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JULY 2022

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WORLD OF RAILWAYS

TV

LAYOUT

Wimborne

Gordon Edgar introduces us to this fantastic OO gauge layout where there is always a train on the move.

WATCH THE VIDEO HERE

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



PLAY

PRACTICAL

How to weather a bus

How often do you see a mucky bus in real life? Phil takes the excellent Rapido model, and, with only a single material, gives it a workaday look, a technique you can use for any model road vehicle.



PLAY

FEATURE

The North Norfolk Railway

On an overcast mid-week day in June, Howard Smith heads to the North Norfolk Railway to see which trains are running.



PLAY

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80 BUILD AN N GAUGE SIGNAL BOX

A large number of model railway layouts would often be incomplete without a signal box and Metcalfe's kit provides great potential, as demonstrated by Tom Blount, who also offers a few simple tips to bring the model to life.

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Last month, Phil Parker began the scenic transformation of this former project layout, working at baseboard level. Some large gaps remain, however, large and small. Clutter often lacks variety on layouts.

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The film takes the audience on an exciting and heart-warming journey, in which a group of children are evacuated to a Yorkshire village during World War 2, where they encounter a young soldier, who like them, is far away from home.

To celebrate the new release, we have produced a limited-edition model of the LMS Class 4F locomotive which features in the film.

Find out more about the film and book tickets at www.TheRailwayChildrenReturn.co.uk

LMS CLASS 4F No. 43924



R30221 LMS Class 4F No. 43924 'The Railway Children Return' - Era 3

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Welcome to July

A warm welcome reader to our July issue of BRM. We could bury our heads in the sand and ignore it, but at a time where the cost of everything around us is increasing – including new purchases in our hobby – how do we keep the cost of our hobby under control?

The answer could be multi-faceted. Setting up searches for second-hand bargains on auction websites, and visiting your local model shop's 'reduced items' might be a good start. Common consumables such as point motors and track can often be found in reasonable to brand-new condition.

Where ready-to-run model prices are concerned, you can help yourself, manufacturers and retailers by pre-ordering new models when announced via your local stockist. This often secures you a model at a lower price, guarantees the manufacturer and retailer a sale, and helps manufacturers better predict the size of a production run of models. Great new releases across three scales reviewed inside this issue include Heljan's Class 56 for 'O', Hornby's Class 91 for

'OO', Graham Farish's Class 108 for 'N', and Accurascale's HAA wagons for 'OO'.

We'll continue to share ideas for 'shaving off' the pennies on your model builds and projects in BRM, and this issue is no different, with cost-effective methods for landscape modelling (p.46) and the second part of our re-cycled layout renovation (p.94) among other smaller techniques throughout.

Meanwhile, across on our website, World of Railways, we're updating features on a weekly basis – please bookmark it and check in occasionally, and sign up to our newsletter if you haven't already. Look out for Michael Russell's article on getting the most out of downloadable and print-at-home kits as a great low-cost option for structures and buildings – live now.

In this issue we're pleased to present three different takes on a 'model railway' – from Rob Owst's compact O gauge shunting yard, in the shape of 'Peasevern Yard' (p.72) the concept of which was borrowed from his 'Peafore Yard' (BRM Jan 2016), to classic Somerset & Dorset in the 1950s with Gordon

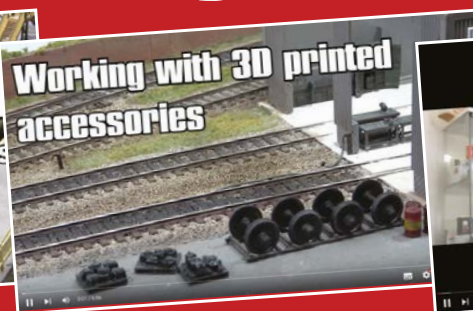
Edgar's scenically-accomplished OO gauge layout 'Wimborne'. Staying in the 1950s and venturing to the opposite end of the nation, to complete the trio, we find 'Kannotburn' with its backdrop of rugged Highland beauty to impress – we'd challenge anyone to seek a more dramatic scene.

On a final note regarding spending, further manufacturing delays in the Far East owing to lockdowns have pushed back delivery dates for some ready-to-run models which were expected this summer. After a recent flurry of new arrivals as witnessed in this issue – and our last – modellers have become accustomed to these arguably 'wallet-friendly' delays.

So, if you have money-saving modelling techniques you'd like to share with us and BRM readers, we'd like to hear from you. Please email us at brm@warnersgroup.co.uk – until then, whatever your budget, aspirations, or modelling abilities, enjoy our wonderful, creative hobby.

Happy Modelling!

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Standard Locomotive Weathering	£40.00	£45.00
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OO Gauge Steam Locomotives


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


Hawthorn Leslie 0-4-0ST
Stage: CADs Due: Q3 2023
Price: from £99.45 Digital: NEXT-18
hattons.co.uk/dapolhl040


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


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


Class 78xx Manor 4-6-0
Stage: Engineering Sample Due: Q3 2022
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascalemanor


HR Class I 'Jones Goods' 4-6-0
Stage: CADs Due: TBC 2023
Price: from £186.96 Digital: 21-pin
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OO Diesels & Electrics


Class 31
Stage: Engineering Samples Due: Q2 2023
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascale31


Class 37/0, 37/4 & 37/6
Stage: Decorated Samples Due: Q3/4 2022
Price: from £169.99 Digital: 21-pin
hattons.co.uk/accurascale37


Class 47
Stage: EP & Livery Artwork Due: Q4 2022
Price: from £186.95 Digital: 21-pin
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Class 59
Stage: Painted Samples Due: Late 2022
Price: from £136.31 Digital: 21-pin
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BR NBL Prototype 10800
Stage: CADs Due: 2023
Price: £199.71 Digital: 21-pin
hattons.co.uk/heljan10800

OO Gauge Multiple Units


Class 104 DMU
Stage: CADs Due: Q1 2023
Price: from £296.65 Digital: 21-pin
hattons.co.uk/heljan104

OO Coaches & Wagons


Genesis 4 & 6 Wheel Coaches
Stage: Deco Samples Due: 2022/23
Price: from £30 Digital: 18-pin
hattons.co.uk/genesis


BR Mk2B Coaches
Stage: Deco Samples Due: Q4 2022
Price: £59.95 each Digital: Yes
hattons.co.uk/accurascalemk2b


GWR Toplight City Coaches
Stage: Engineering Samples Due: 2023
Price: £51 each Digital: 6-pin
hattons.co.uk/dapoltoplightcity


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


SECR 10t Goods Van
Stage: Deco Samples Due: 2023
Price: £28.01 Digital: N/A
hattons.co.uk/rapidosecrvan


VIX Ferry Vans
Stage: Engineering Samples Due: 2022
Price: £39.06 each Digital: N/A
hattons.co.uk/rapidovix


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


GWR 10t Iron Mink Vans
Stage: Engineering Samples Due: Q4 2022
Price: £28.01 each Digital: N/A
hattons.co.uk/rapidoironmink


45t OAA Wagons
Stage: CADs Due: Q1 2023
Price: £33.96 each Digital: N/A
hattons.co.uk/rapidooaa

N Gauge Steam Locomotives


LSWR Class M7 0-4-4T
Stage: Prototype Due: Q3 2022
Price: £83.2 Digital: Yes - PCB swap
hattons.co.uk/dapolm7

N Gauge Diesel Locomotives


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


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

N Gauge Wagons


JHA 102t Hopper Wagons
Stage: Engineering Samples Due: Q3/4 2022
Price: £33.96 Digital: N/A
hattons.co.uk/dapolnjha

O Gauge Steam Locomotives


Class J94 Austerity 0-6-0ST
Stage: CADs Due: 2023
Price: from £212.50 Digital: 21-pin
hattons.co.uk/dapolj94


Class B4 0-4-0T
Stage: Deco Samples Due: Q3 2022
Price: from £195.50 Digital: 21-pin
hattons.co.uk/dapololswrb4

O Gauge Diesels/ Electrics


Class 26
Stage: Deco Samples Due: Q2 2022
Price: from £509.15 Digital: ESU XL
hattons.co.uk/heljano26


Class 37/0 Re-Tool
Stage: CADs Due: 2023
Price: £534.65 Digital: ESU XL
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Class 55 'Deltic'
Stage: Early sample Due: 2023
Price: from £594.15 Digital: ESU XL
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Class 66
Stage: Engineering Sample Due: Q3 2022
Price: from £285.92 Digital: 21-pin
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Class 73
Stage: Engineering Sample Due: Mid-2022
Price: from £636.65 Digital: ESU XL
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O Diesel Multiple Units


GWR Streamlined Railcar
Stage: Painted Samples Due: Q2 2022
Price: from £297.50 Digital: 21-pin
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Class 117 2/3-car DMU
Stage: Early samples Due: 2022
Price: from £551.65 Digital: 21-pin
hattons.co.uk/heljan117

O Coaches & Wagons


Stroudley 4 Wheel Coaches
Stage: Deco Samples Due: Q2 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
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OO Gauge (1:76 Scale)

Steam locos



R3990 Class A1 4-6-2 2547 "Doncaster" in LNER green (Hor) **NEW** £228



R3541 Class Q6 Raven 0-8-0 2265 in LNER black pre-war lettering (Hor) (RRP £194.99) **BARGAIN** ... £114



R3703 Class W4 Peckett 0-4-0ST No.8 "Bear" in light blue (Hor) £115

Diesel locos



R30085 0-6-0 "Sentinel" diesel shunter 57 "Stanton" in NCB green (Hor) £98.50



R3899 Class 08 shunter 08715 in BR Stratford depot orange Cockney Sparrow emblem (Hor) £167



R3745 Class 31/6 31602 "Driver Dave Green" in Network Rail yellow (Hor) (RRP £211.99) **BARGAIN** ... £149

Electric locos



8640 Class 86/4 86404 in Intercity Executive (Hel) £186.96



8642 Class 86/4 86416 in Rail Express Systems red (Hel) £186.96



R3893 Class 91 91117 "Cancer Research UK" in GNER (Hor) **NEW** £196.50

Bi-Modal Multiple Units



R3762 Class 800 IEP five car pack 800201 in LNER "Azuma" (Hor) **NEW** £430.50

Train sets - analogue



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

Coaches



R4493B 63' Hawthornthwaite first corridor W8119W in BR crimson and cream (Hor) (RRP £60.49) **BARGAIN** £33



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



R4188D ex-LMS Period II 12-wheel dining car M236M in BR crimson and cream (Hor) (RRP £60.49) **BARGAIN** £23



R40031 Maunsell composite dining saloon S7841S in BR southern region green (Hor) **NEW** £54.50



R40031A Maunsell composite dining saloon S7843S in BR southern region green (Hor) **NEW** £54.50



R4186A Maunsell restaurant kitchen and dining car 7865 in SR olive green (Hor) (RRP £58.49) **BARGAIN** ... £29



R40030 Maunsell third class dining saloon 7864 in SR olive green (Hor) **NEW** £54.50



R40030A Maunsell third class dining saloon 7867 SR olive green (Hor) **NEW** £54.50



R4843 Period III 50' passenger brake 31010 in LMS crimson lake (Hor) (RRP £60.49) **BARGAIN** ... £25

Buses



UK6528 ADL Enviro400 MMC "Stagecoach London" (Nor) **NEW** £57

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76SNG005 Scania S Series Highline Box Trailer "Stobart NHS" (Oxt) £24.50

N Gauge

Diesel locos



2D-002-006 Class 50 50046 "Ajax" in BR large logo blue black roof (Dap) **NEW** £131.92



2D-002-006D Class 50 50046D "Ajax" in BR large logo blue black roof - Digital fitted (Dap) **NEW** £158.31



2D-002-005 Class 50 50149 "Defiance" in Railfreight General sector grey (Dap) **NEW** £131.92

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

DMUs



2D-021-005 Class 156 "Super Sprinter" 156461 in Northern Rail Ravensglass and Eskdale Railway branding (Dap) £127.52

Bi-Modal Multiple Units



K10-1671 Class 8000 5-car BEMU 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 unstreamlined corridor tender (Hat) (RRP £750) **BARGAIN** ... £579



H7-A4-003 Class A4 4-6-2 4466 "Bittern" in LNER Garter blue streamlined corridor tender - "Record Breaker" (Hat) (RRP £750) **BARGAIN** ... £579



H7-A4-002 Class A4 4-6-2 4466 "Mallard" in LNER Garter blue streamlined non-corridor tender - "Record Breaker" (Hat) (RRP £750) **BARGAIN** £579

Diesel locos



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



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



4852 Class 47 in BR blue (1970s) - unnumbered (Hel) £594.15



4039 Class 50 50033 "Glorious" in revised Network SouthEast dark blue (Hel) £594.15



5609 Class 56 56071 in BR blue (Hel) **NEW** £594.15



5608 Class 56 56009 in BR large logo blue - Tinsley Depot embellishments (Hel) **NEW** £594.15



5605 Class 56 56101 "Mutual Improvement" in Railfreight Coal sector triple grey - weathered (Hel) **NEW** £619.65



5606 Class 56 56110 "Croft" in Railfreight construction sector triple grey (Hel) **NEW** £594.15



5600 Class 56 in BR blue - unnumbered (Hel) **NEW** £594.15



5607 Class 56 in LoadHaul black and orange - unnumbered (Hel) **NEW** £594.15

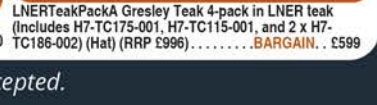


5604 Class 56 in unbranded Railfreight sector triple grey - unnumbered (Hel) **NEW** £594.15

DMUs



7D-009-003 Class 121 "Bubble Car" single car DMU W55029 in BR blue and grey (Dap) £263.05



7D-015-002S Class 122 "Bubble Car" single car DMU 55000 in BR green small yellow panels - Digital sound fitted (Dap) £439

Coaches



LNER TeakPackA 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



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LATEST ARRIVALS / O GAUGE

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HELJAN O



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5606 Class 56 Diesel Loco No. 56 110 "Crott" Railfreight Construction Sector. £594.95



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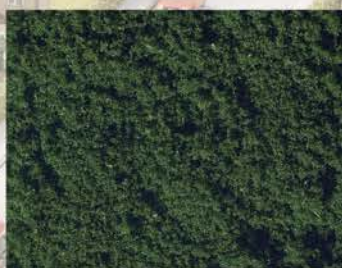
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WIMBORNE

This third iteration of the south-westerly location was built to exacting standards.

Words: Gordon Edgar **Photography:** Phil Parker

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M7 30031 pulls away with the push/pull for Brockenhurst, while 30056 crosses the notorious low and narrow Leigh bridge. 30056 will soon reverse its train into the Down yard. Today, the bridge and embankments are all gone, but the bungalows and houses remain, giving a clue to where the railway ran.



Back in 1966, a film called *A Man for all Seasons*, focusing on Sir Thomas More, was released. We like to think 'Wimborne' is the layout for all reasons. It is a scale model of a real place and has continuous running, shunting, lots of action, and only has a footprint of 20ft x 12ft.

For 40 years, between 1847 with the opening of the line and the opening of the Sway cut-off in 1888, Wimborne was the busiest station in Dorset. Between 1863 and 1920, Somerset and Dorset trains reversed at Wimborne. Freight traffic off the S&D continued until 1932. From 1866, the Salisbury and Dorset Junction Railway provided further traffic from where it joined the 'main' line at West Moors. In 1847, Christchurch was a small town eventually accessed either by horse-drawn coach from Homsley Station, or by a branch line originating at Ringwood. At that time, Bournemouth consisted of a few fishermen's huts. Poole existed but was not considered important enough for 'Castleman's Corkscrew' to visit directly. Originally a branch from Hamworthy Junction was considered adequate.

Bournemouth mushroomed in size and became a popular destination for holidays. From the time that the cut-off was completed, the line through Wimborne was known as the 'old road', useful as a diversionary route for trains needing to avoid the congestion of Bournemouth. A long slow decline followed, which lasted until 1974, when the line east of Ringwood was lifted. Part of the line from Poole lasted until 1978 to serve the military oil depot at West Moors. This is but a brief history. For a definitive account please read B.L. Jackson's excellent history of the line, *Castlemans Corkscrew* Vol 1 and 2 published by Oakwood Press.

In 1976, Wimborne Railway Society was formed and one of its early objectives was to try to create a tangible record of an important aspect of Wimborne's development. Today, few traces of the line through Wimborne remain. Both Leigh Road Bridge and the bridge over the River Stour have been removed. Only a fragment of the embankment for the River Stour bridge remains. The embankment, upon which the station and yards were built, was taken away to make way for a housing estate and market. The market has closed and the area is being redeveloped into a retirement village.

This layout is the third incarnation of 'Wimborne' but with some elements of the

34002 *Salisbury* pauses at the Up platform with the Up Bournemouth West to Salisbury.



FACTFILE

Layout name: Wimborne

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

Size: 20ft x 12ft

Era/Region: Southern Region with through running from other regions late 50s – mid 60s

Layout type: Continuous running with two shunting yards.



second version re-used, such as the four corner boards and part of the wiring loom. It is the only one to have been completed to 'exhibition standards'. The model represents the line through Wimborne as it was in the late 1950s, from just east of the notorious Leigh Road bridge to just west of the bridge over the River Stour.

The section through the station is a scale representation of the area, although there has been some compression of the goods yard and a slight increase in the curvature through the station. The curvature at both the Leigh Road end and the River Stour end has been increased considerably in order to create the oval for the model. In real life,

the curvature from east of the Leigh Road Bridge to west of the Stour Bridge was little more than 40 degrees and not the 360 degrees you see in the model. Consequently, at the corners, there has been some expansion of the ground nearest the public and compression of land nearest the layout operators.

The trackplan reflects that of the prototype as it was in the late 1950s.

Setting the scene

All structures are copies or near copies of the original structures. Back in 1976, when British Railways closed the line, Wimborne Society members, including Brian Kohlring

and David Cash to name but two, were motivated to measure the station buildings and produce drawings before the buildings were demolished. Others, including Alan Thompson, took photographs. These resources were invaluable as they contained so much detail. Detective work was required for the missing information. Some details, unfortunately, remained unidentified, but there is always somebody at an exhibition who will tell you a window should be placed in a wall or that a door had six panels and not four.

Some non-railway buildings still exist, including the bungalows by Leigh Road Bridge and the terraced houses opposite.

Black 5 45253 is near the end of its journey to Bournemouth West from the North of England with another train load of holidaymakers. 46440 waits in Up Siding South with the ex-LMS inspection saloon.



These structures had been extended and modified since the 1950s, so some reverse engineering was needed. Original footprints were estimated from old OS maps, and window and door sizes were used to both verify the footprints and establish elevations as they looked at the time of the model. We must have got some things right because former occupants of the properties have recognised them immediately!

The structures are built on a 2mm marine plywood frame, which is then clad with layers of Plastikard. The internal structure is a series of boxes that are joined together with allowance made for the thickness of Plastikard used. Plastikard was attached

to the plywood frame using Copydex, and because of the surface area of contact between the Plastikard layers, Copydex was also used to join the layers together, but the edges were sealed with Mek-Pak. All this might feel like overkill. Unfortunately, our clubroom experiences wide fluctuations in both temperature and humidity, so to survive, structures must be strong. Structures were then painted and weathered.

The station buildings were a particular challenge and is a hotch potch of additions and extensions. The main platform buildings are also rather long with the Up side being on two levels. All this had to be replicated in such a way that a stable, strong, and accurate

representation was created. Each addition or extension needed its own base 'box'. These boxes were then glued together to create the overall shape.

If you were to look under the boards you would soon know which breakfast cereals members enjoy, as the embankments are supported by a weave of card strips from cereal packets. Over this was laid a grass mat upon which the detailed scenery was placed. On the Leigh Road Bridge board and River Stour board, expanded foam was used to form a base upon which plaster, paint, scatter and foliage was spread. Rubberised horse hair and wire wool formed the hedges.



Operating 'Wimborne'

Movement is under the watchful eye of the signalman who orchestrates events. In addition to viewing the trains, the signalman has access to a mimic diagram that indicates the orientation of points and signals. The control panel is set up to pay homage to the lever frame that was in the signal box. Control is analogue using four control positions [Up Main, Down Main, Down Yard and Up yard North/Up Siding South]. Gaugemaster hand-held control units operate the trains. A form of cab control is used via a set of Post Office switches, which allow the signalman to assign individual controllers to different parts of the layout. A variety of control options can be used, which in turn leads to smooth and sophisticated running. For example, the moving of a locomotive from the Up Yard North to the Down Yard, which involves crossing both main lines, can be allocated to the Up Yard North operator, who can move the locomotive smoothly across the lines.

Points are activated by Circuitron Tortoise point motors. Within the platform area, servo uncoupler units are placed on the Up and Down lines to facilitate uncoupling, and servo uncoupler units have been placed in 'difficult to reach' areas of the Down Yard and Up Yard. Principal signals are operational. These are also activated by servo units.

With continuous running on the Up and Down lines, together with four operating positions, 'Wimborne' offers considerable flexibility in running. However, running falls into two main categories: The Scale timetable and the Exhibition Mode.

The Scale Timetable

The late Neal Turner drafted an operating sequence, which reflected the real operating timetable of the early 1960s. By this time, the traffic through Wimborne was sparse, with the only regular trains being the two Up and Down push pull service between Brockenhurst and Bournemouth West and the Up and Down Salisbury to Bournemouth West service. There were some freight trains, but they were infrequent. Even with a speeded-up clock, there are times in the day when nothing happens. Then there is the inevitable time conflict. Even in the model world, shunting takes place in real time, even if in the model world the fast clock is running. Thus, with

Up and Down running, there are inevitable time conflicts with it being potentially 11.00am on the Up Line, but still on 10.15 on the Down line. For an exhibition, there just was not enough movement. We keep the scale timetable for within the clubroom.

Exhibition Mode

We decided to take some liberties with history, while also keeping the trains plausible for the area and the time. One of these liberties is the frequency of trains. It is a delicate balancing act between maintaining some gaps in the movement of trains on the Up and Down main lines and with having so many trains, the layout looks like a toy train. At exhibitions, we want to hold the interest of the public. Our aim is to have something moving on the layout all the time.

Another liberty is that we have reopened the line from Corfe Mullen Junction into Wimborne. This acknowledges the role Wimborne Station played in the development of rail services, but also allows for a variety of traffic, so the Templecombe to Wimborne passenger appears as does the Evercreech goods.

Yet another liberty is that we have invented some trains. These include the Chichester to Wimborne, Lady Wimborne's Surprise – horse boxes and CCT – and the SLS Special. The last-mentioned provides the excuse to run an historic locomotive with four or five Mk. 1 coaches. We have also moved the location of where the Swanage trains were split/made up from Wareham to Wimborne. Although this didn't occur at Wimborne, this movement reflects what happened at many locations on the system. It is also entertaining to watch.

Trains fall into two main groups; Scenic trains, which go round the layout, but nothing happens to them. However, if they are passenger trains they might stop in the platform, or if they are freight, they may be shunted to allow a faster/higher status train overtake them. And then there are trains where something happens to them in view of the public. Such trains include:

- Three freights that terminate in the Up yard.
- Cattle train comprising of 10 cattle trucks, each of which have to be placed at the cattle dock for loading.
- Three freights that terminate the Down yard.

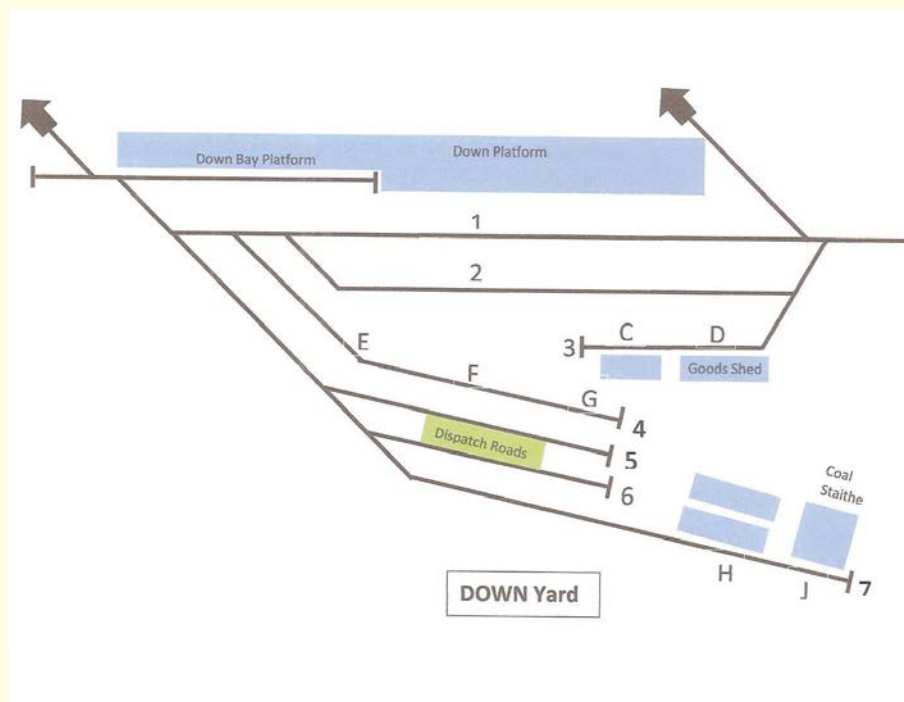
- The Templecombe passenger that reverses at Wimborne.
- The Chichester passenger that reverses at Wimborne.
- The SLS Special that pauses at Wimborne to allow its 'passengers' to visit the historic Minster.
- The Swanage join where the two coach Swanage section is attached to a Waterloo-bound train.
- The Swanage split where two coaches, for Swanage, are dropped off a Bournemouth West-bound train.
- Lady Wimborne's Surprise which needs to be unloaded in the Up yard.

The frequency of freight trains is another liberty. On both the Up and the Down lines there are three freight trains, which feed the two yards. These trains keep the yards busy. To ensure chaos does not develop and to create purpose, we use a waybill system to guide wagon placement in the Down yard and departing train consist from the Down yard and Up yard.

Our waybill system was developed from the system I use on my own exhibition layout, 'Gorpeton Blymee', and is a paper-based system. Paper-based systems have their limitations, as, once printed, they cannot be changed easily. I am pleased to see David Townend on his McKinley layout is evolving our paper-based system into a flexible electronic system. To find out more about the McKinley system, please follow David's channel on YouTube.

'Wimborne's' waybill system was designed by Ian Matterface. Each waybill has the consist of the arriving train printed on one side and the consist of the departing train printed on the other. There are 20 Up waybills in five blocks of four, and 15 Down waybills in five blocks of three. Each is different, and the last departing waybill from block five resets the system back to the first incoming waybill in the sequence. To give the trains some character, we give them names. For example, the Up line has the Salisbury, the Eastleigh and the Brockenhurst. The fourth train in the Up yard's cycle is the cattle. The Down Yard has the Poole, the Swanage, and the Dorchester. The waybill system works well and gives purpose to the shunting and provides entertainment for the public.

Working the Down yard



The Down yard has seven destinations 3C, 3D, 4E, 4F, 4G, 7H and 7J where wagons can be left. Destinations 3C and 3D are the goods shed and goods platform. 4E, 4G and 7J are for coal, with 4F and 7H for general freight.

In the example adjacent, a 12 wagon train plus brake van arrives from Salisbury in either road 1 or road 2. Wagons are identified relative to their position from the engine. Underneath some of the wagons is a destination box. Not all wagons will have a specific destination, but for those that do, the box is coloured yellow and the destination identified. In this instance, the 1st, 6th, 7th and 8th wagons are headed for the goods shed and associated platform, with the 2nd and 3rd headed for the coal staithe at the end of road 7, where they will remain until unloaded. Two unloaded wagons can then be removed from the coal staithe. Similarly, as four wagons have been placed in the goods shed/platform, four can be removed for dispatch. Wagons that do not have a specific destination within the yard can be placed in either roads 5 or 6 or the forward part of road 7. At some point in the sequence these will be attached to other trains.

At the bottom of the waybill are the instructions to the signalman. In this instance, the signalman must remove three coal loads from wagons at the coal staithe and ensure the locomotive departs the yard light engine with the brake van.

On the reverse side is the departing waybill.

Arrival Waybill

DOWN SEQUENCE 1

Incoming Salisbury -Wimborne

DOWN LINE 1

Wimborne 1	Arriving Position	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Engine		VAN	COAL FULL	COAL FULL	FISH	FISH	VAN	VAN	1 PLANK	COAL FULL	CLAY HOOD	CLAY HOOD	CLAY HOOD			
Yard destination		3D	7J	7J			3D	3D	3C	5 or 6						

On arrival remove 3 coal loads from wagons already in 7J
After arrival engine departs LE to Down storage

Departure Waybill

1

Make up Poole Yard Trip freight

Poole 1	Departing Position	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		VAN	VAN	VAN	OPEN	COAL EMPTY	COAL EMPTY	COAL EMPTY	COAL EMPTY	COAL EMPTY	COAL EMPTY	1 PLANK				

On return to fiddle yard Fill Coal Wagons

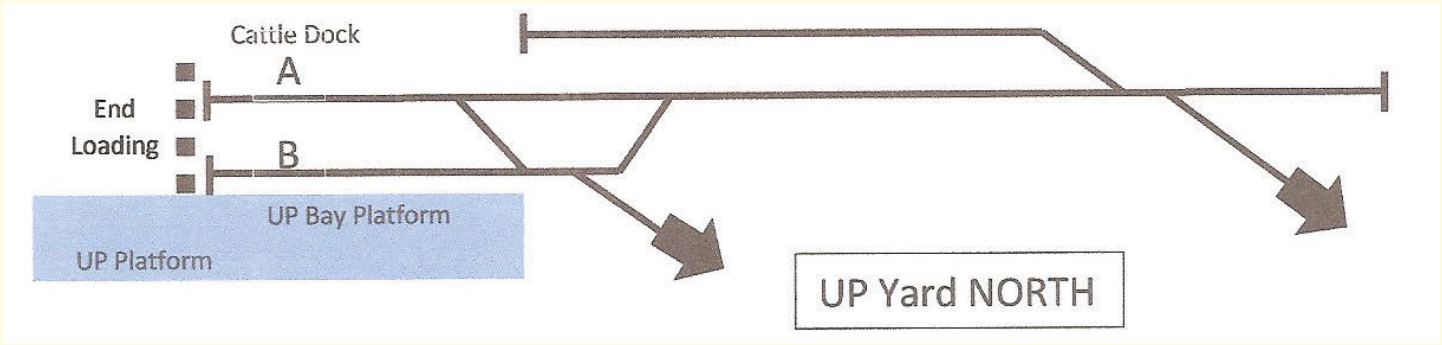
In this instance the departing train is the Poole Yard trip freight. The shunter makes up the train to match the sequence. Underneath the sequence is an instruction to the signalman.

To break up arriving trains and move wagons to their destinations, together with assembling outgoing trains, will mean moving wagons past each other and will keep the shunter occupied as well as providing plenty of movement. To avoid the possibility of error, and consequent confusion, before the train departs, the signalman checks the consist to ensure that the wagons and the departing waybill match. David Townend's electronic system will be able to manage human inaccuracy.

Once back in the storage yard, this train will become the arriving Poole trip freight in sequence 2. Freight trains do not enter the Down yard at set times, rather the yard shunter will warn the signalman that a departing train is almost ready to go. The signalman will then ensure that the next freight, according to the waybill cards is delivered to the Down yard. While the Down yard shunter is busy, the two remaining freight trains are part of the scenic train sequence and take their turn trundling round the layout.

Working the Up Yard

The Up yard has a different character. Apart from the cattle wagons – a maximum of four – which must be placed at A, the yard essentially sorts wagons for departing trains. What makes the yard interesting to operate is its restricted space, which means the operator must be careful where wagons are placed. As with the Down yard, the Up yard operator warns the signalman when a departing train is almost complete. With a skilled operator, the Up yard moves through its sequence of waybills far more quickly than the Down yard. We try and equalize the speed at which both yards move through their sequences by adding a few additional movements to the Up yard's schedule.



UP SEQUENCE 1																
UP LINE 1																
Evercreech 1	Arriving Position	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
Engine		CATTLE	CATTLE	CATTLE	MEAT	GRAIN	COAL FULL	COAL FULL	GRAIN	BV Return to F/Y with loco						
Ex LMS Loco. Returns with BV to Down Storage																

1																
Make up Brockenhurst Trip freight																
Brockenhurst 1	Departing Position	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
		VAN	COAL FULL	COAL FULL	VAN	VAN	VAN	OPEN								

For example, Lady Wimborne's Surprise could be sent in, which requires the horseboxes being placed in position B in the Up bay platform. The challenge is that the yard operator, with an already busy yard, must place the five horseboxes and full brake, which might result in some additional shunting moves. Alternatively, an additional but short cattle train, consisting of four cattle vans, might arrive or the 'Beattie' van carrying the prize bull could arrive and need immediate unloading. With an already busy yard, the arrival of just a few extra wagons can have a significant effect on the rate at which an operator can 'process' waybills.

