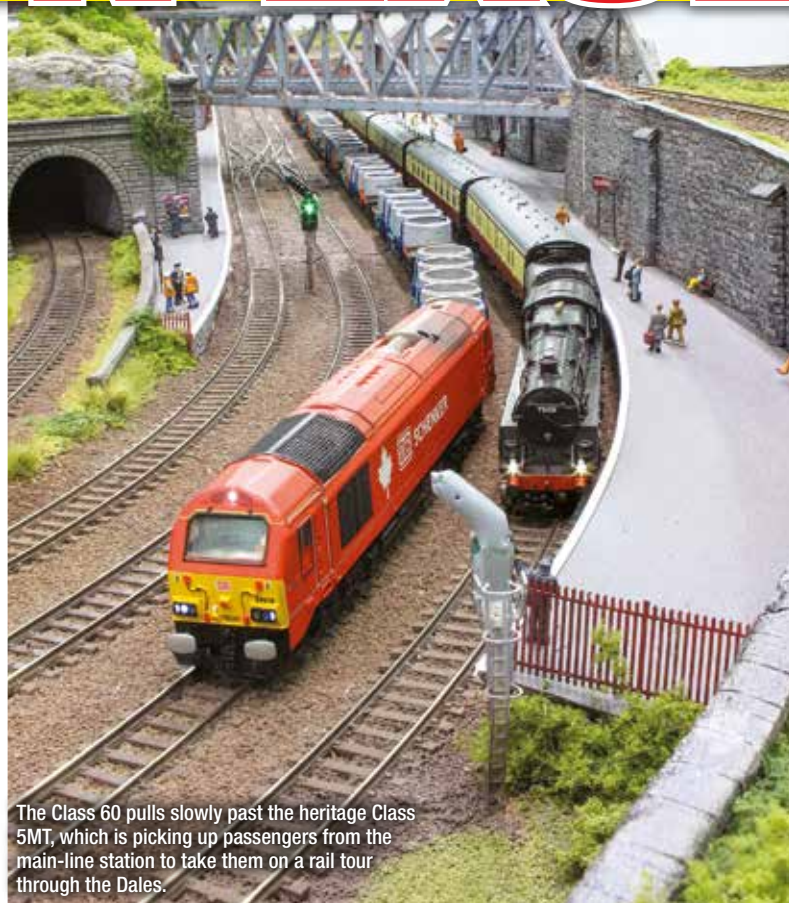
Plausible Scenario

The era is post- 2000. My 'get-out clause' is that the upper level tracks are supposed to be a preserved railway line and the lower level is East Coast Main Line. This allows me to run any preserved locomotives on the top level; those with current main-line certificates being able to come down to the lower level. It also allows me to get away with some shorter private hire trains.

There's a mix of freight and passenger trains. The main line runs through the fiddle yard. Admittedly, it takes a little longer to



EWS Class 58 at rest in the fiddle yard. Maintenance workers are replacing a faulty signal lamp.



The Class 60 pulls slowly past the heritage Class 5MT, which is picking up passengers from the main-line station to take them on a rail tour through the Dales.



Heritage locomotive No. 6233, *Duchess of Sutherland*, crosses the girder bridge with a charter train.



put rolling stock on the track, but the main inconvenience with N Gauge is the fitting of decoders and speakers. Recent changes in decoder shape and speaker design has helped in getting them into what was already a very tight space. I am indebted to Paul Foulds, of CR Signals, for his help and expertise.

As some of our Club members have said, scenery isn't my strong point, although they have helped me develop my skills. I enlisted the help of some fellow members, as well as my sister-in-law, who has an 'arty eye' - her work on the limestone rock faces is remarkable.

With the Moors at one end of the layout and the Dales at the other, there is plenty to ponder over, even before you look at the rolling stock.

Exhibition Ready

The layout description reads; "Yorkshire Pennines is set in the present era in a part of the country where the rugged Pennines meets the stunning Yorkshire Dales and Moors. It depicts a fictitious scene that could be close to the town of Yockenthwaite, on a part of the East Coast Main Line, where a supposed preserved railway line has adjoining platforms. In this picturesque countryside, some charter trains run, as well as the expected freight and passenger services. The preserved railway line is a popular tourist attraction".

This layout exhibition introduction is designed to attract the reader's attention, but it also allows me plenty of lee-way. The lower main line and the higher preserved section can work as two separate layouts. However, interaction is possible, allowing those preserved locomotives with main-line licences to run down onto the lower main line section. This almost gives me carte-blanche over what locomotives I run.

Anything present-day can go on the main line; anything older, on the preserved line. It also keeps me up-to-date, especially when exhibiting. I'm sure somebody would soon let me know if I allowed the wrong locomotive to run on the main line!

The layout is lit by an overhead track, 24ft in length with over 600 warm white LEDs.

Living by numbers

As with any model layout taken to an exhibition, much can go wrong. That is why so much thought has to be given at the planning stage to try and anticipate problems and take steps to ensure they are

ONLINE HELP

We'd had a struggle getting to grips with all of the DCC choices and software packages available to today's modellers. We decided to create a website detailing how we added computer-control to our layout. The aim is to help steer others trying to embark on a similar journey - visit www.computrains.co.uk for more information.

kept to a minimum. Having a computer involved just magnifies those problems!

The software allows us to have full automated control, or partial control, where we use the handsets to control part of the layout, while the software looks after other sections, or we can have manual control with the computer just monitoring train movements. We take back-ups of the software programme; try to have thoroughly-clean track and take replacement locomotives and rolling stock. The most common problem is derailments. Humans will always have a job as the computer can't put locomotives back on the track!

With the computer controlling the trains, it's much easier to engage with the visitors. Many tell us, one of the best parts of our layout is that something is always running and we speak with the visitors. Thankfully, one touch of the escape key and all action is frozen, so major catastrophes can be

avoided. Any incident immediately becomes a talking point and they help us engage with the visitors.

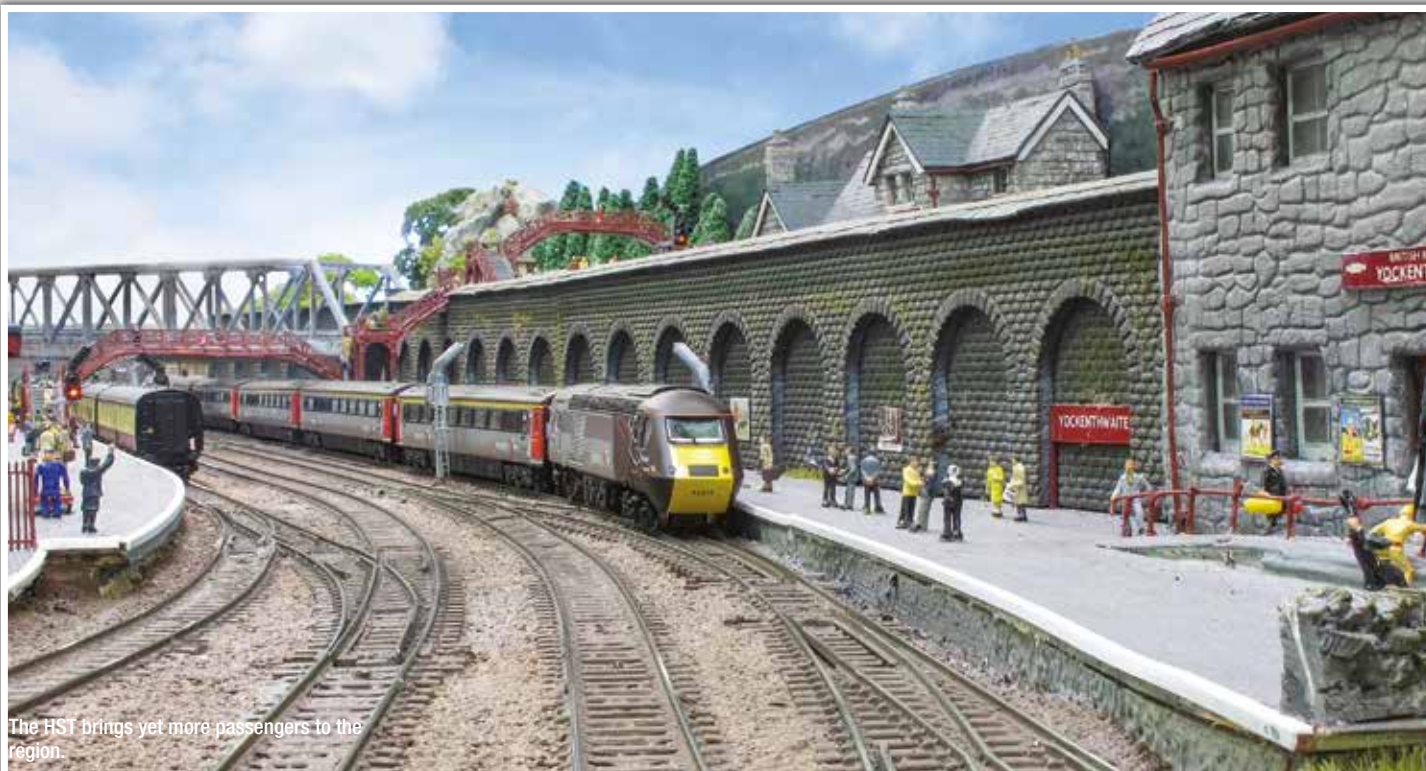
Quite a few SDRM Club members have been watching how I use the computer to add another dimension to the hobby and keep me entertained. One or two are now experimenting and I'm pleased to help out where I can. Visitors, who have seen us at exhibitions, have been in touch and we have often been asked to help them; sometimes setting up their initial system or helping with some part of the software. It's a two-way street - every day you learn something new. That's the joy of railway modelling - so much to learn and share.

David Townend invited me to join him and his team in demonstrating DCC and Computer-Control at the NEC Warley Exhibition. That was both nerve racking and satisfying. Helping, and learning from, fellow enthusiasts is very rewarding.

Yockenthwaite's station buildings are all scratch-built by Bob Dawson. Here the preserved railway line's platforms are at a level above the main line.



DIGITAL EDITION



The HST brings yet more passengers to the region.

Setting up requires only a couple of wires to be connected, and fault-finding is easier to diagnose. The layout can be assembled in 40 minutes.

At nearly every exhibition there is always a lot of interest in what is happening behind the scenes. So, I decided to make the fiddle yard part of the layout, it's fully scenic, making the layout viewable for a full 360 degrees.

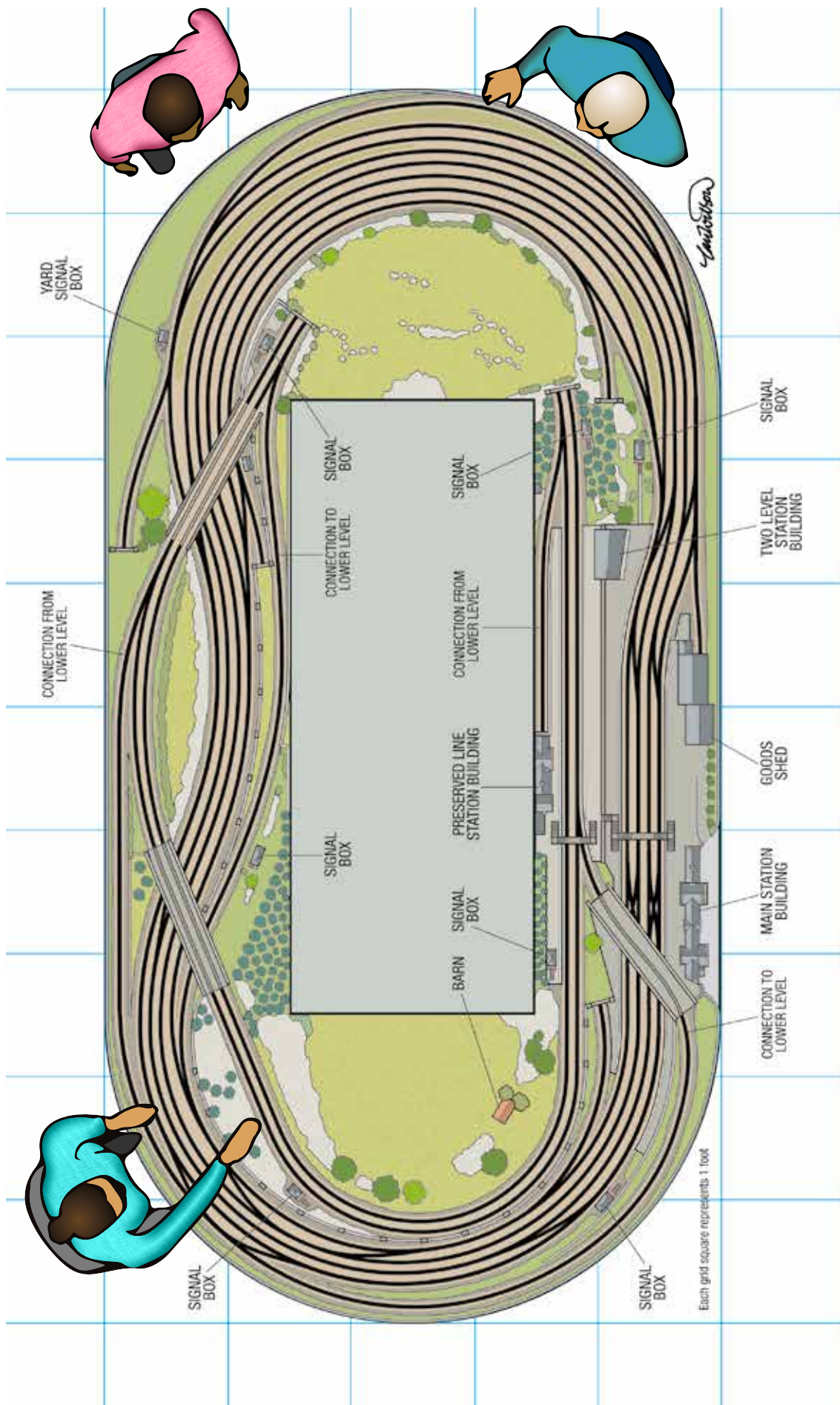
Track is Peco Streamline Code 55. There are 50 points, including two scissors crossings, all powered by Tortoise slow-motion motors.

We use three screens to show as much information as possible, including which trains are running and their individual routes, the layout track in its entirety, and showing a graphic of each train's cab controls (speedometer, functions in use or remaining fuel).

The curtain/skirt is a light nylon fabric attached by Velcro. It is black in colour, so as to not to distract the eye. It hides all our paraphernalia, so we appear to have a clear working environment. Visitors always crane their necks to see what is behind exhibition layouts! With ours having the potential to be viewed from 360 degrees, we have no behind the scenes, so, it's all underneath.

Trackplan

YORKSHIRE PENNINES



BACHMANN SPRING 2022 ANNOUNCEMENTS



New Class 769 (conversions of Class 319s by Brush Traction) are currently in service with Transport for Wales (livery pictured), GWR and Northern. Trains.

New tooling projects for Graham Farish N scale and Bachmann Branchline OO scale ranges have been shared, with new identities for existing models, and additions to its Scenecraft range, in Bachmann Europe's latest announcements.

In N scale, a model of one of Britain's newest trains, the Class 769 Bi-Mode Multiple Unit, was unveiled by Graham Farish. The model is to share similarities with the company's N scale Class 319 EMU, and features include a powerful coreless motor and flywheel, electrical pick-up from all axles and an unobstructed interior, including seat and table detail. Integral conductive couplings between vehicles and functional multiple unit couplings at the outer ends are to be present. Directional and internal lighting and an easy access Next18 DCC decoder socket with pre-fitted speaker will also feature.

Graham Farish also unveiled new versions of the ubiquitous Class 08 diesel shunter, and these models have been treated to a new chassis, which incorporates a DCC decoder socket for the first time, along with a speaker, allowing sound-fitted versions of each of the seven models arriving this spring to be offered, in addition to the non-sound models.

Following the release of the first of its new OO scale Class 47s in late-2021 – including the sound-fitted Deluxe models, which include twin motorised radiator fans and tinted windscreen glazing – six further Class 47s were unveiled this spring.

New tooling from Bachman Branchline comes in the form of the Refurbished BR Mk. 2F Driving Brake Second Open Coach. Following on from the highly-acclaimed BR Mk. 2F coaches, which included a model of the as-built DBSO, new tooling has been developed for the Refurbished vehicles and these are offered in BR InterCity Swallow, Anglia and Network Rail livery. Each model features interior, directional and central door locking lights, with an integral DCC decoder allowing independent control of the lighting features when used on DCC, while on analogue control, the directional and interior lights can be enjoyed.

New tooling has also been developed for the BR

12T 'Vanwide' Ventilated Vans. These models share the same level of detail as their more contemporary VEAs, with separately-fitted door handles, door runners, lamp irons and chalk boards, plus a highly detailed chassis with separately-fitted brake shoes, vacuum equipment and metal buffers. A review of its VEAs can be read in the Spring 2022 issue of BRM. Optional brake pulls, safety straps and vacuum pipes are included too. Six versions make up the initial offering, including two with an authentic weathered finish, which features faded paintwork and markings.

A further example of the Bachmann Narrow Gauge 009 scale Ffestiniog Railway Double Fairlie locomotive, first launched in Winter 2021, was also announced, with *Merddin Emrys* now appearing in FR Lined Maroon livery – a sound-fitted version of which is also offered.

Highlights from the Scenecraft range include a N scale Low Relief Multi Storey Car Park and High Street Store – finished as a branch of Beatties – and in OO scale, the Great Central Signal Box makes a welcome return in two colour schemes. The iconic GWR Parachute Water Tower makes a fine addition to the growing number of 7mm:1ft scale Scenecraft models.

The full range of products unveiled are featured in the Spring 2022 British Railway Announcements Catalogue, published with the *Bachmann Times* – the official magazine of the Bachmann Collectors Club (BCC). BCC members receive copies of all four

British Railway Announcements catalogues each year. The Spring 2022 British Railway Announcements Catalogue is also included with the Bachmann Europe Model Railway Combined Volume 2022, copies of which are on their way to BCC members and will be available to purchase from Bachmann stockists soon.

The Combined Volume also features continuing lines and items that are still in stock, plus forthcoming items from previous years' announcements that are yet to arrive.

For pricing, and projected release dates of the above announcements, visit the Bachmann Europe website.



Above as-built 'Vanwide', below, weathered Class 47/4, one of six new variants added to its range.



RAPIDO TRAINS UK UNVEILS NEW SECR WAGONS – LBSCR 'E1' FOR OO GIVEN 'GREEN LIGHT'



Rapido Trains UK has added two new vehicles to its range of 'OO' gauge South Eastern & Chatham Railway wagons. The Diagram 1426 van and Diagram 1744 ballast wagon are to be manufactured, which both share the same 9ft 6in underframe as its previously-announced five- and seven-plank open wagons.

Both models have been designed in the UK and are said to have highly-detailed bodies and underframes. The van features separately-fitted end ventilators and there are two types of roof gutter strip to choose from, while the ballast wagon has been produced with curve-ended planks and straight-ended foot planks. Both are said to come with split-spoked wheels running in metal bearings.

Variants of the SECR Dia. 1426 van proposed are:

- (927001) No. 15782, SECR grey
- (927002) No. 16737, SECR grey
- (927003) No. 45784, SR brown (early)
- (927004) No. 47162, SR brown (early)
- (927005) No. 45779, SR brown (late)
- (927006) No. 47159, SR brown (late)
- (927007) No. S45819, BR grey
- (927008) No. S47144, BR grey
- (927009) No. DS47182, Departmental black
- (927010) No. DS776, Departmental brown
- (927011) No. 15750, SECR grey (preserved)

The Dia. 1426 van was different from previous SECR designs and featured an elliptical roof, end ventilators, lift-link brake gear and self-contained buffers. It became the basis of the standard Southern Railway van and nearly 250 Dia. 1426s were built, many surviving into BR days in both revenue and Departmental service. No. 15750 remains, now preserved on the Bluebell Railway.

The SECR used the same underframe its two-plank ballast wagon. It introduced the first in 1919 and 120 were built over the next four years, the last being completed by the Southern. BR didn't finally get rid of the last ones until 1971, which made them some of the last Pre-Grouping vehicles in operation in the Southern Region CCE's mainland fleet.

Variants of the SECR Dia. 1744 ballast wagon proposed are:

- 928001: No. 567, SECR grey (preserved)
- 928002: No. 11835, SECR grey
- 928003: No. 1789, SECR grey

- 928004: No. 62454, SR red oxide (early)
- 928005: No. 62398, SR red oxide (early)
- 928006: No. 62371, SR red oxide (late)
- 928007: No. 62466, SR red oxide (late)
- 928008: No. 62444, SR red oxide (late)
- 928009: No. DS62402, BR Departmental black
- 928010: No. S62433, SR red oxide (late)
- 928011: No. S62388, BR Departmental black

In other news from the manufacturer, Rapido Trains UK clarified its plans to proceed in manufacturing an LBSCR 'E1' 0-6-0T for OO gauge, though we'll have to wait a little longer to find out its specifications. Rapido Trains' modified renders were taken from the original CAD file for the locomotive, but it has stated that these are only representative, with much work yet to be completed.

Sales & Marketing Manager for Rapido Trains UK, Richard Foster commented, "Your feedback told us that the BR and Isle of Wight versions were the most popular, closely followed by the original Stroudley design. So, while we haven't confirmed what running numbers or liveries we're making, we can confirm that our attention will focus on producing the BR and Isle of Wight ones first."

A total of 80 E1 and E1X locomotives were built at the London Brighton and South Coast Railway's Brighton Works to Stroudley's design between 1874 and 1891. The 2F locomotives saw service across the railway's network, being absorbed into the Southern Railway, and finally British Railways in 1948. Locomotives were withdrawn from 1908, terminating as late as 1961, making the versatile Class long-lived and ideal for a wide range of steam-era modellers.

Work on the new model has begun, with CAD designs received from its factory. The manufacturer has been deliberately tight-lipped about further details and anticipated retail price, but these are expected to be published soon and will appear on World-of-Railways as they emerge.



SECR two-plank ballast wagon will add variety to existing BR/SR and predecessors rolling stock fleets.



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

EXCLUSIVE SOUNDS PREVIEWED FOR 'VICTORY'

Kerr, Stuart "Victory" Sound Preview



Production of Planet Industrials' Kerr Stuart 0-6-0T 'Victory' is underway at the factory, though work is continuing behind the scenes to bring its digital sound project together.

Planet Industrials has been working with Paul Chetter, to put together a custom sound file for DCC sound-fitted models.