The waybill system requires yard operators to be able to recognise different wagon types. We have produced a crib sheet to assist with any gaps in knowledge.

BOLSTER

Bogie Bolster

Well Bogie

Warwell

Warflat

CLAY HOOD

Not be confused with 5 plank Opens

Note Tie bars between axles boxes

GENERAL VANS

Can be either of these types.

Fruit

Brown Planked

Grey Planked

Plywood Framed

Shock Van

Banana Van

MOGO VANS

Note End Doors and MOGO Labelling

We have recently rebuilt the storage yard to increase capacity and flexibility. Track within the storage yard is Peco Code 100 and points are large-radius Code 100. In addition to the two cassette roads – one for the Up line and the other the Down – there are four roads in each of the Up and Down storage roads. Each road is broken into three sections.

Trains are moved forward in the storage yard by 'push-to-make' switches.

Excerpt from Wagon ID crib Sheet.

DOWN Line		1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
	Road 1																				
	Cassette																				
	Road 2																				
	Road 3																				
	Road 4																				
	Road 1																				
	Road 2																				
	Road 3																				
	Road 4																				
	Cassette																				
	Road 1																				
	Road 2																				
	Road 3																				
	Road 4																				

A train may only go round the circuit once before it returns to the rear of its storage line. Likewise, trains leaving a cassette are returned to the cassette. Train movements on the Up and Down main lines are managed by a checklist.

This ensures storage lines are worked logically and equally. The green line indicates a cassette is needed. A day of running at an exhibition would probably get us to column 15 or 16.

Another checklist tries to ensure the trains waiting on the cassette are displayed equally.

Down Specials Rota

	1	2	3	4	5
The Evercreech					
Lady Wimborne's Surprise					
The Swanage Split**					
Parcels					
Interregional					
SLS Special					
H Unit					
Down Chichester					

Military					
PW Train					
Breakdown Train					
Oil Train					
Presflo					

Operating 'Wimborne' needs a great deal of concentration from the crew, so we rotate and rest operators on a rota. We organise ourselves into three teams of three people and work 90 minutes on with 45 minutes break. That gives us four operators, one signaller and one person available to talk to the public. This ensures that the layout continues to be fun to operate, is never overly repetitive and, most importantly, provides entertainment for the public.

Class 2 46440 and ex-LMS inspection saloon wait in UP Siding South for the Track inspectors to return from their lunch in the Coach and Horses.



Standard 5 73109 hauls a parcels train off the River Stour bridge past the allotments. Each allotment is individual because each allotment was created by a different member. Looks like there is going to be a good crop this year.



Highlights & challenges

It is difficult inheriting the work of other people, particularly where documentation has not been kept and the quality of work varies. For example, Steve Camp, Geoff Derry and Keith Bradley spent many hours working out the cat's cradle of a wiring loom. Don Johnston and Geoff Derry worked hard to rework scratch-built pointwork so it conformed to finescale standards. Although considerable time had been spent measuring up the original buildings, dimensions on the front and rear of buildings did not always agree and some detail was omitted. Photographs helped fill the gaps, but there were times when we had to make an educated guess. Bringing the railway to exhibition quality was both a physical and intellectual challenge.

The benefits of 20:20 hindsight. The 'L'-shaped corner boards, which we inherited from the second version of the layout, were of lightweight construction using honeycomb structure. Unfortunately, the joints holding the honeycomb together were

butt joints and relied on glue from a hot gun. Joints failed and the boards twisted as we moved them into place. Dave Bayman has undertaken a significant amount of remedial work and the boards are now stable but are heavy. In retrospect, we should have scrapped these boards and used the more reliable plywood box design we used for the new station boards.

The bridge boards are only four feet long, while all the other boards are six feet. Again, in retrospect, I wish we had made the bridge boards six feet long as well. That way, we would have had a standard length of board, which would not only have made the trolley construction straightforward but would also have given extra space in the middle of the layout.

Another aspect which, with the benefit of hindsight, I wish we had given more attention to was transport. Experience soon told us some of our initial storage solutions didn't sit well with transporting the layout and modifications/rebuilding of the trolleys was necessary. Packing the layout into a van

is now a slick operation, but to avoid us all having hernias we need a van with a tail lift.

Which aspects of the layout am I particularly pleased with? One is the movement of trains. It gives me a huge thrill to see the look on the faces of the public when they see movement in one part of the layout and then another. Another pleasing aspect is taking the layout to Priestshouse Museum and being part of the History Festival at Allendale House, where we can listen to the memories the layout generates in people who remember the real thing. 'That is where my wife and I did our courting' is one memory that comes to mind. Another was, 'That's where I used to hide when I skipped off school' and 'That was my bedroom!' For those who do not remember the railway, the model gives context and interest. Building links with the local community is so important. It goes a long way to dispelling the myth that all model railway builders are introspective. Also, the public can be a source of prototype information and is a recruitment platform

Rolling Stock

The rolling stock reflects the type of stock that would have been seen at Wimborne during the 1950s/early 1960s. To that end, you will see the M7 with its push/pull coaches and the Salisbury's antiquated coach set hauled either by a T9 or Standard Mogul. West Country and other former Southern classes appear in addition to the various BR Standard classes. You will see diverted mainline trains avoiding the bottleneck of Bournemouth and trains bringing holidaymakers to the area from the north of England. There are freight trains passing through and feeding both the Up and the Down yards. There are other trains supplying the needs of the Tank Regiment at Bovington and the Navy at Portland.

Some locomotives have been renumbered to represent those known to have worked through Wimborne. Short of extensive scratch building, coaching stock is representative of that which formed the trains.

Locomotives come from the main manufacturers, as does most of the rolling stock. However, some examples of kit-built stock appear.

Back to basics on all locomotives and rolling stock is set to 14.5mm and all rolling stock has metal wheels. Couplings are either Bachmann or Hornby narrow tension-locks.



33006 comes to a stop before reversing into the Down yard. 82016 will be busy sorting trucks shortly. 43257 waits in the S&D platform with the Wimborne to Templecombe.

The water in the River Stour has been much admired and reflects the colour you would probably see on one of those lazy warm August afternoons. The water is clear but with just a touch of colour. In the real world just up stream of the model, the River Allen, a chalk stream, has just emptied into the Stour diluting any material being washed down from the upstream of the Stour. Jim Henville modelled the riverbed and what a fantastic job he made. First, he modelled the riverbed including the weeds and stones. This was covered with a sheet of 5mm Perspex where both sides have been coated with four layers of gloss varnish to create the almost clear effect. The riverbanks and bushes conceal the edges of the Perspex. The swans were painted by Robin Welstead. Robin was also responsible for the birds located on the station buildings. Look carefully and you will see the boats hired out by Dreamboats. Today, Dreamboats continues to hire out boats for those who wish to enjoy messing about on the river.



As the real signalbox leant back so must our model. The buttress kept the real one from falling over! Signalman Finder is proud of his shiny new Ford estate. The cattle lorry has brought some cattle for onward transfer by rail.

for new members. Yet another aspect I enjoy is the camaraderie that has evolved in the team of operators. Exhibition days just fly by.

Final thoughts

'Wimborne' has many exhibitions left and we would enjoy taking it and the team to many more, but there will come a day when it will be time to move on. Prior to the pandemic, the 'Wimborne' modelling group was working on a new layout, but events beyond our control have put a pause on that. Hopefully, the way forward will become clear, and work can start again.

I hope by now you will see why we regard 'Wimborne' to be the model railway for 'all reasons'. We enjoy taking it to exhibitions and are very grateful for the positive comments we receive. Exhibition managers, if we can fill a corner of your exhibition, please get in touch, as to misquote a 1960s television programme 'Have railway, will travel'.

About us

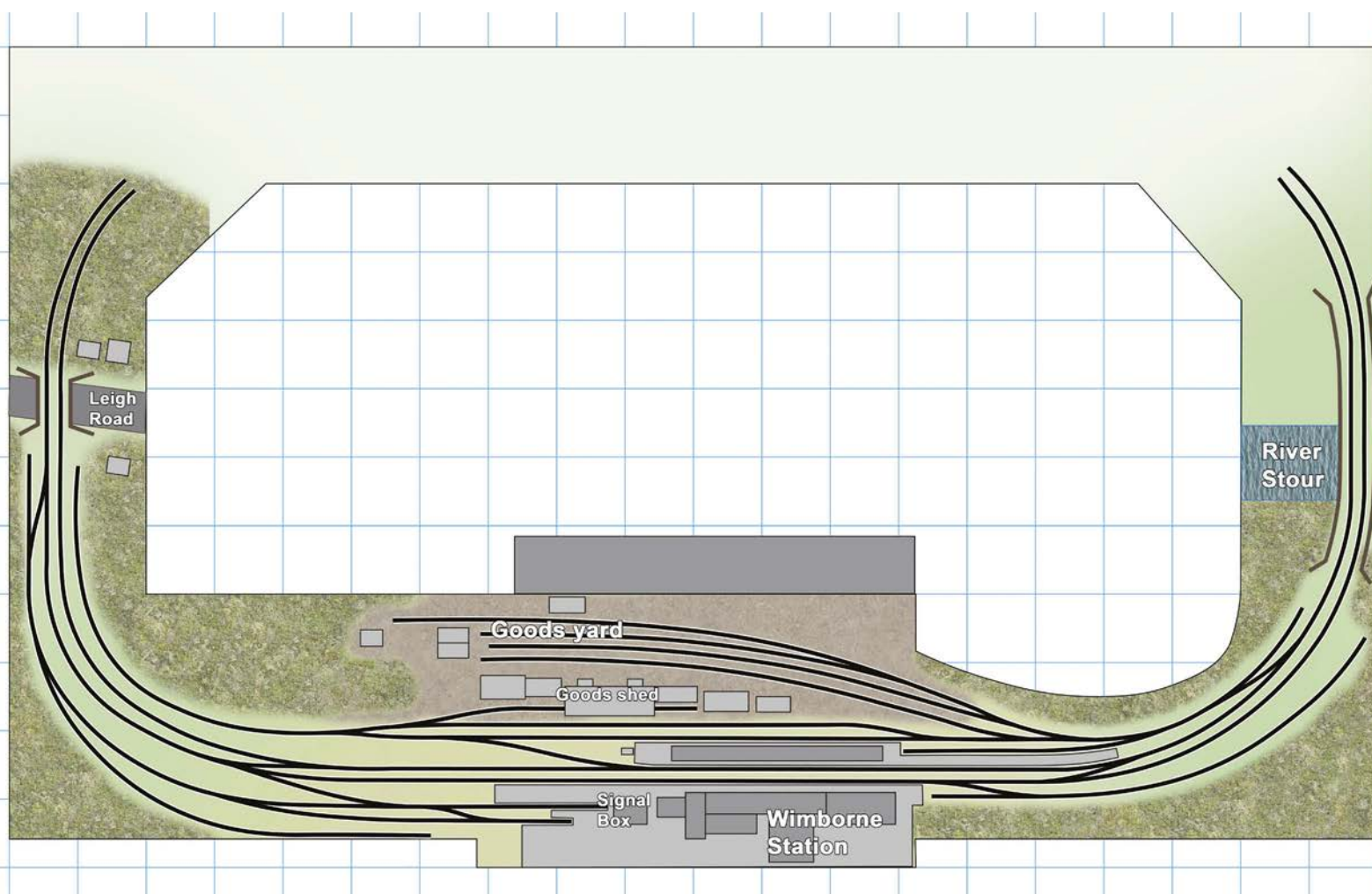
'Wimborne', the model, is owned by Wimborne Railway Society. Wimborne Railway Society meets twice a week, with Tuesday evenings focusing on modelling and Thursday nights more focused on transport-related activities such as talks, film shows and quizzes.

The group who in 2006 took on the task of completing 'Wimborne', is not totally the same group which now maintains 'Wimborne' and enjoys taking it to exhibitions. Sadly, some are no longer with us, and others have moved on to other things. The current team has an age range beyond 60 years. Most of the group originate from the Southwest, so Southern Region figures highly and Bullied Pacifics feature highly in the favourite locomotive list. However, there are others who believe the products of Crewe and Derby are the best. One of the team has been modelling for over 50 years, while others have only become modellers since retirement. At least one member has a background in the electronics industry and enjoys introducing new technologies.

We have a fantastic hobby. Not only does it encourage us to be both imaginative and creative, but it gives us the gift of friendship. It lets us be with a group of like-minded people who can enjoy an activity where time is no longer significant. It is a privilege to represent the team of guys who brought 'Wimborne' to life.

Although the clubroom could have coped with a version of the layout that was larger than the current 20ft x 12ft footprint, the governing factor was storage. Wimborne Railway Society isn't just a model railway club. The Wimborne model must share the storeroom with two other layouts, the test track, the tea mugs and all the other essentials that a vibrant railway society needs to function.

A key element was the footprint of the storage. 'Wimborne' fits on three trolleys. Two corner boards are bolted face to face and fit upright on a trolley. The two station boards, storage road and two bridge boards fit on another trolley. Above them is the lighting rig, pelmet, and cassettes. The control box is its own trolley. Legs have their own trolley for transporting to exhibitions. Setting up at an Exhibition from coming through the door to running takes a little over three hours. Setting up in the clubroom is less as we don't use the lighting rig.





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HOW TO... ADAPT READY-TO-PLANT BUILDINGS

Words & photography: Jamie Warne



We are fortunate nowadays in that there is a wide selection of rather impressive ready-to-plant buildings available from manufacturers. These (usually resin) buildings often come pre-detailed with guttering and downpipes, chimney stacks and pots, and even finely-moulded features like string courses, corbels and wood panelling. In fact, the models are so realistic that in many cases it may leave

you wondering what could possibly be done to improve or modify them. Truth be told, there's always something you can do to give a more personal touch to buildings.

For this article, we'll be using the Bachmann Scenecraft 'Low Relief Corner Pub' (44-206). Being low relief, the Bachmann Scenecraft pub is ripe for use where space is at a premium. It also means that opportunities for modifications

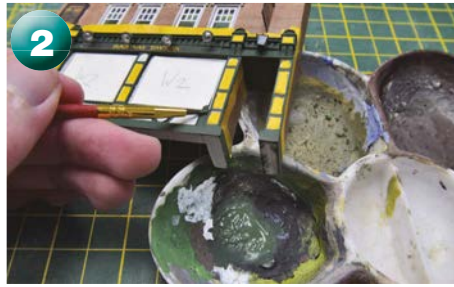
are more limited, but not impossible. I've suggested a few ways to make such buildings unique, inspired by a recent pub refurbishment in my local area. I opted for a Southern Railway-esque colour scheme.

Remember to look at a few prototypes for inspiration in your chosen modelled area and/or period. Many of these older buildings survive in historic town centres and can often be explored, both inside and out.

Painting & weathering



Before starting, let's mask off areas that shouldn't be painted as a precaution. Apply low-tack masking tape – especially to areas like windows and brickwork, or other surfaces close to the areas that require painting. This is probably the most time-consuming aspect of the process, but it is worth doing properly in order to achieve neater results.



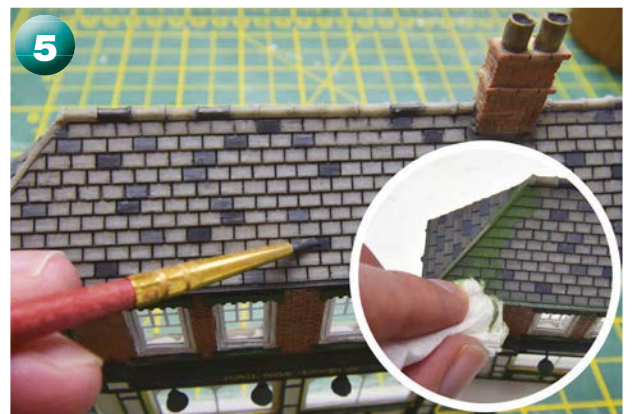
Using appropriately-sized brushes for the feature you are repainting, apply thin coats of acrylic. Where possible, it's better to do one thin and long brush stroke, rather than multiple ones with shorter passes, especially for large uninterrupted sections. Thick coats of paint look sloppy and are harder to control effectively. Note that to make things easier, cardboard is used instead of masking tape to cover the windows...



...these cardboard covers fit snugly into the window surround, and thus solely cover the glass and window frames. This means the surround can be painted in a contrasting colour. I opted for a Southern Railway cream/yellow, which was also applied with a No. 0 brush to the minute raised edges on the panels below the windows. A steady hand was required, particularly for the latter!



Other areas to paint include the frame of the wall-mounted sign and the window sills/lintels – all of which were painted in the same green as the rest of the frontage. Painting the edges of the sign green means that it will blend in with the replacement signage later. The lamps and the hanging sign's bracket were also repainted; this time in a dark grey to tone it down a touch.



To create variety, random roof tiles are painted with different subtle shades of grey, including the ridge tiles. We'll tone it down in the next step, but first, a wash of green acrylic is applied where moss is likely to grow. This is below ridge tiles, in the gutter, and at the bottom of select roof tiles. This is then mostly removed with a paper towel while still wet.



Weathering is a crucial stage and will help tone down the building. My first step is always to give everything a wash of Vallejo 'Black Grey'. Work in small areas at a time, and instantly remove the excess with a piece of kitchen roll. This will get dirt into all the nooks. Note that I've re-used the cardboard covers to avoid getting any on the windows!



Depending on the building's location/immediate surroundings and state of repair, moss may grow; particularly beside leaky downpipes, on the edges of roof tiles and anywhere where water is likely to pool or drip, particularly flat roofs or projecting architectural elements. This is modelled by mixing Woodland Scenics Green Blend into green paint and applying it with a fine brush. Create colour variety by dry-brushing yellow acrylic once dry.

Signage

FIND OUT MORE!

To create the signage, I'm going to use the free software 'Paint.NET'. Unfortunately, it would take too long to explain all the steps here, and the resolution of the screen captures would not meet the requirements for a printed magazine. Instead, please look for this month's BRM topic on RMweb where I will post the guide in video form! For digital subscribers, this video will appear after this article.



There is plenty of software (both free and commercial) that will allow you to create personalised signs. Whichever you use, you should first set the 'image canvas' to a resolution of

300dpi to ensure sharp prints on such minuscule signs. If you don't feel comfortable making your own signage, manufacturers like Tiny Signs produce all manner of these, including pub signs and street names.



Signage is key to a pub's identity, so it's wise to update the existing ones to match our new colour scheme. A new name was also chosen – 'The Crossing'. For a bit of fun, a basic scene was assembled using spare scenic accessories, and a photograph taken ready for further processing on the computer. If you have a layout at home, especially if it has a backscene, try photographing one of its cameos instead.



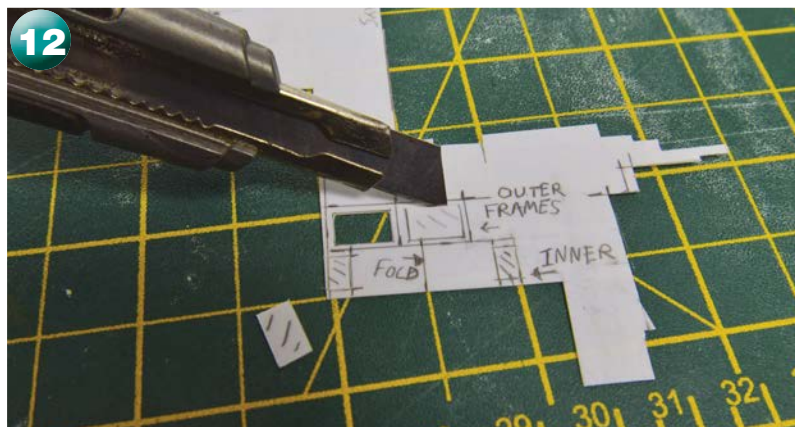
For this pub, I produced a new nameboard, wall sign, two hanging signs, an entrance sign, back-to-back 'A'-frame signs and finally two different road name signs. Mine have rather nondescript names, but you could use this opportunity to name the pub or roads after a family member or a street you once lived on. Cut them out carefully using multiple shallow passes of a craft knife against a steel rule.



Before gluing the signs into place, it's a good idea to use a coloured pencil, pen, or a very fine brush with a touch of paint on the end to hide the exposed paper edges. Hold the sign tightly with fine-nosed pliers to avoid bending or tearing it. Once you're happy, apply a thin film of slightly watered-down PVA to the sign's intended location, and carefully position it into place.



As colour perception varies across monitors and printers, reducing the saturation of your signage will help minimise the chance of colours clashing. If you're unsure of exact sizes, adding a thick colour border or a 'bleed' (making the background bigger than the 'canvas') will give you more leeway. This technique was used for this awkwardly-shaped sign. Note the pick used to mark the required shape prior to final trimming.

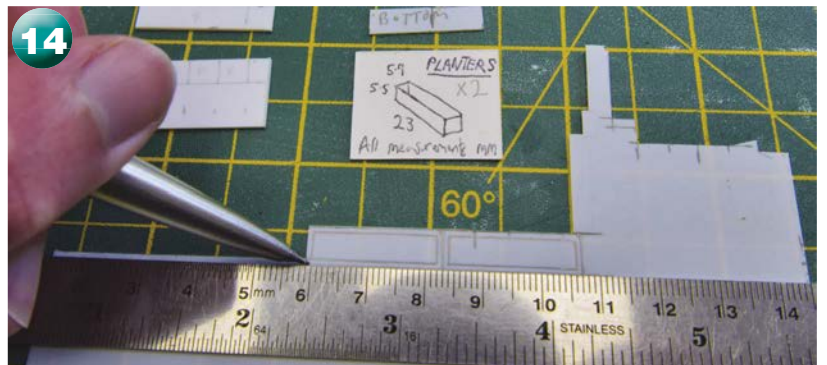


A folding 'A'-frame sign can be made using 0.010in Plastikard sheet from Slater's, folded in half to form the legs/backing board, with a separate 0.010in layer of the material to form the outer frames. I'm cutting as much as I can while the components are still on the sheet to minimise damage to thin parts like the frames and the legs of the backing board; both being only 1mm wide.

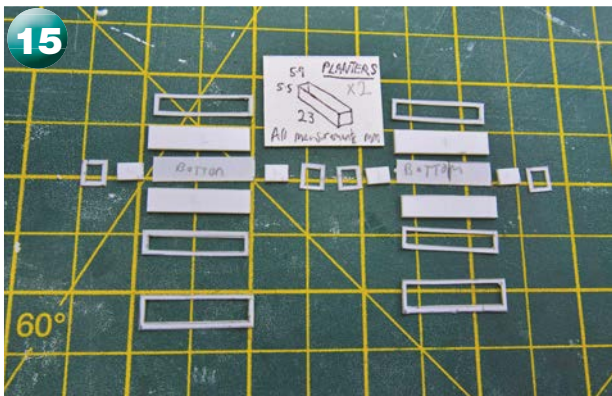


Fold the 'inner' component in half, then glue one of the outer frames to an outside face by laying it on its side, offering the frame up. I temporarily held it in place with a rule. Then, flood styrene cement around the inside. Repeat for the other side and paint the assembly. Trim the signage to fit within the frame and secure it with a thin film of PVA glue.

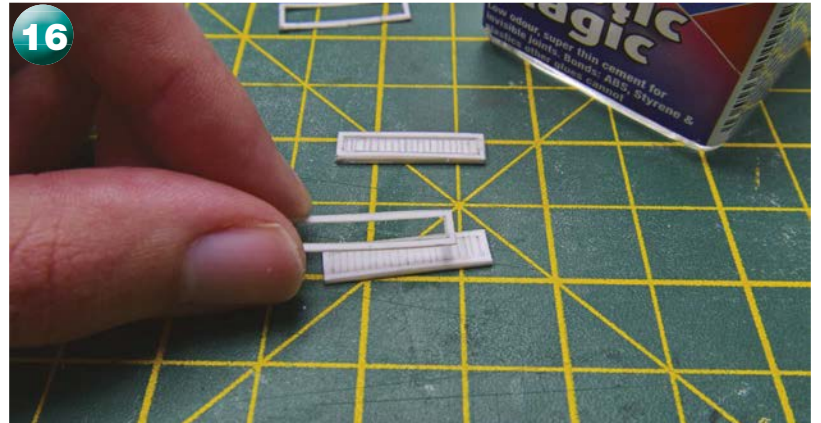
Detailing



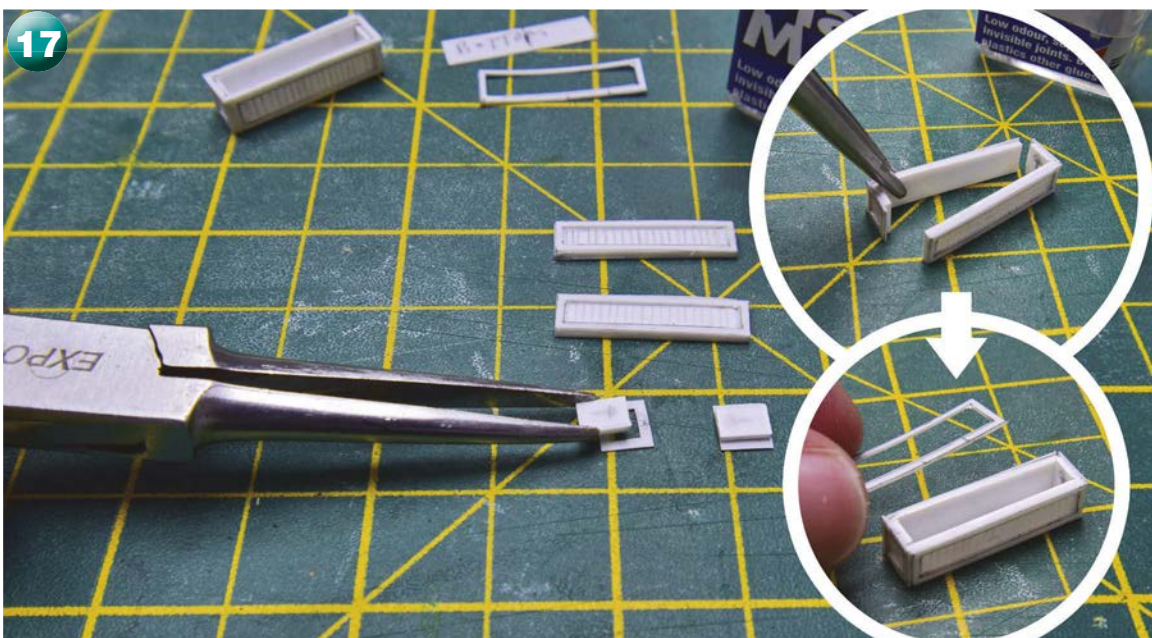
We could leave it at that. However, there are details we can add to further enhance the pub street scene. Looking at real pubs, I've noticed that most of them seem to have flower boxes outside. My planters will each be formed of ten parts; four sides (0.020in), four overlay frames, a base and a capping piece (all 0.010in). Here, the parts are being marked, ready for cutting.



All 20 parts are seen here, with the capping pieces at the bottom. The other sections with their middles cut out will be laid over the top of the sides. Note that the ends (left and right of the two pieces marked 'bottom') are much narrower than their overlay counterparts – this is so that they sit within the front and back of the planter; thus taking into account the material's thickness.



Before parts are glued together, vertical 'planks' are carefully scribed using a craft knife against a steel rule on all four exposed sides of each planter. The front and back panels have their overlay frames glued on top using the very fine applicator brush that comes with Plastic Magic from Deluxe Materials. You must work quickly here as the glue cures within seconds, allowing little time for adjustment.



Ensuring you have things the right way (draw arrows facing up if it helps), assemble the ends on top of the overlays. As the overlays match the full width of the planter, they should extend either side by the equivalent thickness of the 0.020in front/back panels. Once cured, glue all four sides together. Finally, glue the bottoms and capping pieces on to complete the two planters.



If you find that the plastic cement doesn't allow adequate time to line everything up properly, particularly when dealing with small fiddly components, try laying the components together first. Then, flood the side not visible from the outside with a little solvent applied with a small brush. Capillary action should draw the glue across and into the joints.

TECHNIQUES



Before adding plants, paint the planters to match the pub branding. While it may not be particularly visible, it's good practice to paint the insides as well. Don't forget to weather them. For speed, I simply dry-brushed white to suggest general wear-and-tear. Pour 'Dry Earth' from WWS into the planters, spray with a mist of water, then glue using a 50:50 PVA/water mix applied via a pipette.



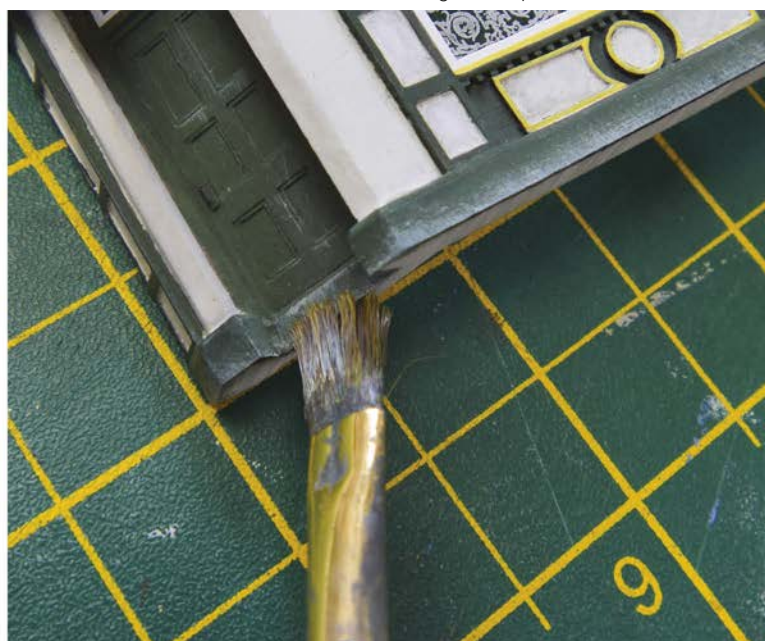
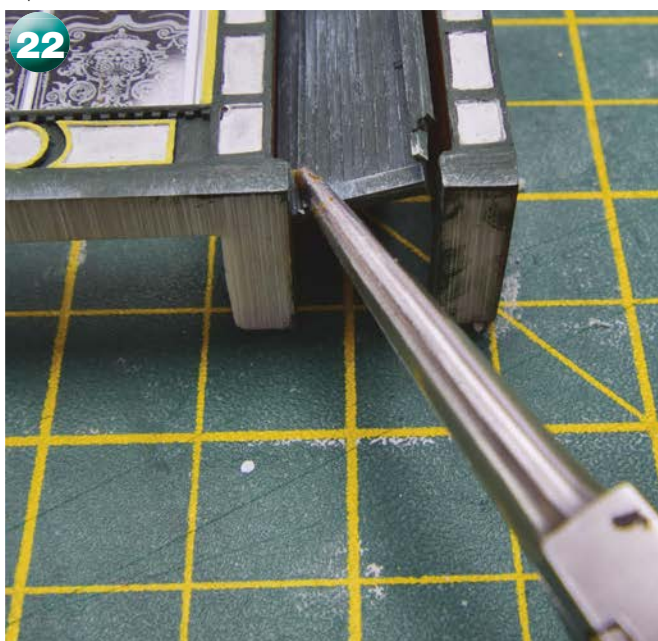
For the plants, I'm keeping things simple and using ready-made examples. The red flowers are from Model Railway Scenes, and are quite large; so will need trimming to fit properly. The green flowers are Mininatur 'Tufts with Leaves' and can be plucked off their backing using fine-nosed pliers. A sprinkle of Jarvis Scenics 'red sandstone' adds tonal variety and is held in place with a brief blast of layering spray.



While clever backscene tricks might hide that the building is low-relief, closing off the alleyway will disguise the fact that it leads nowhere. A door and its frame is made from a piece of 0.020in Plastikard, with slots cut to accommodate the pub's plinth. Vertical planks are scribed. The left side of the door is scored, and the right and top sides are cut to separate them from the frame.



To add depth to the frame, a 0.010in overlay is made. Note the thin strip taken from where the door would be. This is scored and bent up to form a rainstrip before the overlay is cut out. A small scrap of 0.010in Plastikard forms a latch, with a 0.010in 'kickplate' added to the bottom of the door. Secure all components using the aforementioned cement 'flooding' technique.



Ensure the assembly fits snugly into the alleyway; filing the sides if necessary. Then, paint it in the 'house colours' and secure it with a small amount of PVA. Note that because of the cuts and scores from Step 20, the door can be left ajar for visual intrigue. The pub is finished by dry-brushing a little dilute white acrylic onto both doors and the pub's plinth to suggest worn paint.