James Hilton, owner of Planet Industrials has produced a short preview

video demonstrating all the functions of the sound file, including different running modes, braking functions and spot effects.

Paul commented on the new Victory locomotive, "In a real locomotive, acceleration, speed and deceleration are under control of the driver. Experience is used of the locomotive type, train weight, and knowledge of the route to anticipate the control movements required to achieve the required performance and safety. This project utilises Zimo's decoder ability to switch between 'full gear' sounds, typical of starting a heavy train or steam 'cut-off' sounds, heard when the driver reduces the duration of steam input to the cylinders."

Inertia and momentum settings, by default, are set high, producing acceleration and deceleration rates expected from a heavy train. A light engine, or a lightly-loaded train, can accelerate more rapidly, so when engaged, function F17 on the handset will instantly reduce inertia and momentum to provide more brisk acceleration and deceleration.

Watch a video of a sound-fitted 'Victory' locomotive on world-of-railways.co.uk, where updates on this model will appear, in addition to BRM.

TMC SHARES CUSTOM GRAFFITI WORK

The Model Centre has shared images of customised RTR wagons, enhanced in-house by its weathering artists. New effects for its 2022 offerings is customised graffiti, available off-the-shelf applied to EFE Rail rolling stock, or applied to existing or new models, to customer specifications.

Images of EFE Rail rolling stock in its range reveal a multitude of effects, representing larger artworks, as well as smaller 'tags'. Describing how these effects are implemented, TMC's Alex Yates said, "Following an initial weathering of models, our weathering artists apply the graffiti effects, before weathering them again after."

TMC plans to carry pre-graffitied stock, allowing customers to receive delivery of models with short lead times. Options for customer-supplied wagons have been added to its website.

Its graffitied wagons are unique, though TMC has highlighted that some of its themes and patterns are occasionally re-used in different ways across wagons, unless customer-specified. Its 'help for heroes' soldiers silhouette carrying a stretcher and poppies has appeared across a few wagons, each with a variation on the design. A £22 donation to 'help for heroes' charity is made each time their branding is used.

TMC is keeping its scaled-down graffiti techniques a closely-guarded secret, but has confirmed that these are completed by hand, without transfers. Alex Yates added, "We're able to create any design the customer may want, whether that is fictional and described to us, or from a photograph to copy. Our staff have some serious skill, which is why we're the original weathering service and the best in the business! What they're demonstrating with this graffiti is that there's no end to their talents. We can literally recreate anything onto models!"



GWR 'TOPLIGHT MAINLINE CITY' COACHES ANNOUNCED FOR 'OO'

Dapol has revealed that its design team has received the Engineering Prototype (EP) models of a new series of 'toplight mainline city' coaches and is in the process of reviewing these. Dapol is to produce an all-third, composite and brake-third coaches, which are the perfect companion to its newly-released 61XX 'Prairie' 2-6-2T. Artworks for the new models are being generated by its graphics team and are to undergo review.

Dapol expects to receive decorated samples for its first three liveries in Q2 2022, and production to be completed towards the end of Q3 2022. A planned three-month gap between the first and second phases of production has been highlighted, with the manufacturer anticipating that production of all models will be completed by the end of the year.

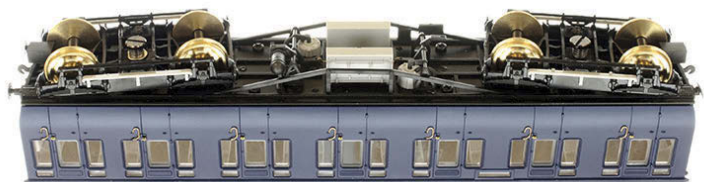
Phase one of production will comprise coach sets one, three and six. Its second phase of production will see coach sets two, four and five being produced. As well as an impressive selection of aesthetic details, coaches will feature kinematic couplings in NEM pockets, including a special coupling bar for more prototypical close coupling. Coaches are expected to be capable of negotiating R2 radius curves, have sprung metal buffers, internal lighting and a directional tail lamp.

Coaches can be optionally DCC-fitted with a six-pin decoder such as its Imperium Four. A working directional tail lamp is to be fitted to the Guard end of brake third carriages. Bodies are injection-moulded body, with bolection window mouldings and frosted toplight windows, while the chassis will be die-cast. Separate metal door and comode handles, wire end handrails and separately-applied end communication details are also fitted.

The number of roof ventilators fitted will vary between models, in accordance with the prototypes, while underneath vehicles, a detailed chassis with vacuum tanks, battery boxes and brake linkages will feature. 9ft bogie bolsters with die-cast side frames and split axles for electrical pick-ups are fitted, too.

Interiors are detailed, with period-specific decorations said to be applied. The underframe of the die-cast chassis reveals detail with braking apparatus, vacuum tanks and battery boxes. Some of the brake rigging is said to yet be fitted to the underside of the samples on show, but will appear in later decorated samples. Coach interiors will have two decoration variants, representing early or later decoration styles of the prototypes.

To see the extensive list of 36 variants proposed, visit world-of-railways.co.uk.



DMG ELECTECH STOCKS STATIC GRASS APPLICATOR

Model railway tool and electronic specialist, DMG Electech, is stocking a new handheld electrostatic grass applicator. The entry-level (SFC001) compact grass application system is available in three versions, powered by two 1.5V AA batteries.

A basic, two sieve or full set, with the further option for an etched metal template (AJ0044) from Alexen Models, is available for producing small tufts to larger grass patches.

DMG Electech commented, "The battery-powered units are produced by our partner manufacturer and are battery powered with a 0.15W output and are ideal for the modeller to treat areas of the baseboard or top-up hard-to-reach areas."

The 50mA 3000V high-voltage grille is powered by two 1.5V DC batteries and operation of the unit isn't recommended for children under 14 years of age. Included with the static grass applicator is a small pouch containing dark green 4mm static grass fibres and a fine bristle 1in brush to assist removal of loose fibres in hard-to-reach areas.

Coming soon, DMG Electech is to introduce a range of new static grasses in commonly sought-after colours. Fibres are uniform in colour, and are tinted, rather than being a blend including red, black, or yellow fibres to achieve the desired colour.



HORNBY CLASS 423 – SAMPLES UNVEILED

Hornby has shared images of working engineering prototypes of its forthcoming Class 423 VEP models.

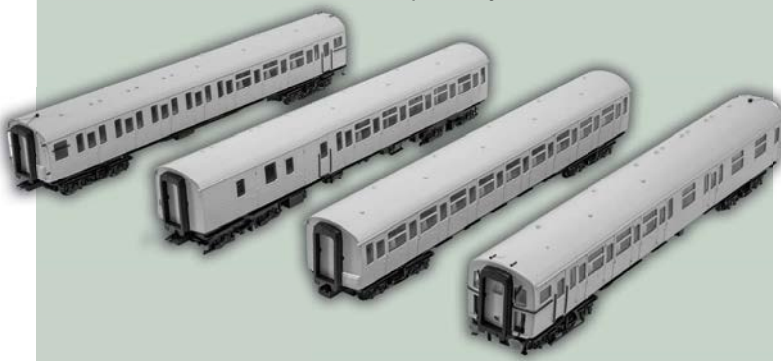
Its previously-released Class 423 for OO gauge received mixed reviews when released in 2011 for its running, internal electronics and coupling of the units together. Assembly problems with the drive mechanism were cited too, with areas such as the 1st Class compartment windows not being moulded, in addition to the drive ends of the unit not being accurate.

Hornby's new model will feature a coupling mechanism that not only links vehicles together, but carries power contact strips, redesigned to function more efficiently, while being simpler to use. A further benefit of the revised coupling is that vehicles are now much closer together.

Further moulding improvements include enlarged roof vents, as per the prototype, and retooled cab fronts with re-designed front windows. The cab fronts now feature much finer windscreen wipers, re-visited jumper cables, and improved corridor connections in revised positions.

In-line with many of the future releases of the Hornby diesel and electric models, its new VEP will include a 21-pin decoder socket. Further detail improvements includes the creation of the First Class compartment corridor windows.

The first of its Class 423 units to arrive later this year will be in Southern livery, with those in South West Trains colours closely following suit.



SUPPLIER NEWS

COAL MINERS JOIN FIGURE RANGE

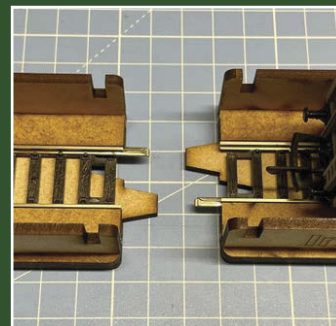


Modelu has added a collection of coal miners to its figure range. The 3D-printed resin figures originate from laser scans of real actors in costume for true-to-scale details.

Described as coal miners, but suitable for other types of mining, the figures are available in 1:148, 1:87, 1:76, 1:43 and 1:48 scales. Pictured is a set of five unpainted miners in 1:76 scale, with a further two figures not shown also available. The resin takes acrylic and enamel paints readily without a need for primer. The poses, as with other figures in its range, are natural, including one miner leaning and another relaxing with his back to a wall, eating a small sandwich.

A variety of clothing and worn accessories can be seen, including lamped helmets. Carving the lamp away will make the figures appropriate for many forms of industry.

STORAGE CASSETTES TO MAKE MARSHALLING EASIER



A new laser-cut modular storage OO gauge cassette system has been designed by Intention. The MDF base and sides are available in 335, 503 and 670mm lengths, designed to accept standard lengths of Hornby or Peco track. Of use to modellers who assemble short train consists, or who need to regularly place a locomotive at the head of a train, the design slots into place precisely thanks to its tapered guides.

Swap locomotives or rotate stock more easily, the units can be used to help with raiting of stock, too. Units are supplied without track, but match propriety set track laid on a 3mm underlay.

The following lengths of track are required:

- Medium (335mm) requires a double straight ST-201 / R601 / 36-601
- Large (503mm) requires a standard straight ST-200 / R600 / 36-600 and a double straight ST-201 / R601 / 36-601
- Super (670mm) requires two double straights ST-201 / R601 / 36-601

JS MODELS CREATES SLATE SHEETS

JSModels has launched three sizes of laser-cut roofing slate strips, each available for 4mm:1ft and 7mm:1ft scales. Produced in packs of four A4 sheets, each size represents either 9in, 10in, or 1ft wide roofing slates, covering the most popular sizes for buildings both large and small, and complementing its industrial warehouse building range. Each sheet is laser-cut in 180gsm black card.

Three products are available in 4mm:1ft scale: (JSM42101) 9in slates, (JSM42102) 10in slates and (JSM42103) for 1ft slates. Three products are available in 7mm:1ft scale: (JSM72101) 9in slates, (JSM72102) 10in slates and (JSM72103) for 1ft slates.



DAPOL PARTNERS WITH ZIMO AS 78XX ENTERS PRODUCTION



Dapol has revealed that sound-fitted models of its forthcoming GWR 'Manor' are to be fitted with Zimo decoders, following an agreement with the supplier. Models of the GWR 4-6-0 are expected to arrive with customers and stockists in the first and second quarters this year.

Dapol commented, "We have chosen to share the advantages this [Zimo] agreement provides us with our stockists. We will be releasing our superb sound-fitted models as a general release product for them to order on your behalf."

Progress on its model was revealed last summer, when Dapol's footage of a working sample of 7827 *Lydham Manor* (4S-001-007), fitted with sound emerged.

Dapol is producing the GWR 4-6-0 78XX 'Manor' in the following guises:

- (4S-001-001 7800) *Torquay Manor* GW green with roundel
- (4S-001-002 7814) *Fringford Manor* GW green GWR
- (4S-001-003 7807) *Compton Manor* GW green GW crest
- (4S-001-004 7823) *Hook Norton Manor* BR black small early crest with mixed-traffic lining
- (4S-001-005 7819) *Hinton Manor* BR black large early crest
- (4S-001-006 7810) *Draycott Manor* BR lined green small early crest
- (4S-001-007 7827) *Lydham Manor* BR lined green late crest

Models are to feature previously-introduced innovative features seen on recent models in its range, including an opening smokebox door for tool-free decoder access and removal/installation, a push-fit locomotive/tender coupling, a decorated cab interior with pressure readings recorded on the dials, and many separately-applied details.

Further enhancements on these models will see injectors added to the underframe detail behind the cab steps. Rear tender hook and tender number plate will be added to the models during the production process. The models will come with Dapol's proven tender to locomotive connection, which includes all necessary electrical connections with just a simple click. The models will be fitted with either the appropriate GWR or BR chimney during the production process. Thanks to its clever design, second radius curves are negotiated with ease whilst still allowing the model to retain a full cylinder profile. Splasher guards are accurately portrayed on all of Dapol's 78XX 'Manor' Models.

Dapol's Marketing Manager, Neil Morrill said, "The relationship between manufacturer and stockist is symbiotic. The decision to inform our stockists back in 2018 that it was no longer commercially viable to offer sound-fitted options through them was therefore a very tough choice for us to take. It was, however, something we had to do and from September 17, 2018, we stopped taking further orders from them. All pre-orders for sound-fitted models placed by retailers prior to this date were honoured by Dapol."

He continued, "A recent procurement of a favourable OEM agreement with Zimo (our preferred sound-chip supplier) means we were thrilled to announce in December 2021 that we were once more able to support our stockist network with sound-fitted models. We are also actively reviewing the models that are currently available only directly from Dapol to pre-order and where possible these will be put on general release. Currently, the first two projects to be released are the O gauge 0-6-0 'Jinty' and the OO gauge 'Manor' models.

If a project is deemed to be at a suitable stage where it can still be offered on general release via our stockist network, we will contact everyone who has placed a pre-order with Dapol directly before we make our decision public. They will be welcome to keep their order with us, or if they so choose, cancel their pre-order so they can support their preferred Dapol stockist."

Dapol's OO gauge 'Manor' models are available through its website pre-order system or directly from the GWSR. The manufacturer is to donate trade profits from each of the models of its version of *Dinmore Manor* sold through its website, or the GWR website, to the GWSR with an additional £5.00 donation per model to the Dinmore Manor Locomotive group, from which sound recordings were taken.



24.5T HOPPER WAGONS TO RETURN FOR 'O'

With artwork complete, decorated samples for a new run of Accurascale's 24.5T 'HOP24' wagons are expected to arrive with customers in Q3 2022. The announcement by the manufacturer, which sees the return of its popular O gauge wagons, will see more variants created, thanks to new liveries and a change to its tooling to offer two new buffer types. Seven wagons are to be offered in freight grey, and one in bauxite.

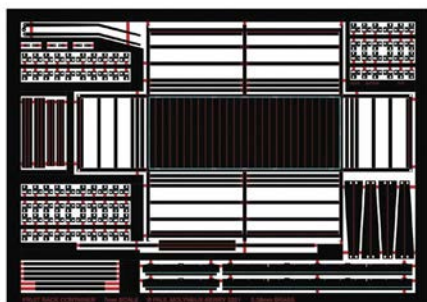
The 'HOP 24' wagons provided the backbone of coal trains across the UK from their introduction in the 1950s until their withdrawal in the mid-1980s, when they were among the last unfitted wagons on BR. Accurascale's O gauge model of the prototype was its first in the scale and were well-received by modellers finding home on the most famous of layouts, such as Pete Waterman's 'Leamington Spa' (pictured) and Simon George's 'Heaton Lodge Junction'.

First released for OO gauge, Accurascale revisited its tooling and CAD design from scratch to develop its O gauge 'HOP 24' HUO model, first released in 2019. The manufacturer has expressed an interest in producing further models for the larger scale, and has brought this model back for a second production run following customer demand and "as a basis to build a further O gauge product line."

With prototype variations between different wagon batches, the additional buffer types will offer new and existing modellers greater variety and prototypical accuracy in their wagon fleets, with new running numbers, too.



MODEL SHOP HIGHLIGHTS PHOTO-ETCH SERVICE



7mm, including a selection of wagons that would have been seen on the MSC Railway in the 1960s (pictured). Paul came to us when he was building some open fruit rack containers. We etched his artwork on 0.38mm brass and let Paul's excellent modelling skills do the rest."

From custom kits, to detailed components, photo-etching provides modellers with a level of detail difficult to match. Many RTR manufacturers use a photo-etching process to create metal grilles or mesh effects on models because of the level of finesse it offers.

4D Modelshop has shared images of a recent photo-etched project for one of its customers. The well-established model shop offers a custom photo-etching service alongside its retail business arm, focussing on products for model-makers.

Prices for custom projects start from £80, with the model shop offering photo-etching on brass, copper and nickel silver metals. 4D Modelshop works from supplied artwork, or can prepare artwork for customers at additional cost.

The 4D Modelshop website shares a guideline for minimum etch thickness and design limit sizes for custom artwork creators, with specifications differing for brass, nickel silver and copper materials.

The photo-etching process requires a transparency – also known as a phototool – of artwork to be created, which is used to imprint artwork onto a coating on both sides of the metal sheet. The sheet is etched from both sides to create a half-etch, or full etch.

Andy Ferron, Marketing Manager for 4D Modelshop said, "The photo-etching process will turn your CAD drawings or sketches into sheets of brass, copper or nickel silver. We can etch all the way through or half etch on either side of the material. An amazing degree of detail can be achieved through this process."

He continued, "Customer Paul Molyneux-Berry is building a Manchester Ship Canal-themed model in

LEGACY MODELS EXPANDS RANGE WITH TRACK AND RAIL JOINERS

Legacy Models has released new detailed Code 75 and Code 100 wooden sleeper, flat-bottomed flexible track. Manufactured to 16.5mm gauge and compatible with existing products from Peco, rails have a high-nickel content for 'real steel' realism.

A new range of metal and insulating rail joiners are being released, too, all available exclusively from DCC Concepts (its sister brand) and Rails of Sheffield.

Legacy Models' new Code 75 and Code 100 flexible track is said to offer a more realistic look thanks to its high-nickel content, improved sleeper spacing and scale, to better represent OO gauge track. The track also features detailed chairs.

Its Code 75 and Code 100 metal joiners are much smaller and are designed to be slid easily onto the ends of track to help installation.

For current pricing and availability, see the DCC Concepts and Rails of Sheffield websites.



HERITAGE NEWS



TICKETS ON-SALE FOR HERITAGE LINE'S MAJOR EVENTS

The Severn Valley Railway has launched ticket sales for its regular services and three of its attraction events in 2022. Tickets for its Spring Steam Gala, Spring Diesel Festival, Step Back to the 1940s are on-sale, in advance of the railway reopening on April 2.

Its Spring Steam Gala is the first special event of 2022. Taking place on April 21 – 24, it offers passengers unlimited travel behind the best of the SVR home fleet along with at least two special locomotive guests from other railways. There's a change of traction between May 19 – 22, as its Spring Diesel Festival promises a full-throttle four-day treat for fans of all classes of heritage diesel locomotives, taken from the SVR's unrivalled home fleet, alongside three visiting locomotives. At both events, the return of the popular multi-day rover tickets means passengers can make significant savings by buying multiple day tickets.

Summer 2022 marks the SVR's 27th 'Step Back to the 1940s' event and it's set to prove as popular as always. Last year's event was a sell-out and this year there'll be more attractions than ever before, as visitors dress up to the nines to enjoy sights, sounds and tastes from the Flyin' Forties.

"A trip on the SVR is all about getting away from the every day," said Michael Dunn, head of visitor experience at the SVR. "We know many people are keen to secure their tickets as soon as possible for our headline events, and we're delighted to have them on sale early in the year. For our regular services, we've frozen the price of individual pre-booked tickets at last year's rates, and we're working on some exciting packages for families and frequent travellers, to make sure that heritage rail travel at the SVR is more affordable than ever before."

Michael continued, "We're especially excited about our special four-day celebration for The Queen's Platinum Jubilee from June 2 – 5, and with the Birmingham 2022 Commonwealth Games on our doorstep this summer, we're looking forward to welcoming a new audience of visitors from across the world."

Further information and booking details can be found on the Severn Valley Railway's website.



APPEAL FOR MANX LOCOMOTIVE



A fundraising target has been set for the cosmetic overhaul of the Isle of Man Railway's historic steam locomotive No. 5 *Mona*. The Isle of Man Steam Railway Supporters' Association intends to return the Beyer, Peacock & Co-built 2-4-0T locomotive to public display condition after languishing unused as a

source of spares for nearly 50 years.

Constructed in 1874 to work on the Island's Port Erin line, the locomotive was decorated in 'Holly Green' with black and white lining. Using the same 3ft diameter boiler as the three locomotives delivered in 1873 for the Peel line, Nos. 4 and 5 would differ in having 6in higher side tanks and coal bunkers, providing more fuel for the more steeply graded and longer Port Erin line.

Among other changes to locomotives No. 4 Loch and No. 5 *Mona* over the previous three locomotives, an interesting, yet strange feature are the injector overflow pipes, which pass on the outside of the water tanks in front of the nameplates.

Mona was purchased privately for preservation in 1978, but has remained unrestored on the Railway since, residing for 20 years in its old corrugated iron carriage shed at Douglas until it was demolished in 1999.

The locomotive relocated for a short while into the 'Infill Shed' created behind the Running Shed at Douglas, later to be enveloped in a sealed tent with sister locomotive No.9 *Douglas* at the back of the new carriage shed. No.5 *Mona* returned to Government ownership in 2012. The locomotive was partly dismantled in 2020 for removal of asbestos, and now awaits reassembly and cosmetic restoration to public display condition.

For further information on how to finance or get involved with the cosmetic restoration of Beyer, Peacock & Co No. 5 *Mona*, visit the Isle of Man Steam Railway Supporters' Association website.



WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Planet Industrials reveals exclusive sound file for Victory

James Hilton of Planet Industrials talks us through the numerous sound functions of the upcoming Kerr Stuart 0-6-0ST Victory in this new video update.

WATCH THE VIDEOS HERE

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



PLAY

HORNBY REBUILT W1

Words & photography: Tony Wright

Eagerly-anticipated, especially after the release of the original W1 from Hornby, I've now been given the opportunity to assess this pair of manifestations of the rebuilt locomotive. Not having been able to examine the model of the original W1, it's wonderful to get to close quarters with 10000 in blue and 60700 in green. Wonderful, because these are outstanding models!

The original high-pressure compound W1, complete with Yarrow water-tube boiler, was a brave experiment by Gresley. Built at Darlington in 1929 under a shroud of secrecy (hence the epithet 'Hush-Hush'), though not a complete failure (unlike some one-offs, it actually earned revenue), it failed to live up to hopes, and was rebuilt into a conventional locomotive at Doncaster in 1937. Retaining its 4-6-4 wheel arrangement (though 4-6-2-2 to some purists), it looked like an elongated A4 in its stylish garter blue livery. As 10000, it saw out the war

with minor modifications (the removal of its valances) until it became BR property in 1948, eventually being renumbered to 60700; by this time having swapped its corridor tender for a streamlined non-corridor type. After being painted plain black during the war, it then was painted back to LNER blue, then BR blue and finally, BR green. Though *Pegasus* nameplates were cast for it, they were never fitted, and this singular giant remained anonymous. It was withdrawn and scrapped at Doncaster in 1959 after giving 22 years of useful service. More powerful than its Pacific cousins, though not as fleet as foot as the A4s, its main role was on heavy expresses, which stopped at the principal stations between Doncaster and Kings Cross return. It was on such a job when its bogie collapsed at Peterborough in 1955, causing its derailment! Its unique boiler had no spare, so works visits were usually longer than for other classes. However, until its cylinders were reduced in size late in its life,

it had the highest tractive effort of any 8P locomotive in the country.

Eye for detail

One-offs seem to be very popular now with RTR manufacturers, even some that were not very successful at real duties. The rebuilt W1 was certainly successful, and for any latter day steam depiction of the ex-GNR main line, its presence is essential. I've had it in model form for many years, though my effort (despite being professionally-painted) is not as accurate a model as this latest one from Hornby. I decided to review the pair as a pair, noting the detail differences where necessary. Compared with the drawings at my disposal, they're spot-on in every way. The numerous compound curves and connections have been captured to perfection (there's not much which is horizontal or vertical on a Gresley streamliner). The rendition of 10000 is only for a very short time period; from



The NEM pockets in the bogie fronts can be easily removed for realism. Buffers are sprung all round. Note the white-ringed hole provided in the front skirting of 10000 to take the rod for opening the 'cod's mouth'.



rebuilding in 1937 until early 1938, when the extra streamlined fairings were removed from the tender to increase access and coal capacity, as happened with the A4s. As such, it might have been better to have not fitted those fairings on the tender, giving the model a longer timescale, especially as the extra access door is present in the smokebox cladding; something which was fitted after the alterations to the tender. Correctly, the pipe supplying steam to the chime whistle is hidden behind the smokebox

cladding on the nearside. Also correctly, the characteristic bulge at the base of the cylinders is present, necessary because of the W1's larger cylinders than the A4; full marks for observation given to Hornby, there. The detail underneath the offside cabside is superb, including the original Flaman speedometer drive. 60700's rendition is correct for its earlier time in BR green, when it was first shedded at Doncaster. The valve guides are the correct earlier pattern behind the cylinders. From about 1955, the later

datafile

BASICS

Manufacturer: Hornby Plc

Catalogue Refs:

10000 R3843 - LNER

60700 R3844 - BR

RRP: £241.99

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

Era: 3 grouping

Company/Operator: LNER/BR

Weight: 520g

Chassis and Body: Die-cast chassis with plastic body

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-lock

Accessories: Cylinder drain cocks, brake rigging and vacuum standpipes

type was fitted; this is an observation by a pedant! By this time, the pipe supplying steam to the chime whistle was outside the cladding on the smokebox's nearside, not still hidden as depicted on the model. It was the same arrangement as on the A4s, but, because they had nameplates, this pipe was straight along their tops, almost invisible. On the W1, it tended to droop down; again, a pedant's observation. The front numberplate has the 'incorrect'-style of curly-tailed '6' (not true Gill Sans), which is 'correct' for 60700. Again, full marks to Hornby for observation; brilliant!

The chassis arrangement is the same as



the original, a substantial five-pole motor/flywheel combination, giving excellent performance. The wheels are all true-round and have consistent back-to-backs, riding through a mixture of hand-made and Peco OO gauge pointwork. The wheels are lovely models in their own right and are fine representations of the LNER driving and bogie wheels. How 'convenient' must it have been for Hornby to have used its A3 and A4 bogies for the W1? Not a bit and the correct longer bogie (only 3in) is supplied. This bogie has a slot to accommodate a tension-lock's fitting. Since I can find no evidence of the W1 ever hauling a train in reverse, or being double-headed, I'd remove the fitment. The valve gear is better than on the previous Gresley Pacifics from Hornby (especially the substantial connecting rods), but it's not as good as that provided with the A2/2s and A2/3s, especially with regard to the crossheads/slidebars assemblies – which are splendid representations on the Thompson Pacifics. On 10000, most of the motion is hidden. One point I find slightly irritating is the need to disconnect the lubricator drive to take the body off; not mentioned in the instructions, as far as I can see. One issue which seems to have divided opinion is the arrangement of the Cartazzi/Bissel truck at the rear. Because this is effectively 'fixed', Hornby has fitted the models at source with flangeless wheels, which don't rest on the rails. I understand this, because no RTR manufacturer can know (or legislate for) what trackwork his/her products are expected to run on.



Both tenders are accurate representations of the 1928 corridor type (10000) and the 1937 streamlined non-corridor sort (60700).

On test

The W1 has a very long wheelbase, and expecting it to negotiate train set radii (with all-flanged wheels) is asking too much. No matter, I fitted the flanged set to 10000. Screwing up the keeper plate

locked the wheels, so I inserted two small washers to give clearance for the wheels to revolve freely. I then ran it on my 'Little Bytham' with a minimum radius of 3ft on the main running lines. I coupled it up to an 11-car Pullman rake, which it took with

I've fitted the flanged wheels to the back end of 10000, though side-play is limited. A two-position drawbar is fitted, the shorter length for those with more-generous curves.



The livery application is superb. The cab roof ventilators slide open if required.



It looks like the mechanism is the same as for the original W1, but with a lubricator drive on the rear RH driver's crankpin. Note how this must be detached for removal of the body.

ease, though I could hear those rear flanges protesting a bit on the end curves. I'd say a layout needs a minimum of 3ft to run these W1s 'fully-shod'. I left the flangeless wheels on 60700 and tasked it with a rake of 14, heavy, all-metal kit-built carriages. Apart from being less-sure on starting this mammoth load as my heavier kit-built W1, once underway, it romped along in fine W1-style, replicating entirely the prototype's capabilities, but in model-form. Performance-wise, these two locomotives are superlative – they're super-smooth, quiet, responsive and incredibly powerful. You can see these locomotives running in the digital edition of this issue. As usual, provision for DCC fitting is in the tender body, complete with space for a speaker.

Livery application is just about flawless

on both. On 60700, the BR green is now right, and the lining application is exemplary. At last, Hornby has acknowledged that the cab roof between the rainstrips and the eaves should be all-over black. Both tender fronts are main body colour; there's evidence that this is correct, but there's also evidence that, at different times, they were black. Despite having what must be the longest cab on any BR locomotive, the detail inside (though all but invisible) is beautifully-observed. Pedants might like to make the longer coal chutes on the tenders, necessary because of the much greater distance the fireman had to swing the shovel.

There are the usual fitments to be added by the purchaser, including cylinder drain cocks, which were cut back when the frame-mounted guard irons were removed in the

early-'50s, having been previously clipped to them. Pedants might wish to make these irons for fixing to 10000. Other separate fittings include brake rigging and vacuum standpipes (the rear one of these only suits the corridor tender). Though a front hook is fitted, there's no shackle provided.

These are truly-outstanding models of a singular type. The research undertaken must have been incredible. They beat anything similar I've made into oblivion and represent a high-peak in what's now currently available for the LNER/BR/ER modeller.

Currently assessing what's new RTR, I find myself running out of superlatives! That they'll all be probably sold out by the time this review appears, there's no doubt!



The BR green is spot-on now. The only things missing are the brass surrounds for the spectacles.

WORLD OF RAILWAYS

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DIGITAL EDITION EXCLUSIVE

**On test: Hornby's rebuilt W1 'hush hush'
4-6-4 locomotives**

Hornby's latest steam-outline models are put to the test on Tony Wright's 'Little Bytham' layout.

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PLAY

HORNBY 'HITACHI' SENTINEL

Words: Howard Smith Photography: Tony Wright

Watch this locomotive in action. Download the digital edition of BRM from www.pocketmags.com/BRM



Already firm favourites among OO gauge enthusiasts – and rightly so – Hornby's 0-4-0 Sentinel shunters in chain-driven and hydraulic form have attracted collectors and modellers of industry alike. Selling well, it's hardly surprising that the manufacturer has widened its livery offerings on the models since its introduction of the diesel-mechanical variant, almost a decade ago in 2013. We've since seen models of the outside crank 0-4-0 diesel hydraulic emerge, and announced in January, as part of its 2022 range, we can look forward to diesel hydraulic 0-6-0 models, too.

Arriving with Hornby stockists, and kindly sent for review by the manufacturer, is a sample of its first variation on the 0-4-0DH tooling, depicting refurbished No. 10089, fitted with Dellner apparatus and Hitachi branding, as used for shunting Class 395 'Javelin' EMUs at Hitachi's Ashford

site in Kent. Constructed in 1962, the 37T locomotive was stripped at Hunslet's parent company LH Group Services Ltd in Staffordshire, before being refurbished. The locomotive features a Programmable Logic Control system (PLC), giving drivers a more predictable throttle response.

Further modifications to the locomotive in its current guise include the plating over of directional lights, and relocation to the upper section of the grilles, while plated bodyside handrails are replaced with open handrails.

Model changes

Included in an accessory bag are newly-tooled Dellner couplings, mounted to a frame, with an integral solebar infill, which hides the NEM socket. These are in place of tension-lock couplings, but before installing these, drawhooks must first be removed. Although glued in place, I found grabbing

Modellers of the present day can justify one of Hornby's excellent Sentinel 0-4-0DHs. In this guise, with tension-locks substituted for cosmetic Dellners, you won't be able to couple to stock, however, it's an ideal project for the keen modeller.

each gently with a pair of pliers and carefully moving back and forth the best option, allowing them to be retained for future use. With Dellner attachments fitted, the locomotive is shown to best effect. These fit tightly against the plated solebars, to the extent that it's difficult to tell that they're a separate item. Very clever, and solid, too. Black and yellow warning stripes on the solebars match perfectly with the solebar 'blanks' attached to the Dellner accessories.

The non-functional Dellner attachments can be further unplugged from their plastic frames. Having seen a photograph of No. 10089 with these missing and a screw-link coupling fitted instead for conventional rolling stock, there are modelling opportunities for the more ambitious willing to adapt this area.

The design of the red warning stripes around the sides of the locomotive appears to knock years off the appearance of the



prototype. It's certainly an eye-catching, even attractive livery, which has been expertly applied to the model. Window frames on this iteration of the model are painted black, which I feel has helped reduce the thickness of the glazing.

Due diligence by Hornby's design team has seen buffers installed, which correctly reflect those of the prototype – we see smaller diameter heads than previous model batches fitted to the front of the locomotive, and oval heads fitted to the rear. Thankfully, both are painted black rather than anodized as per previous models, and look better.

Owing to the new directional lighting arrangement and finer mesh grille fitted to the lower right-hand side of the engine compartment on No. 10089, a tooling change sees a new grille fitted to the Hornby model, plus new blanked directional lights on the running plates. Further changes see a new air-intake moulding, again, accurate and observing the prototype.

Named *Chiaki Ueda* after the Chairman of Hitachi Europe, the prototype boasts

cast plates. After almost 15 years in service since its refurbishment, the prototype has weathered subtly, offering the modeller further enhancement opportunities. The fitting of etched nameplates, subtle rust weathering effects and grime on certain body panels would be a simple start. More dedicated modellers could look to add solebar air brake pipes and an orange cab roof warning light, which has been fitted to the prototype in intervening years.

The four-pin DCC socket of the model will offer basic functionalities, but we'd never refuse investigating if there's sufficient room to install an eight-pin socket. With the bodysell unclipping easily from the chassis – a 'how-to' guide is provided in the instructions – access to add features or weather components separately is easy.

The cab floor remains high, but this is to be expected – the three-pole motor has to be fitted somewhere! On test, the locomotive is a smooth performer, better still with a load in tow – digital subscribers can see the locomotive in action this month.

datafile

BASICS

Manufacturer: Hornby Plc

Catalogue Ref:

(R30010) Hitachi Sentinel *Chiaki Ueda*

RRP: £108.99

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

Era: 9 to 11

Company/Operator: Hitachi Rail Europe

Weight: 55g

Chassis and Body: Plastic body and chassis

Minimum curve radius: 371mm

Wheel Profile: RP25

Couplings: NEM-mounted tension-lock

Accessories: NEM-mounted cosmetic Dellner couplings on bracket assembly with solebar infill.

Final verdict

This model goes beyond a re-livery. To carry out so many changes at injection-moulded plastic level for a single variant of the model was a bold, but I feel necessary, move. Research has been completed to a high standard and I have nothing but praise for the design team and those responsible for adapting the original tooling.

This variant of a popular 0-4-0 can now be justified on layouts representing the current scene. With Hornby also producing the Class 395 EMUs in its range, how long before we see Ashford depot – and variants thereof – on layouts? Highly-recommended.



It's an attractive livery for a workhorse that's retired from harsh industrial conditions. Modern EMU servicing depots are a far cleaner environment, as proved by the cream-painted panels on the prototype, which maintain their appearance, if a little rust-stained today.

WORLD OF RAILWAYS

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DIGITAL EDITION EXCLUSIVE

Hornby 'Hitachi' Sentinel

Watch the smooth low-speed performance of Hornby's 'Hitachi' Sentinel 0-4-0 diesel shunter as it is tested on 'Little Bytham'.

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PLAY

WIN A HORNBY 'HITACHI' SENTINEL

Here's your chance to be the proud owner of Hornby's latest industrial OO gauge locomotive

Following on from the huge success of Hornby's previously-manufactured 0-4-0 variants, is its first variation on the 0-4-0DH tooling, depicting refurbished No. 10089, fitted with Dellner apparatus and Hitachi branding, as used for shunting Class 395 'Javelin' EMUs at Hitachi's Ashford site in Kent. Read Howard Smith's review of this model on page 126. Ideal for layouts depicting a modern scene, this wonderfully-detailed model offers an attractive livery and comes DCC-ready.

For your chance to win (R30010) Hitachi Sentinel *Chiaki Ueda*, all you need to do is answer the simple question and head to the website link below to be entered into the prize draw, or alternatively, send in your answer to BRM Magazine, Warners Group Publications, West Street, Bourne, Lincolnshire, PE10 9PH.

The competition will close on April 30, with the winner contacted shortly after.

Good luck!

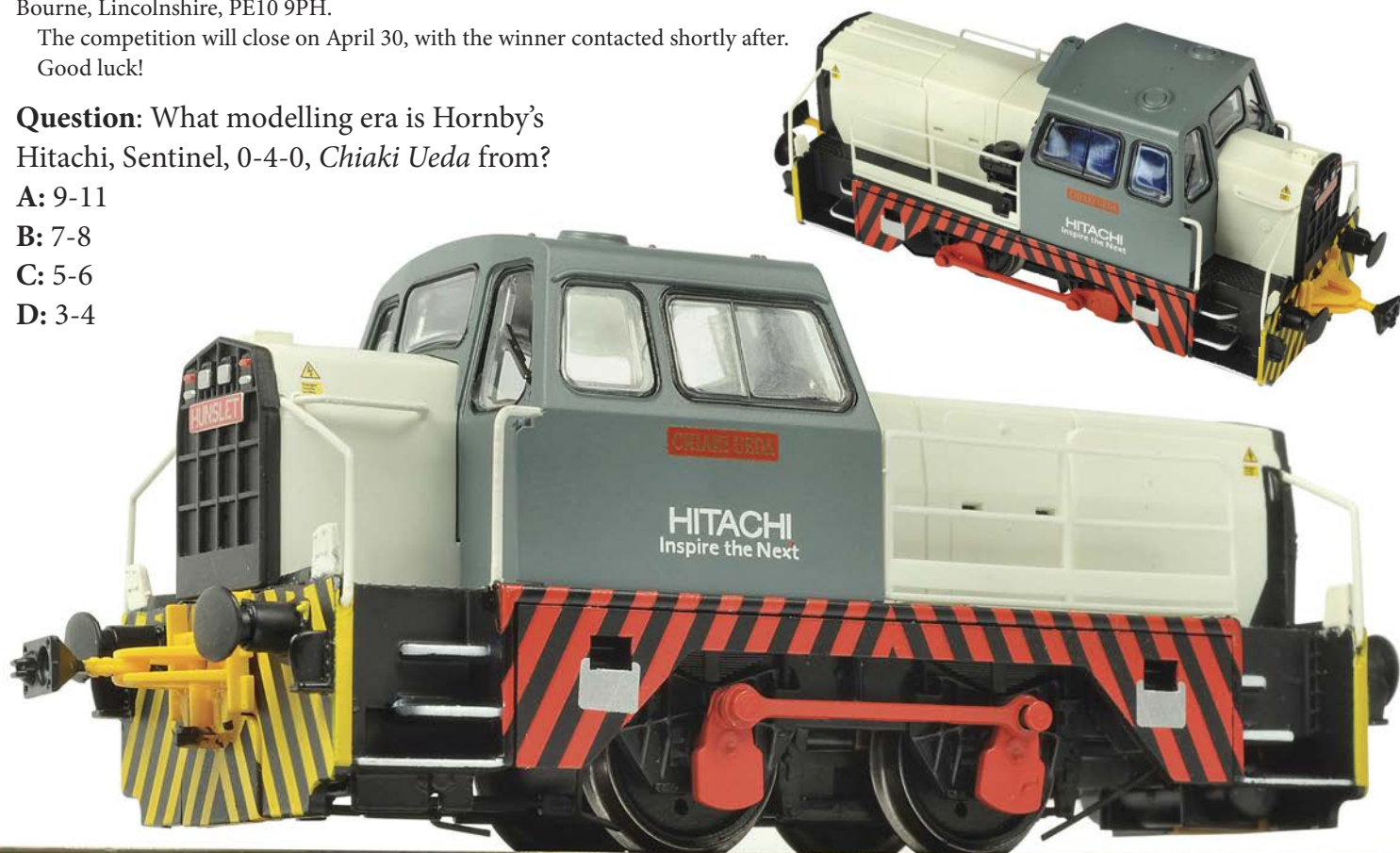
Question: What modelling era is Hornby's Hitachi, Sentinel, 0-4-0, *Chiaki Ueda* from?

A: 9-11

B: 7-8

C: 5-6

D: 3-4



To submit your answer and enter the competition – head to
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BACHMANN BR 12T VEA VAN

Words & Photography: Andy York



As Bachmann continues to catch up with previously announced items, we now see the final outstanding item from the 2017 announcements.

The origins of the VEA van lie in the Diagram 1/217 sliding door vans constructed from 1962 with a standard length of 17'6" on a 10' wheelbase, with corrugated ends and plywood sides, which were a significant improvement on traditional cupboard-opening doors for accessibility in confined spaces. 550 of these vans were converted to air-braked form from 1978 to 1983 to offer a suitably-equipped van mainly for military traffic transporting munitions and supplies. Largely the same platform, the rebuilding saw the inclusion of air-braked equipment and linkage along with roller bearings.

Several liveries were worn over the years, from BR bauxite until the early 1980s when the introduction of Railfreight liveries appeared. The wagons could be seen individually within other trains or short block workings, remaining in widespread use until the mid-1990s, so the modeller can readily find an excuse to include one or

more within that era.

The model, which is made from all-new tooling and certainly raises the bar in terms of detail and fidelity when it comes to OO scale vans, particularly anything on a venerable 10' wheelbase. The highly-detailed body includes separate wire handrails, separate lamp irons and end boards, and

two variations of door runner (smooth or ribbed), whilst the underframe is a work of art with separate components fitted to represent the air brake gear, turned metal buffers and optional brake hangers and ties.

The body features several separate fittings, including the door grab handles and the locking pole mechanism, which aid the



The level of detail with separately-fitted handles and locking bars can be seen on the body, which perfectly captures the look of this useful wagon.



The air-braked equipment and linkages lead to a surprising amount of complexity beneath the wagon, putting my previous kit-built examples to shame.

finesse of the panelling, rivets, fittings and a lamp iron for when the van is at the rear of a fitted train. I particularly like the door runners and the visible daylight behind them; gone are the days when this would be a solid lump to mould as much structure as possible. The finish is to Bachmann's usual high standard, with pin-sharp decoration over a dense bauxite base in the review sample. All of the lettering is perfectly-legible, even when blown up many times its real size, with two lines of text on the maintenance data panel being extremely crisp, despite measuring no more than 0.5mm in height. This tells us that the completion of the conversion of this wagon, 230034, was on 28.10.1978.

Where it is evident that Bachmann continues to up its game on newly-tooled items is when we take a closer look at the chassis, and turn the wagon over. The abundance and finesse of detail easily matches a well-detailed kit. To make the most of this, it is worth fitting the detailing parts from the included pack in accordance with the clear instructions, with the brake pulls and safety straps being the most obvious improvements beneath the chassis, whilst appropriate air pipes for the era can be easily fitted to the bufferbeam. A little patience is needed to fit the brake pulls within the small holes in the reverse of the brake hangers and the linkage system, as the supports for the hangers are quite flexible. Although the instructions suggest PVA adhesive for easier future removal, I found it easier to use superglue, fixing one point at a time rather than trying to get the three fixing points aligned at the same time.

Whilst our review model is in the simple BR bauxite livery, the eye may be more drawn to the Railfreight red and grey models of which there are two differently-numbered products, one with a grey roof

and one with the eye-catching red roof. Moving into the sectorisation liveries, there is the dark grey-sided livery featuring the Carlisle Currock Fox depot plaque with yellow ends to improve visibility on military sites. This completes the span of eras which, aside from general traffic, would make an appropriate addition to Bachmann's recent Military Manoeuvres train pack.