Bachmann Scenecraft

(44-206) Low Relief Corner Pub
www.bachmann.co.uk

Javis Manufacturing Ltd

(No. 33) Sandstone Scatter
www.javis.co.uk

Mininatur

(725-22 S) Tufts With Leaves (summer)
www.mininatur.de

Model Railway Scenes

(OO-STR-FUR-BSA-6) Bench - Sq. arms (6 pk)
(OO-GAR-FLO-RED-28) Red Flowers (28 pk)
(OO-STR-FUR-BSA-6) Wooden Bench (6 pk)
www.modelrailwayscenes.com

Slater's Plastikard

(0110) 0.010in Plastikard Sheet
(0120) 0.020in Plastikard Sheet
www.slatersplastikard.com

Vallejo

(70.862) Black Grey
(70.951) White
(70.837) Pale Sand
(70.882) Middlestone
(70.968) Flat Green
(70.949) Light Yellow
www.acrylicosvallejo.com

War World Scenics

(WSLF-068) Dry Earth
(3U-0KX5-QT53) Layering Spray
www.wwscenics.com

Woodland Scenics

(T49) Blended Turf (Green Blend)
www.woodlandscenics.com

Conclusion

This has been a fun, quick project to do in the evenings. It's also something that can be worked on away from a layout in a more comfortable work environment. Unfortunately, I only had access to a very cheap inkjet printer; hence the lack of sharpness of the signage.

In any case, hopefully, I've shown that, with minimum effort, these ready-to-plant buildings can be modified to create a unique end result. Rebranding them is a great opportunity to create something that befits your personal situation; and is something that could prove popular with members of your family. Play your cards right, and name something after them!

Granted, I've shown some fairly modest changes, but there's plenty of scope to go further – resin buildings tend to be hollow (this one included) so why not add lighting and a basic interior? For this low-relief pub, the latter could simply be suitable photographs printed and stuck to the backscene. You could whitewash the brickwork for a different look, or even turn this pub into a shop or other business. Let your imagination and observational skills run wild!



BEFORE



AFTER



- No. 0, 2 & 8 brushes
- Metal rule
- Mechanical pencil
- Craft knife
- Masking tape
- Dentist's pick (or similar)
- Fine-nosed pliers
- PVA glue
- Styrene cement
- Paper towel
- Pot of water

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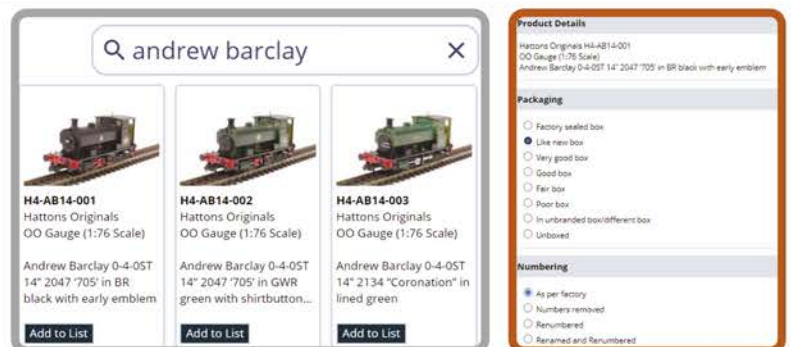


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LSWR SHARK & DIRECTORS' COACH



Here is a platform photograph that includes some end extensions to the station section and some modified period rolling stock with Victorian crew from Andrew Stadden. An unusual setting as this period features K's Milestones locomotives that actually work. The foreground has horses with carts made from etched kits. All modelling was done with a resolute approach due to disability, but given time and patience, the results can be satisfying.

The K's LSWR 2-4-0 *Shark* is pulling a directors' coach – a 'bash-up' from a Tri-ang Davey Crocket one, complete with fitted interior with bench seating and tables. The locomotive was a rescue job and needed much attention. It was finished in LSWR crimson livery about 1860. The crew are from the Andrew Stadden range of quality castings – these enable the arms and heads to be posed to suit the individual locomotive footplate. You might just be able to see Brunel in the background. The photograph represents a station inspection, so no passengers on the platform.

Dave Cutler

TWICKENHAM & DISTRICT MRC OPEN DAY

Twickenham & District MRC will be hosting its first fund-raising Open Day for three years, after having to postpone the event for two years during the pandemic.

Due to take place on Saturday, July 30 at Kerswell Hall, TW3 2JF, admission is free, although donations are welcome.

There will be several club layouts up and running for the public, including the Twickenham & District MRC's 7mm:1ft scale flagship layout, 'Addison Road' (Kensington Olympia).

For more details visit the website at www.tdmrc.org.uk.

PHOTO CREDIT: Tony Wright



GRADIENT LENGTHS

Way back at the end of 2020, I decided to bite the bullet and build my first model railway. I had no interest in trains or, even worse, no idea what I let myself in for.

After 12 months, I began work on my N gauge layout, which is an 'L'-shape along two sides of a spare bedroom. It is loosely-based on where I live, where the railway was torn up and replaced with modern buildings. The roads are still the same as they were 50 years ago – no upgrades, only speed cameras!

My query is about inclines. After much reading during lockdown and isolating since then, I am totally confused. According to Woodland Scenics, if I want a 2.5in incline for bridges, I need 8ft each side of the height. This means one of two things, either raise the whole bed up 2.5in, then drop it down, or keep it flat. Is my understanding totally wrong, or is there a way around it so that my railbed is not totally flat?

Peter Brown

Andy York says: First of all, the good news, in N gauge you should only need 31mm clearance above the railhead to the underside of the bridge structure, assuming the bridge is over other running lines. That halves the problem for starters. It's worth testing that measurement with the rolling stock you already have. It depends what sort of stock you are running as to how well it will cope with gradients. Generally speaking, diesels have better traction than steam due to the number of driven axles and weight distribution. Gradients on curves also reduce the haulage capacity.

It's worth testing some gradients with your stock. Place some track onto a Woodland Scenics incline set as you can stretch the polystyrene out to vary the gradient. It's not recommended to have a gradient steeper than 1-in-50, both from a running and aesthetic perspective, so to climb the minimum 31mm approach distance, on the straight or with very gentle curvature would be just over 1.5m. Hopefully my answer and maybe further consideration on the overall levels of the running lines will help you overcome this common conundrum.



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HOW TO... MODEL A LANDSCAPE

Words & photography: Jeff Grainger



Modelling the rural landscape has always been my primary interest within this hobby. All my layouts have been based around the Settle and Carlisle line, with the aim of creating a railway within the landscape. My ongoing layout, 'Gill Head', is set in the environs of Arten Gill Viaduct. An upcoming project, 'Hell Ghyll Sidings', will be based around the Ais Gill area, in the shadow of Wild Boar Fell.

My layout plans have always been a continuous loop to allow the satisfaction of setting the trains in motion and admiring

them as they pass through cuttings, under bridges and over viaducts. There is great pleasure in creating your own miniature little world, even if the construction fills an entire room! However, a seed of an idea started to germinate in my mind – how about building something much smaller, a diorama, which could serve multiple purposes:

- Provide a portable stage to allow photography of favourite locomotives, in a rural setting.
- Serve as a test-bed for an improved version of the DAS stone walling I've

been using on each of the last three layouts.

- Allow some new vegetation techniques, using static grasses, to be trialled on a smaller scale than the full layout.
- Provide a place for me to test out my prowess in skilling-up the construction of wire-wound model trees.

The track would be OO gauge, so a lot of my older steam locomotives, not re-gauged to the EM gauge of the main layout, could have a place to sit, and, if the track was electrified, run up and down a short distance.

Dimensions and materials

For the purpose of realistic images, I envisioned needing the space to accommodate a locomotive and two or three coaches, or a locomotive with eight to 10 wagons attached. This project was, supposedly, a portable diorama, not a fledgling “getting-bigger-by-the-minute” layout, so I limited the length to 120cm, comprising two 60cm boards. 40cm depth was sufficient to include both embankments and the rear details.

Boards were 12mm birch ply, fixed onto a bracing structure made from 44mm x 44mm softwood. M6 bolts fixed into one of the boards, and aligning with holes in the other board, were used to keep the two boards in their correct relative positions.

Embankments and trackbed



A gently curving track-line was sketched onto the ply surfaces and a 3mm sheet of cork was glued in place, wide enough to hold a double track main line. The function of the cork was more to enable the creation of a ballast shoulder at the sleeper ends than for any soundproofing.

PIR insulation board was then cut to shape with an embankment angle of around 30 degrees and fixed onto the ply using an instant contact adhesive.

Mod-Roc and a coating of filler were added to build-up the land profile and a 120cm length (in two 60cm sections) of dry stone walling, previously built onto a 0.020in Plastikard base, was put into place in the wet plaster.



To reduce the chances of snow-blindness, and to move the project forward, the dried plaster was given a few coats of brown emulsion paint, followed by neat PVA and a base coating of 2.5mm Noch meadow grass fibres.

Fitting the track



I've always been a fan of SMP bullhead track, with its thin sleeper system. In this case, the gauge was OO and track was glued onto the cork using neat PVA and allowed to set firmly in place. Track griming then took place using standard Railmatch (1406) Sleeper Grime spray. A bit smelly, but very effective!

Track was ballasted using Woodland Scenics Fine Grey Blend. Supposedly designed for N gauge track, I find the 'Fine' gauge of the material more in keeping with OO/EM gauge track than the standard Grey Blend mix.

As with many main lines in the 1950s/'60s, the ballast shoulders were deep and well-maintained.

About a centimetre (two-three feet) was left between the edge of the ballast and the foot of the embankment to represent the cess area.

Droppers were attached to the individual track sections and connected to a simple track bus running below the ply top. Model Tech track joiners were used to ensure good track alignment across the joint of the two boards. Previously, I've always soldered PCB sleepers to the track/board to ensure a repeatable alignment, but found the joiners worked effectively.

Track weathering was achieved using diluted acrylic washes of a mix of greys with accents of raw/burnt umber to simulate rust drop-off – especially along the route of the metal rails.

Embankment vegetation



Some people dislike the scenic aspects of a layout/diorama, but to me it's one of the best parts of the build. The plaster coating had an initial covering – with gaps in places – of a mixed green 2.5mm static grass. This is predominantly Noch Meadow Grass (75%), with the rest made up of 1.5mm Meadow, 2.5mm Brown and a scattering of Woodland Scenics Fine Turf flock. The browns are added to deepen/darken the green tone and give an impression of wear and tear to the grass.

I never measure things out when it comes to these tasks – despite the fact that I'm a trained Physicist. As far as I'm concerned, judgement by eye is good enough! The variability introduced mimics nature.

Once the short fibres were fixed in place, the real fun could start. Using a slightly watered-down PVA mix, a blend of Noch 12mm Wild Grass and Beige fibres were applied across swathes of the embankment, clustering in places, but especially towards the lower parts where drainage would keep the grass well-watered. Layering is key to a realistic appearance with static grasses. Having applied the 12mm, a mix of 4mm/6mm Wild Grass/Beige was then immediately applied on top of the 12mm. Using a vacuum cleaner between layers helps make the grass stand-up, and reclaims a surprisingly large amount of material. Finally, at this point, a further application of the shorter 1.5/2.5mm fibres was added on top. These fill in remaining gaps in the grass coverage and give a real depth to the vegetation. After reclaiming short fibres with the vacuum, the whole lot was allowed to set and fix itself in place.

I always use PVA when fixing my static grasses into place. I know that some people use hairspray for this procedure – and it's certainly more rapid than waiting for PVA to dry, especially in the winter months. My usage of hair spray (on the layout, that is!) comes next...

Even the best-kept embankments/grass areas adjacent to walled/fenced-off railways can rapidly become a haven for innumerable plant species. I've tried to recreate some of this using Woodland Scenics light green/olive green underbrush (for bushy, bramble-like growth at the foot of the embankment) and light green/burnt grass coarse turf further up (for lower growing plants among the grass).



The photographs show additional vegetation: Noch leaves and Flower Soft scatter sprinkled onto areas of longer grass to which tiny dabs of PVA had been applied (giving the appearance of invasive wild flowers) and Woodland Scenics Blended Turf, scattered on top of everything using a tea strainer, to add the impression of multiple small flowers across the whole area.

No fixed rules, try it. If it looks rubbish, try again until happy!!

Stone walls and fence poles



DAS air-drying clay is a wonderful modelling material. I used it to create the thousands of stones to clad the Arten Gill-based viaduct model that is integral to my 'Gill Head' Settle & Carlisle layout (September 2021 BRM) and to create the tens of metres of stone walls that have covered numerous layouts over the years.

I took the opportunity the diorama presented to try-out the building of a more complicated version of the stone walls, using a range of DAS stone thicknesses and shapes. The 120cm main length on top of the larger embankment consists of around 2500 individual stones, glued together with PVA. A series of dilute washes of grey and brown acrylics provide the stone colour. A section of the wall is shown, though some of the coping directions have since been changed to set them all in one direction!

A common feature of many areas of the Dales, Lakeland Fells and along the S&C are fence poles leaning up against the sides of the dry stone walling; some electrified, some with simple (and often damaged) wiring, in order to keep roving animals off the walls.

I used Plastruct rodding in diameters 1.5mm (4in) and 2mm (6in) to create the fence poles, hand-drilling the posts and feeding 0.15mm Beadalon wire through to give an indication of the fence-pole's function. The plastic rodding was primed and painted in a grotty mix of greys and browns left over from the washes I'd used on the walling!

Trees, shrubs and infrastructure

To complete the scene, a number of trees were added. One of my objectives in building this diorama was to learn in the construction of wire-wound trees. Though the S&C area may be lacking in tree cover relative to many other areas of the UK, trees are still a requirement and are often totally under-modelled on many layouts. I knew that I needed several for 'Gill Head' and at least four or five for this current project.

Generic model tree skeletons of no species in particular – maybe that will come later when I'm more experienced – were created by winding 28Awg florist wire, coated in latex rubber, primed and painted with an acrylic grey/brown mix.

I found that the best way to achieve realistic foliage was to superglue small pieces of seafoam onto the branch-ends of the wire tree armature and, using extra-hold hairspray as an adhesive, the seafoam was topped using burnt grass/light green coarse and fine turf.

Spigots – made from nails – were superglued into the base of each tree and the trees slotted into place.

The railway side of the larger embankment was kept free of trees to minimise interference with (commercially purchased) telegraph poles, fitted as per the prototype.

Finally, bearing in mind that I'm no artist, a rudimentary backscene board (in two parts, one for each section) was created. This can be fitted to the rear of either embankment, depending on the photographic angle required.



CONCLUSION

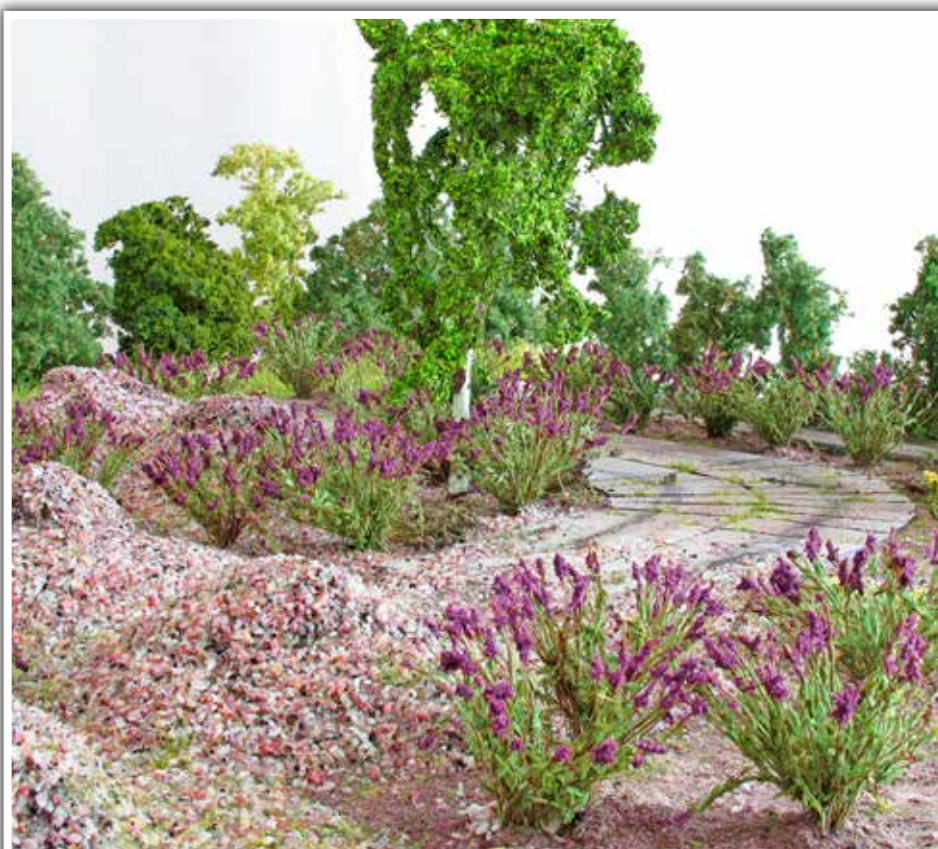
The diorama board has been an experimental test-bed for walling, trees, vegetation and in creating a coherent location to use for photogenic imaging of trains of interest (in my case, S&C-related). The experience gained will shortly be applied in helping to complete 'Gill Head' and in the construction of my projected Ais Gill-based mini-layout. With the diorama now effectively complete, locomotives could take their place on the track for a photoshoot...



HOW TO... MODEL SUMMER

Words & Photography: Michael Russell

Continuing his seasonal modelling theme, Michael Russell accepts the challenge of miniaturising lush summer vegetation on this miniature diorama.



Summer is marked by the sheer exuberance of the natural world as plant life races to put on growth and set seed. One thing that always amazes me is plants' ability to colonise what look like unpromising locations. This is most evident in summer, when even supposedly barren areas abound with greenery. On this occasion I have chosen to model one such site that is used to store building aggregates.

Due to scale constraints, we can't model everything and so inevitably a compromise has to be made. Therefore, I suggest that the abundance of green foliage is modelled as one anonymous mass, however, it is good to pick out a few species for special attention,

especially those that define a place, era or season. For these key species, you should establish their defining features and then be sure to model them with these features and exaggerate them, even to the point of creating a caricature.

For this exercise, two foreign invaders, buddleia and ragwort, have been chosen. The former has become a blight on the modern landscape and a real nuisance to companies like Network Rail. So ubiquitous has it become, that to model the modern scene and not include this weed would be unthinkable. The latter is another common foreign invader that inhabits grassland and urban waste ground and is a danger

to foraging animals. Both these plants are clearly identified by their growth habit and bright flowers.

I would urge you to model a definite period in the season that your model is set in. The beginning of summer looks quite different to the end of summer and the same goes for spring, autumn and winter, too. The majority of layouts are set 'sometime in the summer' and are often devoid of flowers to identify exactly when that is. They probably best fit with the period known as the 'June gap' between the late spring and early summer flowers, hence they all look the same. Try and add a few species that flower together and thus pin the time down to a more specific period than just 'sometime in the summer'. In this way you can make your layout stand out from the crowd.

SHOPPING LIST

- Humbrol Enamel 84 and 187
- Gaugemaster GM103 or Busch 7042
- Hornby SkaleScenics Grass Meadow (R7178)
- Busch roadway (1106)
- Hornby SkaleScenics Silver Birch (R7215),
- Hornby SkaleScenics gravel R7166 and R7164
- Hornby SkaleScenics Puffer Bottle (R7182)

1

CONSTRUCTING THE BUDDLEIA



Cut out some strips of cardboard to act as holders. Cereal packets are a good donor for this.

2

Take some sisal string and unwind the main strands ready for use.

5

Spray the plants with enamel paint – I used Humbrol Enamel 84. When dry, you can dry-brush using a close shade, such as Humbrol 187 and add light washes of a darker shade to add depth.

6

Apply PVA glue to each branch using a brush, or, if you find this difficult, use an aerosol glue such as spray mount. Now sprinkle with a suitable green scatter. A sawdust based scatter will suffice, such as Gaugemaster GM103 or Busch 7042.

3

Add a blob of glue from a hot glue gun onto cereal packet cardboard and immediately insert the end of one the sisal strings strands. The glue will quickly dry and you can then snip off the string to your desired bush height. Repeat this for the number of bushes that you require with a few extra for spares.

7

When the bush is dry, apply PVA glue to the end of each branch, then dip it into purple scatter material. You could also use white as this colour of flower is also found in Britain, although it isn't as common.

4

For each bush, unwind the string and separate the individual fibres. You can bend them to the characteristic arc of the stems of this plant by drawing the fibres between your fingers.

8

Ensure that the ends of the branches droop in a way that distinguishes these plants. If needed, use a pair of tweezers to grab the branch near the end and then bend it down without breaking it.

MAKING RAGWORT

9

Cut a four-inch piece of sisal string and unravel it so you have individual fibres.

10

Make up a mix of PVA glue, green acrylic paint and a little water.

12

Now transfer the strand to a container of static grass and get an even covering. Place the strand to dry. I used Hornby SkaleScenics Grass Meadow (R7178).

13

When dry, form the strands into a bundle and use masking tape to secure the top and bottom so that it can be handled. Spray with dilute PVA glue and sprinkle on a few leaves (Gaugemaster GM103). Now hang it up to dry.

11

Take one strand of fibre at a time and coat it in the mixture.

TOP TIP:

All loose material, such as limestone chippings, has a natural angle of repose. For gravel it is usually between 35 and 45 degrees. You need to make sure that you replicate this to make your model look realistic. The use of formers can be an issue as it is easy to alter the angle of repose and form unnatural looking mounds. In particular, be careful that your formers are not too steep-sided.



To make the flower heads you can buy scatter or make your own. Make as many flower heads as you need. You will need some sawdust and yellow acrylic paint.



Mix a little yellow acrylic paint with an equal amount of water and add it to the sawdust. Keep mixing until the colour has been absorbed by all the particles. Mix more paint if you need it, but you won't need much as you want a dry mix that will dry quickly.



Cut the stems from the masking tape and add PVA glue along the top edge. Dip into the flower mix and allow to dry. The plants can be torn or cut away when you are ready to 'plant' them.

BUILDING THE BASEBOARD



To keep weight down we will use some formers for the limestone piles. Take some washed cake foils and mould them to a pyramid shape between your fingers. To add interest to the scene, use a variety of sizes.



For variety, you may want to collapse the side of some of the formers to represent piles that have had quadrants removed.



Spray the formers with an undercoat of primer. Since they are only light in weight, you will need to stick them down beforehand using double-sided tape or spray mount adhesive. Don't forget to wear a facemask.



Stick the formers in situ on your layout or diorama using a contact adhesive. Since this project was a proof-of-concept exercise, my base was a shelf from an old wardrobe.



Paint the baseboard a ground colour to tie it all in. I used a grey emulsion that I made by adding black paint to a tin of white emulsion.



Add a ground cover to the entire baseboard using PVA glue. You can use any earthy coloured scatter for this.



Use a range of colours for variety on the ground cover. This will look far more realistic than using one colour.



At this point I added a concrete roadway to the baseboard. This is a Busch kit (1106). I stuck this in place using PVA glue which will dry quickly as the pieces are made out of cardboard.



The Busch kit is very easy to use. Release the concrete sections by cutting through the retaining tabs with a sharp knife. Note that the pieces are treated on one side only – be careful you don't stick any upside down as they are difficult to remove without causing damage.

26



Remove the buddleia from their mounts with a sharp knife and cut facing away from you. Trim the base to shape afterwards.

29



Paint the mound formers and the base with thick PVA glue, then sprinkle the limestone ballast into place. I used a mix of Hornby SkaleScenics (R7166 and R7164) which are supplied in handy resealable bags.

27



Since the buddleia bushes have a large base, I decided to glue them in place before adding more ground cover as the latter could be used to disguise them. For speed I used a contact adhesive, but PVA will work, too.

30



Add more gravel and allow it to find its own angle of repose so that the mounds look realistic. Add PVA diluted with some water and a little washing up liquid to glue this additional layer in place.

28



I added a ready-made tree to provide some height. This one is a silver birch from the Hornby SkaleScenics range (R7215). It is worth buying a few centre piece items like this, especially for foreground areas.

TOP TIP

If you are making dioramas you can find lots of good baseboard material in items such as old or redundant furniture, builders' off cuts and old baseboards that you are reusing.

FINISHING TOUCHES

31



Add static grass to tie in the ground cover. For small areas like this, the Hornby SkaleScenics Puffer Bottle (R7182) is ideal. Don't make the grass too green and luxuriant in an area of poor soil such as this. I used Hornby SkaleScenics Grass Meadow (R7178).

32



Represent traffic usage on the concrete path by applying a dark grey weathering powder where tyre tracks would go. Use a model from your vehicle fleet to get this distance correct.

32



I made some additional buddleia to represent dried branches that have been cut down or dislodged by passing vehicles. Make these as the others, but spray with light and dark grey to represent the dead leaves and dried flower heads. Then cut the branches off the base and glue into place. 'Plant' the ragwort at the same time. Diorama complete!

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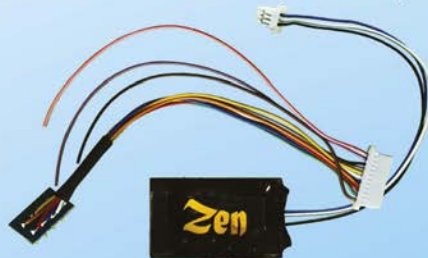
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KANNOTBURN

Bentley Model Railway Group's second-hand layout purchase required completion, though members opted to re-gauge the track, too.

Words: Martin Axford & Jack Royle **Photography:** Phil Parker





A Hornby J36 coasts across the viaduct into Kannotburn station.

Kannotburn' was started by Trevor Hale as an EM gauge project based on Crianlarich in the Scottish West Highlands. The half-finished layout was purchased from Trevor around 10 years ago by the Bentley Model Railway Group, some work was done at that time, but serious efforts didn't start until 2017, with the objective being to get it presentable for our January 2018 exhibition in Calne, Wilts. The EM gauge track was lifted and replaced with Peco Streamline Code 100, this included the use of large, medium and small radius points. These have been given a degree of flexibility by removing the webbing. This sounds risky, but was done with a lot of care – we have been track-laying for years!

Additional boards had to be built so that the layout could be used with our

existing fiddle yard boards. There was a small problem with measurements because Trevor's layout was built using the metric system, whereas our fiddle yard was imperial. Somehow, we made it all work, we are showing our age I suppose, most of us have known both!

Changing decades

Originally, the layout was built to represent the blue BR diesel period of the late-1960s/early-'70s. With the availability of many suitable steam locomotive types, we decided to move it back to the '50s/'60s with both steam and early diesel motive power. This means ex-LNER types like K1s and B1s mixing it with ex-LMSR locomotives like 'Black Fives' and 4Fs (there might be one parked at the station sandwiched between a

pair of snow ploughs). Green-liveried diesels are also present, BRCW type 2s, NBL type 2s, an English Electric type 1 and a diesel shunter, also one of the attractive Park Royal railbuses.

All have been fitted with DCC sound, provided mostly by YouChoos, although some locomotives retain their factory sound decoders. An effort has been made to weather the rolling stock, as this helps to convince the viewer that a model is a well-used machine rather than a plastic model, but the weathering also adds variety to what would otherwise be very uniform trains.

Passenger trains consist of ex-LNER and ex-LMSR coaches (even a magnificent 12-wheeled dining car) as well as BR Mk. 1s. Freight trains consisting of all the usual wagons pass 'Kannotburn', including a long



FACTFILE

Layout name: Kannotburn

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

Size: 24ft x 8ft

Era/Region: 1950s/60s Scotland

Layout type: Continuous loop

**“ It’s a wonderful spectacle to see a train rolling
above the village below and across the mountains
in the distance. ”**



A Dapol Class 26 passes an idling Class 08 with a heavy oil train.
Both locomotives have custom weathering.

coal and tank train. Blue-liveried fish vans are part of another mixed goods en-route to Mallaig.

Creating the scene

Scenery on the station boards was finished using Woodland Scenics and Jarvis. Trees are by Polish company MBR as recommended by Chris Nevard, including typical Scottish types, Larch, Birch, Pine and Beech. The dry-stone walling is by Osbourns Models.

The stream glitters attractively under the steel viaduct but still doesn't look right, this could be because the rocks don't look as nature intended and still need re-arranging. Maybe a fly-fisherman could be added, but then a layout is never finished!

The original layout didn't have a backscene, so we added one which certainly gives a feeling of depth to 'Kannotburn'. It isn't actually the West Highlands, but Snowdonia in Wales near Llanberis by ID Backscenes (they don't do Scotland).

With one exception, all the buildings came in a strong box with the layout. They were all unfinished and needed additional detailing work like adding windows, doors, guttering and drainpipes. A fine model of Fort William engine shed was also in the box, correctly modelled without its roof as it was in 1960. At first, the intention was to replace the roof, but we realised that looking inside such a fine model was a good idea, so left it off.

Also in the box was a folder containing the plans for Ardlui station building. The real thing has now sadly been demolished but was a classic West Highland station building. Trevor had obviously intended to build a model of Ardlui station building for the layout. BMRG member Martin Axford built this in time for the exhibition. This is the only building not permanently on the layout because it straddles a board joint, so Martin made a special box from excess corrugated cardboard to protect it in transit.

Layout control

The layout is wired to permit both DC and DCC running of trains. The DC wiring makes use of isolating sections, which can be controlled by one of two controllers, or isolated completely. The points on the scenic section are controlled using slow-acting Tortoise point motors from a switch panel. The points in the fiddle yard are controlled with SEEP point motors activated via CBUS using MERG turnout drivers to permit



A J36 approaches 'Kannotburn' with a long train of coal wagons. The rolling stock is mostly Bachmann factory weathered private owners.



route setting, both through the fiddle yard control panels and through a laptop running JMRI. The laptop can be connected to a Wi-Fi router, permitting route setting from phones/tablets. The signals are kits from Model Signal Engineering and are controlled by servos using a MERG servo control board. DCC train operation requires all the isolating switches to be closed and an ECoS command station to be connected. The ECoS command station is then connected to a Wi-Fi router, allowing the trains on the layout to be controlled using phones or tablets, as well as directly from the ECoS. In the future, we'd like to add JMRI control to the points on the scenic section and potentially use some automation in the running of the trains.

Exhibition schedule

Operation of the layout at exhibitions requires good communication. With 'Kannotburn' being a single track line, trains are required to leave the fiddle yard simultaneously with points being appropriately set to permit this. Trains will then meet at the loop in the station in order



A Dapol Class 26 runs under the road bridge into 'Kannotburn'. The roads on the layout provide the opportunity to display vehicles, as well as weaving above and below the track, making the railway seem as though it was added to a world that already existed.



A kit-built J36 simmers in front of 'Kannotburn' shed, awaiting its ash pan to be emptied. The engine shed is scratch-built and represents the shed at Fort William during the brief period at the end of its life when it no longer had a roof. The lack of a roof also allows people to view the detail and locomotives inside.

A Hornby 'Black Five' awaits the road as two Dapol Class 21s approach with an express train. The tree in the foreground is from MBR Model and really looks the part when compared to other model trees.



to pass each other before returning to their original track in the fiddle yard, but from the opposite end to which they departed. This requires synchronisation between the drivers of the two trains as well as the signaller. As there is quite a wait between trains leaving the scenic section and new trains arriving, we make use of the yard and the engine shed area to keep trains moving on the layout, with steam locomotives moving between the coal stage, ash pit and shed, as well as a Class 08 shunting wagons in the yard. Periodically, we'll swap a locomotive on the train with one from the engine shed, as well as exchanging wagons from the yard with stopping goods trains.

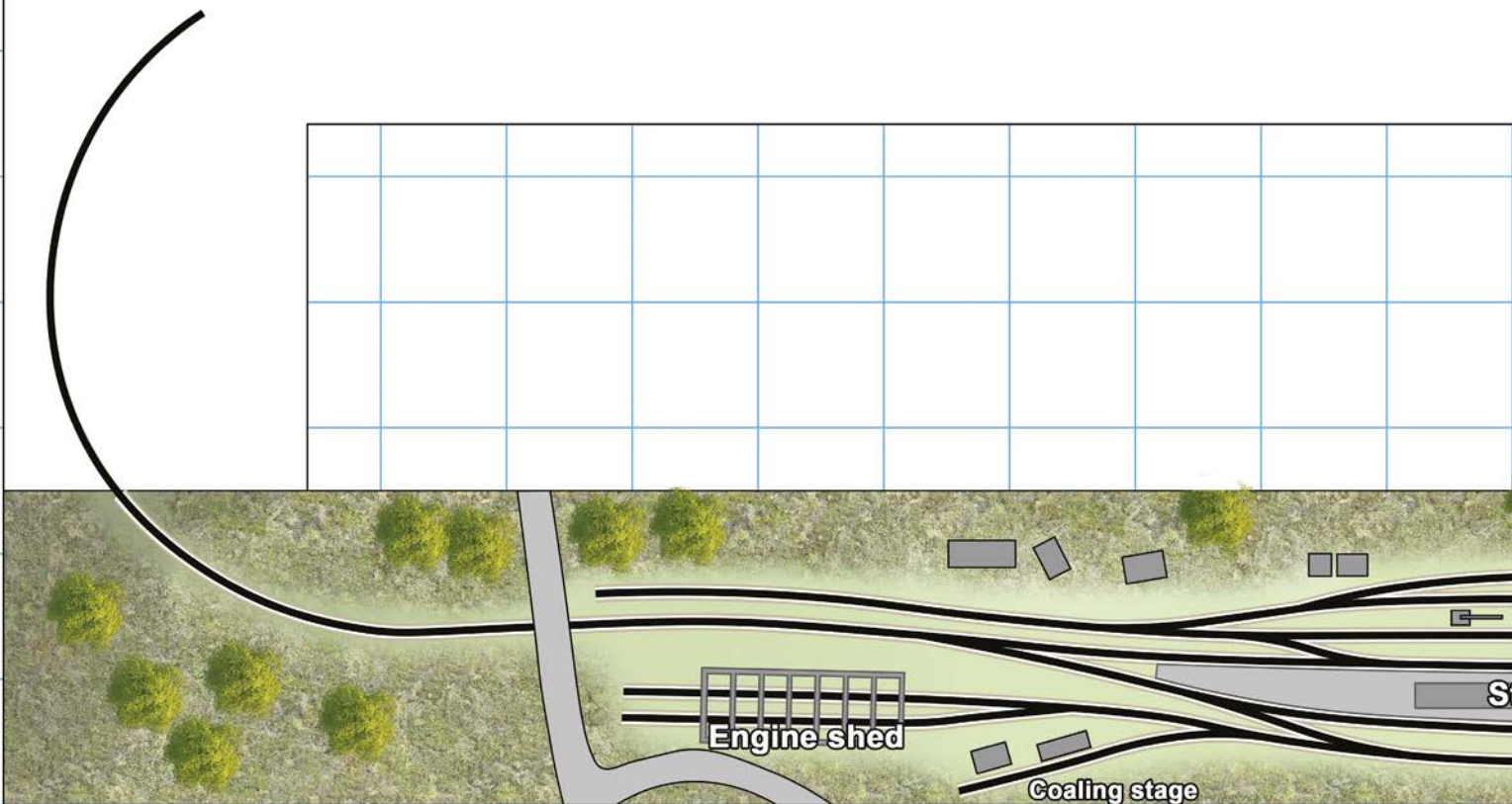
The viaduct end of the layout has less happening, but the anticipation of the next train crossing the viaduct adds to the experience, as it's a wonderful spectacle to see a train rolling above the village below and across the mountains in the distance.

We hope you enjoy this visit to a mythical place in the West Highlands of Scotland which, unlike a certain viaduct, doesn't appear in a film about wizards and warlocks!



The local watering hole, The White Hart, is converted from a Hornby Skaledale station building.

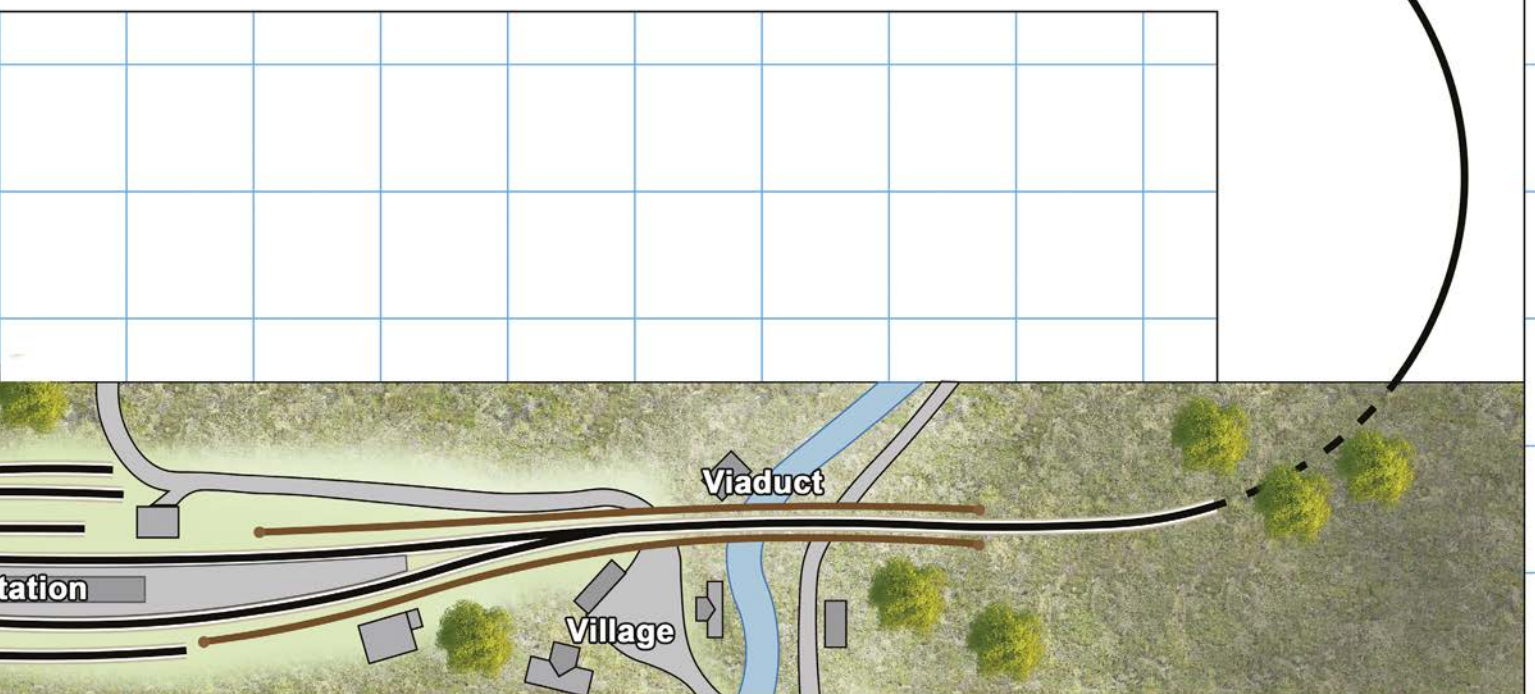
Fiddle





Hornby K1, 52034, passes through with a mixed working including several fish vans, traffic for which the West Highland route was well known. A Class 08 shunts the yard, including Presflos for a cement delivery, which will be discharged to a road vehicle.

e yard





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KIRKCUDBE

Ayr Model Railway Group's 7mm scale exhibition layout can depict both pre-Grouping and BR steam operations in south-west Scotland. **Allan Colvin** explains why and how it was built.



FACT FILE

- **Layout Name:** Kirkcudbe
- **Scale/Gauge:** 7mm:1' scale, 32mm gauge O
- **Size:** 30' x 4' (24' scenic)
- **Era/Region:** 1920s
- **Location:** Kirkcudbrightshire, SW Scotland
- **Layout Type:** Fiddleyard to terminus
- **Power/Control:** DC/DCC
- **Photography:** Nigel Burkin



In its GSWR guise, the layout is home to a collection of fine pre-Grouping locomotives and stock, all of which is either kit or scratchbuilt. Manson 4-4-0 No. 337 rests on shed alongside Stirling/Manson 0-4-2 No. 187.



Though in reality Kirkcudbright was a hive of inactivity, for exhibition purposes we strive to keep two locomotives moving most of the time.

'Kirkcudbe' is based closely on Kirkcudbright, Kirkcudbrightshire (now Dumfries & Galloway) in South-West Scotland, which was a terminus on a ten mile branch line from the main Dumfries-Stranraer 'Port Road' at Castle Douglas. There were two intermediate stations on the branch; Bridge of Dee and Tarff as well as an impressive box girder viaduct at Tongland about a mile north of Kirkcudbright. We may model this at some future date!

Throughout its life the branch was lightly served. In Glasgow & South Western Railway (G&SWR) days there were eight passenger departures daily, plus three goods movements, one of which was a cattle train. Over the years this inevitably dwindled and by the 1960s the service was reduced to five passenger departures and one pick-up goods train per day.

In G&SWR days it is probable that traction requirements on the line were handled by Manson Class 336 (Greenock Bogies), Manson Class 160 0-6-0s, Stirling/Manson Class 187 0-4-2s and Manson Class 326 0-4-4Ts. There may have been other similar sized locomotives.

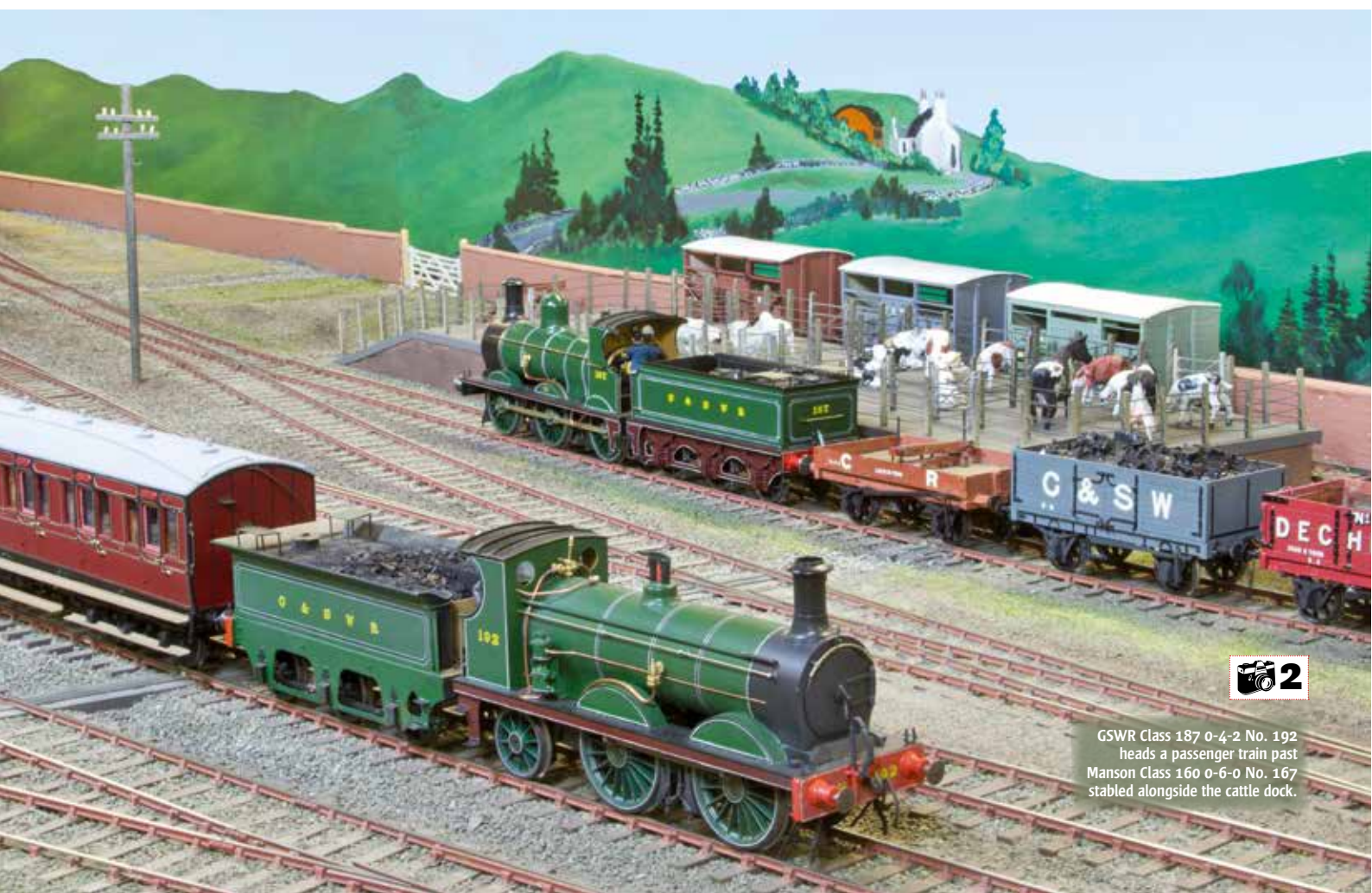
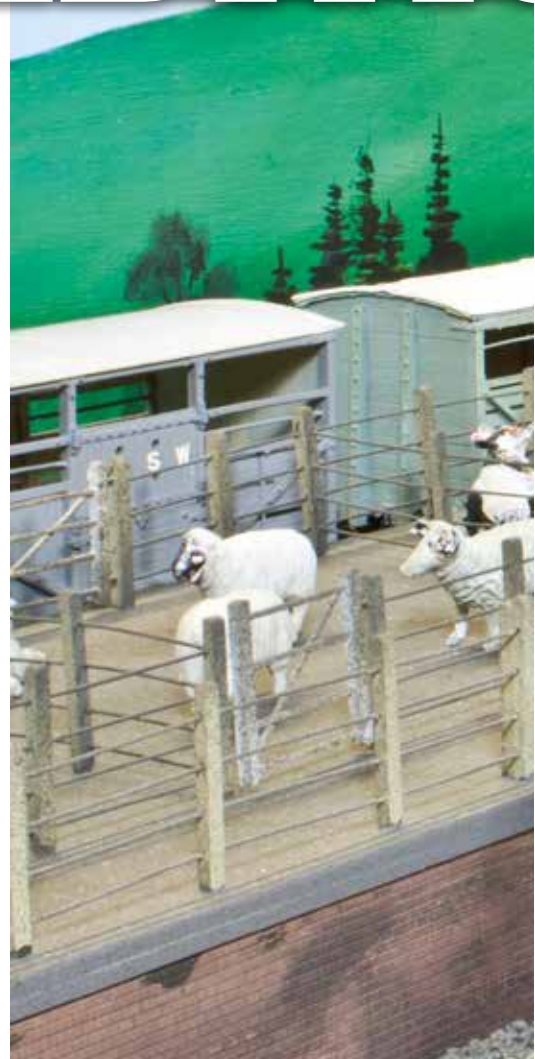
Among the locomotives appearing on the branch regularly in the 1950s and 1960s were ex-LMS Fowler 2P 4-4-0s and Stanier 3P 2-6-2Ts, BR

Standard 3MT 2-6-0s, Stanier 'Black Five' 4-6-0s, Fairburn and BR Standard 2-6-4Ts and Hughes/Fowler 'Crab' 2-6-0s, as well as many ex-Caledonian Railway/LMS 'Jumbo' 0-6-0s. There were also occasional 'foreigners' on excursions and railtours. We can run either in G&SWR or 1950s/60s BR guise.

EXHIBITING

The layout is 24" long and 4' wide (excluding barriers) plus a 6'x 2' fiddleyard at one end (total length 30'). It comprises six 4' x 4' scenic sections plus a six-road combined traverser/turntable. The scenic section boards are made from birch ply and consist of 6mm decks, each on three longitudinal plywood box girders, 44mm wide x 75mm deep. To provide transverse stiffness and suitable mounting points for the alignment dowels, 18mm thick end plates are built in. Over-centre latches at each side secure the boards together. Given the age profile of the O gauge members of the club, the weight and size of these boards are regarded as 'Gerimax' and are designed to be stored and transported in a rack, similar to those used in bakers' vans - remember them?

The original Kirkcudbright trackplan has been modified slightly by the inclusion of a run-round loop from the cattle siding to the coal sidings. This allows more scope for shunting without intruding



GSWR Class 187 0-4-2 No. 192 heads a passenger train past Manson Class 160 0-6-0 No. 167 stabled alongside the cattle dock.



3

No. 167 heads a short goods train in the cattle dock road. Goods stock is mainly kit-built and represents several pre-Grouping railways and private owners.

KEY DETAILS - G&SWR BUILDINGS

All buildings with the exception of the signalbox have been accurately modelled in embossed styrene sheet from original G&SWR drawings. The station building still exists as commercial premises. The yard behind the station building is now a housing development. The two semi-detached cottages near the overbridge are modelled on railway workers' cottages at Pinwherry on the G&SWR line to Stranraer. In pre-Grouping days the station had an overall roof. This was removed by the LMS and replaced with a platform canopy. There was also a single road locomotive shed with a 42' (later 44' 6") turntable, but this ceased to be used in LMS days. We are indebted to the G&SWR Association for providing us with drawings, photographs and other information relating to this project.



4



Chunky 0-6-2T No. 21 sits on the turntable, contrasting with the elegant lines of 'Greenock Bogie' 4-4-0s Nos. 355 and 337.



KEY DETAILS - FLEXIBLE OPERATION



As a general rule for a two-day exhibition, day one is run with G&SWR stock with a gradual change to our very limited fleet of LMS stock in the late afternoon.

Day two is run with BR locomotives and stock and a few changes are required to the scenery; the station overall roof removed and canopy fitted, gas lamps are changed for 1950s style electric lighting, weeds suddenly sprout in turntable well and there are changes to road vehicles and other subtle changes of period specific detail.

operated from behind the backscene. Operating signals are a project for the future.

There is currently only one signal, non-working at present, bracketed off the locomotive shed. A three-doll bracket signal is required at the station/yard approach as well as at least seven ground signals. Cosmetic point rodding is also on the 'to do' list.

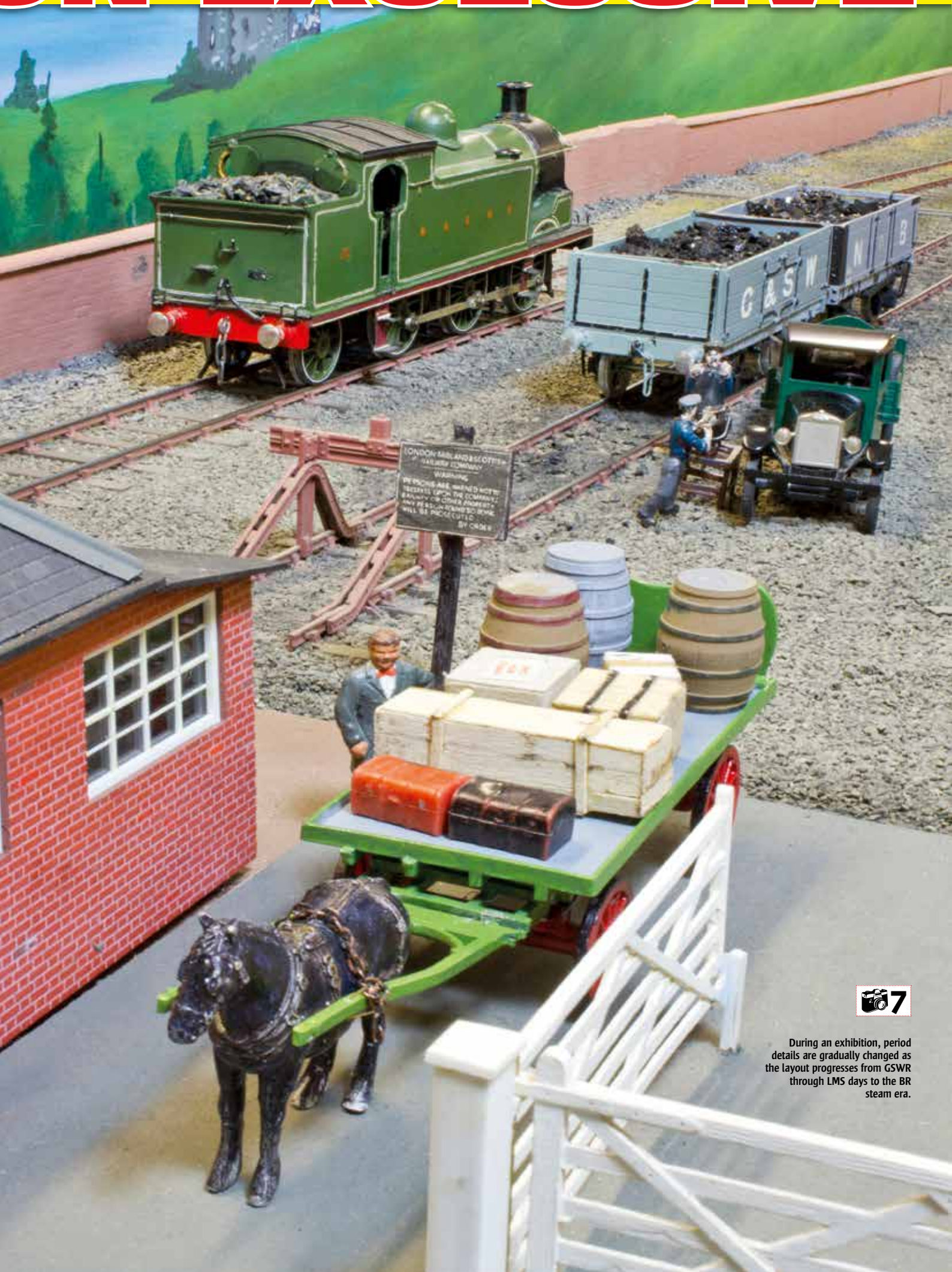
The layout has appeared at many Scottish shows and as well as our own show in Ayr, it has featured at Model Rail Scotland in Glasgow, Glasgow (Pollockshaws), Perth, Bonnybridge (where it won two awards), Greenock and Troon. It also appeared at the Gauge O Guild's Telford show in 2010. Its next appearance is scheduled for our own show in Ayr on September 19/20.

OPERATING

We initially operated with two DC hand-held controllers, and subsequently with the option of DCC, again with two hand-held throttles. One operator controls passenger train movements on the main and release roads while the other controls goods yard movements. This latter requires the use of the release road for some shunting movements, and also the main line for access to the traverser/turntable. There is also a third operator required for the traverser/turntable who fields questions from the viewing public between movements.

Though in reality Kirkcudbright was a hive of inactivity, for exhibition purposes we strive to keep two locomotives moving most of the time. Train length is normally a maximum of three carriages

ON EXCLUSIVE



During an exhibition, period details are gradually changed as the layout progresses from GSWR through LMS days to the BR steam era.



8

Passing the scratchbuilt signalbox and railway cottages, GSWR No. 337 heads a short passenger train into the terminus. Contrast this with the view above right.



A small fleet of suitable Manson coaches has been assembled from Just Like the Real Thing kits for GSWR period operations.

or nine wagons, as dictated by the length of the traverser.

There is no locomotive release crossover at the railhead, and prototypically, after the passengers disembark, empty stock is propelled back down the main line to the vicinity of the signalbox. After running round and propelling the stock back into the station, it is now ready for the return journey.

With only between eight (latterly five) trains per day on the prototype, there was plenty of time for such practices. Together with goods traffic movements, we eventually end up with all trains facing the wrong way on the traverser.

When all six traverser roads are finally full of trains facing the wrong way, reconfiguring the various latches enables the 'whole shebang' to be

ON EXCLUSIVE



Jumping forward to the late-1950s, BR 4MT 2-6-4T No. 80127 arrives with a pair of ex-LMS non-gangwayed coaches. Note the change to a BR (ScR) enamel sign on the 'box.

Moving forward to the BR era, we have kit-built 'Caley' 439 Class 0-4-4T and 'Jumbo' 0-6-0, Fairburn 2-6-4T; Stanier 'Black Fives' and an 8F 2-8-0, plus modified and repainted RTR Fowler 4F 0-6-0, Ivatt 2MT 2-6-0 and a 'Crab' 2-6-0.

Also built from kits are the BR Standard 4MT 2-6-4Ts, 2MT, 3MT and 4MT 2-6-0s. Passenger stock consists of ex-LMS Stanier Period III non-corridor and BR Mk I non-gangwayed coaches. There is also a selection of non-passenger vans of LMS and LNER origin. **BRM**

OUR FAVOURITE LOCOMOTIVES

The G&SWR locomotives are prized possessions of their owners and are depicted in pristine paintwork. However the BR stock is in various states of weathering from almost ex-works through to 1966 grime and rust – although these are equally prized!

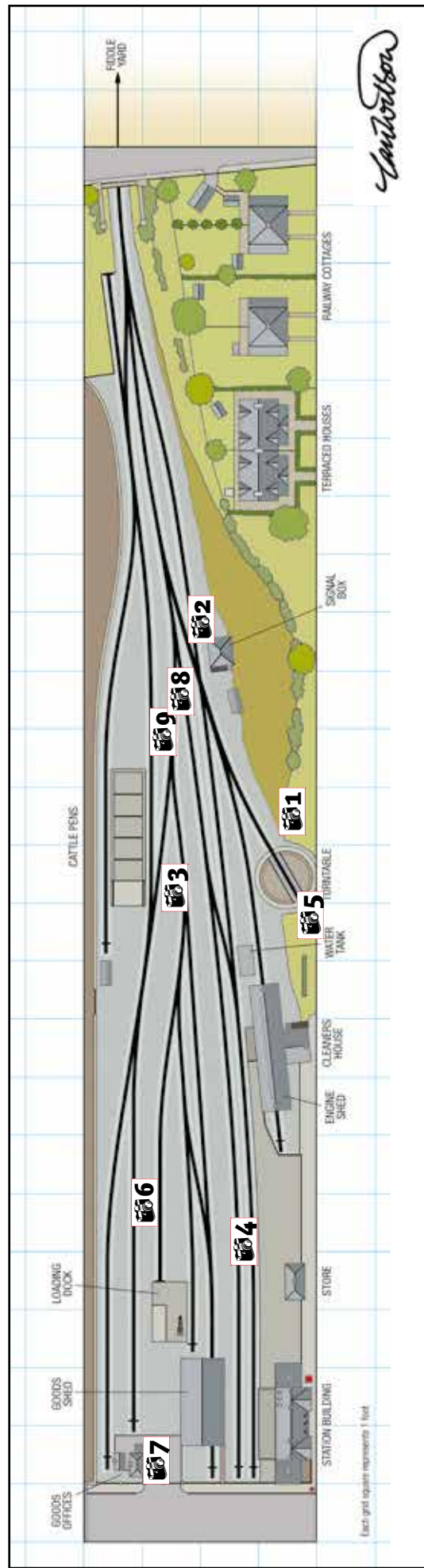
rotated through 180 degrees and we can start the schedule over again.

LOCOMOTIVES & STOCK

While this is a club layout, all stock is owned by individual members. For the G&SWR period we mostly rely on kit-built models, although some are scratchbuilt. We can call in the following; Manson Class 336 4-4-0 (Greenock Bogie), Manson Class 160 0-6-0, Stirling/Manson Class 187 0-4-2, Manson Class 326 0-4-4T and a selection of kit-built Manson G&SWR coaches. Goods stock consists of a variety of private owner and various pre-Grouping railway vehicles, including the G&SWR, Caledonian Railway and London & North Western Railway.

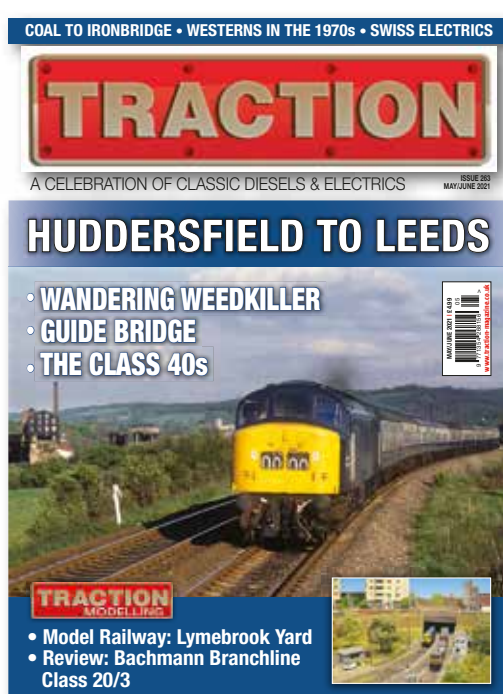


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THE BRM GUIDE TO STREET FURNITURE

Words & photography: Phil Parker

Roadside clutter often lacks variety on layouts. Proposing some modellable options, Phil Parker takes a stroll down the road for modelling inspiration.

Western Esplanade, Southampton in the 1960s.
Copyright: DAVID BROWN



Post boxes

The first post boxes appeared on our streets in 1853, and, in those days, they were painted green. Complaints that this made them difficult to find, saw boxes turn the red we are familiar with today, except for those for airmail (Blue) and ones celebrating winners in the 2012 Olympics (Gold). During the war, many boxes sported a yellow cap, which would have changed colour in the event of a gas attack to warn the population.

The basic design was set early, and probably the first standard was designed by J W Penfold with an octagonal pillar box with horizontal flap. A tiny number of these survive today, but for most of us, a pillar box is the round, cast iron, 'Type B' box that appeared in 1887, complete with wide cap to keep the rain out. An oval two-slot version was produced for town centres, which could expect more business.

Only the true post box enthusiast will worry about the difference between the myriad of designs tried over the years, but by 1980, we saw the 'Type K' appear – a perfectly cylindrical box that looked much more modern and could be easily rolled around the foundry floor when it was being cast as well as being easier to install.

Rural areas that don't justify a full post box are supplied with a 'Wall Box' – a much smaller, but still cast iron, box that can be mounded in a building wall, into a purpose-built brick pillar, or on top of an iron post.

Modelling options: In 4mm:1ft scale, Hornby produces ready-to-use boxes – R8579 for the post box and R8763, a pair of wall boxes mounted in brick pillars. Bachmann (E99618) is a set of four different designs. P&D Marsh sells a street furniture set (PW157) containing a post box, pair of Belisha beacons and bus stop flags; these are also available in 2mm:1ft scale, too. If you prefer the 'K Type' box, it can easily be made from a piece of plastic tube painted red with a black base.



Bus stops

Bus stops vary across the country depending on the level of traffic expected at a location. Many municipal bus companies developed a standard style, such as Birmingham Transport's cast-iron and fibreglass structure, that offered shelter, while taking up as little pavement space as possible.

Pre-cast concrete has always been popular for its weather-resistant properties. Most designs are modular, so the shelter can be assembled as large as is required. Normally, there will be a separate pole, known as a flag, which will indicate the services that use a particular stop. This may have a timetable attached to it, or this can be on the wall of the shelter.

Modelling options: Possibly the oldest concrete shelter still on sale is the plain version from Merit Models. Since it is devoid of windows, the back should be mounted away from the pavement edge. Scale Model Scenery's version, which represents one from the 1950s, has windows, and these should be along the pavement edge. Away from municipal areas, designs vary widely, from wooden sheds to attractive brick or stone buildings. Hornby's (R7272) stone bus stop is a useful, if perhaps luxurious, example suitable for a rural location.



TECHNIQUES

Street lights

Preston was the first city outside London to see gas lights appear in its streets, and, by 1859, over a thousand gas works existed to supply fuel for both domestic and street use. 20 years later, electric lights began to take over and nowadays dominate our streets, although a few of the older versions are maintained in heritage locations, including preserved railway platforms.

By the end of WWII, low-pressure sodium lamps were popular for their low power consumption and long life. The orange light these produce will be familiar to anyone who remembers Warley show at the NEC a few years ago, before these were replaced with LEDs. The same transition has taken place on our streets, which now tend to produce a bright, white light that is very different from the earlier illumination.

The Highway Code tells us in the UK, that street lights will be situated no more than 200 yards apart in town, although they can be a lot closer for busier areas.

Modelling options: The first decision the modeller has to make is whether the lights on their layout should work or not. Our photographs show both DMG Electech lights, which are working and illuminated by LEDs (these need resistors to drop the voltage, which are provided) and non-operational P&D Marsh whitmetal castings. After this, you need to choose the design of your lights and the best way to do this is by looking at photographs. Street lights could be made of cast iron, steel, concrete, or a mix of these. Utility designs were common in the post-war era, but modern manufacturing techniques can produce much more ornate designs at an affordable price to local councils.

Road signs

'Finger-post' signs first appeared in the UK in 1903. Legislation mandated 2 ½ in high black lettering on a white background, and in 1933 the posts were to be painted with black and white stripes. The content, post design and location were left to local authorities to decide.

Many signs were removed during the war lest they be of assistance to invaders, but some were stored and replaced at the end of hostilities. The 1964 Traffic Signs Regulations Act should have seen traditional finger-posts disappear, but many authorities didn't rush to remove them, and those that remain are now protected, with the instruction that they should be repainted every five years.

Modelling options: Etched brass signs are available from Shire Scenes. If you prefer to scratch-build, the central post can be made from plastic section or matchsticks. Fingers for both pre- and post-1964 signs (the later version are deeper and have a blue outline) can be printed on a computer, although the lettering is probably so small, leaving it off the arm won't be noticed by viewers...



Equipment box

No one will suggest that all the equipment boxes that populate our streets are attractive, but they are essential. Exactly when they first appeared is a bit of a mystery, although as telephones became more common from the 1930s, it's reasonable to assume that this is when the boxes started to appear – normally being attended to by a Post Office engineer sheltering in a red and white plastic tent.

Modelling options:

Scale Model Scenery makes a range of boxes in kit form, or you could scratch-build from plastic. If you prefer a box being worked on, Smart Models produces a suitable cabinet with its doors open and an engineer in attendance.