This model shows how much things are moving on within the top-flight

datafile

BASICS

Manufacturer: Bachmann Branchline

Catalogue Refs:

38-880 BR Bauxite (TOPS)

38-881 BR Railfreight Red & Grey

38-882 BR Railfreight Distribution Sector

38-883 BR Railfreight Red & Grey

RRP: £39.95

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

Era: 7 and 8

Company/Operator: BR

Weight: 341g

Chassis and Body: Plastic chassis and body

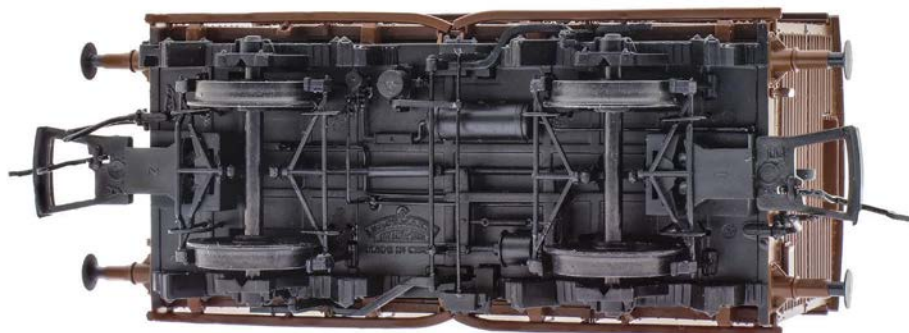
Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-links

Accessories: Cosmetic screw-link couplings, multiple working and brake pipes, route indicator discs

manufacturers and hopefully we can see the body utilised on earlier vacuum-braked chassis to create a Vanwide/VWV/VMV/ZDV/ZRV/VEV versions of this widespread wagon to cover earlier periods, too.



The brake pulls, safety straps and bufferbeam piping will take around 15 minutes to fit, once experience has taught you the easiest ways to do it.



The only thing that lets this image down is the one thing most people don't do - lose the tension-lock couplings and substitute with screw-links!

DAPOL VEV / VEA 'VANWIDE'

Words: Howard Smith photography: Tony Wright

Watch a video of these models in action at www.world-of-railways.co.uk/news



Dapol's versatile VEV and VEA wagons satisfy the end of steam until early 1990s era, later still if you consider their 'internal user' use on MOD sites.

This year, a flurry of newly-tooled O gauge RTR rolling stock is expected to arrive from Dapol. First for 2022, and arriving with customers and stockists, are models of its 'Vanwide' ventilated vans.

Kindly received from the manufacturer for review are two samples of the 10ft wheelbase wagons, both in freight brown livery. Dapol has tooled for the original vacuum-braked wagons, and later air-braked variants, observing underframe and running gear detail changes – both sport sprung Oleo hydraulic buffers.

Five variants are available of its air-braked VEAs – two in freight brown, two in Railfreight red/grey and one in Railfreight grey with yellow ends. Meanwhile, its vacuum-braked VEVs are only available in freight brown, with four running numbers

to choose from, making it the most-popular livery across this initial production batch of models.

Despite twisting arms to see other livery samples, it appears the three Railfreight variants in red/grey or Railfreight grey with yellow ends are in high demand, many having sold out already. The importance of pre-ordering is highlighted once more.

The inspection

Arriving in Dapol-branded outer cardboard packaging, with clam-shell interior and protective sleeve, models are well-protected during transport – all detail was found to be intact on both models. And, detail is what sells these models effortlessly. The upper bodyshell is identical across vacuum-braked and air-braked models and their

high level of detail is very impressive. I even compared rivets – madness, perhaps? – but looking at these models and my collection of photographs and those on Paul Bartlett's excellent rolling stock website proved that somebody at Dapol has a great deal of patience. Their location was precise.

Of plywood construction – fashionably mid-20th century – their sides were far from flat, with 'C' channel reinforcing bars above wheels, supporting the sides beside the doors, while metal strapping secured them to the stamped steel ends. Maintaining their strength, channels were pressed into the last-mentioned, and Dapol's model shows them at their best, the convex lines tapering slightly to the ends, just like the prototypes. Closer examination reveals the overlap of the upper sheet onto the lower sheet – the

flare and undercut measuring fractions of a millimetre, and only truly appreciable in this scale. This level of detail would only be achieved in the past with the very best kits, but not to the same finesse. Door furniture is moulded, with locking bars and hinges looking very respectable. A particular favourite that I was late to notice are the padlocks fitted to door latches. Adjacent to these we find moulded securing chains. I think not fitting these as separate items was the correct move because their small size and location would make them vulnerable when handling.

Quite by accident, I discovered that the roof of these vans are removable. Dapol explained that this is because of the injection-moulding process, which prevents solid box-sections from being created. Rather than glue them in place, however, their removable nature means that further weight can be easily added, if deemed necessary. However, at more than 130g, these wagons are sufficiently heavy for most, and their short wheelbase shouldn't create running issues.

More interesting to see – and one for the more ambitious modeller – would be a conversion of the roof to clear polyester to represent one of a batch of 100 wagons so-fitted. Modifying the wagon to depict one of six fitted with side ventilators, end ventilators removed, and used as fruit vans might be a little more ambitious, though not impossible if someone were to make an etch. The end ventilators on Dapol's models are a tab and slot fit, making it an option for the keen modeller wanting individuality.

Solidly screwed to the bodies, the 10ft underframes are exemplary for their attention to detail. In original form, given the late build of these vans, we see hydraulic buffers fitted as standard, though oil axleboxes and sprung 'instanter' couplings are fitted to the VEV variant. The later VEA adaptations saw fitment of FAT 19 suspension, and this is equally modelled with skill, complemented by working – though non-adjustable – screw-link couplings. Testing the coupling between wagons, when using the 'instanter' links in their tighter 'dropped' position, buffers touch between wagons, as they should. When using the screw-link type, a small gap between buffers was noticeable.

My only observation of the otherwise expertly-applied and flawless livery across both vehicles, with razor-sharp transfers, is that buffer heads are a little shiny. Modellers can carefully match the factory-applied satin

black finish of the underframe using matt black paint on the buffer heads, painting the buffer shanks a polished steel colour, if desired.

The light springing of buffers means that derailments shouldn't occur across well-laid track. Further contributing to the smooth running of these wagons are metal pin-point bearings in the axleboxes, and to one side of the wagon, connecting axleboxes, a centrally-pivoted articulation beam.

Admirable underframes

Examining the underside of these wagons is what many will do first. On both wagons – though particularly on the VEAs with additional complexities – the intricacies of modern injection-moulding techniques, combined with skilled CAD design are very satisfying. The VEV presents exceptionally well, with detailed clasp brake arrangement, wire retainers, vacuum cylinder and vacuum pipe running the full length underneath the wagon. The Morton cam is very well captured. The same can be said of its VEA, only its underside features more detail, with a reservoir, distributor and cylinder instead of the single vacuum cylinder. Red (control) and yellow (fast charge) hoses fitted to

Brake detail at this level is to be admired, though it's largely hidden from normal viewing angles. Amateur photographers using low camera angles will rejoice.



Clasp brakes are captured well on both variants. Visible in this photograph is the detailed FAT 19 suspension of the VEA, while door slides even have raised ribs, just like the prototypes.



datafile

BASICS

Manufacturer: Dapol Ltd

Catalogue Ref:

(7F-049-201) VEV 'Vanwide' Freight brown B 783773

(7F-049-001) VEA 'Vanwide' Freight brown 230026

RRP: £58.59

Gauge/scale: 32mm gauge, 1:43.5 scale, O
Era: 5 to 8

Company/Operator: BR / MOD

Weight: VEV: 136g VEA: 138g

Chassis and Body: Plastic body and chassis

Minimum curve radius: R2 1028mm

Wheel Profile: GOG Standard

Couplings: VEV: instanter, VEA: cosmetic screw-link

bufferbeams, continue to their relevant places to the underside, even the pipe connectors being modelled – incredible!

In summary, these are some of the most detailed wagons I've seen in this scale from the manufacturer. If it's a sign of further models to come from Dapol, 2022 has a truly positive outlook. Highly recommended – grab one while you can.



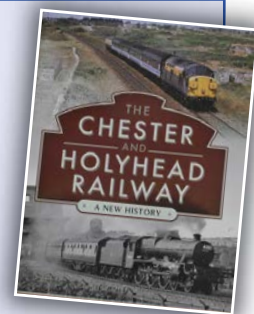
MIDLAND RAILWAY & LMS 4-4-0 LOCOMOTIVES THEIR DESIGN, OPERATION & PERFORMANCE, by David Maidment. Pen and Sword. PRICE: £35.00

This is the latest volume on locomotive classes from this prolific publisher by this accomplished author; previous ones I've reviewed in the same format include studies on the LNER 4-6-0s, SR Maunsell 4-4-0s, SR Maunsell 2-6-0s and the GWR 'Kings'. As usual, any royalties will be donated to The Railway Children Charity; a most-magnanimous gesture. After the customary acknowledgements and an introduction (in which the writer remembers his first-hand knowledge of travelling behind Compounds), the book's 352 pages are divided up into descriptions of the three engineers responsible for the designs (Johnson, Deeley and Fowler), the Midland Class 2s, The Midland Class 3, The

Midland Class 4 and the LMS options. It concludes with dimensions, weight diagrams & statistics, Midland Main Line gradient charts, a bibliography and an index; all very comprehensive and thorough. Throughout the descriptions of the various classes, there are logs of runs. Though I have no pretensions of being a Midland 'expert', the work seems to have been very well researched and, as usual, it's written in clear English. Though I saw several examples of the types described in my native Chester, I must admit to paying them scant attention. This book will fill me in on my ignorance. It's lavishly illustrated, all in black & white, apart from the dust jacket, and the reproduction, given the age of some of the images, is very good – it's all presented on good-quality stock. I've made a few models of the featured classes, and I wish I'd had this work to hand as I built them. In fact, anyone contemplating building a Midland/LMS 4-6-0 will find this work invaluable. The book isn't entirely devoted to Midland/LMS 4-4-0s; the chapter featuring the LMS options includes the likes of contemporary L&Y 'Dreadnoughts', LNWR 'Cloughtons', Caledonian 4-4-0s and 4-6-0s, HR 4-6-0s, G&SWR 4-6-0s and Manson's massive (in comparison) *Lord Glenarthur*. I'd make a comparison myself, inasmuch as it shows the difference between a 'small engine policy' (Midland) and a 'large engine policy' (GNR). A century ago, the largest MR express passenger locomotive was a 4-4-0, whereas the GNR was building its first 4-6-2s. Partisanship apart, this book is a worthy addition to any library. It's very good value for money and I recommend it.

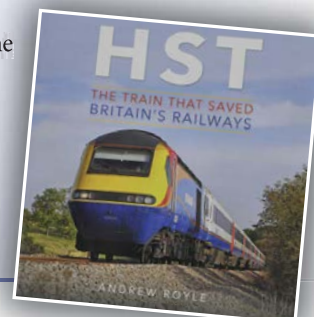
THE CHESTER AND HOLYHEAD RAILWAY A NEW HISTORY, by Philip M Lloyd. Pen and Sword. PRICE: £30.00

I must express an interest in this book; not because I had anything to do with its production, but because, as a native of Chester (Cestrian), it's of great interest, and the line passed less than half a mile from my home in the ancient city. Its 276 pages encompass chapters on the race to Dublin, early days of the line, accidents, conflicts, the development of tourism, local people and the rapid decline, slow recovery and new threats. Opening and closure dates of stations on the CHR are also listed. There's also a useful chronology with regard to each mile of the line linked to years and incidents, illustrated with photographs. The photographic coverage includes pre-Grouping times up to the current century, the latest shots having been taken in 2020. More up-to-date photographs are in colour with older ones in black and white, though there are some steam images in colour. All have reproduced very well. There is much of this work, which is a social history of the area as well as a railway one. The sections describing accidents show a very different attitude to rail safety from what exists now. I found it a fascinating read, not least because of my growing up at one end of the CHR. That end's descriptions, the Chester end, brought back many memories, though looking at what the line is like today made me rather maudlin. I admit to not having been back to my old 'spotting haunts' for over 50 years, but I couldn't believe what Shotton looks like in 2020. The last time I was standing on its low-level platforms, a 'Britannia' was racing through on its way from Holyhead, while on the high level, a 9F attacked the bank on its way to Brymbo! Who would trainspot there now? A book shouldn't be judged on the current state of our railways. This is an excellent record of a great main line. A line which had some great engineering on it (the great bridges over the Conway and the Menai Straits for instance), boasted the oldest named train in the world (The Irish Mail) and had the first water troughs. A thoroughly good read is how I'd sum it up; it's excellent value for money as well. Other titles from Pen and Sword this time include a comprehensive history of the BTH and NB Type 2 diesel locomotives, Classes 15 & 16.



HST THE TRAIN WHICH SAVED BRITAIN'S RAILWAYS, by Andrew Royle. Crecy. PRICE: £20.00

Though I usually mention this at the end of a review, I think it's worth pointing out right at the start that this volume is incredibly good value for money; at £20.00, it's a steal! It is 191 pages of pictorial delight, all in glorious full colour. In fact, it's the photography which really makes this book, as these iconic trains are shown throughout their long lives – 46 years, and counting – on all the routes they've operated over. Though rather derided by enthusiasts at their introduction because they heralded the demise of the locomotive-hauled express passenger train, they were what BR needed at the time when passengers were being lost to other forms of transport in their droves. Though I prefer locomotives at only the front of trains, I'll admit to sitting by the Thames at Pangbourne enjoying a picnic with friends, shortly after the first HST sets were introduced on the WR, and as one flashed by, thinking Wow! I'd never seen a train travelling that fast before. Few trains have carried so many different liveries down the years, and just about every one of the polychromatic schemes is illustrated, some almost to the point of being dazzling! Though livery 'appreciation' can be very subjective (the first blue/grey/yellow scheme was really restrained), I have to take issue with some of the livery styles that the author feels 'perform'. Though probably not a valid comment in terms of objectivity, some of the HST liveries have been gross in my view – the sparkling 'Barbie'-style for one. That said, the writer/photographer can only present what's actually there, like it or not. It's a pity some of the grammar isn't to the same high standard as the photography, but this seems to be endemic now in much of publishing – 'stood' instead of 'standing' appears everywhere in the media today. Perhaps tighter proof reading would have intercepted this kind of thing. However, just enjoy this visual work for what it really is; a celebration of arguably the greatest and certainly the most-successful train in this country's history of railways. Anyone building/modifying models of HSTs (or buying them, for I know none who has scratch-built one) is going to need an enormous palette to represent all those startling liveries. Even if you're not an HST fan, you'll enjoy it. Recommended, especially at the price.





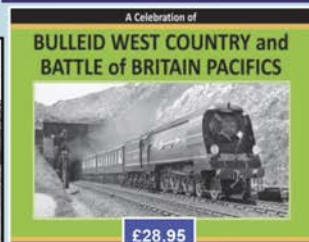
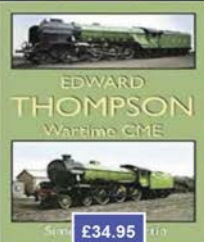
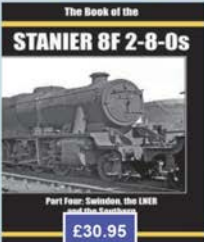
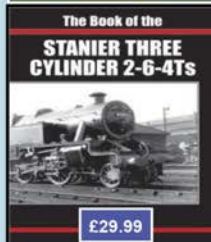
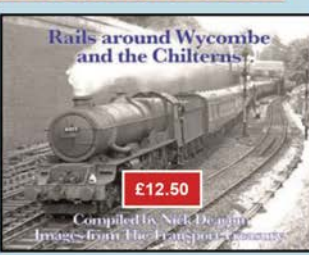
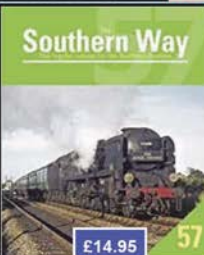
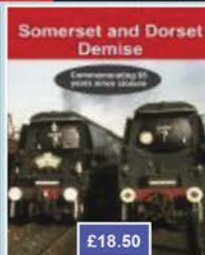
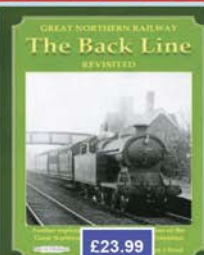
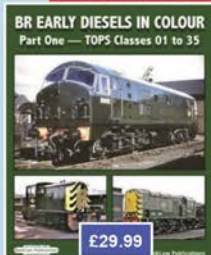
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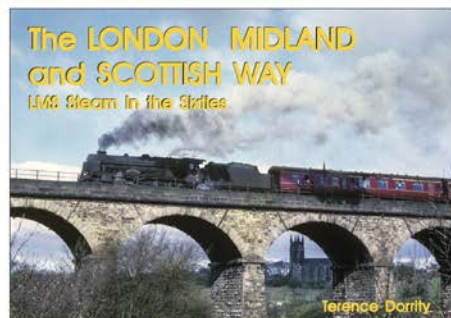
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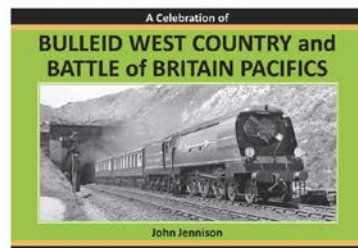
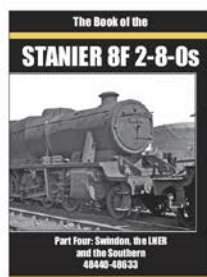


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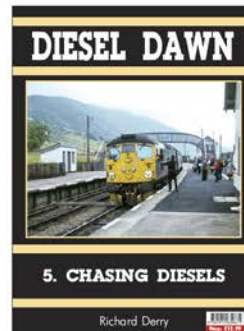
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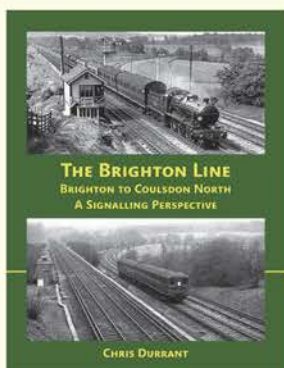
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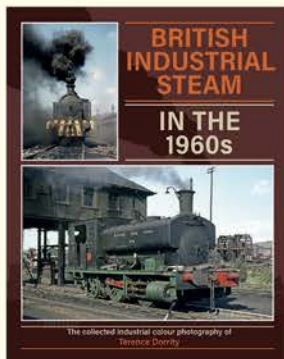




THE BRIGHTON LINE BRIGHTON TO COULSDON NORTH A SIGNALLING PERSPECTIVE CHRIS DURRANT

This book charts the developments of the London, Brighton & South Coast Railway through the Southern Railway to British Rail, from Brighton to Coulsdon North, with particular focus on a signalling perspective. With a wealth of illustrative detail, the historical progress of the railway is recounted – from steam to electric motive power, and mechanical to colour light signalling – using original documents and photographs from national and regional archives, supplemented by material from personal collections including the author's own. Whilst the author's technical and professional expertise as a signalling engineer is employed to the full, this book is also about a way of life. Giving access to the proudly polished interiors of historic signal boxes with glimpses of signalmen's domestic routines, the triumphs and tribulations of life in the S&T (Signalling and Telecommunications) maintenance department, and the liaisons with fellow departments, this book is as much a history of railwaymen as of the railway. The story of the surrounding landscape encroaches, too: the railway adjusts from racegoers to airport traffic at Gatwick and accommodates the building of a motorway; signal boxes encased in brick protect against wartime air raids; elements of the skyline change whilst others remain. Documenting a time before passengers became customers, when performance targets and train operating companies were unheard of, this book celebrates the work of the engineers who built the railway, recognises those whose aim was to maintain and run an excellent service, and honours the photographers who took time to capture evocative images of architecture and infrastructure from construction to demise. While thoroughly research-informed, it is threaded through with the author's inimitable personal commentary.

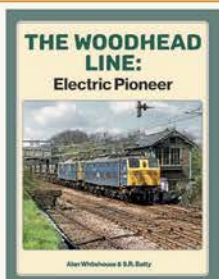
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BRITISH INDUSTRIAL STEAM IN THE 1960s The collected industrial colour photography of Terence Dorrity

As a schoolboy trainspotter, Terence Dorrity spent many an hour by the ex-Great Western Railway line at Stratford-upon-Avon but then subsequently discovered the parallel world of industrial railways in the late 1950s on a car journey from his home town to Banbury. Wisps of steam rising from the fields near Wroton turned out to be coming from locomotives on the Oxfordshire Ironstone Railway with its fleet of tank engines which worked in the quarries and along the double track 'main line' to exchange sidings with British Railways. Acquisition of a copy of the Birmingham Locomotive Club Industrial Locomotives of the West Midlands Pocket Book, and subsequent membership of the club, led to further visits to industrial systems in and around nearby Birmingham. Next came the South Wales valleys with, at first, the aim of visiting the numerous BR sheds to be found there but the sight of NCB locomotives at coal mines, and the gradual demise of BR steam, soon tipped the balance and priority was given to industrial sites. There were many collieries much closer to home as well. The NCB Warwickshire Area pits used some very interesting locomotives, including an unusual Beyer-Garratt 0-4-4-0, and Staffordshire collieries and quarry lines in Northamptonshire were also within easy day trip range. Casting the net wider, Terence took advantage of visits to an aunt and uncle in London to investigate some sites in the capital, such as Beckton Gas Works, and the nearby south-east including the Bowater's 2ft 6ins gauge system at Sittingbourne. There were several excursions to Scotland to explore the extensive NCB Waterside system in Ayrshire, other collieries, steel works, gas works, power stations and even a distillery as far north as Aberdeen and Morayshire. There was a lot more and fortunately Terence was able to capture much of it in colour before everything disappeared forever, long lost scenes which are now presented within these pages.

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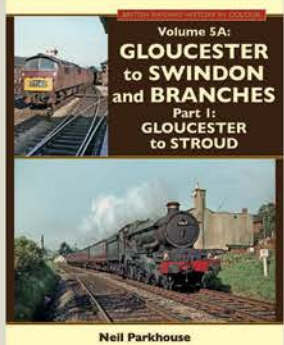


DUE MID-MARCH THE WOODHEAD LINE: Electric Pioneer

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The Woodhead Line went from being the poster child of British Railways with its pioneering electrification scheme to closure in just under thirty years. What went wrong? Forty years after the closure of the Manchester, Sheffield & Wath lines, this is a long and dispassionate look at the whole electrification project. What led to the Woodhead Line, and the associated route to Wath Concentration Yard, being chosen for electrification? How was the design of the locomotives arrived at? How well did the system work? And, finally, why was it run down and closed so soon after the huge investment that turned into Britain's first all electric main line? This account brings together the hard facts and the memories and experiences of those who operated the MSW system to shed new light on an iconic part of the national railway network which still generates heated debate.