Scan the QR code to read Phil Parker's build of a Shire Scenes KX100 telephone box.



Useful Contacts

FMR - www.fox-transfers.co.uk

Model Railway Scenes - www.modelrailwayscenes.com

Langlely Models - www.langlelymodels.co.uk

Scale Model Scenery - www.scalemodelskenery.co.uk

Shire Scenes - www.dartcastings.co.uk

Telephone kiosks – a brief history

Before 1921, the growing number of telephone kiosks were mostly made of wood and painted in locally-chosen colours. The General Post Office sought to develop a standard design, the 'Kiosk Number 1' or 'K1' as telephone box aficionados know it. This version actually dates from 1927, when it was employed everywhere except London. Made of concrete with iron windows and roof detail, its design wasn't universally approved of. In Eastbourne, the local authority insisted on thatched roofs, producing a kiosk that looked more like a giant, hairy mushroom!

Modelling options: Shire Scenes produces an etched brass kit for the 1927 kiosk. If you want a thatched roof, you will have to improvise.



Britain's first iconic red telephone box. Designed by Sir Giles Gilbert-Scott, over 1,700 boxes were installed, mostly in London. Production boxes were made in cast iron, but the prototype, which can still be used in the entrance to Burlington House, was wooden. The cost of each kiosk, £35 12s 6d, limited their use to the capital, where the pavement space for the large footprint was more likely to be available. The designer suggested a silver colour, but the GPO insisted on red to make them easily visible.

Modelling option: Langley Models used to produce an etched brass and whitemetal kit, although it isn't in the current range. Model Railway Scenes makes a 3D printed 'K2' which includes the correct interior.



Keen to roll a standard kiosk out across the country, the GPO went back to Gilbert-Scott and asked for a simplified version of the K2, made from concrete with metal glazing bars. Over 12,000 K3 kiosks were installed, painted cream with red glazing bars. Due to issues with the concrete quality, it being a new material at the time, many kiosks were damaged during installation, and since then their numbers have been reduced to a single English example 'in the wild' - in London Zoo's parrot house.

Scotland hosts one in Perth.

Modelling options: Langley Models etched and whitemetal kit, which could also stand in for a 'K2', if painted red.



Model Railway Scenes K2 should be possible for the more advanced modeller with plenty of space on their layout.

If a 'K2' isn't big enough, you will need a 'K4' kiosk. Half as wide again as the 'K2', the rear section incorporates a stamp machine in the cast-iron structure. Only 50 examples were installed in the first half of the 1930s. The giant boxes were unpopular with pedestrians and police due to their size. Worse, access had to be available to both the front door and the rear stamp machine, dramatically reducing the number of places where it could be sited. To cap it all, water would often get into the mechanism resulting in rolls of stamps being gummed up. Only five remain. Both the Severn Valley Railway and East Somerset Railway have them in the station areas.

Modelling options: Nothing is available in kit form as far as I can tell, but a cut'n'shut using either a Langley K3 or



Included for completeness only, the 'K5' was a portable wooden kiosk designed to be installed in temporary locations such as exhibition halls. No one has ever seen a contemporary box, and there is only one photograph of such a thing. The version in the National Telephone Kiosk collection is a replica based on working drawings.

Modelling options: For the modeller who wants something different, this would be a reasonably easy scratch-build from plastic or metal

as the prototypes' design is simple. Treat yourself and your tape measure to a trip to see the replica for dimensions. I recommend the adjacent cafe for drawing up your plan over tea and cake.



This is the classic British telephone kiosk. Designed by Gilbert-Scott to commemorate King George V's Silver Jubilee, over 60,000 examples were installed the length and breadth of the UK, as well as several escaping into the Commonwealth. Made of cast iron sections with a teak door, kiosks were transported to site horizontally on a special trailer, which could then lift them into position. Livery was normally red, but as a concession to rural dwellers who felt the colour was unsuitable for their village, a battleship grey with red glazing bars was permitted. The TV show, *Nationwide*, conducted a poll to see if yellow would be preferable to red in the 1970s, but by this point, tradition won hands down. Around 8000 red boxes remain, many converted to other purposes including libraries and as defibrillators.

Modelling options: 4mm:1ft scale modellers are spoilt for choice. Hornby, Bachmann and EFE have produced ready-to-use boxes. Merit's kit is a classic, if somewhat undersized. Langley Models can help in 2-, 4- and 7mm:1ft scales and if you don't mind solid windows, Dinky made a 7mm:1ft scale version, replicas of which are available, but the modern Peco kit is a better bet for the larger scale.



By the 1960s, the 'K6' looked like a design from a different era, prompting the GPO to look for something more 'with it'. The new design from Neville Conder was light, airy, and to be produced in aluminium. This new-fangled material didn't sit well with the Post Office, so they secretly had half a dozen produced in cast iron, too. In total, 12 boxes were installed and the aluminium disgraced itself in the British weather by discolouring rapidly. Despite this, the boxes survived 20 years in public service.

Modelling options: Yet again, the modeller will need to improvise. The thin corners suggest strips of metal will be required, perhaps attached to a solid Perspex box for strength. Note that one wall of glazing is frosted, but a spray of varnish should achieve this effect.



Approaching the 1970s, the GPO decided to have another go at phone box design, aiming for easier manufacture and a more robust kiosk that was easier to get in and out of for disabled users. A ventilation gap around the bottom encouraged people not to stay too long. Designer Bruce Martin specified aluminium construction, but the GPO said they weren't having any of it and made the 11,000 kiosks from cast iron. Survival rates of this iconic design are very low, with only a few hundred still in use. The design did find favour with London Transport who used them as kiosks for staff on station platforms.

Modelling options: Shire Scenes etched brass kit or Bachmann's (44-0503) contains a pair of ready-to-use models.



1985 saw the newly-created British Telecom decide to make a mark on the country with a new range of kiosks. Available in both square and triangular designs and made from aluminium, the new boxes were supposed to be easy to maintain and resist vandalism better than older models. Initially, the glazing displayed the BT 'T' symbol, but a new 'piper' logo was rolled out from 1991 onwards. 80,000 kiosks were installed, normally replacing earlier versions. Mobile 'phone usage hit their numbers badly, and now well under half of this unloved piece of street furniture exists.

Modelling options: Shire Scenes etched kits cover both the square (KX100) and triangular (KX 300) versions. For the ambitious modeller, FMR makes a semi-kit, but it is a challenge. All versions display the 'T' logo.

We'd like to thank Avoncroft Museum of Historic Buildings for their help with this feature. Visit them at: avoncroft.org.uk

HOW TO... BUILD A RAIL REPLACEMENT BUS DIORAMA

Words & photography: Jamie Warne

Many secondary routes closed and were replaced by a bus service, following the Beeching report. Jamie Warne explains how such a feature can be added to your layout.

You might sometimes find yourself with a small corner of a layout to fill, or a desire to build a small diorama to test new scenic techniques. Whatever the case, with a few simple kits, left-over materials, and shop-bought scenic items, you can produce something personalised; and in a relatively short space of time. For this diorama, I had a Gaugemaster Fordhampton bus stop kit to use. With two bus shelters to find a home for, I quickly realised that one of them would be useful as a platform shelter.

Quite often, inspiration can be found in the most unlikely places. A quick search online of 'bus stop platform shelter', and I found the perfect minimum space (and, well, minimum everything!) modern-day terminus; Gunnislake, in Cornwall. However, I also wanted to feature a B-T

Models Leyland Leopard bus in Evan Evans livery (who are based in Leeds); so things like stone walls and paint schemes were inspired by that area instead.

Before I began, as this was to be a static diorama, I wanted there to be a reason for the lack of trains. Given that I had a bus and bus stop as the main focus, the idea was to produce a rail replacement bus scenario. Now armed with the perfect prototype and a good excuse, it wasn't long before I compressed and altered Gunnislake to make it fit into the available space. Oh, and a few elements were borrowed from elsewhere to add further interest; such as the large billboard and ticket barriers.

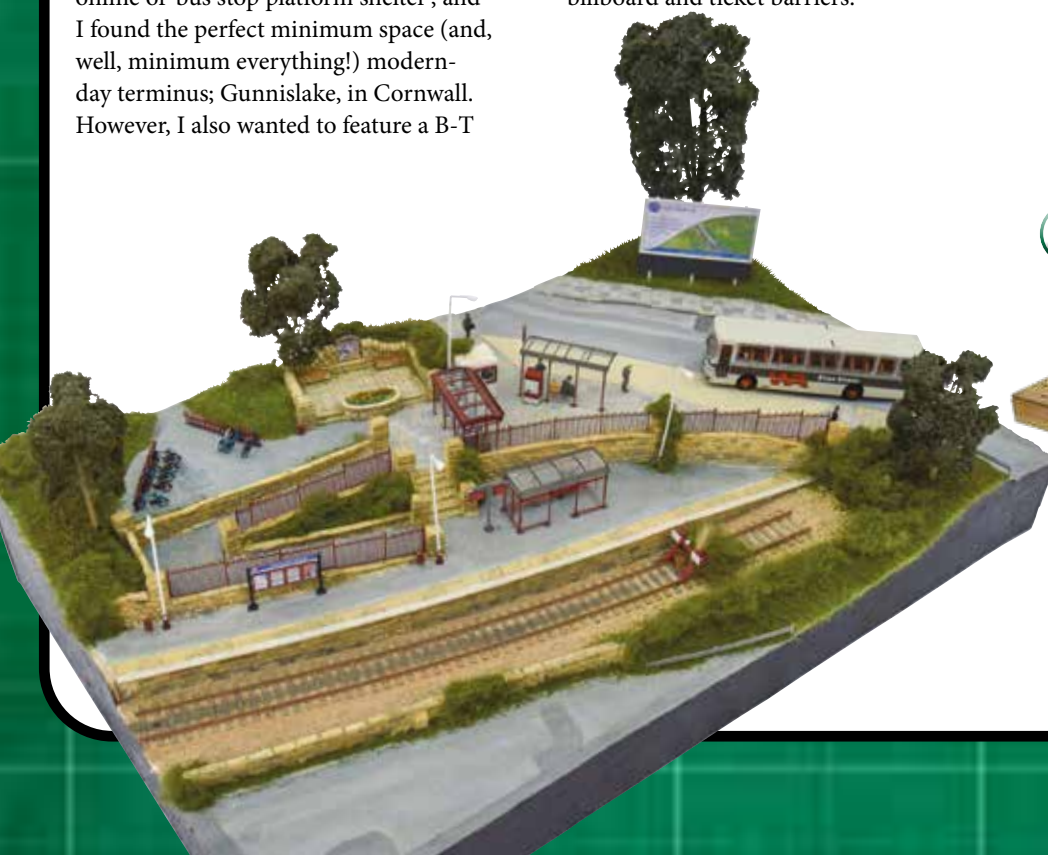
Whatever your ideas, I hope this little diorama might give you that nudge to get modelling... and besides, you now have a use for that scrap of wood and those spare scenic parts that you've held onto for reasons unknown!



A simple baseboard is all that was needed. This scrap of ply already dictated the size and shape; now it was a simple case of cutting some 35mm softwood framing to length, mitring the corners, then gluing and countersink-screwing it together.



Translating plans from paper/computer to baseboard is rarely straight-forward, so it's worth spending time playing around with cardboard shapes and/or spare parts to get a feel for what looks best and what you can fit in the space!



SHOPPING LIST

B-T Models (B016B) - Leyland Leopard Duple Dominant II (bus)
 Bachmann (36-045) - Branchline Station Passengers Sitting
 W: www.bachmann.co.uk

DAS Air Drying Clay (terracotta) - 500g

Gaugemaster (GM423) - Bus Shelters & Bike Racks
 Gaugemaster (GM381) - Roadside Crash Barriers
 W: www.gaugemaster.com

Hornby (R7115) - City People Figures
 W: www.hornby.com

Peco (LK-60 & LK-66) - Platform Edging
 Peco Modelscene (5053) - Modern Platform Accessories
 W: www.peco-uk.com

Scale Modern Scenery (LX102-OO & LX162-OO) - Park Railings and Extension Pack
 W: www.scalemodelscenery.co.uk

The Model Tree Shop (PL26101) - 180mm Horse Chestnut Trees
 The Model Tree Shop (C5 - EB22) - Etched Brass Trees
 W: www.themodeltreeshop.co.uk

TrainSave (TSV204) - Pack of four working modern white lights
 (Available from Gaugemaster)

Vallejo Model Color (70.862, 70.837, 70.976, 70.876, 70.993, 70.863, 70.909) - Various paints
 W: www.acrylicosvallejo.com

Woodland Scenics (B73) - Fine Buff Ballast Bag
 Woodland Scenics (T49) - Blended Turf (green)
 Woodland Scenics (FP178) - Poly Fibre
 Woodland Scenics (F1131) - Fine Leaf Foliage (medium green)
 W: www.woodlandscenics.com

World War Scenics (01-1217-WWS208) - Four Seasons Static Grass & Glue Kit
 W: www.wwsenics.com



With a solid plan drawn onto the board in felt tip, templates were made from layout paper; this helps when it comes to cutting the polystyrene. It's wise to annotate each piece so that you know where it goes!



The finished basic terrain shape. The polystyrene has been glued with expanding wood glue (always test on a sample, as some glues melt polystyrene!). Note just how many levels and gradients there are, even on a simple diorama.



Covering everything with lightweight plaster will produce a firmer foundation. I tend to use standard household plaster for more control. It's a good idea to use it to blend ready-made structures to the ground; such as this Harburn Hobbies scene.



For the basic terrain, I used leftover polystyrene packaging. While you can use a hot-wire cutter, usually I prefer a track cutting saw. Carve a little at a time; it's easier to cut than it is to add on.

TOP TIP

Aesthetics and protection

After you've applied the polystyrene (step 5), add 3mm ply fascias to the baseboard; contoured to follow the terrain. This provides a neater edge and adds protection, but also creates something to build up to when it comes to adding plaster.



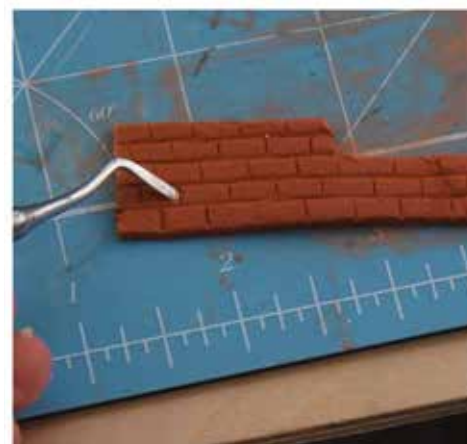
Having left the plaster to harden overnight, I'm using a cheap tester pot of emulsion to apply basic ground colour; both to seal the surface, and to prevent stark white plaster showing through scenery.



I used DAS air-drying clay in different ways throughout the diorama. First though, here are my tools; a pot of soapy water, some paper towel, a small rolling pin, a metal rule, an old knife, and a dentist's tool.



To produce stone walling, I chose to roll out the clay and scribe it while it was still wet. The reason was two-fold; to produce more rounded stones, and so that I didn't have to scribe in-situ, in an awkward location.



10



With each stone scribed, we can add detail by pressing with the dentist's tool in a variety of different ways to form marks and depressions. It's also easy to form pillars from blocks of clay, then scribe them in the same way.

11



For curved walls, glue the wet clay wall directly to the plaster terrain with PVA. If you need straight walls, I recommend laying the walls on a cutting mat overnight to cure so that you can ensure they remain straight.



12



For paving, PVA was applied to the plaster, and clay smoothed in place with a wet finger (in a circular motion) to create a flat surface. This was then left to cure overnight.



13



A mechanical pencil and a metal rule were used to draw on the mortar courses. I actually used the blunt end of a dentists' tool to scribe each stone, as it left a slightly rougher edge.

TOP TIP

Creating texture

Once the clay has cured, you can use the blunt end of a dentist's tool to roughen up the mortar courses, and produce an ageing look to the stone blocks. Always follow prototype photographs for more realistic results.

14



Painting all stonework is simple, if tedious. First, a basic mortar colour is applied. Random stones are picked out with a few shades of a base colour, using photographs for reference. My paving slabs were too colourful - in reality you want subtle variations.



15



To weather, various washes can be applied and then mostly removed, and/or suitable colours dry-brushed. Washes are good for overall changes to tone, and for adding dirt, whereas dry-brushing is good for adding highlights to raised parts.

16



For asphalt roads, sand the plaster until relatively smooth, you could also add a slight camber by sanding the edges further. To provide a bit of texture, you can glue raw plaster powder in appropriate places.



TOP TIP

Potholes and patches

As any motorist knows, roads are rarely perfect! Gouging shallow holes in the plaster and scribing small cracks will add realism if done sparingly, as will scribing the outline of a few repaired patches, and adding a very thin layer of plaster on top.



Spraying the track a grimy brown removes the plastic sheen. It's also worth taking the time to paint the rails and chairs a suitable rust colour. Don't forget to clean the rail tops!



With prototype photographs to hand, I used a selection of Model Color Paints; a watery wash of dark grey dabbed onto oily areas of track, and an orangey-red for brake dust. The key here is subtlety and observation!

TOP TIP

"Observation, Observation, Observation"

You'll often see me write that observation is the key to a believable scene. Pay attention to the actual colours of surfaces, and any subtle variations in texture. Google Maps & Streetview can be useful reference tools if you live too far away to visit.



When painting and weathering, follow the prototype as always. Typically, tyre-worn areas will be slightly lighter and smoother than the rest of the tarmac. Don't forget that repaired areas are often slightly darker and raised.



Apply PVA to the trackbed and glue the track. Add ballast; brushing it in place, and then tamping it down by hitting the rails repeatedly with the handle of the brush. This knocks stray stones from the sleeper tops.



My selection of scenic materials was as follows; Woodlands Scenics Poly-fibre and turfs, static grass fibres and static applicator from World War Scenics and various trees from The Model Tree Shop.



The difference between unweathered and weathered surfaces is easily visible. Multiple washes were added to the tarmac, paving and concrete; from browns, to greys, to near-blacks. The end result is a muting of the harsh colours and an appearance of well-worn surfaces.



Spraying a light mist of water over the trackbed will help enormously with dispersion when it comes to gluing the ballast down with a 50:50 PVA/water solution using a pipette. Adding a few drops of washing-up liquid will also help.



To represent grass, basing glue was brushed onto the relevant areas, then a full coverage of spring 2mm fibres shaken in place with the applicator. Don't forget to clip the applicator to a nail touching the glue.



Layering spray can be immediately sprayed over the first layer of grass, and the next layer of 2mm fibres applied; this time I've used Summer 2mm fibres; again from World War Scenics.



After another waft of spray, a further two layers of 4mm fibres were added; this time more sparingly. Autumn first, followed by 4mm Winter. Lastly, 6mm Winter fibres were added for areas of the densest vegetation.



Trees can now be secured into place with PVA; I remove any bases and drill a hole into the scenery to locate them. For tall trees, drill a hole into the tree trunk and insert a cocktail stick for added strength.



Now we can follow the simple instructions provided in the kit. Don't forget to clean off surplus material (particularly on the window edges), and test-fit the assembly without glue to check that it fits properly!

TOP TIP

"Seeing things clearly!"

It may be a good idea to handle the clear "glass" sections with gloves, to prevent oily fingers smearing them. You'll also want to use the minimum amount of glue to hold them in place, ideally with a fine nozzle applicator.



To mute the bright static grass and provide different textures and plants, Woodlands Scenics green blend turf was sprinkled on top and secured with more spray. Gluing it to the edges of the grass also helps blend everything together.



The Gaugemaster Bus Shelter kit is the main focus of this diorama. It's really useful for any modern image modeller. It even has spare sets of frames, which we'll find a use for later.



The kit comes with quite a few spare parts, so I decided to make a shelter for some ticket barriers from the Peco Modern Station Accessories kit. A roof was formed from bits of Plastikard and clear blister packaging.



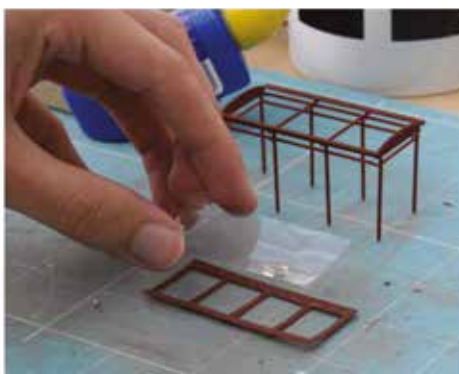
Gutters were added from 'L'-section styrene, and a homemade sign glued onto a rectangular piece of plastikard. A simple wash of dark greys and greens weathered the structure, and it could then be added to the diorama.



For hedges and brambles, Woodlands Scenics Poly Fibre was teased into appropriately-sized clumps and glued onto the diorama with PVA. Then green blend turf was liberally sprinkled on top and fixed with layering spray.



The first step was to prime and paint all the components while they were still on their sprues. This is much easier to do than when the kit is complete because of the thin nature of the frames!

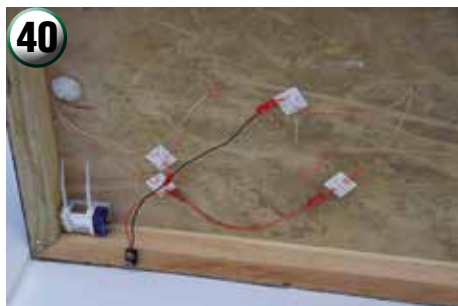




The billboard is a relatively straight-forward scratch-build with Plastikard and styrene sections. There are only 18 parts to cut; the main board, four frame pieces, six ribbed panels on the back, three horizontal supports, three large posts, and finally the wooden slats.



Using images and text from Northern's corporate website, I could use a computer graphics package to put them together and make a fake advert. These could then be printed to scale at 100% on a standard printer.



The lamps are 12V, and can be daisy-chained together, along with a suitable power supply. However, I've chosen to simply run them off a 9V battery for simplicity and a nice warm glow!



This station sign was relatively simple to make. The pole was formed from two parts, a hollow Plastruct tube for the lower portion, and a solid one for the upper part. The sign itself was made and printed off, then wrapped around a Plastikard rectangle.



Using a plastic glue with a fine nozzle, it doesn't take long to glue all the parts together. Once dry, you can then spray-paint the billboard, and then weather with a wash of dark grey.



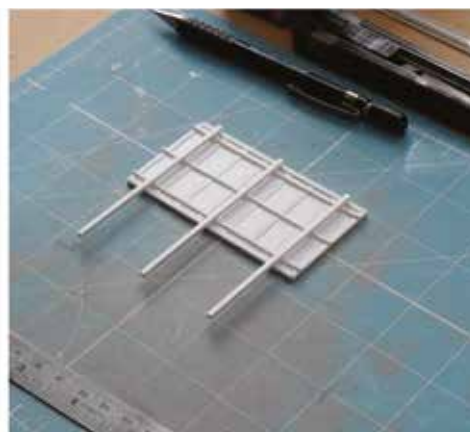
Modern stations often lack facilities, but the Peco Modern Station Accessories kit contains useful fittings. The kit doesn't come with transfers, but you can make your own on a computer and print them to scale, or find a suitable manufacturer.



These Scale Model Scenery railings are laser-cut. A quick waft of spray paint and some weathering finishes them nicely. You can cut each panel at the post and offset them to follow the contours of the scenery.



Finally, the waiting passengers (a mix of Hornby and Bachmann) could be glued into position using PVA. It was important not to overcrowd the scene, and to make their positions look as natural as possible.



Working streetlights were sourced from TrainSave and are available from Gaugemaster. PVA was used to secure them into holes drilled in the scenery. Note how I've applied the red bands of paint to match those found on Northern Metro stations.



These Gaugemaster crash barriers are another simple way to add a bit of detail to modern roadways. You could also use them in station car parks or rail yards. A bit of weathering helps with their appearance.

TOP TIP

Weather carefully

Don't forget to weather everything you put onto the diorama. Even a simple wash of dark grey acrylic will do a surprising amount to soften bright colours; that includes figures. The bus comes apart easily, so muting the seat colour and adding figures was easy. Finally, waft some clear matte spray to remove the sheen from vehicles, though don't forget to mask any glass!

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HOW TO...

WEATHER COACHES

Words & photography: Rob Gunstone



Weathering. A word that can divide railway modellers. To some, it's an essential step towards an authentic layout. To others, it's the ruination of a good model.

It can also be seen as a dark art, seemingly requiring much in the way of expensive equipment.

I hope to show that this isn't the case. I have quite a relaxed approach to weathering. I tend to go with the flow and let things evolve. First, I refer to photographs to get a feel for the subject, then start working on the basis of 'if it looks right, it probably is' – an approach which will undoubtedly raise an eyebrow here and there.

It works for me and what I hope to show is that by using basic readily-available modelling materials, you can produce weathered rolling stock that will be characterful and satisfying to do, without the need for airbrushes and the associated paraphernalia. I've not got anything against airbrushes or those that use them, but there's always an alternative.



The subject of this article is a Hornby bow-ended non-corridor Collett coach in BR maroon livery. This coach is pretty indicative of today's top-of-the-range ready-to-run coaches – highly detailed, accurate representations of the prototype. It's this detail on the model that I hope to enhance, particularly on the underframe and bogies.



Mask the coach sides using 6mm masking tape applied in strips. This will protect the sides while we do the messier areas. The wheels are then removed from the bogies and will be weathered separately. I also place small squares of masking tape over the holes in the bogies where the axles run, to preserve the free running of the wheel sets.



The underframe, bogies and coach ends are sprayed using Humbrol Dark Brown 29 aerosol paint. I spray in a well-ventilated area from quite a distance, some 18ins/ 45cms away so that a light dusting of paint lands on the model. Density can be built up gradually, but take care not to spray the roof or apply too much paint to the ends of the coach as we need to see the base colour through the paint. What we don't need is a uniform finish.



Wheels are attended to next. These are sprayed with the same Dark Brown aerosol spray paint. Once dry, Black weathering powder is applied with a small make-up brush, mainly to the centre and the inside of the wheel rim. This will create a shaded effect and can be varied from wheel to wheel. Once completed, the wheel sets can be put to one side.



Once you're happy, the powders can be sealed with Matt Varnish, which is sprayed on. It's essential that a light coat is applied. Too thick a coat will cause all the colours, so carefully arrived at by applying the powders, to be lost. Again, I spray from a distance of 18ins/ 45cm. The varnish is literally dry as it lands and adds texture to the powders. Further texture can be added by gently flicking a large soft brush over the bogies. This effectively burnishes the varnish giving a metallic finish to the raised detail such as the springs and axle boxes.



Moving onto the roof, lightly dust it with the Matt Varnish. This provides a key for powders to adhere to. Next, Black weathering powder is applied to the roof ribs as 'pre-shading'. The ventilators are also shaded this way.



Returning to the underframe, Dark Earth weathering powder is liberally applied using a wide make-up brush. You're looking to create texture. Don't panic if initially it doesn't provide the look you require. Just keep moving the powder about until satisfied. This isn't an exact science. Next, Black weathering powder is added to axle boxes and parts of the underframe.



Wheels can now be refitted to the bogies once you've removed the masking tape from the insides of the axle boxes. The ends are tackled next. Dark Earth weathering powder is added to the lower edge of the ends and buffers.



Dark Earth and Smoke powders are liberally applied over the entire roof using a large make-up blusher brush, using a stippling fashion, building up colour that may be varied to taste. Finally, the powders are sealed with a light dusting of Matt Varnish.

Finally, Dark Rust powder is applied to the buffer heads, again sparingly. This is then toned down by applying Smoke powder, and finally Black is added to the centre of the buffer heads to suggest grease. Once happy, the powders are sealed with a light dusting of Matt Varnish. A quick flick of the large soft brush over the buffers provides a burnished, more metallic look. I tend to leave the model for a few days, then look things over with a fresh pair of eyes to see if corrections are required. Job complete!



Iron Oxide is added to the springs in places but not too much. Over this, I add Smoke powder. This provides a more metallic colour but also tones down the Iron Oxide. Continue this, blending and shading until you're happy with the look. A dab of Iron Oxide is added to the brake shoes.



White weathering powder is applied sparingly to the ends, avoiding raised detail. This is blended and will provide a shaded effect. Continue until you're happy with the appearance.



Once dry, the masking tape can be removed from the sides. I favour quite a clean finish to the sides, so I do very little to them. However, I feel that Hornby's rendition of BR crimson is a little too matt. Before attending to that, I add black weathering powder around the door hinges and handles, which are bright. I then turn to the sides, working a panel at a time, gently polishing using a very small amount of car polish. In my case, Auto Glym resin polish. Care is needed here as we don't want to remove too much colour from the model.



Humbrol weathering powders;
Dark Earth, Rust, Smoke, Iron Oxide, Dark Rust, Black, White.
Dark Brown (29) Acrylic aerosol paint.
Matt acrylic aerosol varnish (49)
Modellers' masking tape, 2mm and 6mm wide.
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FACTFILE

Layout name: Peasevern Yard

Scale/Gauge: 1:43 scale / 32mm gauge / O

Size: 7ft 8in x 2ft

Era/Region: 1977 BR(WR)

Layout type: Fiddleyard to sidings

PEASEVERN YARD

A thirst for detail and an exhibition-proven layout encouraged Rob Owst to upscale his popular scrapyard scene.

Words: Rob Owst **Photography:** Phil Parker



Split head-code Class 37029 (a rare sight in Bristol) runs around an incoming train of empty 16T wagons into the Habgoods Scrapyard siding.

When I mentioned to some modelling friends, back in late 2019, that I was thinking to switch to O gauge and I wanted to build a layout that had a scenic length of less than 5ft, it was fair to say I was met with some puzzled faces and a fair few questions. While 'Peasevern Yard' is my first O gauge layout, the seeds of my move to O gauge were sown back in the early 1990s, when I was completely mesmerised by the sheer size and presence of an O gauge Class 37 I saw at a local show. As a mere 12-year-old at the time, building such a beast was way out of my league in terms of skill and cost, so I continued to plough my OO gauge furrow for the next 30 years; fast forward to 2019, switching to O gauge was now much more feasible with a fine array of kits and ready-to-run items to choose from.

My next decision was what type of layout I would build, although in reality, this was quite an easy decision. I favour small shunting layouts that I can enjoy equally over a two-day exhibition or set up for a few hours for use at home, so it was only natural that my first O gauge layout would follow this theme. Over the years, I have built a few small 4mm:1ft scale exhibition layouts, my favourite one being 'Peafore Yard' (BRM

January 2016), which was inspired by the Avon Street branch in Bristol in 1977 and featured part of Temple Meads station at the back. Despite its small size – a 4ft x 2ft scenic section – the trackplan was great fun to operate, so it seemed logical to revisit this for my first foray into O gauge.

Blue diesels

I stuck with my chosen time period of 1977 as it is an era of the railways that I find very atmospheric, representing the final stages of the more interesting steam era operating practices and infrastructure in varying stages of decay, coupled with my beloved blue diesels, which were soon to be replaced with bright garish liveries and increased block trains of the 1980s. The Avon Street branch also featured two dedicated Class 03s due to the tight curvature of the branch with one of them being 03382, which was one of the last ones to remain in green to add some variety.

Building an exact replica of 'Peafore Yard' would have meant having a baseboard of 7ft x 3.5ft, which would have been too wide for my needs and would prove a challenge for me to lift and fit in the car. It was important to shrink the width to something more manageable. The key to shrinking the width

would be to not model the main line at the back of the layout and to apply some selective compression to some of the other features. My last two layouts had a single scenic board, which meant they can be built as single box for storage and transport, so I was keen to also keep this layout on one board. In the end, I shrunk the dimensions down to 5ft x 18in to match the dimensions of my last OO layout ('Parsons Vale Carriage Sidings', BRM June 2020), this is quite small for an O gauge layout, but, with the advantage of having used the trackplan before, I knew there would still be enough operational interest.