Vol. 5A: GLOUCESTER to SWINDON and BRANCHES Part 1: GLOUCESTER to STROUD Neil Parkhouse

This volume starts at Gloucester Central, which is covered in detail, the infrastructure and the varied traffic on view on a daily basis. We then take an extended tour of Horton Road shed and its facilities, showing many of the locomotives that resided here, along with others that were visiting, before exploring all three sides of the Gloucester triangle. After that we head south to Standish Junction, where the Western lines are illustrated and then followed to Stonehouse and finally Stroud. The journey up the Golden Valley to Kemble (for the branches to Cirencester and Tetbury) and Swindon will follow in Volume 5B. As usual, the period covered is mostly from the late 1950s to the mid 1970s, through the last years of steam on BR (WR), the early green diesel era and then the change to Rail Blue. There is plenty of loco variety here: 'Castles', 'Halls' and 'Granges', '9Fs' and '8Fs', 'Prairies' and pannier tanks, along with 'Westerns', 'Hymeks', 'Peaks' and 'Teddy Bears', but many will remember this route as much for the Gloucester to Chalford autos, usually – but not always – hauled by '14XX' tanks. All of this is illustrated here, in glorious colour. After ending our journey in this half volume at Stroud, we have an appendix with an unusual diversion to study a late 19th century proposal to build a branch line from Stroud to Painswick. There are then two follow ups to previous volumes, to Over Junction and along the Llanthony Docks Branch, and to Eastgate and the Loop Line to Tuffley Junction.

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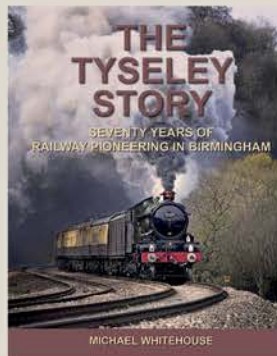
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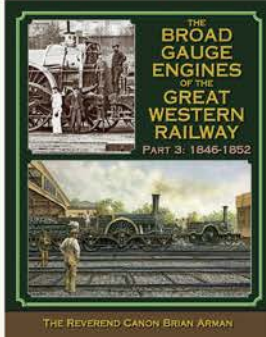
Birmingham entrepreneurs had a very great deal to do with ensuring that volunteer-run railways of all kinds got off the ground after the WW2. This is their story. Michael Whitehouse has been in the privileged position of being involved on the inside track of privately preserved main line steam ever since it began around 1964 and, through his family, has also experienced at first hand many of the precursor activities originating with the Talylln Railway, followed by Society Specials on British Railways, the nascent Dart Valley Railway, and the purchase and operation of both GW 'Small Prairie' tank No. 4555 and No. 7029 *Clun Castle*. He has been at the helm of developing the strategies for Tyseley's Vintage Trains for over forty years and, with an expert team of friends, has ensured that express steam trains still operate frequently from Birmingham for the enjoyment of many. The Tyseley Story is told largely through Michael's own first-hand experiences, put in context with the wider national picture, and illustrated through a collection of stunning images depicting the development of volunteer-run railways over the past seventy years.

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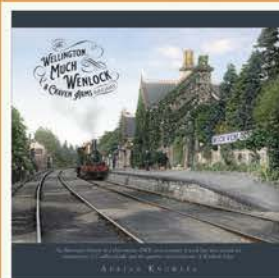


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Mar 26/27 - MACCLESFIELD Model Railway Group Exhibition, Tytherington School, Manchester Road, Macclesfield, SK10 2EE. Sat 10-5, Sun 10-4.30.

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May 8 - HIGH WYCOMBE The Association of Larger Scale Railway Modelers Show, Wycombe Leisure Centre, Handy Cross, High Wycombe. HP11 1UP. Sun 10 - 4.30. *FREE entry to ALSRM Members*

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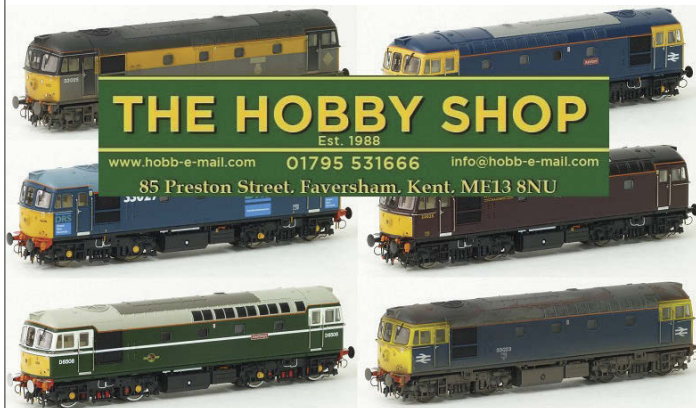
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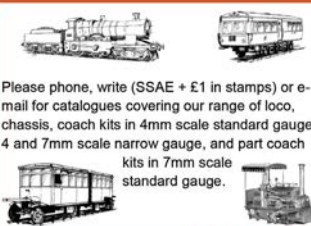
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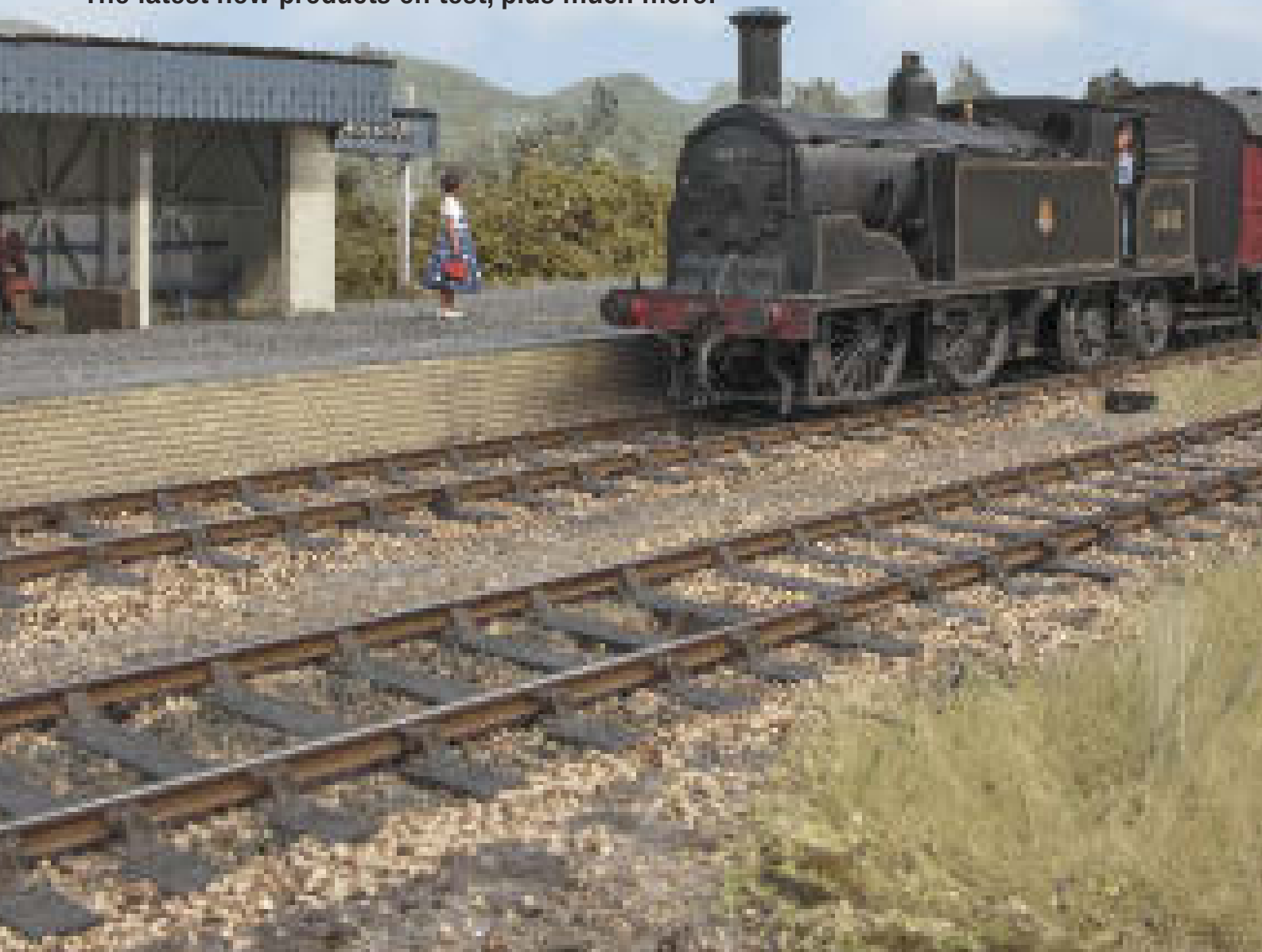
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ON-SALE
FROM
MARCH 25



Buffer Stop

Where do the ideas come from?

Every few weeks, the BRM team meets up virtually to plan the content for our magazine, websites and shows. You might think that after all these years of writing about model railways, it would be a struggle to come up with new ideas – but it seems modellers are an incredibly imaginative lot.

Sometimes inspiration comes from films, Phil keeps building layouts named “Melbridge” after the town in the 1942 epic *Random Harvest*. You do wonder though, when reading the instruction “To make the Slater’s Plastikard horse look sturdier I chopped off its head and...” if someone has spent too much time watching *The Godfather*!

Then there are books. Can there be any more photographs of trains out there that haven’t been published? Does it matter if there aren’t? Both *The Hobbit* and *Discworld* series have inspired layouts, so it seems everything is fair game.

Techniques change, too, and our pages have to reflect that. It’s a long while since anyone suggested painting a hillside with gloss green from Woolworths and dropping sawdust on it as a realistic way to represent grass. Now it’s all nylon fibres and static electricity, but even that isn’t the end as people find new ways and materials for model scenery.

In fact, the only thing more imaginative than a railway modeller is Howard coming up with excuses as to why it’s not his turn to make the tea!

What are you inspired by?

Andy: I am inspired by the works of arts of others, but know my efforts would end up looking like an embarrassing and cheap knock-off.

Debbie: For me, it has to be when anyone is brave enough to take themselves out of their comfort zone and tackle new challenges.

Howard: Art and design are big things for me, but art can take many forms, whether man-made or in nature. When you think about it, we’re surrounded by inspiration.

Phil: Every so often, I spot a photograph that grabs me and can inspire an entire layout, even if I’m not modelling that particular scene.

Ruth: Creativity, you see it in all aspects of design and it inspires me to create more!



This month in pictures...



We caught one of the last Severn Valley Railway trains of the winter season as it left Kidderminster station.



That’s not the normal type of engine Phil builds. Find out more on the World of Railways website.



Tucked away in the back room of a mystery model shop, this massive building of Bonn Station sold by Faller. You’d need a big layout!



You will have to guess which member of the team built this car, but his review of the plastic kit reads “Very good m’lady”.

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THE FRIENDLY HOBBY

The world is full of doom and gloom at the moment, so it's nice to be able to be transported to a happy place. In this case, it's our lead layout – The Friendly Light Railway.

Some model railways are more than just a collection of trains and track. Most of us enjoy the social side of our hobby, and this was brought home to me a couple of days ago at the "Steam at Rowington" show, organised by John Sutton.

A village hall with an impressive selection of trade and three small layouts, the first was being operated by a very old friend, the guy who taught me kid-building well over three decades ago. At the time, he built P4 standard

gauge, now he's running a much detailed Accucraft 'Dolgoch'.

This set the tone for the rest of the day – plenty of people, all chatting away. If you didn't know who you talked to, it didn't seem to matter, it was like a get-together of old friends.

It's nice to reflect on the friendships formed around Paul and Judy Webster's layout. The barbecues and meet-ups where the G-scale railway provided a focal point to bring people together. But then you already know all that, as I'm sure your hobby provides the same opportunities for companionship.

Perhaps the world would be a happier place with more model railways?



A surprise at Rowington was the appearance of the first running prototype of Accucraft's Peckett. On only its 4th run, the small group watching the model were suitably impressed.

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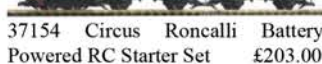
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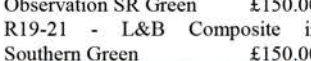


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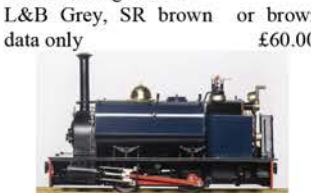


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The Friendly Light Railway

Paul and Judy Webster created a LGB G-Scale railway which for some 18 years reflected their many friendships. Dave Skertchly is proud to be one of those friends.

Garden railways are so varied that no two are ever alike. My friends, Paul and Judy Webster, created a railway, which was and still is the background to their network of friends spread across Europe and Brazil. Whether or not you are a railway enthusiast, a garden railway is always attractive, and is the perfect ice breaker for social occasions.

Over 18 years, their railway provided the background for countless barbecues and parties, reflecting happy friendships from town twinning and the local village hall committee to the local film-making club and G-Scale Society. The railway evolved to reflect their way of life, and after a long period of growth, the time came for it to be scaled back, creating a very real ambience with evocative abandoned alignments and tunnels. This scaled-down railway could still be enjoyed by them from a seat

on one of their several patios. Paul's railway really is a real railway on a small scale

The story starts in 2003, with their first twinning exchange with the towns of Elzach, Gutach, Simonswald, Waldkirch in the Elztal Region of the Black Forest in Germany. A special treat was laid on for Paul, who they knew was a keen OO enthusiast. Their visit to the Faller factory in Gutenbach was a turning point in both of their lives. It was here that they were first introduced to G-Scale in the form of the demonstration railway set up to exhibit Faller line-side kits. They were smitten, and on their return home, the OO gauge layout was sold and work started on the garden railway.

The design required the end of the garden to be built up so that the trains could run into the 20x10ft shed at tabletop height. Judy dutifully shovelled 90 barrow

loads of soil from the front where it had been dumped on the drive to the back garden, and 18 years later, this hill section is still a delight to behold. The target was to get it running for the visit of their town twinning friends from Les Sables d'Olonne in France. Then, they decided that for the next visit from their friends in Elztal, the track would need to be doubled, things were getting complicated. Throughout all this, Judy was an inspiration and driving force with her passion for gardening complimenting Paul's passion for railways. In due course, extensions were added and a quarry section built.

The line would be classed by me as a dry garden railway. It faces south, so the ground gets baked. With the sea just a mile away, there is a hint of salt in the air. This environment is ideal for small-leaved, hardy plants such as succulents, sedums,



Ferring Halt with three trains makes a spectacular view.

heathers and alpinas. Cleverly, the heat is reflected and the moisture retained by gravel between the planting. Over the years, these delightful plants have spread to create carpets of wonderful small-leaved plants. There is just one grumble, however, the garden's lack of larger plants makes it difficult to get close-up photographs without the bungalow in the background.

Another important feature is the pond, which, in its heyday, was populated with Koi carp and a large waterfall. The essential bridge is an aluminium ladder that can accommodate a double track. A superstructure was made from wood pegged to the ladder rails. Unbeknownst to Paul, these pegs had rotted and eventually a pigeon got the shock of his life when it landed on it and the whole lot collapsed. Paul now has a hooter to hand at all times to scare them off.

The stations are; Neustadt, with its split-level platforms, Titisee, a genuinely beautiful German town with a large lake high up in the Black Forest where they have some very close friends. It is not far from the area of Freiberg Paul assures us, plus two other stations; Shed End and Ferring Halt. Most stations had multiple station platforms. All the stations had



LGB DR Schleppenderloko Loco 99 4652 crosses the bridge.

canopies and lights fitted. Most of the lighting cables were embedded in copper heating pipes, which poked up through the concrete platforms, except for Neustadt, which were LGB. As the weather started to rot the canopies, they were removed and the lights replaced with low maintenance solar-powered garden lights, which fit perfectly over the old copper pipes.

The line could be controlled from a lookout cut at the end of the garage workshop, although fitting this required Paul to cut 12" (300mm) off the side of the

greenhouse.

In its heyday, the line had some 42 points, LGB signals at each end of the stations and trains were controlled by the LGB MTS (Multi Train System), which of course is similar to the DCC system widely used by others. This was soon replaced with Massoth Dimax Digital due to the size of the railway. The LGB controllers were linked to this system, giving Paul a total of seven controllers. Very useful as there was often the same number of trains running simultaneously,



Even with the reduced size, there are opportunities for spectacular sights. The Piko 37411 Electric Locomotive Taurus provides a colourful sight.

just once 15 trains ran for two minutes. It had 11 locomotives, 20 carriages and 15 goods wagons. It would, however, take four hours of diligent work to get the tracks clean enough for reliable running, despite the use of Paul's clever track cleaner and an LGB track cleaning locomotive. Worse still, the heavy trains would spread the rail joints on fast curves causing broken circuits. Despite soldering jumper wires on most joints, broken circuits would be a devil to fix.

As Judy became ill, the maintenance became too much for Paul, so the railway was scaled back to single track, although you would not necessarily notice since the circuit is arranged so that trains pass down opposing tracks through stations. Just three locomotives remain, along with 14 coaches and a single goods wagon. The locomotives have all been converted to 20-volt battery power with radio control by Dave at LocoControl.

To me, The Friendly Light Railway is



Paul at Neustadt station.



Much loved Judy Webster was the driving force behind The Friendly Railway.



LGB DR Schleppenderlok Loco 99 4652, converted to battery power by LocoControl, passes the abandoned tunnel.

fascinating; it is the exact opposite of my own Vale of Weedol railway. It represents the very best of commercial off-the-shelf products, put together to create a wonderfully-complex high-tech railway in a lovely formal dry garden, yet the fellowship of garden railway enthusiasts knows no boundaries. Of course, you may well ask whether Paul runs steam locomotives. Well, the answer is no, but his friend, Roger Miller, does and loves the challenges of the change in levels, which are hardly noticed by the powerful electric locomotives.

As we sit on our bench seat opposite Ferring Halt, Paul and I munch at our pizza and sip at our pint of Fine Auld Phagbutt. The echo of happy laughter and bubbling ethereal conversation reverberates around the railway; our garden railways are such happy places, free of worldly concerns and full of the simple pleasures, which capture the heart and our soul of all who beholds them. Sadly, Judy passed away not so long ago, but I swear I can still feel her smile and hear her laughter. The Friendly Light Railway has captured all our hearts and long may it continue to do so. ■

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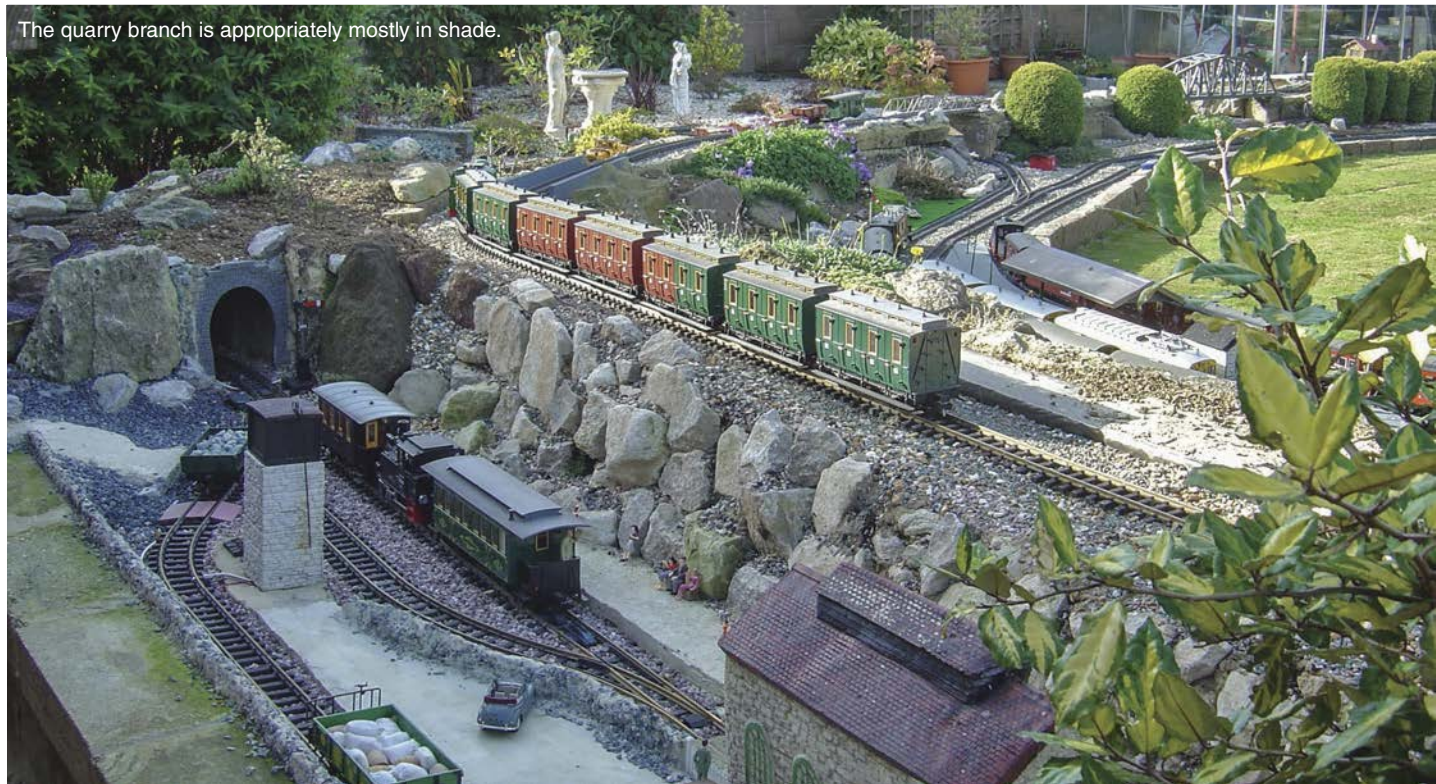


Pauls' track cleaning gadget is largely redundant since he moved to battery power.



The station at Titisee with its multiple roads and Faller Station building.

The quarry branch is appropriately mostly in shade.



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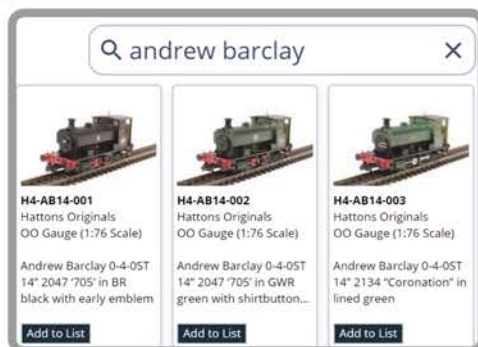
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Bachmann Trains Thomas and Friends - 'Diesel'

Steve Anstey takes a look at an eagerly-awaited addition to the Thomas range.

Diesel was originally announced by Bachmann Trains in July 2017 and, at one point, the cost-effectiveness of producing the locomotive nearly ceased its production. Happily, this did not happen, and the locomotive has since been produced.

I am delighted to report that, after a four-year wait, I took delivery on the 12th November, 2021, of the brand new 'Diesel' from the Bachmann 'Thomas and Friends' Large-Scale range (1:22.5) to run on my very new Garden Layout 'Heathercombe'.

This model was one of only a very few 'Large Scale' models of 'Diesel' currently in the UK!

Sadly, the cab windows are "blind" - could an enterprising reader open them up?

Brief History of the Prototype & Model

'Diesel' is based on the BR Class 08 Diesel-Electric Shunter or 'Gronk' as we railwaymen call them. The 996 examples of the Class were built between 1952 and 1962, over 70 are now preserved and a further 100 still exist on the UK rail system.



He first appeared in Book Thirteen of The Railway Series *Duck and the Diesel Engine*, which was published in 1958. Eric Marriott, the editor of The Railway Series at the time, suggested that Awdry should introduce a diesel in order to keep the books up-to-date. The character left at the end of the book, but returned for three others.

He first appeared in the Thomas & Friends TV series in Series Two, Episode 12, entitled 'Pop goes the Diesel', which was broadcast on the 29th October, 1986. Apparently, he is Ringo Star's favourite character!

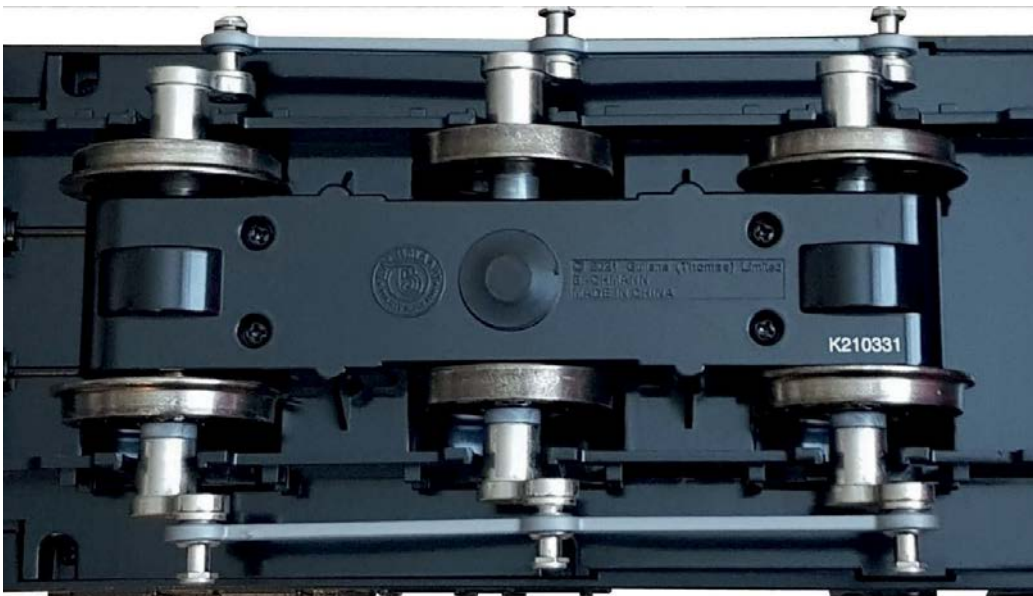
First Impressions & Running

I was very impressed to see new packaging for 'Diesel' and it was good to see the locomotive was safely laid in a good, sturdy polystyrene tray, which keeps it safe when not in use. The usual instructions and alternative couplings are enclosed, although the spare couplings do not have a separate compartment like the previous locomotives in the range and they are literally stored with the loco when it is put back in the box.

'Diesel' has a sturdy plastic body and is presented in BR Black, which both the Class 08's carried until around the mid to late-1950's and, of course, as the character carries on in both the book and TV series. The livery on the model is as per the Thomas range in a gloss black.

If you prefer a more colourful model, he has a brother – 'Paxton' – painted green with yellow lining.

The locomotive ran superbly straight from the box, and I was impressed with the pro-



To ensure the models will go around train set tight curves, the centre wheels are unflanged.

typical speeds one could obtain without much running in – although, I am strictly one for gently running in any new locomotives it must be said.

The locomotive's oiling points (axles and connecting rods) are easily accessible to add a touch of oil as necessary.

The model is a near on a perfect resemblance to the TV series model of Diesel, although one can see on closer inspection that it is in fact based on the CGI version of Diesel. As with the rest of the Bachmann Large Scale Thomas range, his eyes swivel from side to side as he moves. (Editor: When we tested a G scale Thomas on the BRM stand at an exhibition, the stand staff said they found the effect a bit creepy, but the kids at the show loved it.)

As with 'Thomas' in the Bachmann 'Large Scale' range Diesel has un-flanged centre wheels for those who have R1 curves – I have a minimum of Radius 3 (22.5 Degrees)

at Heathercombe and the locomotive takes them very smoothly indeed.

'Diesel' has the following dimensions (approx.)

Length: 14" (35.56cm)

Width: 5" (12.7cm)

Height: 6" (15.24cm)

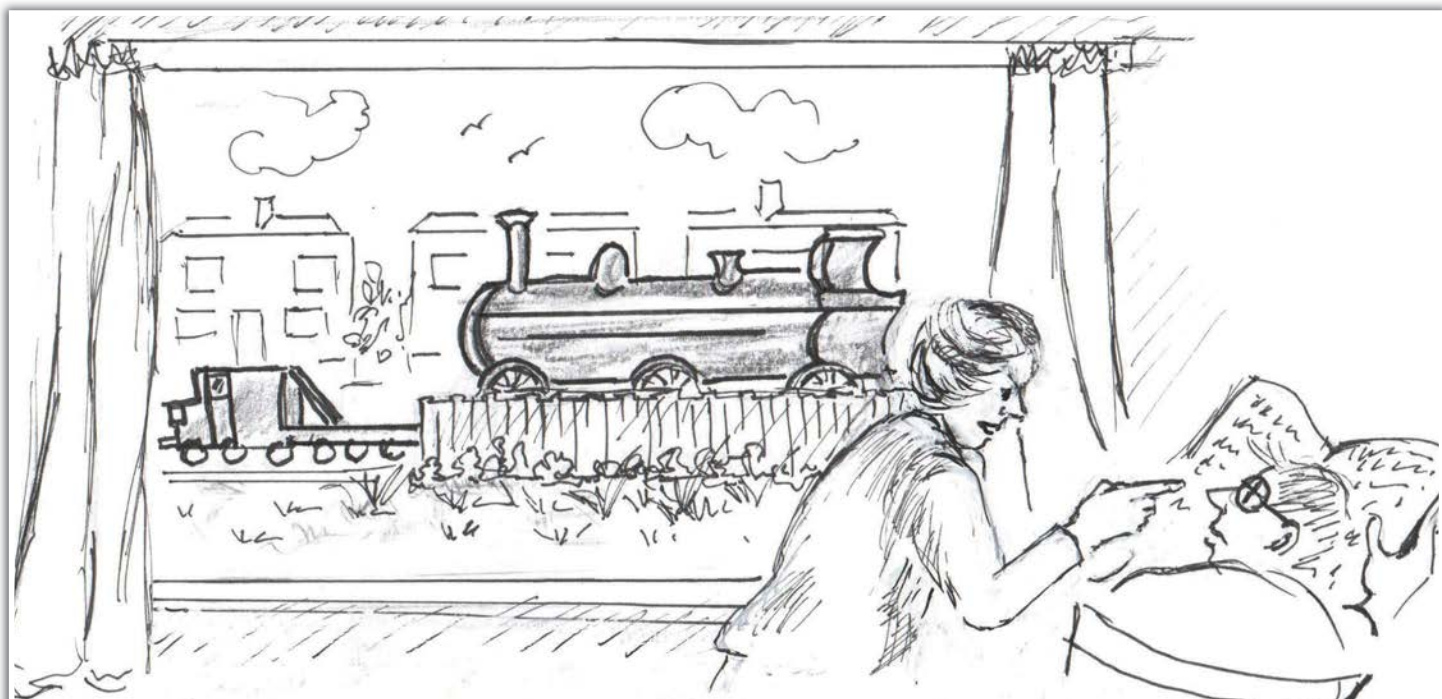
Weight: 3lb 13 ½ Oz

Making this a sizeable, weighty locomotive!

Conclusion

Make no mistake, 'Diesel' is an amazing addition to any 'Large Scale' layout, whether you are specifically modelling 'Thomas & Friends' or not. I am personally very pleased indeed with this model of 'Diesel' and he looks so good stomping around the garden railway!

I look forward to many more releases in time by Bachmann Trains. ■



Did you have your glasses on when you ordered your engine?



Southern Railway Coaches

Chris New turns a pair of Bachmann 'Large Scale' coaches into something more realistic.

Recently, I was browsing the selection of second-hand locos at the East Horsley G scale society event, looking for another diesel project to respray and make a little more 'English', when my eyes spotted a Bachmann 'Lyn' loco without any name or number, at a bargain price. The right questions were asked and the deal was done.

Now, what to pull behind it that would not cost a fortune? Accucraft L&B stock would be good – but too expensive at £150 each! Then, I remembered I had bought a couple of years ago some Annie and Clarabel coaches for when the grandchildren came over (I don't have grandchildren yet, but it's best to be prepared). Would it be possible to do a refurb on these into something less toy-like, and for not a lot of outlay?

Disassembly

The roof just drops off – no problem. Turn

the coach upside down and undo the eight crosshead screws that hold the chassis in place and put them in a safe place. You should now have two parts, a body and a chassis.

Get a craft knife or sharp thin object and prise out the plastic glazing locks (six in total, three on each side), then carefully slide the blade down between the glass and body to break the glue – with care, they should come away fairly easily. Mark them so you know which side they fit back into with a bit of tape or marker pen in the corner.

Use a fibre pen or fine wet and dry to remove the name, taking care not to scratch the surrounding area.

Time to get rid of the face – I marked a cut line with a felt tip pen by running my finger around the outside of the coach whilst marking the end with the pen, remember how they showed you at school in woodwork. The bottom line needs to be slightly higher to allow for the thickness of

the coach floor – cut this line last. I used a jigsaw with a medium blade at a slowish speed – don't go too fast or the plastic will melt and reattach itself.

Improving the ends

Stand your coach body upright on end on a piece of paper or thin card and use a pencil to draw around the outside of the coach. You should now have an outline profile of your coach on the paper/card. Cut this out with a pair of scissors or knife, then trim to fit – this template can be also be used for the compartment dividers. The height of the end panel needs to be only a couple of millimetres taller than the hole, about 5mm lower than the lip of the coach, the more you leave on here, the more you will have to remove from the roof locating step later.

I had some 2.5mm plastic, which I used to fill the end using the template as a guide.

It's fixed in place with cheap epoxy glue.

Some narrow strips of the 2.5mm sheet are cut into pieces 80mm long and 4mm wide, four of these for each end panel. Fit each one individually by cutting and sanding to fit – the gap between uprights worked out at about 15mm.

Painting

It is now time to spray the whole body with grey primer inside and out. I use Halfords grey car primer, build up several light coats – don't be tempted to hit it with one thick coat, or it will probably start to run and you will spend ages trying to sort it out. Let the primer dry for a few hours or overnight, then mask the windows and walls inside and the outside of the ends as well.

For the topcoat, I wanted a Southern/early BR green and had some Rover Brooklands Green, which looked about the right shade – it's near enough for me. As before, slowly build up the thickness of paint and leave time between coats, don't forget to spray up, down and from different angles to cover all the window openings. When you are happy with the result, leave it overnight to harden, paint stays soft for about 24 hours, or you will end up with fingerprints in the paint – been there, done that!

Mask up the body but leave the ends uncovered, and make sure the inside is still masked. Get a nice line with your tape along the vertical body moulding line, which should be green. Then spray the ends matt or satin black using several coats.

Transfers are the finishing touch. I chose SR/LSWR coach set SB205 from GRS. A single sheet was enough for my three coaches. These are waterslide – cut them out, put them in a shallow dish of water near the edge one at a time, keep checking them to see if they slide on the backing paper. When they first start to move, pick them out with a pair of tweezers and slide them onto the coach as near as possible to their final position. Final adjustments can be made with a small stiff-bristled wet modellers paint brush. When you are happy with the position, just dab with some tissue paper to remove the excess water, careful to avoid moving transfers you have already applied. Leave overnight to dry.

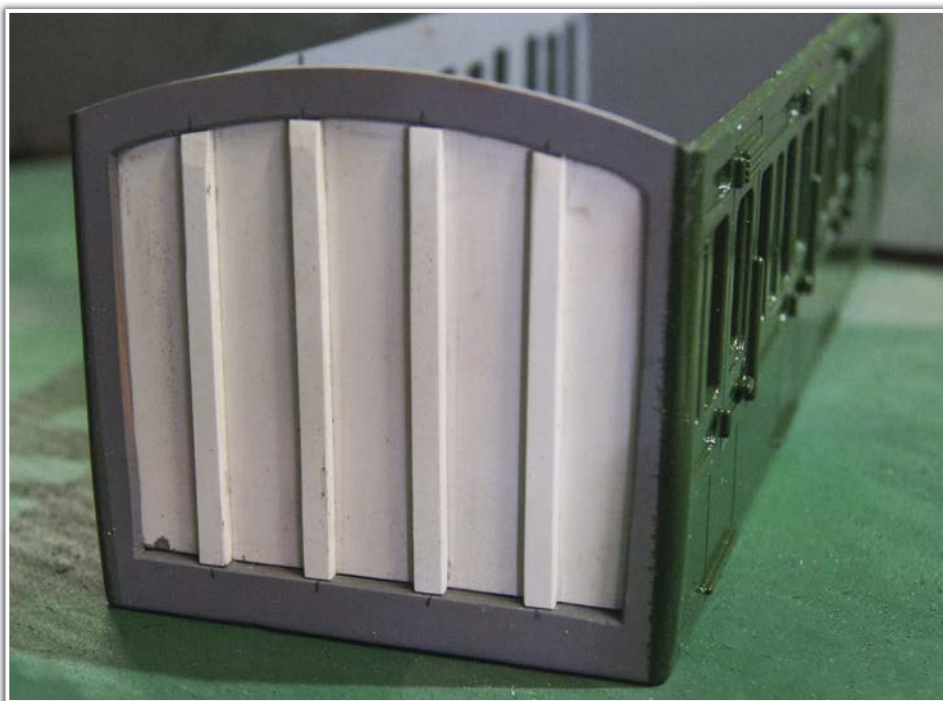
Mask the ends and inside of your coach again and spray with gloss varnish to seal the transfers.

Top and bottom

If you have decided to keep your roof the same, now is the time to cut out sections of



Annie before conversion. She looks like she knows what's about to happen!



The ends are opened up to remove the face, and the hole filled with plastic sheet.

the spine as in the photo to make it fit over the new dividers, sand down one end of the roof lip to fit over the new end panel. When it fits again, spray with primer then finish off with the satin or matt black. I wanted one of mine to be different, so I sanded off the old moulded vents, filled the holes, stuck some D section Plastikard on to make a rain channel and added some shell vents from GRS to give a bit of variety.

I thought the general ride height was too tall, so it's time to sort things out by lowering the body and couplers. Sounds complicated, but there is an easy solution.

The Thomas range will not couple to other G scale/LGB equipment without fitting a special lowering block. The problem seems to be the massive metal wheels that are fitted (44.5mm diameter), by changing these for some LGB/Playmobil ones (31.5mm), everything starts to look better and will couple up with other stuff. The only alteration needed was adding some 4mm outside diameter brass tube (3mm inside) to make bushes to fit the smaller axle size of the plastic wheels. These were then superglued in place. I then removed the very bottom of the axlebox on the chassis, just snip it flush.

Fitting out the interior

For the floor, I used some 3mm ply from an old wardrobe I had broken apart – it pays to keep things for a rainy day – my wife doesn't seem to agree! The floor size was 320 x 82 x 3mm, I'd also used the same ply for the compartment dividers, roughly 90 x 75 x 3mm, they are the same profile as the end panel but need to be a couple of mm narrower to allow for the glazing on each side. I scratched some parallel lines on the floor to represent planking and then sprayed with varnish, this seals the ply and brings out the detail of the wood grain.

Next, a trip to B&Q for two pieces of planed softwood for the benches:

2400 x 21 x 18mm for the seat bases

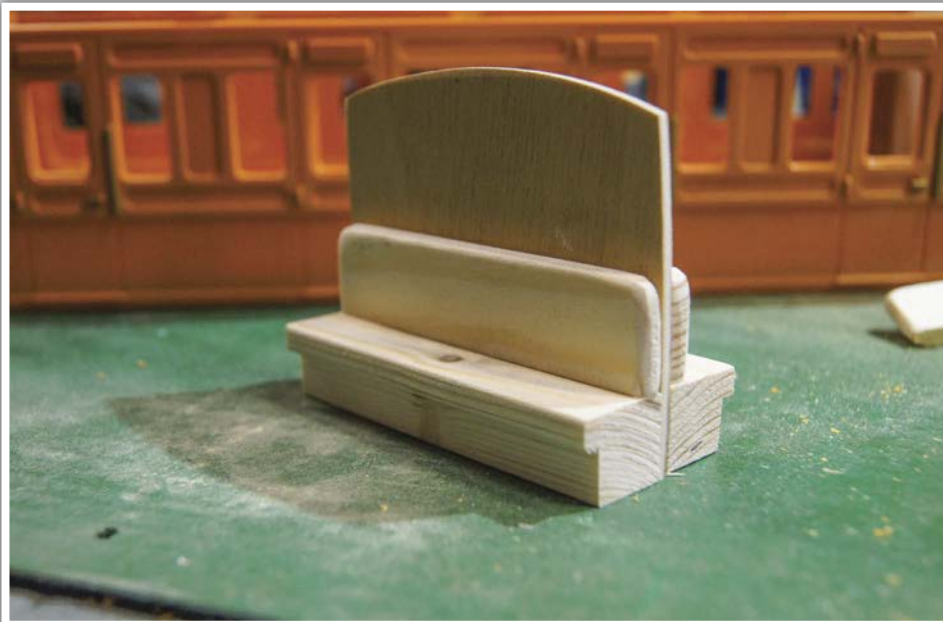
2400 x 21 x 6mm for the seat backs

I cut a step in the front of the seat bases 3.5mm deep by 11.5mm tall – this leaves a 6.5mm cushion. Both lengths of wood were cut back to 90mm lengths and the tops of the seat backs given rounded corners, the front edges were sanded back to look more like a cushion. Two bases and two backs were glued to each divider then sprayed with varnish followed by grey primer.

Put the floor base into the coach body, you will need three dividers and two single benches per coach. Use PVA or a glue gun to stick each unit in place – being in the coach makes it easy to get the dividers in the correct position on the floor. If you want to make a first-class compartment, the only difference is they have armrests on the seats.

I then masked the back of the glazing strips in three window sections and sprayed with primer (this was done out of the coach), covering up the old Bachmann glue that was left on show. When dry, refit and glue the glazing back into the coach, then glue in your coach interior. I added some cheap, seated people, I repainted quite a few to give a variety of colours as there are only five or six different styles and a bit of arm surgery was also used!

Over the years, I have visited many heritage railways and taken hundreds of pictures of anything to do with the railway, including carriage interiors – so, I selected a few travel poster images, reduced the size, straightened and framed them in Photoshop, saving as a complete A4 sheet in the size I wanted the final images to be. This was printed, then laminated, and each image was cut out, finishing by running the side of a brown permanent marker pen down the edge of each poster. Put some double-sided tape on the back (tip: I use 50mm wide tape, peel back a section and



No interior is provided, but some lengths of wood from a DIY store can be made into seats.



Fully fitted inside, and home to cheap G scale figures.

stick seven or eight down at a time, then just cut around sticky side up – the glue cleans off with lighter fuel), then place your chosen image in the centre of the divider. Interior finished.

Adding lights

I came up with a plan to fit a light unit in each coach that would not be visible from the outside and would use rechargeable batteries, here's how.

The spine of the roof was already cut/sanded to allow a good fit, now cut the spine again at the unsanded end just big enough to hold a PP3 9v battery snugly in the roof. A 15 x 2mm Neodymium super magnet was hot glued here to hold the battery – these are really powerful and cheap but quite brittle and do shatter on impact. To separate them, slide them across and away from the stack. I then glued four

small Lego blocks at the centre of each compartment for the LEDs to sit on. A PP3 lead was soldered to a 330ohm resistor on the positive wire then onto a mini slide switch. The output of the switch goes to the positive on the LED strip through a small hole I drilled in the spine, the uncut negative passes through the same hole and is soldered to the negative.

The LED strip I eventually found is: 5v 2/4x USB LED STRIP 2835 (60Led) Warm White, which only cost £2.62 including postage from the UK. The best part about using these LEDs is that they can be used one at a time, daisy chaining the wiring to each one, out on the left, in on the right. A couple of blobs from the glue gun secures the wiring and the job is done.

The difference is quite noticeable, especially at night. Tip: If they are too bright,

dab a black marker pen on the LED until you get the correct amount of light. If you put on too much, you can rub some off with lighter fuel.

The only other modification I added was to my last coach, here, I cut off the coupling support bracket and hook and replaced it with a dummy screw coupling (BE 048 From GRS at £8.95 a pair). This just added a bit of quality to the rear end of the train.

So that's it, project complete, champagne-style for lemonade money – the toy is gone and ladies and gentlemen your carriage awaits you – lights and all! ■

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LED lights are glued to Lego blocks fitted under the roof.



The LEDs are perfect for illuminating the interior as they will run for hours on a single battery.



Restoration of an Accucraft Excelsior

Mike Wakefield breathes new life into an older steam locomotive.

Back in 2016, I'd swapped my Accucraft Leader for a Mortimer, as I'd been having issues with derailments while running forwards on Peco 1st radius curves. As the problem didn't occur when running tender first, I'd concluded the Leader was swinging wider than a similar 0-4-0 on the curves and it was this that was causing the derailments. Certainly, after I swapped the Leader for a Mortimer, the derailling issue went away.

The lockdown has meant I've more time on my hands than normal, so one of the things I've been doing is to standardise the couplings on my locos and rolling stock. Previously, I'd retained the chopper couplings that come as standard on later Accucraft kit, while everything else had hook-and-chain. Making good use of my 3D printer, all my Accucraft locos and rolling stock are now hook-and-chain as well.

It was only after I'd completed altering the couplings that I realised it could have simply been the design of the Accucraft choppers that caused an issue with the Leader. The Accucraft couplings use a spring to centre the chopper blade, and these springs exert quite a strong sideways force when the blade is to one side or the other. If only I'd worked this out back in 2016.