Trackwork tricks

I am always keen to avoid sidings being parallel to the baseboard edge, preferring the use of curves and angles to make the layout appear bigger and provide more interest, particularly in an inner-city environment where space is more constrained and there's a need for the railway to avoid existing structures. To provide this curvature in the layout, the headshunt is accessed via a right-hand curved point rather than a left-hand one, giving the added advantage of avoiding any reverse curves that would be a potential concern for buffer locking. The two sidings

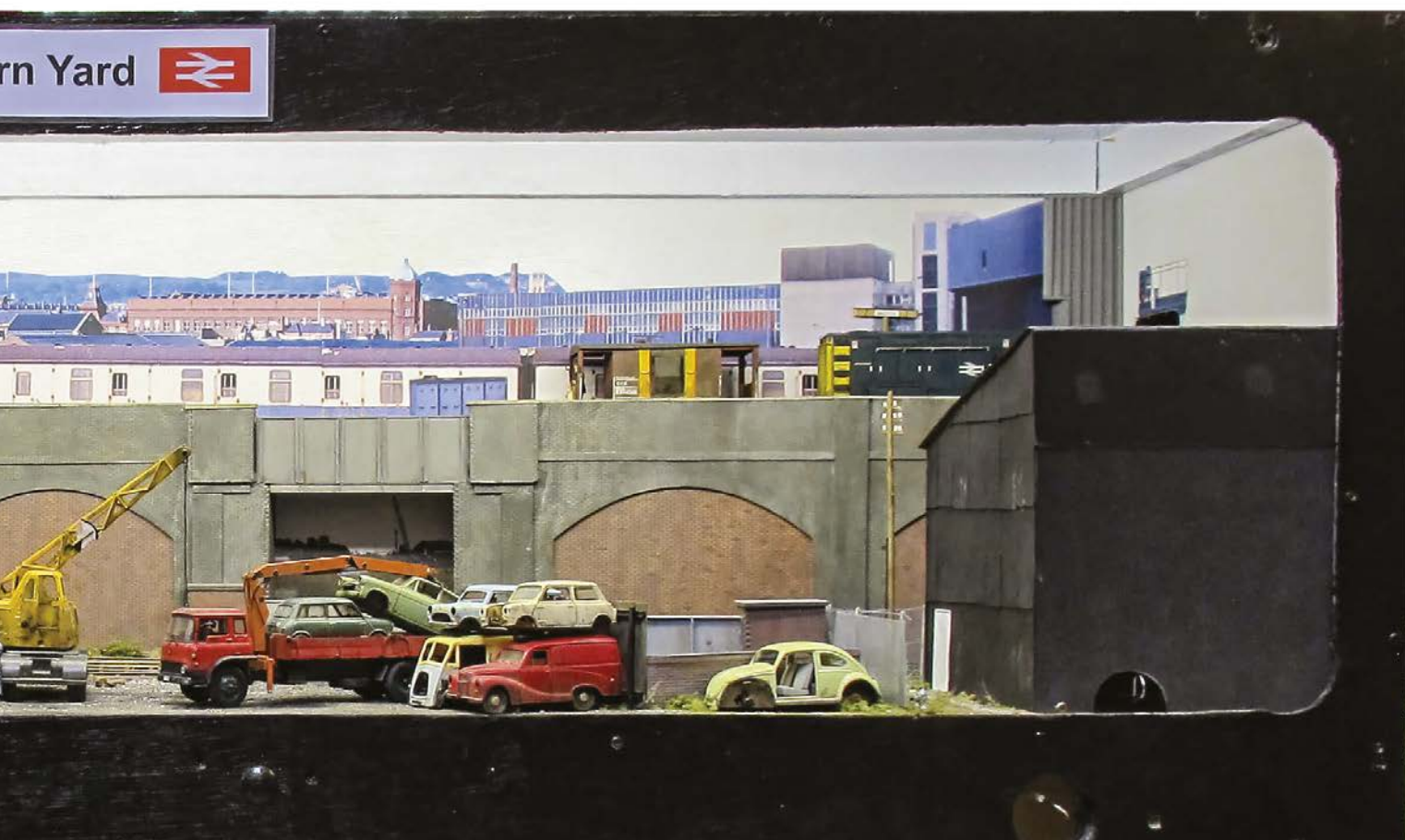
The scenic section of the layout is less than 5ft long and is created as a box to draw the viewer's eye into the layout. A tall backscene was deliberately used to help the layout feel bigger than it is. Bristol Temple Meads pilot 08950 often makes an appearance on the upper level.





Platform 1 of Bristol Temple Meads was used for the railcar service on the Severn Beach line and has been faithfully recreated on the layout with the now-demolished parcel conveyor in the background. Class 121 DMU No. B133 was a regular performer on this train.

“ Many of the real structures at Avon Street are replicated on the model, and selective compression has been used to recreate the cramped nature of the sidings. ”



then follow the curvature of the head shunt. At the fiddle yard end, I wanted the track parallel to the board end to join the fiddle yard, so the end of the scenic board was cut at an angle, the front of the layout being two inches shorter than the back. This unusual board shape is out of necessity to squeeze it around a narrow corner from the garage into the house.

I was keen to avoid the arches of the main GWML in the background being flat along the backscene, as I wanted to create the illusion of the line curving away into the background. While experimenting with the track on the board, I realised I could fit a short length of track to represent part of Temple Meads Platform 1, which was used by the Severn Beach 'Bubble Car' – an added bonus that allowed me to include further operational interest.

Industrial scene

The main scenic focus of 'Peafore Yard' was a small cement terminal with a rail-fed scrap siding at the back of the layout, both prototypical for the Avon Street branch. However, I quickly ruled out having a cement terminal due to the cost and time required to build the six or so 'Presflo' cement wagon kits required – a problem since solved by Ellis Clark. Instead, I moved the scrap siding and yard to the front of the layout, and then the second siding was assumed to be a holding siding for molasses tanks servicing the Distillers Ltd. factory further down the branch.

Many of the real structures at Avon Street are replicated on the model, and selective compression has been used to recreate the cramped nature of the sidings, which were surrounded by industrial buildings and the railway arches. As the layout is so small, the majority of the buildings are low relief, the two key structures being part of the now-demolished mail conveyor on Temple Meads station and the Redscraft scaffolding company building. The latter was formerly a wharf warehouse and the model structure hides the control panel and point control. The railway arches and bridges on the layout are modified LCUT items, which represent great value, especially when you have five feet of arches to install. LCUT also supplied the office for the scrapyard, but this was detailed with new gutters, roof and interior. I scratch-built the level crossing gates at the end of the layout based on a shortened version of those at Barton Road, the gates surviving long after the branch was closed.

Modelling scrap



One of the things I relished about moving to O gauge was the ability to add more detail to the layout, and this came to the fore in the scrapyard, which was a labour of love, each piece of scrap having been weathered individually. I didn't count too closely, but I estimate that there are over 600 pieces of scrap in the pile and it is still added to periodically as it is a bit smaller than in reality.

Another case in point is the Bedford lorry delivering two scrap cars stacked on top of each other, at the front of the layout, the rear body and crane of the lorry being scratch-built from over 100 individual pieces of plastic sheet and rod. While this attention to detail can at times mean a project takes months to complete, I believe the results are worth the effort. As a further link to the 4mm:1ft scale original layout, a Coles crane appears in the scrapyard, this originating as a Dinky toy, now much detailed and upgraded with new wheels and scratch-built details.

One of the things I had struggled to get right on previous layouts was the backscene on what is quite a cramped layout. I scoured the internet for pictures taken at the time, which were then digitally edited to fit the layout. The backscene is a picture of Bristol taken from Bedminster at a distance with some Mk. 1 BG vans superimposed at the bottom. Other images of buildings at Avon Street are fixed on the non-fiddle yard end of the layout with sizing and positioning edited to get them located correctly.

Operating the layout

The basic premise of the layout is incoming trains arrive from the fiddle yard, the locomotive uncouples and removes the outgoing rake of wagons into the headshunt. The incoming wagons are then shunted into the vacated siding before the locomotive collects the outgoing rake. While the above sounds simple, it takes 30 minutes to cycle through both sidings.

Like many features of the layout, I have copied items of stock that I built in 4mm:1ft scale and, as is to be expected on a layout this size, I have only a few locomotives, most with a Bristol connection. A must was the two Class 03s that worked the Avon Street branch, with both 03121 and 03382 appearing (Heljan), the latter still wearing its original green colours until 1980. A Dapol Class 08 represents dual-braked 08950, which is accompanied by an appropriate air-piped brake van. It mostly works in the station area, but sees some use in the yard as Class 08s eventually replaced the Class 03s, albeit not until the 1980s. I also have a Dapol Class 121 'Bubble Car', which saw extensive use on the Severn Beach branch that operated out of Platform 1 closest to Avon Street.

Stretching reality a lot is the appearance of 37029, but I have been a big split-box Class 37 fan most of my life so was a must-have and, although rare, split box Class 37s did get to Bristol including 37029. This is based on the Heljan model, but has had many upgrades to the bogies and buffer beam with details being scratch-built and from the PHD etchings range.

There are three main types of wagon on the layout representing the main flows on the Avon Street branch. These are 16T steel-bodied opens for the scrap trains, 'Presflos' for the cement traffic and vacuum-braked molasses tanks. Both Class 03s have match trucks, which are a 13T high goods and a wooden-bodied high bar. I enjoy building



03121 backs on to today's outgoing scrap train, which will be tripped to Lawrence Hill for onward travel to South Wales steel works. Two of the scrapyard workers are deep in conversation about where in the yard the latest scrap car delivery will go.



A scrap VW Beetle eeks out its last few days before being scrapped, while in the background 03121 rumbles over the bridge in the yard.

wagon kits but many are now covered as RTR items such is the popularity of O gauge, an example being the 'Presflos' from Ellis Clark, which were announced the week after I started building my First Class kits etched brass one.

Simplicity is key

One of my key principles as an exhibitor is that the layout must be reliable and therefore I try to keep things as simple as possible and this applies to electrics. I had previously experimented with cab control on 'Parsons Vale', but it was over-complicated on such a small layout, so I reverted to 'one train in use at a time', with both levels controlled by a

single DC Gaugemaster controller. Initially, I used a Gaugemaster 100M0 controller due to the current output, but I wasn't happy at first with the slow speed running of the Heljan locomotives, which I put down to the lack of controller feedback, something I had used on my OO gauge layouts for years. My solution was to revert to a handheld HH controller, but to keep the current under 1A, I removed one motor from the Class 37, which isn't a problem as it only hauls short trains at low speed.

Various isolating sections are put in place but are rarely used and there is very little wiring on the layout as points are controlled by piano wire in tube – an approach I found

worked well on 'Peafore Yard'. Slide switches are included in wire to control the point polarity and to provide latching so the non-prototypical wooden box on the Peco points could be removed. The fiddle yard uses simple cassettes, which are a ply base with Peco track secured to them; rail joiners are soldered to one end to align the track and transfer power to the cassettes, which are incredibly simple, but work effectively.

Looking forward

As the layout represented a fresh start, I contemplated whether I should switch to DCC as I was replacing all my stock and controllers and my often quoted line of "I



A train that gets much comment is a 12T 'Vanfit' coupled to a 'Lowfit' carrying an accident-damaged Mercedes. This is often hauled by the Class 37 and is 100% prototypical! The inspiration came from a photograph taken by Kevin Redwood at Temple Meads. The Mercedes had been involved in an accident in Scotland while the owner was in Scotland near Oban. The car was loaded on a 'Lowfit' and railed back down to Ashton Junction south of Bristol for repairs. It was then tripped by the Class 37 round to Lawrence Hill for unloading and delivery by road to Cruickshanks who were the Mercedes dealers in Bristol. Kevin worked in the Bristol Power box and had been tipped off about the move by a colleague so he was ready and waiting to capture the photograph of the move.

Upper level

Pla

Office

Scrap Yard

“ One of my key principles as an exhibitor is that the layout must be reliable and therefore I try to keep things as simple as possible and this applies to electrics. ”

have 20 locomotives, I can't afford it" was no longer valid. Seeing videos of sound-fitted locomotives was tempting, but I am a bit of a technical Neanderthal and the choice of systems was somewhat bewildering. So, for the moment, the layout is DC-operated but I may revisit DCC-sound in the future.

The layout in its original form is complete, and as usually happens, my thoughts are turning to the next project. Unlike my 4mm:1ft scale layouts, I am not planning on selling this one, instead, building a small separate extension representing the cement terminal beyond the level crossing gates. This will give me an opportunity to run my 'Presflos' more frequently and display my Leyland National bus, which was a much laboured project.

Meet the modeller

Name: Rob Owst

Age: 44

How many years modelling: 40 years

Name of your first layout: 'Pallet Lane'

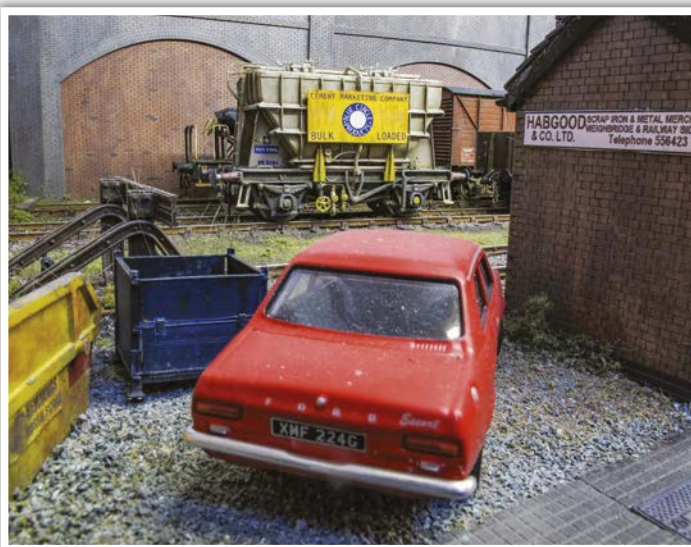
Favourite era/region: 1977 BR Blue, Western Region (even though I wasn't born!)

Favourite locomotive: Split Headcode class 37. My favourite was 37114 although I have modelled my second favourite which is 37029 on this layout.

Through my father and grandfather, I was exposed to railways (both real and model) from an early age, but I only really became more interested in serious modelling from my early teens, focussing on the mid-1990s. On moving out of home, space became at a premium, so I focussed on building small shunting layouts and backdated my preferred modelling era to the late 1970s to allow me more opportunity to model more realistic, shorter and mixed goods trains. Alongside my interest in railways, I have had an interest in road transport all my life, which I chose as a career and now work for a major retailer heading up the Home Delivery team.



03382 shunts molasses tankers for the Distillers Ltd. factory further down the branch. The weighbridge hut is a copy of the one at Lawrence Hill at the opposite end of the Avon Street branch.



Having travelled up from the cement works at Westbury, a Presflo Cement wagon sits in the head shunt of the yard, awaiting shunting to the Blue Circle cement terminal.

atform

Fiddle Yard



DIGITAL EDITION EXCLUSIVE

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PARSONS VALE CARRIAGE SIDINGS

Modelling a disappeared sidings near Bristol in a challenging space didn't defeat Rob Owst, who turned to archive material and a useful trackplan.

Words: Rob Owst **Photography:** Andy York



Factfile

Layout name: Parsons Vale Carriage Sidings
Scale/gauge: 4mm:1ft / 1:76 scale / 00
Size: 5ft x 18in (excluding cassette storage)
Era/region: 1980s / BR(WR)
Location: Fictitious (based on Malago Vale)
Layout type: Fiddle yard to sidings

ON EXCLUSIVE



31210 runs round its train and prepares to return to Bristol Bath Road TMD for servicing as 33021 waits to uncouple from its train. Class 31s and 33s were regular visitors to Malago Vale.

Head south on a train from Bristol Temple Meads and after a few miles you will pass through the district of Bedminster.

Just prior to Parson Street station lies the site of the former Malago Vale carriage sidings, which is now houses, but was once an extensive array of sidings for holding parcels and coaching stock. As a child, I regularly passed over Parson Street road bridge, and in later life worked around the corner from Malago Vale.

I have always liked the thought of building more unusual models and I've long harboured ambitions to build a Malago Vale-inspired carriage siding to use my extensive collection of coaching, parcels and motor-rail stock, but lack of space seemed to be a consistent stumbling block. Carriage sidings are rarely modelled due to the length of layout required (a rake of 10 Mk. 1 coaches occupies circa 9ft of siding space alone in 4mm:1ft scale) and Malago Vale had five loops and two dead end sidings alongside the three-track main line. To model it prototypically in 4mm:1ft scale would require an area of 30ft x 5in, which was not feasible for me as my preferred layout size is

5ft x 18in!

As part of my previous layout 'Peafore Yard' (BRM January 2016), I previously modelled part of Bristol Temple Meads station in 4ft x 6in, so was confident through selective-compression, I could meet my challenge of creating a layout that would jump out as a carriage sidings within the space I had available.

To do this I omitted the main line from the back of the layout to save room, reduced the five loops and two dead end sidings to be four loops and one dead end siding, which was just enough to portray the scale of the sidings without the layout being filled with track. Finally, I moved the footbridge, which spanned across Malago Vale, towards Parson Street with, in effect, only the front part of the train being on display, the rest of the train being off scene.

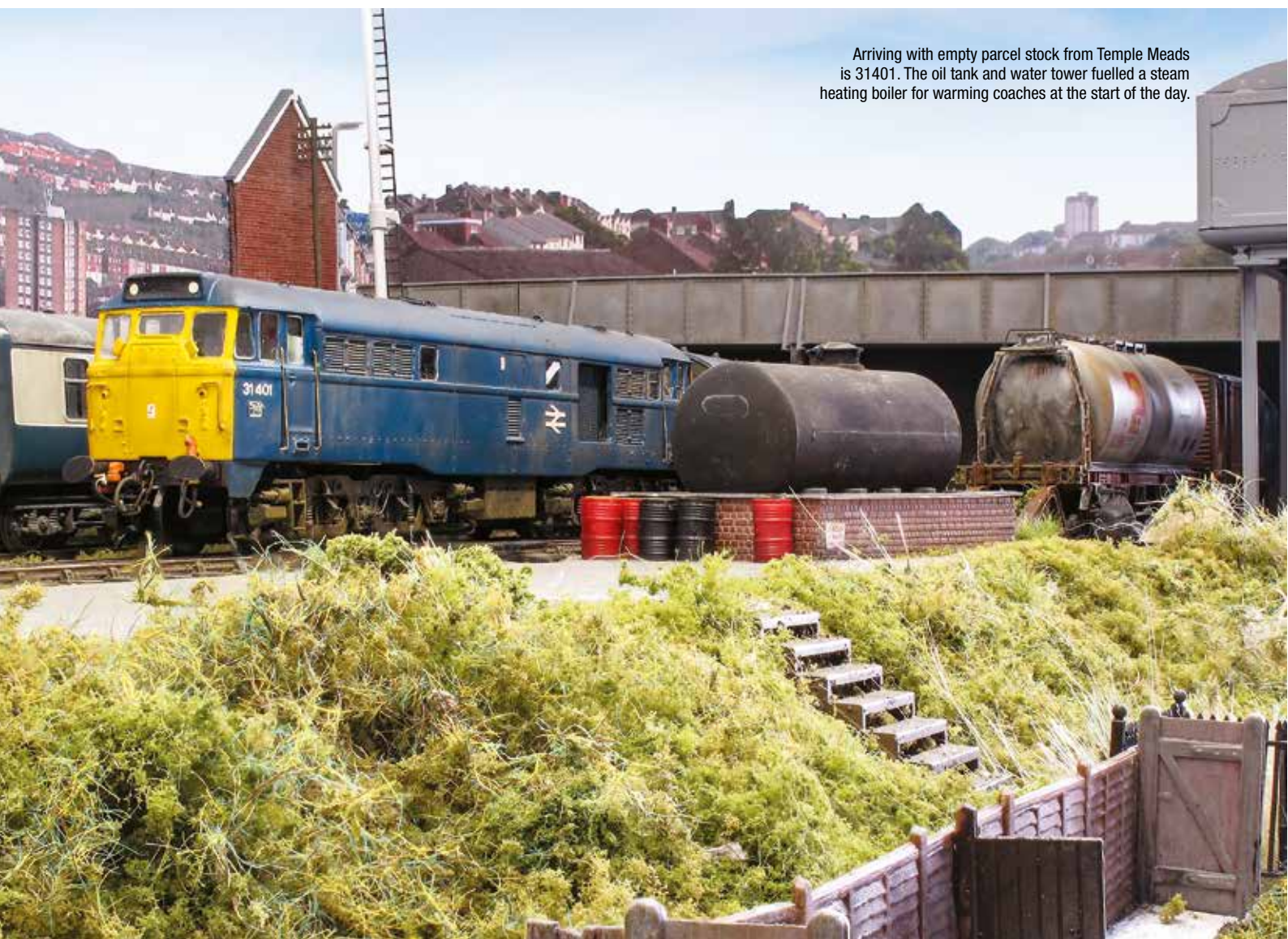
Another challenge with carriage sidings is that they suffer from a relative lack of operational movement, which is where reality comes into play again as Malago Vale had no road access. All waste from the carriages was loaded into four industrial skips, which were mounted onto a Lowfit wagon. When full, the Lowfit would be

tripped to Kingsland Road sidings for the skips to be transferred to a road vehicle. In model form, operational interest could be created through the waste wagon and fuel oil movements, as well as brake blocks arriving via rail as well. Even with these additional movements, there are still pauses in the operating sequence so it is essential that the viewer's eye has plenty to occupy them, hence the use of many cameos on the layout.

To give a final nod to the location, I chose the name 'Parsons Vale' as a mix between Malago Vale and Parson Street as all of my layouts have names begin with the letter 'P' (for reasons I am not entirely clear on!).

Under construction

Malago Vale is located on the side of a hill and I was keen to build a layout that wasn't on a flat board, plus having height towards the back of the layout would make it feel bigger. The baseboard was therefore built on a semi-open frame principle with a 9mm plywood base cut away at the front to allow the gardens to be modelled on the street below. The layout framing is built from 2in x 1in timber and, like my last layout, is built on a boxed-in basis, the sides of the box



Arriving with empty parcel stock from Temple Meads is 31401. The oil tank and water tower fuelled a steam heating boiler for warming coaches at the start of the day.

ON EXCLUSIVE



Larger spare parts were stored on the ground next to the siding for minor repairs. Pilot locomotive, 08949, sets off to retrieve a coach for servicing.



During the daytime, sleeper and parcel stock was cleaned and serviced. Facilities also existed to heat ETH stock and this has been faithfully modelled.

Suburban life

The houses at the back of the layout are cut down Airfix semi-detached house kits, these being a good match both in size and layout-wise to the ones at Malago Vale. As the real location is on a hill sloping up away from the railway, the bottom of the houses has been raised up by varying degrees.

The real houses were pebble-dashed and I experimented how to achieve the best result for both texture and colour, settling for spraying the houses brown before covering them in PVA and then sprinkling on sifted building sand.

To help the houses blend in, the backscene uses photographs taken from Google Street View. The photographs required editing to remove modern additions such as satellite dishes, modern cars and 20mph speed limit signs. Where billboards were on display, these were edited and adverts from the late 1970s superimposed.



effectively being part of the layout structure.

Once the structure was built, track was laid and in a change I decided to use the then new Peco bullhead points and track. I had previously built my own points and track and would have done the same again, but I have much less modelling time these days. I am happy with the results, especially after weathering. I needed to use a Streamline double slip to fit the trackplan, so chose to move the offices/mess room building to be in front of this crossing to hide it from view.

At the request of my friend Alan who helps me operate at exhibitions, the layout is DC but wired for cab control to enable two locomotives to be used independently, which is useful for certain shunting manoeuvres but it does add an element of unwelcome complexity into the wiring on what is a small layout. I have often been asked if I had considered going to DCC and using sound, but the cost of converting over 20 locomotives has always put me off, hence I stayed with DC.

Architecture

Many of the real structures at Malago Vale are replicated on the model and selective compression has been used to recreate the cramped nature of the sidings that were surrounded by housing. I try to avoid using ready-to-place buildings to avoid layouts appearing similar, and so to help recognition of the location, most of the buildings are either modified kits or scratch-built to suit.

The boiler house, water tower and fuel tanks that were present at Malago Vale for the purposes of heating the carriages all appear, although in a slightly different location, with the boiler house building,



which is scratch-built, being used to hide the control panel. The water tower uses a modified Airfix kit with new legs, ladder and top of tank made. As the tank was open, water was added using scenic 'realistic water' poured in over a fake base. The footbridge to the right of the layout still exists today and was scratch-built using four packs of Wills vari-girder for the main beams, with the rest of the detail being scratch-built. I find spending some time researching for older or more obscure kits rewarding as I can create structures that are unique where possible.

One ready-to-place building does appear, the office/mess room being a detailed and weathered Bachmann Scenecraft model, but it appears to have not been produced in large quantities as I have never seen another and have been asked a number of times if it was scratch-built.

Two lighting towers provide height to the scenic element of the layout and (along with

some of the buildings) have been wired into an old Hornby Controller, so I can switch the layout lighting off to operate a nighttime scene at home.

The road bridge to the left of the layout represents the three-lane section of the A38, which was one way over the main line at Parson Street and is prototypically full with traffic. Having worked in road transport all my life, a lot of effort was put into the road vehicles on the layout and all have strong links to Bristol. The container lorry represents one from the first company I worked for, which was based on Parson Street, the skeletal trailer being completely scratch-built. The Leyland tanker is based on one belonging to the Bristol Omnibus Company and is now preserved in its colours, while the blue Leyland Atlantean bus was used by Bedminster Coaches for over 20 years between the mid-1970s and mid-1990s and was a Parson Street regular.

ON EXCLUSIVE



Cameos

Extensive use is made of cameos to maintain interest when trains are not moving; these include:

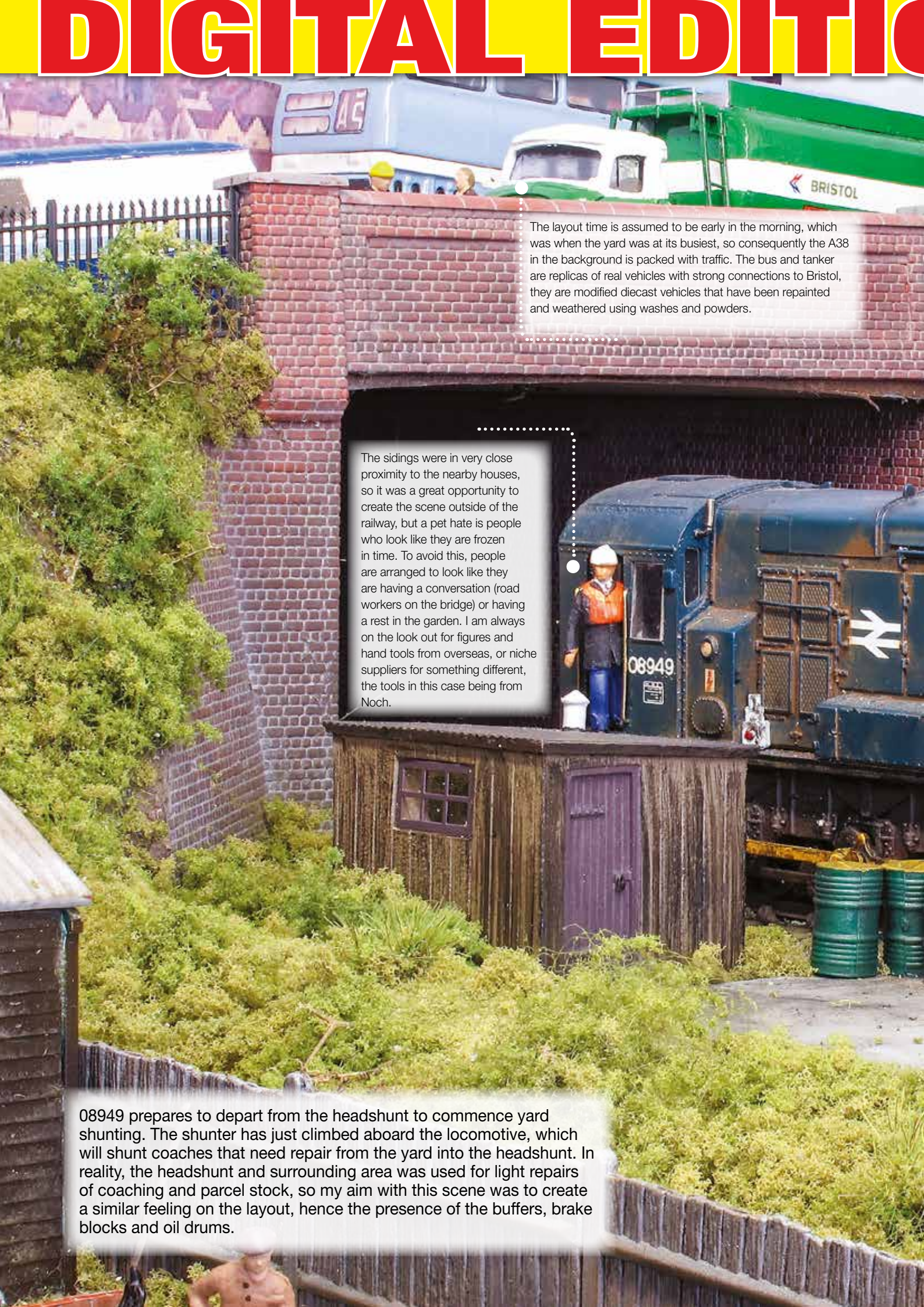
- A man digging in his garden
- Two bricklayers building an extension to a house
- A window cleaner washing windows
- Washing hanging out in the gardens
- British Gas engineers discussing the location of a pipe on the bridge.

I also enjoy adding detail where I can bring some of the scenes to life. These include a garage with posters, shelves and tools over the workbench, while a kitchen is fully-modelled in the railway rest room, with taps and sink as well as a rota displayed on the wall.



D1023 *Western Fusilier* has only a few weeks left in service, so has been used for an empty stock move from Temple Meads. The scene shows how space-constrained Malago Vale was.

DIGITAL EDITION



The layout time is assumed to be early in the morning, which was when the yard was at its busiest, so consequently the A38 in the background is packed with traffic. The bus and tanker are replicas of real vehicles with strong connections to Bristol, they are modified diecast vehicles that have been repainted and weathered using washes and powders.

The sidings were in very close proximity to the nearby houses, so it was a great opportunity to create the scene outside of the railway, but a pet hate is people who look like they are frozen in time. To avoid this, people are arranged to look like they are having a conversation (road workers on the bridge) or having a rest in the garden. I am always on the look out for figures and hand tools from overseas, or niche suppliers for something different, the tools in this case being from Noch.

08949 prepares to depart from the headshunt to commence yard shunting. The shunter has just climbed aboard the locomotive, which will shunt coaches that need repair from the yard into the headshunt. In reality, the headshunt and surrounding area was used for light repairs of coaching and parcel stock, so my aim with this scene was to create a similar feeling on the layout, hence the presence of the buffers, brake blocks and oil drums.

ON EXCLUSIVE



The advertising hoardings were prevalent around the junction due to the various sets of traffic lights, so these were scratch-built and help hide the corner of the backscene.

The carriage sidings ran parallel to two roads; the road at the back of the layout sloped steeply away from the main road and was behind a large stone wall at the junction. This is recreated in the layout using Wills stone. This was actually off-cuts from my last layout ('Peafore Yard' BRM January 2016), which was painted with Humbrol 66 then individual stones were dry-brushed with various greys and browns to create the random stone look I wanted.

I was keen to differentiate between the neat well-kept gardens and the overgrown embankment which, looking at photographs, was pretty unkempt. I am very careful in choosing quite muted colours for the ground cover, which are a mix of Woodland Scenics Burnt Grass and Light Grass for the ground cover sprinkled on top of PVA. Foliage is then added on top and is again from Woodland Scenics. For bigger bushes/brambles, I used small bits of rubberised horsehair, which is then sprayed with aerosol glue, and then I sprinkled foliage on top. The layout is set in the summer, hence the expanse of greenery.

The lineside sheds and equipment details came mostly from the spares box leftover from kits and a Bachmann diesel depot accessory set, and were carefully selected having studied pictures of the real sidings. The spare parts on the layout were only those used in the maintenance and running of the carriages, so are predominantly batteries, brake blocks and some spare buffers. My reference pictures showed items were grouped together but were otherwise just left on hard standing beside the track. The two sheds were used for storage of tools and any parts that needed to be kept indoors or easily lost (e.g. door handles), and like a lot of the buildings were not looked after, hence the damages/corroded gutter on the shed.

Malago Vale sidings

Built on the site of the former Malago Vale colliery, the carriage sidings were used for stabling and servicing of coaching and parcels stock, with a number of shunting moves during the day taking stock to and from Bristol Temple Meads station.

The facilities were basic with minor servicing, cleaning and stock preparation being undertaken in the open air. Carriage pre-heating for steam heat stock was undertaken using a static boiler taken from a Western Class locomotive. A quirky feature of the carriage sidings was they were completely land-locked and only accessible on foot or by rail. Consequently, while the majority of stock movements were coaches and parcels stock, the lack of road access to the site meant that all waste was taken away on two specially converted Lowmac wagons, while fuel oil for the train heating boiler was also delivered by rail.

Malago Vale was used extensively until the mid-1980s. The use of the sidings for coaches ceased with the conversion of the Cardiff to Portsmouth trains from locomotive-hauled to 'Sprinters', then finally closing around 1990 when the postal vans were moved to Barton Hill and the track lifted. Houses have since been built on most of the land, leaving little evidence that the sidings ever existed.