I'd recently sold a Roundhouse Bertie and so, having a bit of cash, I went on the lookout for a replacement Leader to run along with my Mortimer. Unfortunately, Leaders are few and far between, so instead, I began looking for the Leader's predecessor, the Accucraft Excelsior.

After a bit of searching, I was offered an Excelsior that ran really well. The loco's seller had just had it serviced by Accucraft repair agent, David Mees, so mechanically

it was tip-top but cosmetically rather tatty, and in need of a repaint.

A previous owner had decided to alter the Excelsior to make it resemble one of the locos on the Corris railway. In the process of the alteration, the rear bunker had been removed and both bufferbeams replaced.

Judging by what I'd experienced from fitting radio control to my Mortimer, a rear bunker is a far better location for the receiver and battery than next to the boiler. Therefore, I decided to reinstate the bunker and so turn the Excelsior back to how it had looked originally.

The work took a while and involved completely dismantling the loco down to its component parts. Fortunately, Zach Bond, an Excelsior owner in East Anglia, was kind enough to send me a rear bunker from his Excelsior, which he'd kept from when he'd also altered his model to look

like a Corris railway loco.

I made new buffer beams from brass and shaped them using a milling machine. I also extended the rear buffer to protrude beyond the rear bunker, as I didn't want to risk a following carriage catching the edge of the bunker while traversing one of my tight curves.

Many Accucraft locos come with piston valve reversers, which, if you fit a single servo to control the reversing lever, allow you to vary both the speed and direction of travel. Of course, you can also fit a second servo to the regulator, but I've found that a slight adjustment to the reverser makes the loco respond far quicker than adjusting the regulator alone. There is an added advantage that you only need one joystick for both speed and direction, so can control two locos from the one radio control transmitter.

OK, the purists don't like varying the speed with the reverser, saying it's like driving a Tonka toy, but that doesn't bother me, particularly when your loco begins to run away down a slope with a tight bend at the bottom, as I well know!

It took a couple of weeks to get the Excelsior stripped back to bare metal, rebuilt, fit a servo to the reverser and fully repainted. I also added a chuffer to improve the sound of the exhaust, the original steam pipe was missing, and added some cosmetic details, such as handrails and lamps.

Like Henry Ford, I believe locos should, in the main, be black. I also don't particularly like the weathered look, so opt for polished brass where appropriate.

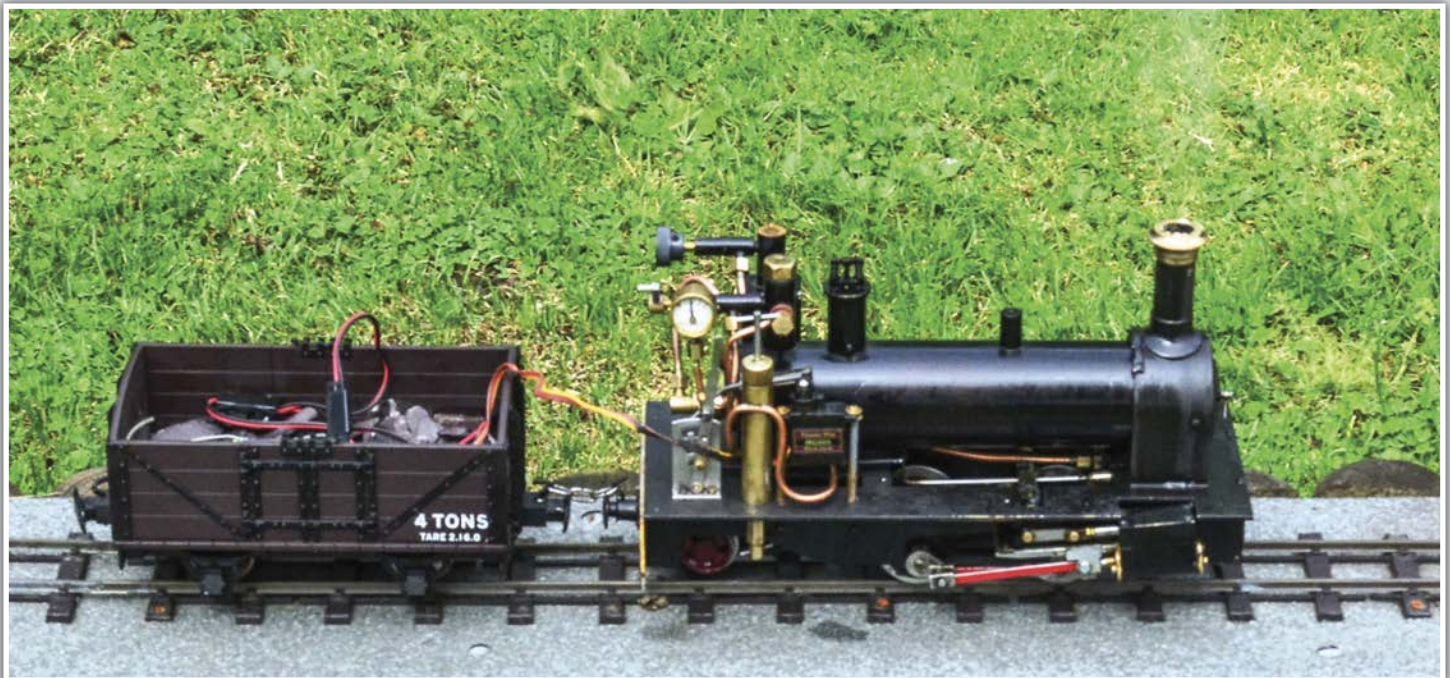
I was pleased with how the loco now



The model as purchased in pseudo Corris style.



With the body removed, I fitted a servo to the reverser.



Before adding the bunker, I tested the model on my line with the electricals in a wagon.

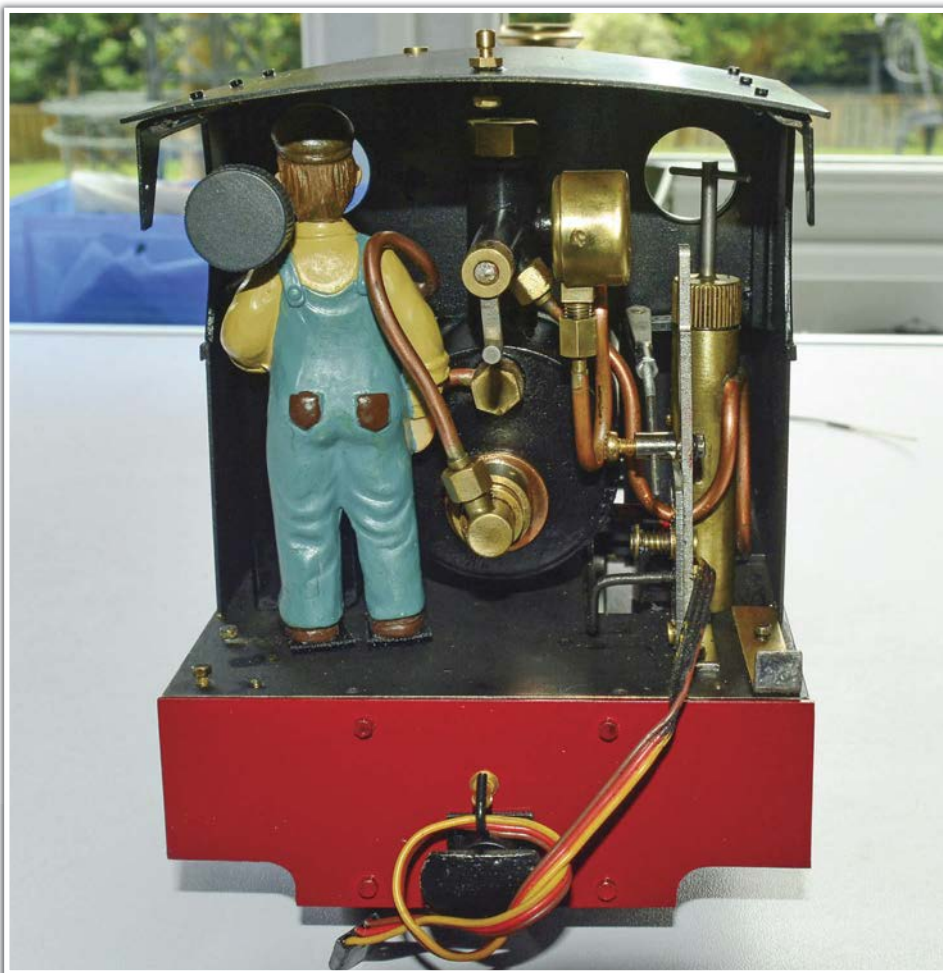
looked and ran, but there remained a slight problem; as the first loco that Accucraft UK ever produced, the Excelsior, was something of a work-in-progress to see what worked and what could be improved on future designs. They'd chosen 8mm diameter cylinders, maybe because the factory in China was already making them for Accucraft Trains in the USA. Small cylinders mean the Excelsior, while working fine, tends to lack power and so performs a bit like an early Mamod, with a tendency to either stall or race away at breakneck speed. What was needed were larger cylinders, something Accucraft UK must have realised, as they fitted larger diameter cylinders to their later models.

While the loco was in production, third-party suppliers in the UK had offered larger replacement cylinders that many Excelsior owners went on to have fitted. Supply of these cylinders dried up years ago when the Excelsior was discontinued. Fortunately, these days we have the internet, so after various appeals via Facebook and online forums, I was contacted by Jason Kovak who runs the Train Department in the USA. He had made a batch of replacement larger cylinders for the Ruby. The early Rubys, also fitted with 8mm diameter cylinders, suffered from the same lack of power as the Excelsior. Jason still had one pair of the larger cylinders in stock, which he was good enough to send me.

The Ruby's valve gear is not quite the same as the Excelsior. Although it has the simulated Stephenson's link valve gear like the Excelsior, it doesn't have slide bars. Therefore, I realised it wasn't going to be simply a case of unbolting the old cylinders and bolting on the new.

In the end, it wasn't nearly as difficult as I had feared, and all I had to do was to mill a slot in the face of each new cylinder, to take one end of the existing slide bar. 2mm also had to be milled from either side of the mounting plate so the new cylinder's piston rods lined up with the loco's driving wheels.

So how does my Excelsior run with the larger cylinders? In my opinion, superbly. It can happily pull a reasonably heavy load slowly around my track without faltering and without requiring any adjustment to the radio control. In fact, I can put the radio control down, drink a cup of tea, and watch the loco chuff around by itself. Like many Accucraft locos, the Excelsior is designed for the gas to run out before the water, so no worries about it running dry. ■



New buffers made and the repainted body back on the model.



Excelsior with her new rear bunker fitted.



The model with new large cylinders.

DIARY DATES

Date: 12/13th February, 2022

Event: The Festival of British Railway Modelling

Venue: Doncaster Exhibition Centre Racecourse, DN2 6BB

Times: 9 – 5pm

Web: <https://www.world-of-railways.co.uk/shows>

Date: 25th February, 2022

Event: Garden Railway Specialists LGB Day

Venue: 6 Summerleys Road, Princes Risborough, HP27 9DT

Times: 12 – 4pm

Web: www.grsuk.com

Date: 12 and 13 March, 2022

Event: Midlands Garden Rail Show

Venue: Warwickshire Event Centre, A425, Southam Road, Leamington Spa, CV31 1FE

Times: 10 – 4pm

Web: www.midlandsgardenrailshow.co.uk

Date: 19/20th March, 2022

Event: The London Festival of British Railway Modelling

Venue: Alexandra Palace London, N22 7AY

Times: 10am to 4:30pm

Web: www.lgrf.co.uk

In light of current events, please check with the organisers before travelling a significant distance as **Garden Rail** can't be responsible for changes or cancellations. Please be aware that travel restrictions issued by the Government may also impact your journey. Inclusion in this listing is free - to submit an event for publication, please email phil.parker@warnersgroup.co.uk

Date: 14th May, 2022

Event: Llangollen Garden Railway Festival

Venue: Llangollen Royal International Pavilion, LL20 8SW

Times: 10am to 4:30pm

Web: www.lgrf.co.uk

Date: 25 June, 2022

Event: National Garden Railway Show

Venue: Peterborough Arena, East of England Showground, Peterborough, PE2 6XE

Times: 10am to 5pm

Web: www.nationalgardenrailwayshow.org.uk

Date: 14-16 July, 2022

Event: Garden Railway Specialists 40th Birthday

Venue: 6 Summerleys Road, Princes Risborough HP27 9DT

Times: 11 – 4pm

Web: www.grsuk.com

Date: 1/2 October, 2022

Event: 75 Years Gauge 1 Model Railway Association

Venue: Bicester Heritage Centre

Web: www.glmra.com

ARTICLE SUBMISSION NOTES

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Articles should be submitted in MS Word or other word processing format. Please do not use fancy formatting or embed photos in the piece, these should be sent separately at the highest resolution possible and in JPEG format. Printed photos of a historic nature will be accepted. Captions for all photos should be included as part of the submission. You must own copyright to any material submitted and not have submitted it to other publications.



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A Force to be reckoned with?

After almost a decade in his care, Mark Thatcher improves and adds to his mini 16mm Layout.

It is all well and good having a lovely garden railway, but there are times when the weather is rubbish and I still want to play trains. Also, I wanted a smaller layout that I could perhaps exhibit at various shows, but in particular, I hankered for something that demonstrated the fact that you can still create a useable 16mm railway in a small space. Furthermore, I wanted something that was at least partly-built that I could really go to town with and cram with extra detail, almost to create a working cameo or diorama.

Well, several years ago, I spied what would become 'High Force' on eBay. To call it a bare-bones layout would be very unfair indeed to the previous owner, as all the trackwork and much of the landscaping and buildings were already created, but could be added to and improved. I had a good starting point and hired a small van to drive to Southampton to collect it. I should really have checked the dimensions as measuring up at only 5ft x 2ft it would have easily fitted into the back of my car, saving me the cost of the van hire. Measure once and curse three times, eh?



This maintenance vehicle is usually what I run to check the track at the start of a running session.
(Photo: Daniel Cousins)

What's in a name?

The layout itself is of a very simple configuration. It is just a loop with a small siding in front of the engineering workshop. Peco 32mm Flexitrack forms the permanent way. Running anti-clockwise, a small estate diesel could exit the siding onto the single-track line and then disappear from sight into a cutting that leads to the mine. The train is hidden from view as it runs behind the engineering workshop before reappearing through the double doors, which lead out to the front of the layout once again.

The name 'High Force' was chosen as I have a deep connection to Yorkshire and the Dales. The real High Force is located in Wharfedale in the Yorkshire Dales and the water flow continues downhill before spilling over Low Force, the second waterfall in the series.

The waterfall on this layout drops the water into a small basin and a pipe laid under the track allows it to run underneath the permanent way into a small pond. My first job was to add some resin to this feature to create the impression of water. That did not go well!

I was able to tilt the baseboard at 45-degrees to allow the resin to set into the waterfall itself. After that had gone off, I could fill the small basin with the same. However, when it came to filling the small pond, after setting some flora and fauna into the bed, I must have failed to check it was properly sealed. I carried on pouring... and pouring more resin in without a thought for where it was all going. Well, the baseboard used polystyrene blocks to sculpt the differing heights in the landscape. The resin had melted the polystyrene, which exited underneath the pond and ended up rather successfully gluing the layout onto the workbench below.

Buildings and Scenery

The original buildings were, to be fair, pretty good. The workshop was scratch-built with foam board and doll's house windows and real stonework laid into the long section of the main building. But, the roof of this and the main building was only brick paper laid on thin wood and needed a remake. Real slates and tiles from Minaco were used for this. Each slate and tile was hand-laid. I used two different shades of red tiles to simulate that the roof was in the process of being re-laid. There is even a cat on a hot slate roof, too!

I added some more colour to the rock surfaces that had already been sculpted to a good standard and added a lot more ballast



Lots of raw materials are required to supply the construction projects on the line. (Photo: Daniel Cousins)



These are two scratch-built models made by a good friend, who sadly I have lost touch with.

detail to the track and some vegetation to the top of the hill and around the track bed. All the lights are battery-powered except for the main external lights on the buildings, which is the only thing on the layout that needs mains power. Inside the main building, I scratch-built a workbench for the welder and even the welder's lance flashes randomly.

Smoke and Mirrors

Probably the one effect on the layout that elicits most comments when I have exhibited 'High Force' at exhibitions is the dry smoke unit from Steam Master. This is a condensing smoke unit that has a water tank, a vaporiser and a fan. It is powered from a small 12v motorcycle battery and the whole set-up is hidden on the first

floor within the main building. Boy does it chuck out a load of smoke, and boy was it expensive. When launched it was £125! The company is no longer trading I am afraid, although I was fortunate to spot not one, but two further units online at £24 each, so I snapped these up, too. One is in a model boat and the other resides on my OO gauge layout, 'Upham Market' and avid readers of British Railway Modelling may have seen this layout featured in there.

Chaotic detailing

I knew from the onset I wanted this layout to look as if it was definitely a work in progress, insofar as exactly like the real thing, there are always jobs to do, stuff to repair and additions to be made. And as often happens, there is a messy clean-up afterwards too!

In the same way as the roof on the main building is a work in progress, so too is the construction of a roof to offer a little shelter to the locos and crew whilst they are working on them. I like to think this gives the impression that the layout is more fluid and engaging with the spectator as you get a sense of constant change and a little chaos to boot.

And, with this chaotic detailing in mind, well, it just gets more cluttered. Loads of jobs in progress equals loads of materials on pallets. Oil drums, piles of slates, ridge tiles and even a small bench was built, which houses a few random tools. I have tried to make it all a little quirky and fun to look at, too. I found a 'No Bathing' sign and a fishing rod, which are both rather ironic given the murky nature of the water, and apart from the aforementioned cat, there is a dog and chickens running loose. All have hutches for them to retreat into.

I did not want to crowd the layout with figures and, apart from the Modeltown welder (sadly a retired figure from their range), the only two other figures are from the sublime range of little peeps from Busy Bodies. Incidentally, this range of figures are available unpainted from Carnforth Models.

From the operator's side, I decided to paint the inside of the main building grey and also ballast the track. On a few occasions, when people pop their head around the back to look at the smoke unit, they will often ask why I bothered with this as no one will see it? My answer is simple. "I will!", for me, it makes for operating the layout at shows a more pleasurable experience, too.

Locos and rolling stock

I really like the quaintness of the estate die-



This Ruston is a conversion from an old Tri-ang model. (Photo: Daniel Cousins)



Two kit-built locos. Unsure of the origin of the one on the left, but on the right is a lovely resin model kit from Andel Models. (Photo: Daniel Cousins)

sel and petrol locos. And, of course, as far as rolling stock is concerned, pretty much anything goes. This in itself opens the door for the modeller to make just about anything they want. I have far too much stock of this variety for sure. But a lot of the stock costs trouser-money if you go to Houston Gate Locomotive Works or PS Models, both offer great value for money kits. Obviously, with such small clearances on this line, particularly when entering the main building, loading

gauges and widths can be very tight, and a lot of the locos in particular have millimetric clearances in this respect. But then, that is just as it would be in real life, too, I suppose. Probably my favourite loco is the diminutive Ransom and Rapier from Bole Laser Craft.

Knowing when to stop

A phrase I hear a lot is that a layout is never finished. For sure, additions and improve-

ments can always be made, but I think I have taken this project as far as I can down the line. Now on those harsh Norfolk winter days, I can retreat into my model building room and, even with snow lashing down outside, I can still play trains. Thanks to my friend and fellow Garden Rail columnist; Daniel Cousins, for not only storing the layout for me during the move process, but for helping me get it set up in its new home. Incidentally, he has also taken some great pictures and is credited for these in the descriptions, where appropriate.

Editor: Mark has supplied too many photos for us to squeeze on these pages, so I'll post some more on the magazine topic over at: www.rmweb.co.uk ■

Probably the pride of this line is the brilliant radio-controlled Ransomes and Rapier kit from Bole Laser Craft. It just suits the line so well in my humble opinion.



Two of the three figures on the layout are from Busy Bodies. The dog is from a doll's house supplier.
(Photo: Daniel Cousins)

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Take a ride on your own railway

With more modellers displaying their efforts online, Dave Skertchly shows us how he achieved his childhood ambition to ride on his model railway.

It was many years ago that I set out to fulfil that childish dream of being a passenger or driver on my own model railway. What would it feel like to look out of the window of a carriage, or to see myself driving a locomotive, or even just to wait on the platform of my own railway? In my childhood, I had dreamed of shrinking myself down to size, but as I got older, I found a better, more practical way.

The use of models in films to produce settings that are otherwise impossible is nothing new, and inserting real people into these models is the basis of special effects. The story of special effects goes back to Stuart England and the invention of the magic lantern, but for most of us, the first convincing special effects film was Willis O'Brian's 1930s classic *King Kong*. There are many special effects methods used in *King Kong* and every special effect



This is the kind of shot Dave wanted. His wife Pauline and Judy Webster ride in the Glyn Valley Tramway coach while Paul Webster clips the tickets. ,

shot since owes something to these early techniques, but the gold standard is called a travelling matt.

In a travelling matt, the moving foreground part of the film is first used to create a mask, which blacks out a portion of the background, and then the moving picture is inserted back into the masked areas. These effects were produced using optical printers and chemical processes, but, with the invention of fast computers, the same effect has been transferred to digital media and renamed Chroma key or colloquially "Green Screen". The first machine to do this back in 1988 was called a "Harry Suite" and could composite just 90 seconds of video or one TV ad break.

The actors first perform in front of a green screen. The model background is placed onto a layer, the shot of the actor performing in front of the green screen is placed on a layer in front and, by the magic of digital technology, the green background is made to disappear, revealing the model background including the actors, it really is that simple.

This capability is included in almost all editing software nowadays, so there are no excuses, give it a try.

The kind of shot I wanted would be of my wife Pauline and me with our friends enjoying a trip out in my Glyn Valley Tramway coach. There would need to be details such as the ticket collector, the driver and platform shots, since we're sure to have to wait around on my thoroughly unreliable line.

Eventually, I persuaded Pauline and my friends, Paul and Judy Webster, to join us on the trip but there was a snag, we were actually sitting on plastic deckchairs in front of a length of green cloth hung from the garage door. The neighbours must have thought we were mad, and maybe we were! The colour used needs to have a high contrast, the most commonly used is a very bright green coded RAL6038.

I needed to create a carriage interior. It proved difficult to get a camera into a 1/19th scale coach, so I made a section of a carriage to a much larger size. A drawing of the interior of my GVT coach was found in Boyd's *Narrow gauge Railways in Mid Wales*, the very same drawing I had used to make the coach in the first place, some 35 years ago. The plan was enlarged on my scanner and printed on ordinary paper, it was then stuck onto some cardboard from a cereal packet and folded into shape. A bright colour insert was cut out for the windows, which would later be picked up by the chroma key function in my editing



The starting point was to create a carriage interior from the drawing in *Narrow Gauge Railways of Mid Wales* by Boyd. The enlarged plan was stuck onto some cardboard from a cereal packet and folded into shape. A bright colour insert was cut out for the windows. The build standard was not very good, but it is still in use 10 years after transiting to High Definition video!

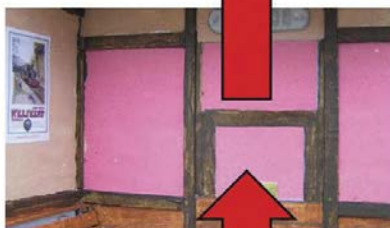
The final shot



The actor Layer 3



The carriage interior Layer 2



Background Layer 1



To make an interior shot, three layers are placed one on top of the other in the editing software and the chroma key colours are made to become transparent creating a composite picture.

software, in this case, bright pink. By taking a still photo of the interior, a left and right view could be created.

I couldn't wait to try it out. I filmed myself against a plain wall and shot an exterior view using the video camera. The three layers were composited using the chroma key function of an old copy of Pinnacle 11 software and the result was better than I could have dared hope, the project could continue.

The carriage interior model was completed. The build standard was not very good, but the video definition in those days was low, even I did not expect to be using it 10 years later, even after transitioning to High Definition video!

The field of view of the interior of a small carriage is very limited, so it seemed sensible to dispense with the floor and ceiling details. I didn't keep the cardboard interior model, but photographed the interior from all sorts of angles and those library shots are now used for films instead. Over the years, photo editing software has been used to extend and tidy up the interior, but a new model may be needed soon. Beware, the text on the poster is reversed in some shots where the photo of the interior was flipped to create a shot of the other side of the coach.

To shoot the moving background, the camera was positioned on the camera wagon (see Garden Rail Sept 2018) pointing in the direction, I would expect it to point if I were sitting in the carriage.

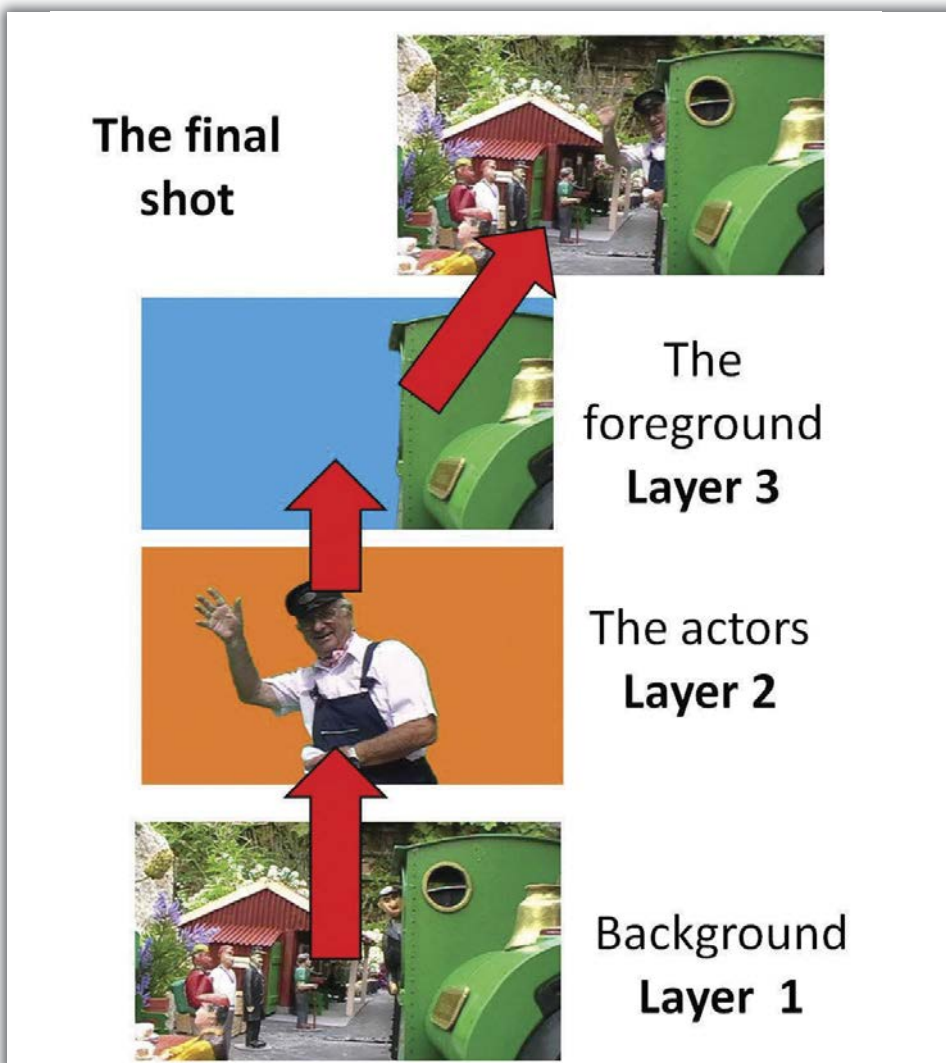
It is possible to have some fun, in one shot, Paul chats to one of the locals outside the buffet. The background layer is a still shot of the buffet with the picnic table in the foreground, the acting is by Paul and me, in front of the green screen on the next layer up. The picnic chairs that we're sitting on were arranged to match the apparent angle of the picnic table. To complete the shot, a mask was created by cutting up the background to make it seem that we're sitting behind the table.

A key objective was to create a locomotive shot in the station with a real driver. Paul appears to drive 'Penelope' the Melbourne gasworks Peckett and gives us a cheery wave. The background still shot is taken of Penelope in the station. A mask of the cab front and boiler is cut from it using photo editing software. You will also notice that I have used the pan and zoom controls in the editing software to correctly position Paul in the cab and to shrink his size. I can assure you, he has now recovered.

The direction of motion is important. If the background moves from right to left,



This is how the three layers look when imported into typical editing software. The background is the blue strip in the bottom, the carriage interior is the blue strip in the middle and Dave is the strip on top.



The three layers required to create the shot of Paul in the cab are the background, in this case, a still, the chroma keyed video of Paul waving. In the 3rd shot, without the final mask, you can see how Paul has been shrunk to fit into the shot.

it seems that the carriage is moving to the right, but if the background moves from left to right, it seems the carriage is moving to the left. There is an interesting optical illusion to be aware of when going around a corner; the camera pans as it turns and this can make the background reverse direction! This actually happens in real life, but our brain tells us not to be stupid and conveniently reverses the picture back to what we know it to be. This kind of automation from our brain is a great killer of pilots who need to know the truth. Not many people, except pilots, know that.

It is possible to create some simple effects by filming models in front of a green screen and maybe this is a good starting point should you want to give it a try. Position the green cloth over a decorating table, which is then placed next to a straight length of track and then film trains passing by. They can later be composited with photographs to create the same interesting shots, such as a train in a steelworks and a WW1 train near the trenches.

As I sit in the back row of the "one and nines" in the Odeon LLangoblin (AKA the Bug-hutch), I am amazed to see the Vale of Weedol Tramway featured in "Look at Life". I reach into the pocket of my stained and shabby old raincoat and retrieve the bottle of fine Auld Phagbutt I have smuggled into the Cinema past Busty Betty the Usherette. I sigh and dream of other features which might star my railway, eat your heart out George Lucas. ■



It is possible to create some simple effects by filming models in front of a green screen. Here, the green cloth has been thrown over a decorating table and placed next to a straight length of track.

Watch the movie

You can see the results of Dave's efforts on YouTube: youtu.be/LK7qOFX0Q5w
If you have a go yourself, please let us know and we'll share your video with our readers.

Elizabeth Mary, the IP Models Jessie, hauls a load past the green screen which has later been composited with the photograph of a steelworks.



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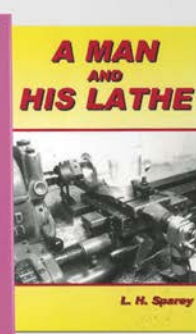
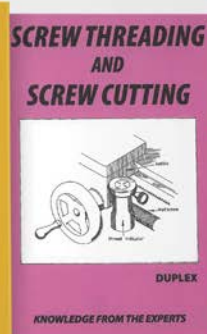
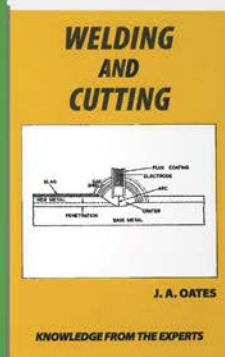
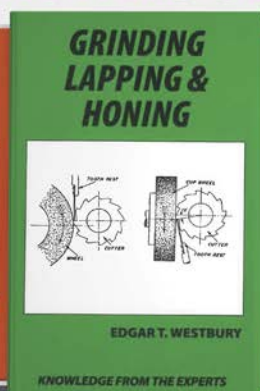
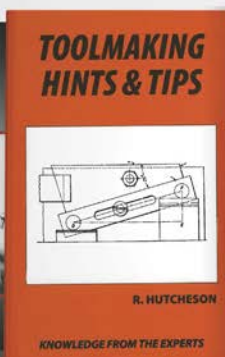
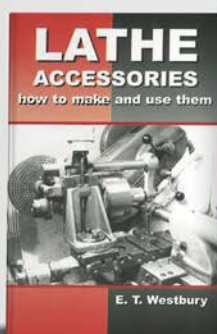
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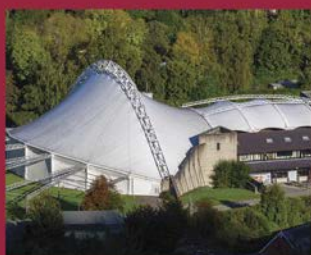
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Detail parts include footplate controls, regulator, reversing quadrant, gauge glasses, etc.

Name & works plates are also provided.

While the interior detail (boiler & saddle tank) is provided, there is still space to accommodate electronics and batteries (not supplied).

Dimensions

Length (body): 168mm

Length (over buffers): 182mm

Width: 92mm

Height (from railhead to rooftop): 130mm

Height (from railhead to chimney top): 150mm

Chassis Wheelbase: 52mm

Price: £90 Inc P&P

BOOT LANE WORKS
www.bootlane.org.uk



BOLE LASER CRAFT

16mm scale Hudson's Sugar Cane Wagons

New from Bole Laser Craft is a 1/19 scale kit of a sugar cane wagon. The wagon is based on a pair of pictures found in the Hudson's of Leeds export catalogue from about 1950, which appears to be based on its standard steel channel chassis. The model has been scaled to look right behind a medium-sized live steam locomotive.

As is this company's usual practice, the kits are a combination of laser-cut plywood, and laser-safe MDF together with many 3D printed nylon components. Of particular note are the four frame members, which have been 3D-printed in the same tough material used by all those NHS face masks last year.

Dimensions

Length: 156mm

Width: 74mm

Height: 94mm

Gauge: 32 mm or 45 mm

Price: £44 + £4 UK P&P



7/8th scale Permanent Way Department Wagon

This is a generic tool wagon of the sort used by track gangs to carry various tools to site.

The kit features lifting lids and many customers have used these wagons to carry batteries and radio-control gear for locomotives.

The kit is a combination of laser-cut plywood and laser-safe MDF, together with many 3D-printed nylon components. Also included is Bole's new 7/8 scale profile steel wheels, which add substantially to the wagon's weight.

Dimensions

Length: 192mm

Width: 100mm

Height: 106mm

Gauge: 2 mm or 45 mm

Price: £50 + £4 UK P&P



BOLE LASER CRAFT

Yew Tree House, South Street, Bole,
Retford, Nottinghamshire, DN22 9EJ
www.bolelasercraft.com

HARECROFT

16mm scale Beamish Colliery Hutch kit

Colliery hutches were used in the majority of mines up and down the country; often being made onsite or by local foundries, resulting in a wide variety of design variations to suit their purpose. Harecroft's colliery hutch is an exact model of the most common type seen at Beamish Museum, which in turn is a typical "Wearside" pattern of hutch. Most likely made onsite using forgings from Joseph Cook and Sons; the Washington (Durham) based firm is technically still in existence today after amalgamating with the Grange Iron Company in 1926.

This highly-accurate kit is comprised of laser-cut ply components and features correct pattern sintered nylon bearings, our signature pre-cut styrene strapping, Slaters running gear and fine nylon body and coupling details, designed for Harecroft by James Hilton.

Sold in pairs, this is the only kit in Harecrofts range not to include Cambrian rivets due to it requiring either 1mm or 1.2mm heads. As a result, it recommends either using pins, nail art jewels, or a set of RP Toolz rivet punches.

Price: £38 per pair



HARECROFT

6 Marina Drive, South Shields, Tyne and Wear, NE33 2NH
www.harecroft.co.uk

PENDLE VALLEY WORKSHOP

16mm scale Wooden Shelter Kit

This building could be used as a shelter on a small wayside station, or roadside as a bus stop where you could keep passengers dry.

Manufactured in exterior quality resin, it is unpainted and in kit form. You get everything you require to build this kit except for glue and paint, which Pendle Valley says it can provide if required.

Dimensions

Height: 165mm

Width: 170mm

Depth: 100mm

Price: £30



PENDLE VALLEY WORKSHOP

Unit 5, Carnforth Station, Warton Road,
Carnforth LA5 9TR
www.pendlevalleyworkshop.uk

MASSOTH

Flexible Track Bender for 45mm gauge track

Massoth tells us that its new tool makes bending flexible track much more comfortable.

The tool is placed on the rail at one end of the track to be bent, in the gap between the sleepers, then fixed with a tensioning lever.

The track is then bent, the tool ensuring at one end the rail ends stay parallel – all the rail cutting taking place at the other end. This should ensure that the rail ends at one end of the track are still lined up.

Price: €45.90



MASSOTH ELEKTRONIK GMBH

Frankensteiner Str. 28, 64342 Seeheim, Germany
www.massoth.de

MARTIN PALING

16mm scale driver figures

Cast in resin from hand-sculpted originals, Footplate Figures launched in November of this year. Each figure includes a "Handy Pack" of four extra hands, allowing for greater posing variety.

Two figures are available to order dressed in contemporary clothing, compatible with small petrol industrial narrow gauge locos such as the ever-popular Simplex, seen on many small garden and indoor railways. However, Martin is also currently mid-way through sculpting figures for a wider range of locos and eras.

Price: £15



FOOTPLATE FIGURES BY MARTIN PALING

30 Chapel Street, Belper, Holbrook, Derbyshire, DE56 0TQ
www.facebook.com/footplatefigures



Letters are welcomed on any aspect of large scale railway modelling. Please e-mail the Editor:
phil.parker@warnersgroup.co.uk
 or post to The Editor, **Garden Rail Magazine**,
 Warners Group Publications, West Street,
 Bourne, Lincolnshire, PE10 9PH

RADIO-CONTROLLED LGB



I am struggling to set up a LGB train to work using a FlySky 2.4ghz radio-control system. I have the transmitter and receiver, but what else do I need?

Nigel, by email

Editor: This can only be general advice, as it varies depending on the loco you are planning to power, but the basic concepts are the same for all models. I should also point out that I've not carried out this conversion myself, but the principle is the same as the model boats I've fitted out.

You'll need the FlySky transmitter and receiver, a battery and speed control. For model boat work, I've always been happy with the Viper range (www.mtroniks.net) as they are reliable even after taking a dip underwater – something you shouldn't need to worry about with a loco!

The speed control includes instructions, but essentially, you plug the signal wire into the receiver, then attach the battery to the speed control (it has a Tamiya style plug) and the motor wires to the motor.

Choosing a battery will largely depend on the space available in the loco. Put it in the cab of a Toy Train or Stainz and your options are reasonable. I'd avoid LiPo batteries if you aren't confident charging them, but otherwise, a NiCad, or better still NiMh, would be fine. Go for the maximum capacity you can fit in the model. You may also want to disconnect the track pickup skates while poking around in there.

Of course, there will be people reading this that disagree, probably with more experience. I'd love to hear more, so if that's you, please write in.

Final thought – as I say in my editorial, this is a friendly hobby. Why not see if someone at your local G-scale or 16mm scale group can offer some hands-on advice? We all have to start somewhere, and there's no reason not to ask.

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"Ed and Dick may want their layout back." When the Severn Mendip 16mm group heard this, the result was 'Mendip Vale', which will be appearing at the Warwick show. They tell us how they built it.



What do you do with a spare chassis found under the bench? Sean Cullen built himself a railbus.



Scratch-build a 'Quarry Tours Coach' for your railway with Dave Skertchly.





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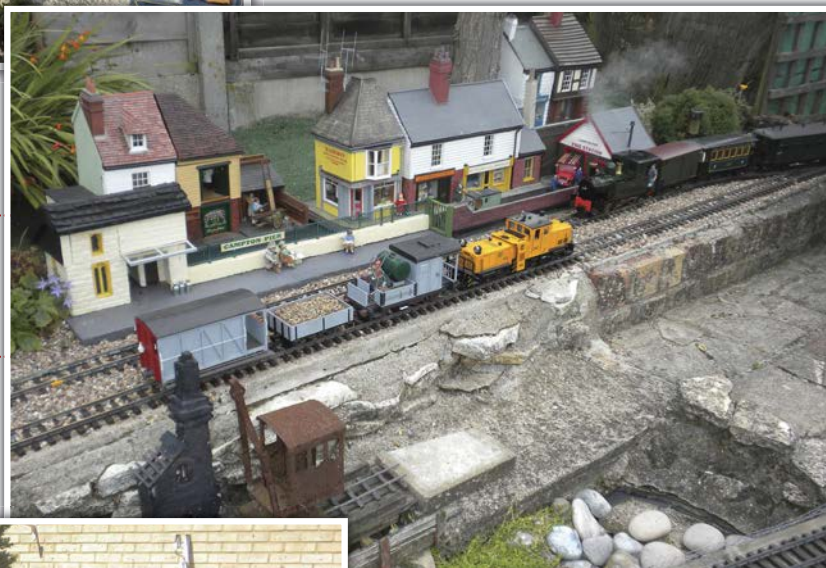
Readers' Models

We were in the process of arranging a layout feature with Jim Sinfield, when he passed away suddenly in November. His family asked us to publish the photos and captions Jim supplied as a tribute to the man and his modelling.



Froghouse docks. Colonel Demdike's boat arriving by train, his brother driving the loco. It's only now everybody knows he is not going to get it in the water, as there is no dock side crane. It may be on the wagon for some time.

Froghouse is the headquarters of the line, and the manor house is the home of the Colonel and his wife. The Colonels' brother lives at the station on his own. The engine sheds are also here.



Campton Pier station and the old pier, long silted up. The afternoon train from Froghouse is just arriving on time, the works train and weed killing wagon are waiting for a clear line. You can get a very nice cup of tea and a bun at Betty's Bakery.

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The model is gauge-adjustable (32mm and 45mm), gas-fired and fitted with a water top up valve, water gauge with blow-down valve, lubricator and pressure gauge; constructed of stainless steel and etched brass with a copper boiler, the model will, as usual, be covered by our two-year warranty. The anticipated UK RRP is £1595.00 (subject to the usual provisos), available Q1 2022. In response to customer requests, we will be supplying the model with two domes, the factory original (ogee) pattern and the simpler Australian type. The locomotive is fitted Accucraft chopper couplings. Available in five liveries, full details can be found on the Accucraft UK website.



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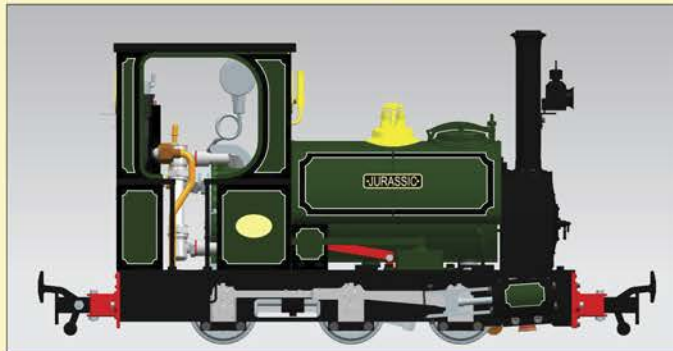
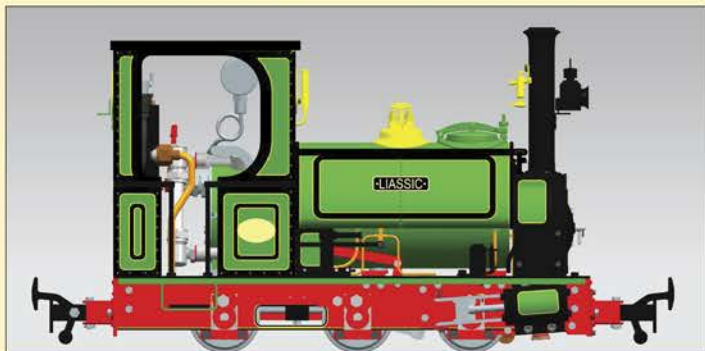
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1/19th Scale 32mm & 45mm

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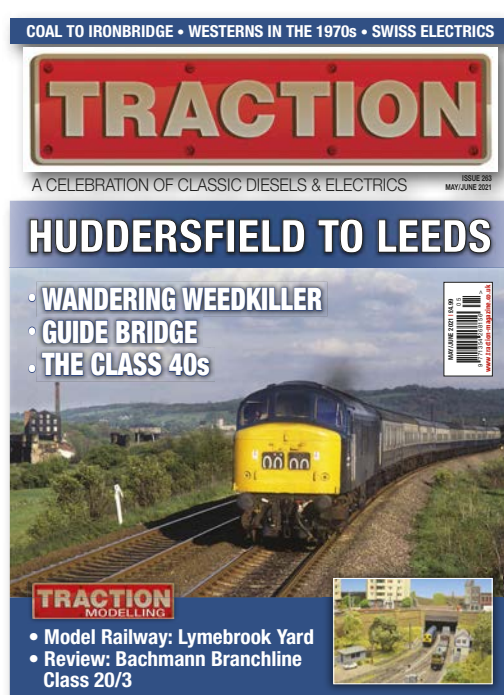
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