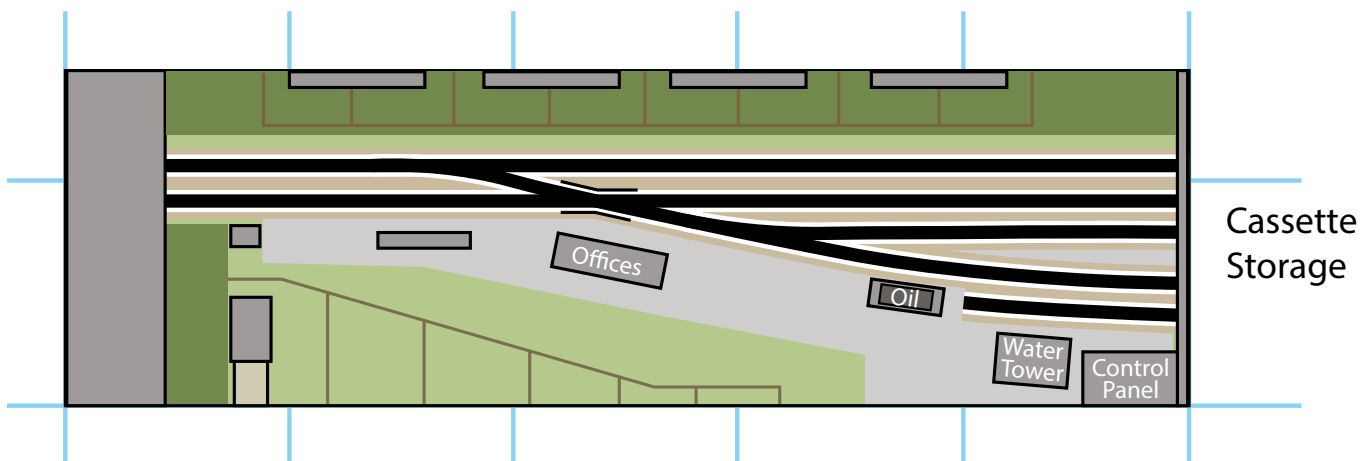
or on foot. The bike shed was made by my daughter when she was nine.



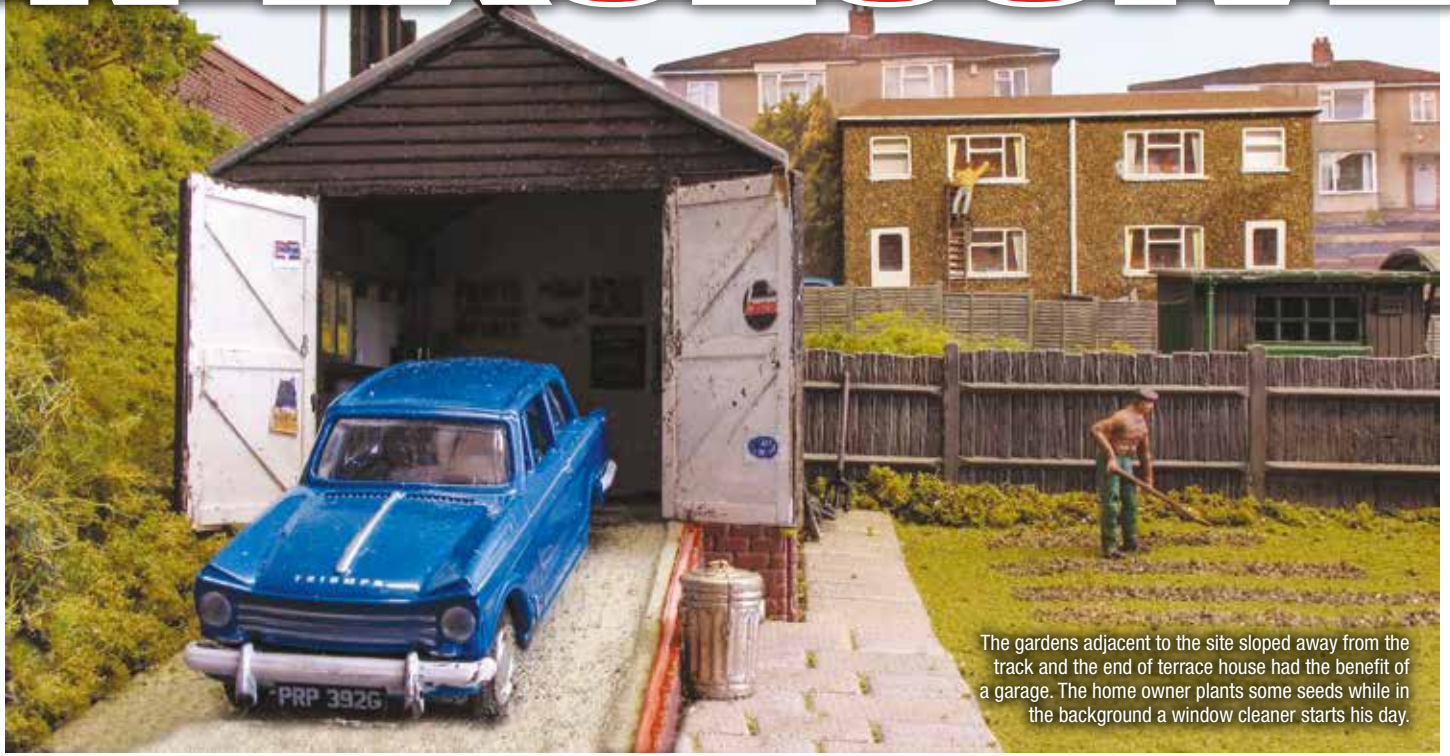
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Trackplan

PARSONS VALE CARRIAGE SIDINGS



ON EXCLUSIVE



The gardens adjacent to the site sloped away from the track and the end of terrace house had the benefit of a garage. The home owner plants some seeds while in the background a window cleaner starts his day.



Bath Road's 47077 *North Star* arrives having worked an early morning departure from Paddington, while next to it, rubbish awaits collection by the skip wagon which was known locally as "the muck truck".

HOW TO... BUILD AN N GAUGE SIGNAL BOX

Words & photography: Tom Blount

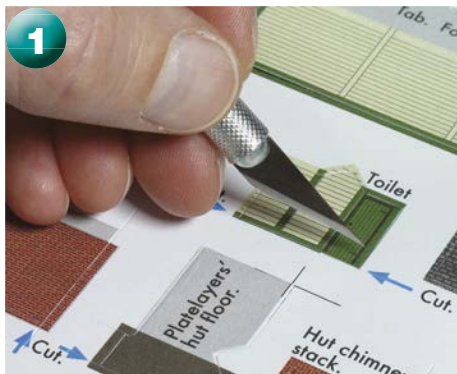


At one time, signal boxes were the mainstay of the railway. Numbering in at over ten thousand, they were an integral part of daily operations. Invented by the engineer John Saxby, the covered and glazed structures housed interlocking mechanics that operated points and signals, responsible for the safe operation of trains around the railway network. 'Boxes could be found at the majority of stations and junctions, usually operated by a small team of expert signalmen. A large number

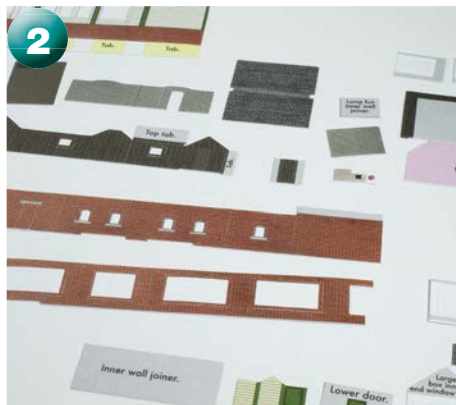
of model railway layouts would often be incomplete without one and Metcalfe's kit provides great potential. The great thing about the kits is that they are simple to build, needing minimal tools and they are a perfect starting point for developing model architectural skills for building models from scratch. In this article, I'll look at a few simple additional steps during the build of this Metcalfe kit that can really help elevate the model and bring it to life, to make it the ideal signal box for any layout.



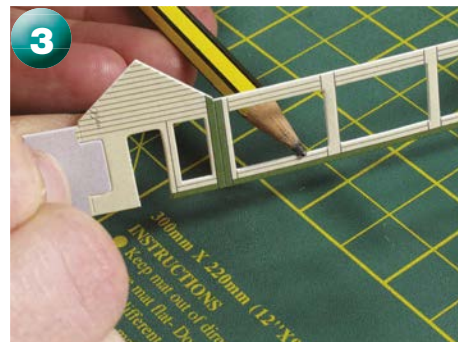
Metcalfe PN133 N scale signal box
Masking Tape – generic
Deluxe Materials Rocket Card Glue
Cocktail Sticks
Railmatch Paints – Red Brick, White
Lifecolour Paints – Weathered Black,
Humbrol Weathering Powders – Rust & Black
colours
Mig Washes – Black
Children's Poster Paints
Paint brushes – fine for painting, and a larger
brush for weathering
HB Pencil



Start by carefully cutting out parts. The majority of the cutting has been pre-completed with just a few scores needed to remove parts. Use the blue arrows on the printed side to identify which lines need scoring and remove parts carefully. Once all parts have been removed, keep the waste card as this can be utilised for building an interior.



Once parts are separated from the card sprues, I suggest laying them out on a piece of card. This allows for the quick retrieval of parts when building the kit and also, if you don't finish the model within one session, it's easy to store the piece of card and keep all the parts safe until the next session.



The Metcalfe kits come printed with all the building details, although a big give away that they are made from card are the edges. To remove the card appearance, I start by using a sharp HB pencil and gently shade the edges around the window frames. Working from the rear of each part ensures that, if the pencil slips, no marks appear on the printed side of the part.



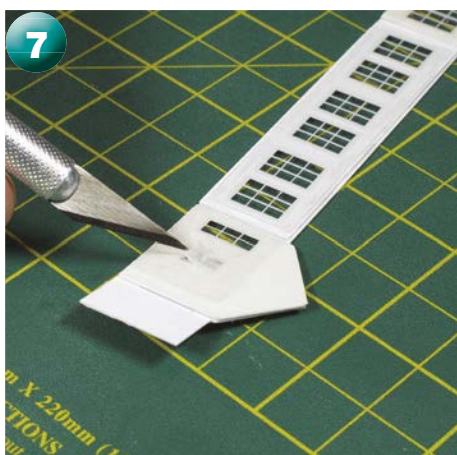
For the lower portion of the signal box, made of brick, the same technique was used. However, I have used Railmatch brick paint here applied with a fine paintbrush. As with step 3, I worked from the rear of the part so that mistakes result in no paint appearing over the printed surfaces.



To fit the windows where required, I put a blob of Rocket Card Glue on an off-cut of card and then use a cocktail stick to run small beads of glue around the window frame, before carefully fitting the window acetate in place. Less is more here and you can always add more glue around the edge of the window once it is tacked in place.



With windows dried, I began to glue parts together as per the instructions. Working on a flat surface ensures the brick base is square and level. The Rocket Card Glue will dry quickly, allowing work to continue by touching up the white card edges. Again, I used a thin brush and Railmatch brick colour to match the printed bricks. Acrylics were chosen for this job as they can easily be wiped off quickly if any mistakes are made.



With an interior created (see the building interior box), I wanted to detail each end of the main window section inside the box. Using masking tape, I covered the window acetates before using a sharp knife to cut out the windows. These were then treated with a brown wash of poster paint.

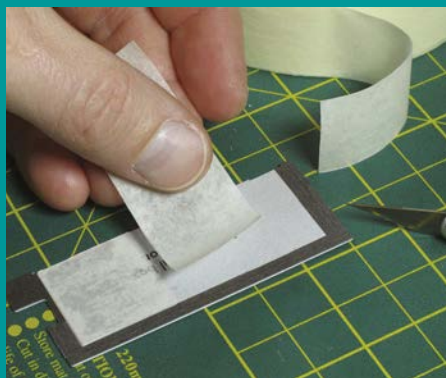


On the rear wall inside the signal box is a build flap with large printed instructions that I wanted to hide, and this space is ideal for a track diagram. Measuring the size of this area, I then found a real diagram, which was then shrunk, printed and glued in place.



After ensuring the top of the box was level and square, and after fitting the floor to the lower brick section, I offered up the first-floor window section. Using a cocktail stick, I applied Rocket Card Glue sparingly to the corners inside the cabin. Taking care not to add too much as it may seep through onto the outside of the model.

Building an interior



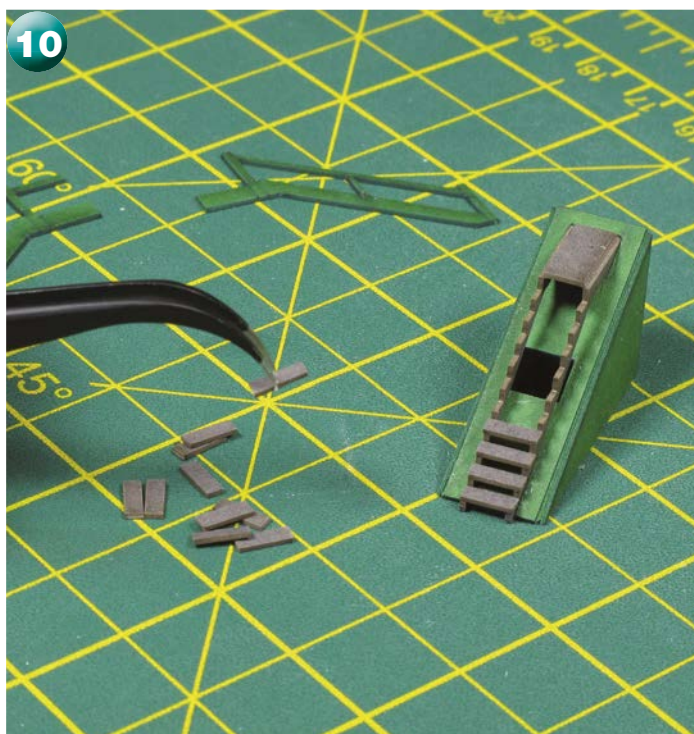
I want to create a simple interior for the signal box. So, I started by adding strips of masking tape to the floor area of the main floor, before using a sharp knife to scribe wood panels gently into it.



I then utilised the spare cardboard sprues to create my signal and point levers. Start by cutting out a 1mm strip and then cut 8mm lengths from that strip. These were then glued to a square of card attached to the flooring, representing the panel. While this is not an accurate model, when glimpsed through the window in N gauge, they will give the impression of a fully detailed interior.



After creating an instrument shelf, desk and small stove from spare card, the interior can be primed and painted. I used Tamiya Fine surface primer for a basecoat, before using children's poster paints to colour. Brown washes were applied to the floor, and primary red, blue and white used for the levers; the tops of which were finished with silver paint from the AK True Metal range to imitate lever handles.



While the window box is drying, construction of the stairs can take place. The kit comes with laser-cut wooden stairs and a jig for accurate construction. Although at first individual stairs seems a bit daunting, the construction is easy and the resulting stairway is clean and crisp.



With the toilet and stairs attached, it was time to detail and weather the kit. I started by using a small portion of a cocktail stick to represent the stove chimney. This can be cut carefully with a knife, before making a small hole in the roof for it to sit in. Once glued in place, this can be painted black.

12



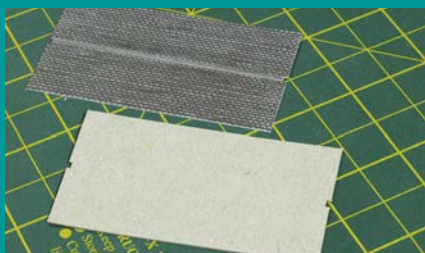
Starting with the roof, I dry-brushed white Railmatch paint over it with a stiff brush. To dry-brush I loaded a paintbrush with the preferred colour, before removing as much of it as possible on a piece of kitchen paper, before gently brushing across the roof. Work from the ridge downwards to imitate water runs and weather fading.

13



To finish the model, I used weathering powders from Humbrol to create a worn and used appearance. Utilising dark rust brown for the brick work, I slowly worked this gently onto the printed surface using a stiff brush. Dirt accumulates around the edges of brickwork, so I try to mimic that when applying the powders. I then used black very sparingly around the window frames and boarding. Again, less is more here, and after placing on your layout, you can always revisit the weathering and add more.

Replacing the roof with card



I decided to replace the kit roof with something more 3D. To do this, I measured and cut an identical roof from cereal packet card.



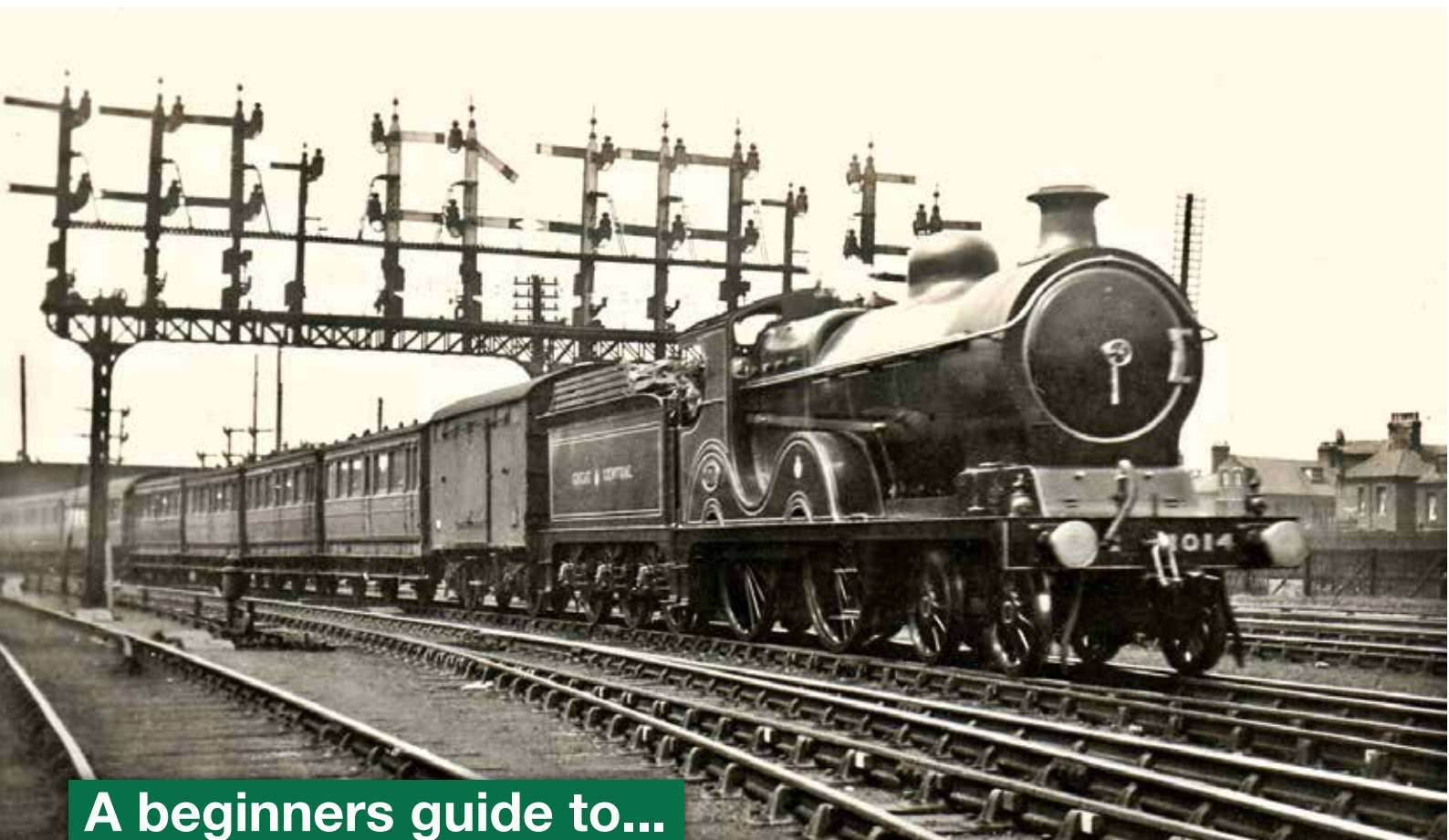
To add roof tiles, I cut strips of masking tape and added them slowly to the roof. Start at what would be the bottom of the roof and overlap them as you go before marking each tile with a sharp knife. This is a slow process but well worth the extra effort. A ridge strip across the top will finish it off.



Once the tiles were complete, I used the Tamiya surface primer before using various acrylic washes of greys and blacks. My preferred choice here are paints from the Lifecolor range and Mig, utilising the weathered black and black wash. Again, less is more so build these up in thinned layers until happy.

As shown in this article, detailing the model can be achieved using the off-cuts from the kit.





A beginners guide to...

SIGNALLING WITH SEMAPHORES

Network Rail signaller, Mick Nicholson introduces key signalling practice to help you better understand their positioning and workings on your layout.

Signalling principles

Traditionally in Britain, trains were signaled by the Absolute Block system, and though now rapidly diminishing, around 11% of Network Rail retains this method. An Absolute Block Section is the portion of line between the last stop signal of the rear signal box, and the first stop signal of the advance (next) signal box. Under normal working, only one train is permitted to occupy a block section. At a signal box with more than one stop signal (for example a 'Home' and a 'Starter'), the portion of line between the first and last stop signals is known as 'Station Limits'.

Trains don't simply appear at a signal box, they are first 'offered' by the rear signal box and only when the various regulations

permit are they 'accepted' by the advance signal box. Put briefly, before a signalman accepts a train from the rear signal box, a previous train must have proceeded 440 yards beyond his first stop signal.

Communication is key

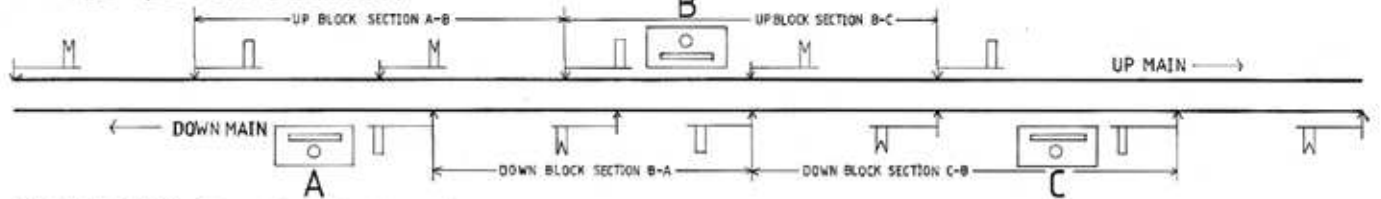
Signalmen communicate 'box to 'box using single stroke bells, known as 'Block Bells'. For example, when asking "Is Line Clear for an Express Passenger train?" the 'asking' signalman sends four consecutive beats to his colleague in the advance signal box. Providing the above-mentioned conditions have been met, the advance signalman will repeat back these four beats. The rear 'box signalman now knows the line is clear, and safe for the passage of a train.

signals keep trains a safe distance apart and indicate to a driver approaching a junction that the route ahead is safely set



An example of block instruments at Gylberdyke signal box, Yorkshire, with visual indicators and bells. There is also a visual indicator, and this by means of a pivoted needle shows the state of the block section. When stood vertical, there is no train in the section and the needle will point to 'Line Blocked' – it's always assumed the line is blocked. On accepting a train, the advance signalman will deflect the needle to indicate 'Line Clear', the rear signalman now knows he can clear his signals and allow the train to proceed. With the signals cleared and as the train is about to enter the advance section the rear signalman sends the bell signal 'Train Entering Section'. The advance signalman acknowledges this and deflects the needle the opposite way to show 'Train on Line'. The needle will remain in this position until the train has passed through the section, complete with tail light. The tail light is the advance signalman's confirmation that the train is complete and is not divided. On seeing this, the advance signalman sends the 'Train Out of Section' bell signal to the rear 'box and restores the block needle to 'Line Blocked'. The rear signalman, is now free to offer another train.

BASIC BLOCK SECTION



THE BLOCK SECTION— The portion of line between the last stop signal of the rear signal box to the first stop signal of the advance signal box

THE OVERLAP, STATION LIMITS, & NAMING OF SIGNALS



THE OVERLAP— The portion of line in advance of the outermost home signal which must be clear before a train can be normally accepted

STATION LIMITS— The portion of line between the outermost and most advance stop signals worked from the same signal box

- 1 Distant
- 2 Outer Home
- 3 Inner Home
- 4 Starter
- 5 Advance Starter

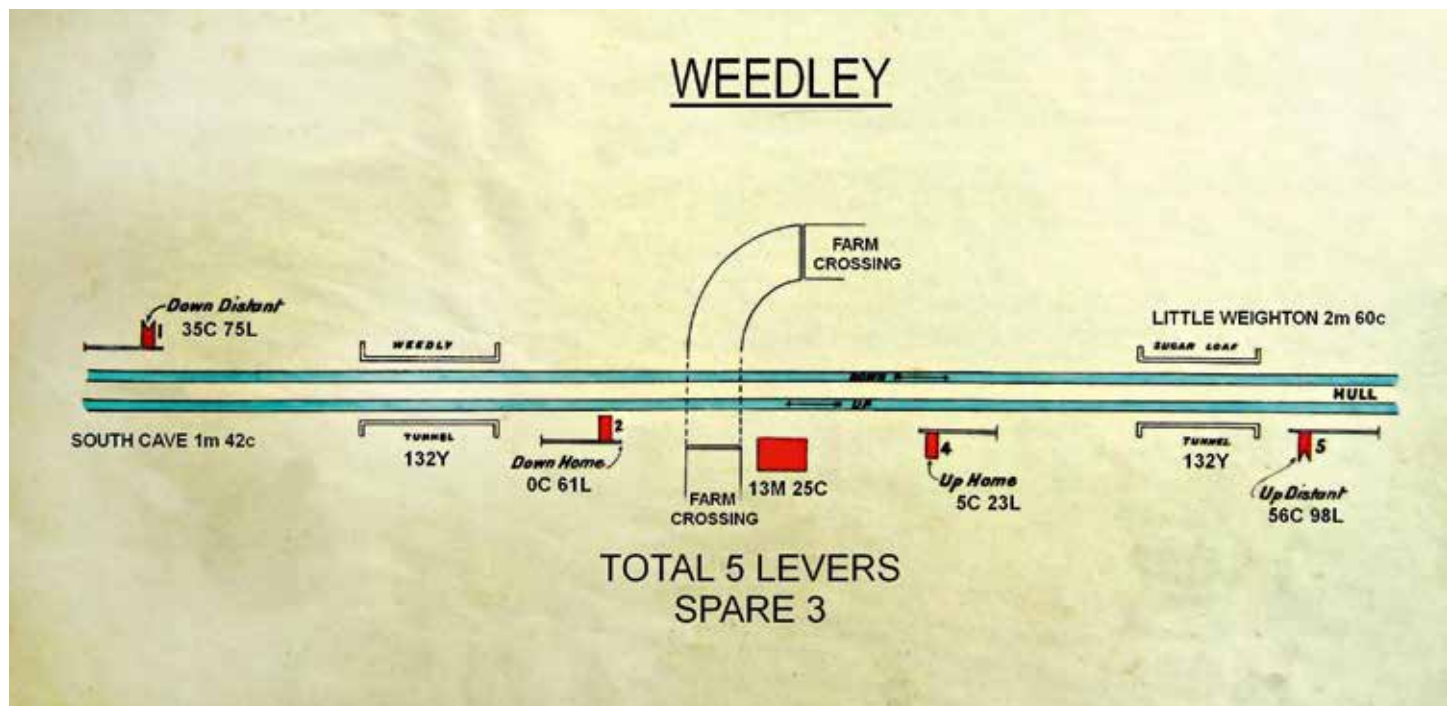
Signals can be loosely divided as follows:

Running Signals. These have full-size arms and can be further sub-divided into 'Stop' and 'Distant'. The former is painted red with a white stripe with a squared end, the latter is painted Yellow with a Black chevron and a 'V' end. Depending on its location, a Stop signal can be a Home or Starting signal, and visually, both are identical.

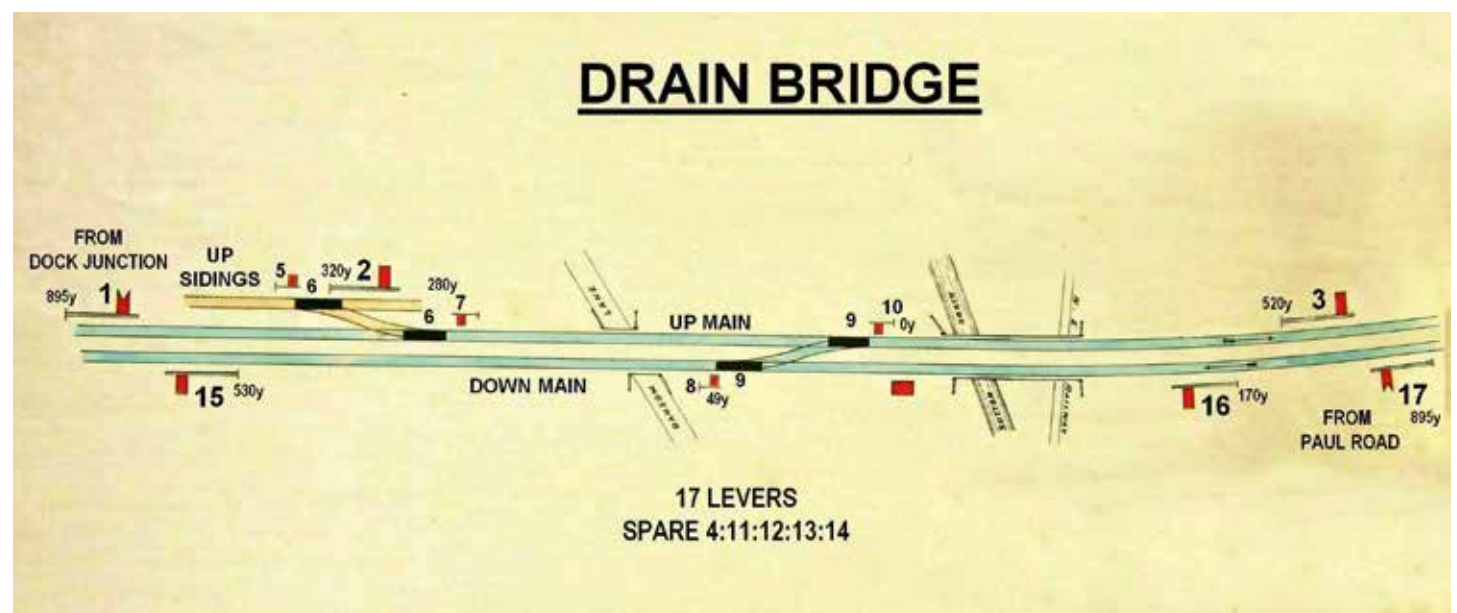


Stop signal, with Distant for advance signalbox sited underneath. This short section working is as per Hamlyn Avenue plan - see page 51.

When only one Stop signal is provided it's known as a 'Home Signal', and almost without exception, will be sited a few yards rear of the signal box. Once points and crossings are brought into use the siting of this signal becomes more critical. This is because apart from protecting the advance block section it must also protect the siding or crossover connections. In theory, no matter how many points are in advance of the Home Signal, this one signal will suffice.



As an introduction, I've chosen Weedley which consists of no more than a home and distant signal in each direction, these being the bare necessity of a signalling system. There are no points to complicate matters, and the farm crossing can be ignored. Its sole purpose was to divide what would otherwise have been a long block section of 4m 22c between South Cave and Little Weighton.



Having grasped the basic principles, we can now move on to something more complex and akin to a typical model railway. Drain Bridge has a mains crossover and siding connections. Travelling along the Down Main, the first signal an approaching driver sees is No. 17 down distant, this immediately tells him the state of the line ahead. If it is at 'Caution' he must be prepared to stop at No. 16 down home the next signal. Conversely, if it is 'Off' he knows that both No. 16 and No. 15 Down Starters are also 'Off' and he can proceed at line speed. The signal box interlocking ensures that before pulling

the distant signal lever, both the Home and Starter signals must have first been cleared. The next signal encountered is No. 16 Down Home, this is where the rear Block Section, Paul Road to Drain Bridge ends. This same signal protects the crossover, and the interlocking would prevent the signalman from clearing it with No. 9 Crossover reversed that would be set for a shunt move Down Main to Up Main or vice versa. A few hundred yards ahead is No. 15 Down Starter. This signal controls entrance to the advance block section and would only be cleared with 'Line Clear' and the train accepted by

Dock Junction. The portion of line between the above two stop signals is called Station Limits and within these, the signalman can split a train or shunt vehicles as needed. A similar situation exists on the Up Main, but here the rear block section from Dock Junction ends at No. 2 Up Home signal, and the advance block section to Paul Road commences at No. 3 Up Starter. The Station Limits extend from the Home to the Starting signal, but in this case the Home signal additionally protects the trailing points No. 6 Up Main and Up Sidings.

Operating on Drain Bridge

SCENARIO 1

Imagine an Up Goods Train from Dock Junction is to shunt the sidings at Drain Bridge. The train will be offered and accepted in the same manner as any other train, but in this case the signalman will not clear No. 2 signal until the approaching train as come almost to a stand. With the signal cleared the driver will draw the train forward and bring it to a stand with the guard's van just clear of the trailing points No. 6 Up Main and Up Siding. Let's presume the train is of such a length, that when brought to a stand the locomotive is beyond No. 10 shunting signal. Once the train is at a stand the signalman will reverse No. 6 points, then clear No. 7 signal shunting Up Main to Up Sidings. The clearing of No. 7 signal then permits him to clear No. 10 shunting signal, which for this move reads 'Shunting along Up Main to No. 6 Signal. With No. 10 signal now cleared, the driver will set his entire train back into the Up Sidings. When the complete train is clear of

the Up Main and safely in the Up Sidings the signalman will send 'Train out of Section' to Dock Junction and restore the block instrument to 'Line Blocked'. As the train never passed No. 3 Up Starter, Paul Road signal box had no involvement.

After completing its shunting duties, the above-mentioned train is ready to depart to Paul Road. The signalman will first offer the train, and when accepted he will reverse No. 6 points and clear No. 5 signal 'Shunting Up Sidings to Up Main' and No. 3 Up Main Starter.

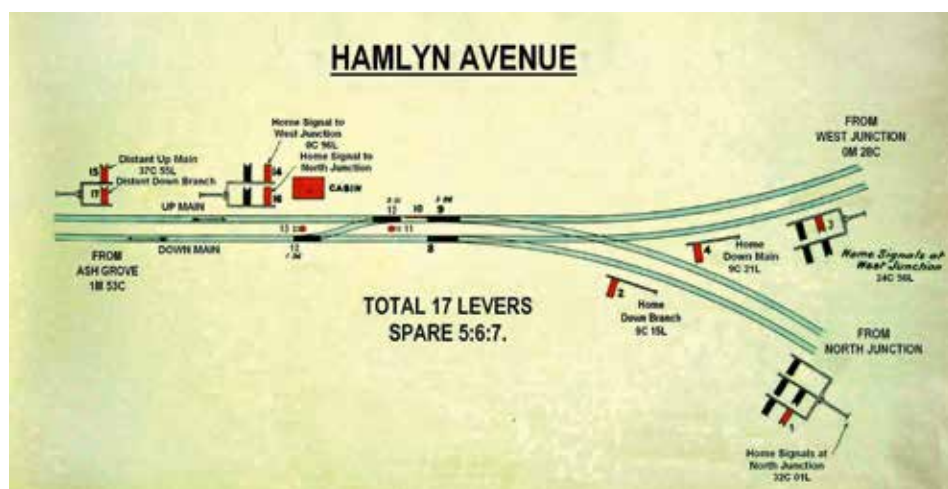
SCENARIO 2

Alternately, the train might have been left in the sidings with the locomotive left to return to Dock Junction. If so, it would shunt out from the Up Sidings as above but would only draw forward as far as No. 10 shunt signal. With it not passing No. 3 Up Starter, Paul Road will not be involved. With the locomotive at a stand, the signalman will reverse No. 9 Main Crossover and clear No. 10 shunt signal which now reads 'Shunting

Up Main to Down Main'. The locomotive will pass through the crossover towards No. 15 Down Starter, and when accepted the signal will be cleared and it'll proceed to Dock Junction.

SCENARIO 3

If a locomotive came on the Down Main from Paul Road to shunt the sidings it would be accepted in the normal manner, and on arrival it would be brought almost to a stand at No. 16 Down Home signal. With the signal cleared it would draw forward and stop just beyond No. 8 signal Shunting Down Main to Up Main. After restoring No. 16 signal to danger, the signalman will reverse No. 9 crossover and clear No. 8 signal. This is the driver's authority to shunt across to the Up Main and stand at No. 10 signal. With the locomotive on the Up Main, No. 9 crossover will be put normal. This permits No. 6 points to be reversed and No. 7 and No. 10 shunt signals to be cleared for the move to the Up Sidings.

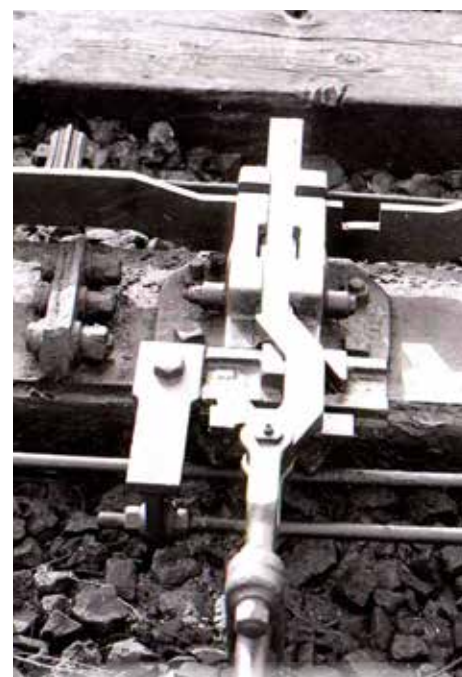


Hamlyn Avenue represents a typical double line junction and like elsewhere, Absolute Block Regulations apply. It was the southern tip of a triangular junction and with the three junctions being approximately 600 yards apart, Up Main and Up Branch Starting signals weren't provided. Similarly, on the Down Main, and despite the longer block section to Ash Grove, again a Starting signal was not provided. Owing to the short block sections to and from West and North Junction signal boxes, the Distant signals are placed below the relevant stop signals.

An Up Main train from Ash Grove to West Junction is dealt with much the same as previously described. Though before No. 14 Up Main Home and No. 15 Up Main

Distant can be cleared, No. 9 Up Main and Up Branch facing points have to be 'Normal', that is laid for the main line to West Junction. Additionally, these points are Facing and must be locked by No. 10 Facing Point Lock. The trailing mains crossover No. 11 must also be normal.

With the above train long gone, Ash Grove now offers another train, this time destined for North Junction. Before any signals can be cleared, junction points No. 8 and 9 need to be reversed, in that order. No. 9 points must also be locked before No. 16 Up Main to Up Branch Home and No. 17 Up Main to Up Branch Distant can be cleared. Additionally, the crossover must also be normal.



A point lock is in practice a much-enlarged version of a domestic door bolt - its purpose being to physically lock the points in Normal or Reverse.

Until the train has passed over and is completely clear of the junction, a train can't be accepted from West Junction on the Down Main. This is because the 440y 'Block Overlap' in advance of No. 4 Down Main Home signal is obstructed. Similarly, and for the same reason, Hamlyn Avenue can't accept simultaneously from North and West Junctions. ■

THE TRAINS OF 'GRANTHAM'

Continuing the story of this 'layout of a lifetime' in last month's issue, Graham Nicholas describes the origins of motive power and rolling stock.

Words: Graham Nicholas **Photography:** Tony Wright



Jonathan's No.706 is from a DJH kit, acquired in black wartime livery and repainted. It was detailed based on a well-known photograph of this locomotive on the turntable at Grantham (GHF Atkins, p21 of *Railway Portraits*, Venture Publications 2002). Barry Oliver passed on the clever idea of attaching the bogie pivot arm ahead of the bogie instead of behind. These Raven NER locomotives can be very hard to make negotiate pointwork and tight curves due to the minimal clearance around the bogie and cylinders, but since it was modified this example has never had a problem.

The train is made up of ventilated and perishable vans mainly by D & S, David Geen, Brassmasters and Connoisseur; towards the rear can be seen a number of LNER Insulated containers for meat traffic. These containers (D.15) had their own dedicated conflat (D.60) and were cast by Graeme King in resin from Jonathan's masters.

So, having built a grand 'stage', it would seem a little churlish not to put on a production to match? Let's take our lineside seats and watch the action unfold on the platforms of Grantham station circa 1938, with our notebooks in hand. It's a few minutes before midday and a 'down' van train has recessed in the goods avoiding line to the west of the station. In the northbound locomotive spur, a vision in apple green by the name of *Tracery* sizzles patiently.

A ringing of bells between the signal boxes is followed by a clattering of somersault arms denoting route clear through the station. A few more impatient minutes pass until the sound of the iconic chime whistle away to the south raises the excitement levels. Heading directly towards us on the long straight approach, that garter blue front end takes its time to arrive before we feel

obliged to take a cautious step back as the non-stop 'Flying Scotsman' service elegantly glides past, the uniform teak stock varnished to perfection. In the dining cars, we catch a momentary glimpse of the first sitting for lunch.

The iconic train sails gracefully over the rooftops of the town, as it takes the gentle curve north of the station. As it does, we notice a southbound coal train, held at the signals on the Nottingham line. As soon as the route is clear, its O4 2-8-0 locomotive hustles its wagons back into motion and snakes across the junction steadily but purposely – it only has a small window of opportunity to access the up relief line south of the station.

As soon as it is clear, the signals go again for the following express, but this one is stopping at the station, so we have more

time to observe proceedings. Another A4, No. 4467 *Wild Swan*, brings the 10.05 relief (invariably referred to as the 'Junior Scotsman') to a smart stand in platform 3. Within moments, the buckeye coupling is released, the brake pipe disconnected and the locomotive shuffles away onto the Nottingham line, before reversing towards the locomotive depot. As it does so, from out of a loud cloud of draincock steam emerges the replacement Grantham-based Gresley A1 pacific, positioning itself alongside the signal box, before backing onto its waiting carriages. The crew has just a few minutes to prepare themselves for the task ahead as the station staff complete their duties. A sharp blast from the whistle and *Tracery* takes the strain, gradually urging its long train into motion, older teak stock this time, cascaded from an earlier version of the 'Flying



This is a simply wonderful piece of 'just because we can' modelling by Jonathan Wealleans. The famously recreated '1888 Flying Scotsman' stock is surprisingly well documented and it has been possible to reproduce it right down to vehicle numbers, marshalling order and the weathering patterns on the carriages(!) The two Lavatory Firsts and two Composites were built around sides drawn by Roy Mears and laser-cut by York Modelmaking. 3D-printed components by Mike Trice were used to finish them off. Mike then produced 3D-printed sides for the set via Shapeways and the two Luggage Brakes and single Third, which complete the set were sourced from him. Rounding things off is the Rapido (National Collection in Miniature) model of the Stirling Single, with some additional details (coaled, weathered and a crew – including Inspector – added). The final touch is a correct pair of GN pattern locomotive lamps, kindly made by John Marsh of the Shipley Club.

For pure entertainment, we run this and the 1938 'Flying Scotsman' (this time headed by No. 4498 *Sir Nigel Gresley*) as our re-enactment of their famous meeting at Stevenage on the press launch day, June 30, 1938. Having posed them in the station side-by-side, they then perform a simultaneous departure, No.1 taking the Nottingham line while 'Gresley' heads towards Peascliffe Tunnel and Doncaster.

Scotsman' but still looking smart, headed by the through composite locker Perth coach.

It's scarcely out of sight before the signals go again and a third express train is upon us, this time with an A3 'Super Pacific' at the head. This is also a station stop – but no locomotive change. Although yet more teak stock, the character of the train is completely different. This is the morning

Leeds express, formed around the unique ex-GNR quintuplet dining set. Either side are portions for Bradford, Harrogate and Hull – a huge, 15 coach entourage, a railway operations' tour de force.

With this 'flight' of expresses out of the way, the van train resumes its journey, clattering over the north end pointwork as the K3 2-6-0 accelerates away purposefully

to regain the double track ECML formation northbound. Meanwhile, waiting in the adjacent bay platform and making an elegant connection with the two expresses, is a local service to Lincoln, its stock having been shunted across from an earlier arrival – no lugging cases over the footbridge here. In utter contrast to the magnificent trains we have just seen, this service is headed by an

Humble everyday stock

Through the conduit of the forum, RMWeb, I met first Jonathan Wealleans ('the wagonmeister'), closely followed by Graeme King ('the resinmeister'), both also keen LNER modellers with extensive collections of rolling stock, but nowhere to run them. Remarkably, each had almost exactly the missing stock we required, not the glamorous expresses, but the more humble everyday stock and, of course, the vast numbers of goods wagons required.

There was, however, still one sizeable gap – mainline teak stock for the ordinary expresses. Here is where Jonathan excelled himself. Starting with a modest stash of kits he already had (hitherto on the 'to do' pile but always seemingly usurped by more interesting wagons), the stock-building programme evolved into targeted purchases to fill the gaps, stand out items being the unique GNR quintuple dining set (the core of 'Teak Set 3') and one of the original ex-GNR Gresley articulated twins (for the second iteration of 'Teak Set 5'). All in all, something in the region of 25 vehicles were constructed in little more than two years! Of note is that many of these are of ex-GNR origin (it is reckoned that up to half of the LNER's main line teak stock was still from the GNR era at the outbreak of war) – quite impossible to recreate from RTR. His remarkable efforts are summarised in the table below.

Meanwhile, Graeme was doing wondrous things with resin, his stand-out contribution being the pre-war 'peak ended' ironstone hopper wagons for the Appleby-Frodingham traffic. This involved a visit to the Appleby-Frodingham site to measure up one of the surviving wagons and creating a master to suit. A similar 'plea' for a J6 0-6-0 (or three) yielded a similar response.

The total locomotive stud available for use on the layout is far too numerous to itemise, but suffice to say that, other than the Gresley Pacifics, the vast majority are kit builds or heavily-modified RTR, including several large-boilered 'Atlantics', P2 2-8-2s, K2 2-6-0s, D2/D3 4-4-0s, J3 0-6-0s, as well as solitary examples of B17 4-6-0, C7 4-4-2, C2 'Klondike' 4-4-2, D10 4-4-0, C12 4-4-2T, J2 0-6-0 and J69 0-6-0T... the list goes on. The pictures that accompany this article describe a selection of the trains that run on the layout.

Teak sets Marshalling and constructional information. Teak Set 3 runs once in each direction; Teak Set 5 runs three times in the 'Down' (northbound) direction and is remarshalled between each working.

Teak Set 3									
10:15 King's Cross – Leeds and 17:30 Leeds – King's Cross									
LOCO	BCK	BG	QUINT DINING	BCK	TK	BTK (4)	Cinema Car		LOCO
←	42879	4034	BFK-RFO-Kit-RTO-BTK	42708	1553	1519	(Roy)		→
(17:30)	Comet	Kirk	49011-15 RDEB	Kemilway	Kirk	Kirk	(10.15 only)		10.15
Teak Set 5									
Formation 1: 13:40 King's Cross – Ripon/York									
BFK (4)	RF	RTO	TK	BTK (5)	BCK	BTK (6)	BCK	XBV	LOCO
43043	42969	4127	4472	41358	4223	41361	42873	4031	→
RDEB	MJT	MJT	MJT	BB/MJT	MJT		MJT	BB	
Formation 2: 16:00 King's Cross – Newcastle/Leeds									
BCK	CK	RF	RTP	BTK (4)	BCK	BTK (5)	BTO/CK (twin)		LOCO
42777	1064	42969	1227	1236	4223	41358	44861/2		→
Kirk	BB	MJT	BB/MJT	MJT	BB	BB/MJT	RDEB		
Formation 3: 17:50 King's Cross – Leeds									
BCK	BTK	CK	BFK	SFO	RF	RTP	BTK (5)	BCK	LOCO
42874	Graeme King Hornby (Margate) rebuilds			4100	42969	1227	41358	4236	→
Kirk				BB	MJT	BB/MJT	BB/MJT	Comet	

Catering vehicles	
Through portions/coaches	
Manufacturer:	
Comet	Available through Wizard Models
RDEB	
BB	Bill Bedford
MJT	Available through Dart Castings

General notes on coaching stock.

All coaches run MJT bogies. Many of the brass kits (RDEB, Bill Bedford) are completed with MJT components and others have had MJT parts substituted where appropriate. Where Ian Kirk kits were used, only the sides, ends and roof were retained. A paxolin floor was made allowing MJT or Comet underframe components to be soldered on. Within carriage sets, couplings are of the etched Bill Bedford pattern although these were transferred to Eileen's Emporium and are no longer available. Where Kadees were necessary, the small No. 252 box was used to clear the bogies, with whisker couplings in the 14 series used. MJT parts are now available through Dart Castings.



Representing the 'old order' as the counterpoint to the sleek new Gresley designs, ex-GNR D2 4-4-0 No. 4329 exits Peascliffe tunnel with a local service from Lincoln formed of articulated former six-wheeled vehicles.

Gresley began his experiments with articulation when he was Carriage and Wagon Superintendent at Doncaster and extended the life (and improved the comfort) of many Howliden six and eight (rigid chassis) wheeled carriages by mounting them onto articulated bogies. Many of these sets were still in service during our 1930s time period. This D218H Quad set (BT-C-C-BT) was built by Jonathan from a D&S (Danny Pincock) kit. The D2 is mine, built from a London Road Models kit.

elderly former GNR 4-4-0 locomotive, with equally venerable 19th-century rolling stock, recycled as part-articulated formations. A few miles north of the station, at Barkston, it will branch off ECML metals and take the route to Lincoln via Leadenham.

Barely has its tail light disappeared from view when the action switches to the 'up' direction and the signals are cleared for a southbound express. But this is no ordinary express train – the silver and grey apparition that now sweeps into view is none other than 'The Silver Jubilee', the ground-breaking streamliner train, which so stunned the railway press on its sensational demonstration run of September 27, 1935. Not only did it introduce true high speed rail travel for the first time, but also saw the debut of Gresley's legendary A4 pacific. By 1938, the original four locomotives have lost their matching silver and grey livery, but it's still a magnificent sight.

In utter contrast, running in from the Nottingham direction is a former GNR Ivatt large-boilered 'Atlantic', displaced from its former front line duties and now towing a motley rake of six-wheel and bogie non-corridor stock, a service that originated in Derby Friargate station via Ilkeston and Nottingham Victoria to gain the Grantham route.

But the 'Up' main remains clear and is soon signalled again. Using the 'double block' principle for the high-speed trains, we now observe the passage of the 'West Riding Limited', following the 'Silver Jubilee' towards the capital. The newest of the streamliners, this one offers a similar journey experience to the well-heeled businessman of Leeds and Bradford. Yet again, an almost new A4 pacific presides, No. 4495 *Golden Shuttle*, specially named in homage to the Yorkshire woollen industry.

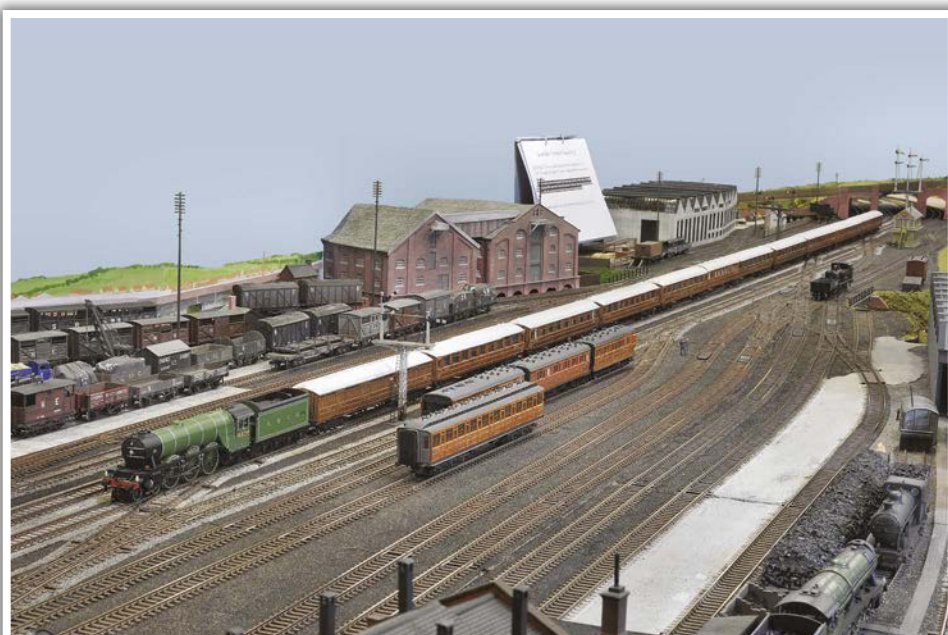
What we have just observed, is moves 2 to 6 (out of 30) of the rolling schedule sequence that is the basis for the exhibition operation of 'Grantham – the Streamliner Years'. So how did we go about researching and putting together such a presentation?

Researching the Timetable

First and foremost, we needed to 'do what it says on the tin', so to speak and ensure that all three 'Streamliners' were featured, passing through Grantham in the order they would have. 1938 would be the only full, uninterrupted year when all three trains were seen at Grantham. The first was the Up 'Silver Jubilee' as described above, at roughly



The southbound 'Coronation' approaches the station, the distinctive bell marking this out as one of the 'empire' locomotives, No. 4489 *Dominion of Canada*. This was the first of the 'special' sets to be constructed by Roy Mears, commissioned by Mark Allatt, and was available for the first trial runs of the then incomplete layout in 2009/10. It depicts the 'Coronation' set as operating in 1938, complete with the distinctive Beaver Tail observation car (only used in the summer months). For the 'West Riding Ltd', for now at least, we 'cheat' and simply remove the observation car! A reduced six-car formation, together with the dynamometer car (also built by Roy, from a D & S kit), is also used to depict *Mallard's* record run so this is quite a busy set of coaches within the schedule. They are built from Mailcoach kits, using clear plastic sides, but with much additional detail added.



The 1938 'Flying Scotsman' set is the most recent completed for Mark Allatt by Roy Mears – the first show outings for 'Grantham' featured a 1924 Triplet set, with a reasonable representation of the formation either side. But now we have a stunning depiction of the 1938 pressure ventilated set – not an easy train to create as some of the vehicle types are not even available in kit form. The triplet (dining) set and the three 65ft long vehicles are hand-built with sides being laser-cut by York Modelmaking. Although it would almost inevitably be an A4 by 1938, on this occasion, we've given in to temptation – No. 4472 *Flying Scotsman* being the ultimate cliché.



My contribution to the stock building programme is relatively modest, but this is the most distinctive. Inspired by an Arthur Cawston photograph at Grantham c.1931, if you avert your eyes away from the locomotive for a moment, the train it's heading is an ex-GNR Quintuple set, composed of recycled former six-wheeled and eight-wheeled (rigid) vehicles. The component parts for this were assembled over several years and it was thanks to Frank Davies from the Clayton West project that I was able to make it a reality. He produced a short run of the etches of the 45ft brake third (five-compartment) vehicles. To this, I added a Bill Bedford all third and two Danny Pinnock (D&S) luggage composites. I then spliced one of the luggage composites into one of the brake vehicles to create the required brake composite coach, while repurposing the removed third-class compartments to become the other all third in the BC-C-T-T-BT formation. Graeme King supplied six resin bogie castings of the correct Fox pattern. Quite a hybrid!

Large-boiler Atlantic No. 4412 is from a WSM kit – the bulbous lower smokebox sides give it away – and was built many years ago by the late Phil Giffen, president of Ely MRC at the time. It has been repainted, with a modern drivetrain fitted. 'Although the underlying kit isn't to the standards of the others we run, it is a personal reminder of a talented modeller who Jonathan remembers as a thoroughly nice and very generous man. Phil (correctly) removed the smokebox saddle, 4412 being one of the small number of C1s converted to piston valves very early, which did not have this feature.



2580 *Shotover* is from a Hornby NRM *Flying Scotsman* and is a Jonathan Wealleans conversion. Round dome and single chimney are from Graeme King. The ACFI water heating and pump gear which were carried from July 1929 to February 1939 are 3D prints by NIU models. Roy Mears has recently carried out the same conversion on 2576 *The White Knight* and both can occasionally be seen working on the layout.

12:30; the last would be the Up 'Coronation', heading through the gathering gloom of a summer's evening at around 21.00.

As referred to in the first article, 1938 was also the year of the all-new 'Flying Scotsman' set, so it seemed obvious to include that famous train as well, heading north through Grantham just before midday following its legendary 10.00 King's Cross departure. With a bit of artistic licence, we could also feature the 1938 high-speed test run, which, of course, passed through Grantham southbound a few minutes before the world record was set. Thus we had our first nine trains and a timeframe to construct the rest of the schedule around.

A visit to NRM 'Search Engine' yielded passenger timetables of the era and this was used to identify other suitable (passenger) trains to flesh out the schedule into a reasonable representation. In the end, we settled on 1935-1939 as the 'allowable' time period.

I was immediately drawn to the famous series of King's Cross 10.00 line up pictures, showing not only 'The Flying Scotsman' but up to four other expresses waiting to leave. It occurred to me that Grantham would see the 'backwash' of this some two hours later and so it proved. Such an operation – fighting a group of expresses – was absolutely typical of the steam era, where track occupancy was always at a premium and dominated by the slower-moving goods services. The passenger service often had gaps of several hours – the goods traffic was far too important to the nation!

My other favourite time is the hour around 18.00. This is another example of the aftermath of what was happening earlier at King's Cross. Famously, the northbound 'Coronation' departed King's Cross at 16.00 simultaneously with a combined Leeds/Newcastle express. Meanwhile, the 'Green Arrow' Scotch Goods had departed King's Cross Goods Yard at 15.35. By the time they got to Grantham, the order was 'Coronation' at 17.30, followed by the Scotch Goods (having been recessed at Peterborough for its first en route bearings' examination) and the Leeds/Newcastle trailing in both their wakes at a few minutes before 18.00. I also spotted an extra train in the mix – an ECML stopping service from Peterborough to Newark, which clearly arrived at Grantham before the Leeds/Newcastle, letting it get ahead before setting off again. Also connecting with the Leeds/Newcastle are Lincoln and Nottingham (Pinxton) services.

Jonathan's glorious Parcels/NPCCS train clatters past the Up goods yard, south through the station. No. 3275 is a repainted and detailed K's C1 Atlantic, one of a pair acquired a number of years ago, both of which now run on the layout.

The train is made up almost entirely of D & S kits; an NER horsebox, GNR luggage brake, GER CCT, two GN horseboxes, an Arthur Kimber NER prize cattle van (prototype for a kit that has not been released), LNER D.120 luggage brake, Roger Chivers NER bogie CCT, LNER D86 utility van, GNR passenger luggage brake and GC CCT.



FACTFILE

Layout name: Grantham

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

Size (to include fiddle yards): 33ft x 17ft

Era/Region: 1930s Lincolnshire

Layout type: Continuous loop

An inbound Nottingham has to terminate in the main Up platform before propelling its stock across to the Down relief – the station is truly under siege at that time and the operators need their wits about them.

Such little vignettes of the timetable can be very satisfying and hopefully illustrate the ebb and flow of the daily operations. Far more interesting than a constant – and meaningless – parade of trains... well, at least I think so!

'Delivering the Goods'

Whereas the passenger services were fairly easily determined, reference to goods train workings was not so easy to come by, the pre-war LNER Working Timetable for the southern end of the ECML being something of a holy grail. The 'Scotch Goods' and a few of what we might refer to as 'parcels' trains

(allowing for a glorious mix of NPCCS types) were easily identified. Thereafter, the goods services are 'representative', based on what might have been seen – Grantham seemed to have been at the hub of services to/from Peterborough (New England), Nottingham (Colwick) and Doncaster. We let some of these call into the goods yards south of the station in order to give a *raison d'être* for the ongoing shunting down that end, but, in truth, it's a little bit fanciful.

Coal trains from the south Nottinghamshire coalfields are represented, fulls south towards London and the empties in return. A particular signature feature are the ironstone trains to and from High Dyke exchange sidings, five miles to the south – this time fulls northbound and empties southbound.

In amongst all these trains are the

“ The passenger service often had gaps of several hours – the goods traffic was far too important to the nation! ”



movements on and off shed, which were so characteristic of the location, and made it such a magnet for enthusiasts in the classic steam era. Top billing goes to the 'pride of the line' Pacifics coming off shed to take up position for the signature locomotive changes (three in each direction), followed by the 'Atlantics' and the lesser – but ever so characterful – 4-4-0 and 0-6-0s for the terminating local passenger services and goods trains.

Exhibiting success

Once the trains to be run had been selected, it was then a case of distilling these into a workable sequence that could be realistically operated at a show. In the event, we ended up with 30 sequence cards, each 'move' typically involving two or three different trains or an element of shunting in the

station area. This is an area where I received help from Paul Mellor, at the time a railway employee based at Grantham. He took on the patient task of working through each move and what route(s) through the station were involved, ensuring that there were no conflicts that would either cause delays or lead to non-prototypical movements. This included consideration of such things as platform occupancy and siding capacity.

Each move is carefully choreographed to portray as much variety as possible while optimising the operational limitations of the layout. For example, if a shunt is taking place across the north end junctions (thereby blocking the main lines to any through trains), a similar move may well be taking place simultaneously at the south end. On the next sequence stage, through trains will resume running. Such gaps also enable the

fiddle yard to catch breath... or catch up!

Meanwhile, with the schedule worked out, there was just the minor matter of putting together all the stock required to run it. The original concept for the layout had been discussed between myself and Mark Allatt, erstwhile chairman of the A1 Steam Locomotive Trust and a die-hard LNER fan. He already had a large collection of LNER locomotives and was well on his way to having a model of every single Gresley Pacific, in their 1938 condition. This involved various repaints and mixing and matching of Hornby locomotive bodies and tenders. Roy Mears was also building the streamliner trains and various teak stock on Mark's behalf. It seemed that we had everything we needed – how wrong I was!

Once work on the schedule started to evolve, it became apparent how many other



A GNR-cum-Gresley line up at the north end of the station. D2 No.4327 is a Tony Wright kit build (now part of Mark Allatt's collection), built from a London Road Models kit. It represents one of the superheated locos, rebuilt under Gresley's tenure.
 K3 No. 227 carried the Hulburd water treatment gear from August 1935 to September 1940. It was not considered enough of a success to be tried on other than this one locomotive. The model is Jonathan's, a Bachmann example, paired with the correct flared sided GS tender (SEF). The boiler fittings are a 3D print by NIU Models.
 K1 No. 4638 represents one of the last surviving members of Gresley's original Mogul design, shortly to be converted into a larger K2 type. It was built by Roy Mears, with help and advice from Jonathan Wealleans and Graeme King.

No. 4771 *Green Arrow* on the Scotch Goods is a Tony Wright build of a Jamieson kit, kindly loaned by Dave Jobling. The train is all the work of Jonathan Wealleans. Immediately behind the locomotive are two fruit vans. By 1936, the train was booked to pick up fruit traffic at Sandy and these represent that traffic. The following Conflats are converted cattle wagons to D.108 carrying early A type containers. All are cast in resin by Graeme King, the flats from Jonathan's master and the containers from a master by Caroline Middleditch. The remainder of the train is made up of fitted vehicles by D & S, ABS, David Geen, Parkside and a few scratch-built vehicles. Of note is the short wheelbase NER CCT (Roger Chivers), which ran regularly in the train throughout the 1930s and can be seen in many photographs.
 The adorable J54 alongside was built by Caroline Middleditch, ostensibly using a Hornby J52 as a donor, although in the end very little of the J52 remained! We take pity on it for inclusion in our timeframe as the last of these locomotives was withdrawn in 1933.



types of locomotives and rolling stock would be required. I made a modest start on a few locomotives and some items of rolling stock, but in the end, some 90% of the rolling stock seen at exhibitions is provided by others, as explained on page 88.

Special thanks

It was my great delight and honour to host Eric Fry at the 2018 Stevenage (CAMRA) show, who stood alongside me at the 'front of house' operating position for as long as his 93-year-old legs would allow him to observe the action. In case that name doesn't mean

anything to you, if I were to tell you that Eric was the general editor for the legendary RCTS 'green books', covering all the LNER locomotive classes? A more knowledgeable gentleman on all matters LNER you would be hard-pressed to find.

Anyhow, he patiently observed all the comings and goings at the north end, nodding sagely as I provided a gentle running commentary. I received feedback afterwards (via Roy Mears), thanking me very much for the experience and commenting that he felt like he'd been transported back in time to the platform

ends at Grantham in the immediate pre-war era – an era presumably that he would have been able to recall as a youthful teenager.

At that moment, I felt that we'd succeeded in our aim of recreating a moment in Britain's railway history, providing a window into the past via the wonderful medium of railway modelling.

I might have been the 'team leader', but it simply wouldn't have been possible without the magnificent efforts of the remarkable group of fellow modellers who have contributed so cheerfully and willingly to the project. My thanks to you all.

See 'Grantham' at RailEx 2022 on 1st/2nd October, 2022!



The 1935 'Silver Jubilee' set as operating in 1938 with eight vehicles in the makeup. Although it is in 1938 guise, the temptation to run it with an A4 in original silver/grey livery is usually too great to resist as it makes such a distinctive sight. Again, commissioned by Mark Allatt, this set was built by Roy Mears using etched components supplied by M.A.R.C. Models, again with much extra detail added.

HOW TO... RECYCLE AN OLD RAILWAY LAYOUT

Last month, Phil Parker began the scenic transformation of this former project layout, working at baseboard level. Some large gaps remain, however, large and small.

Words & photography: Phil Parker



With the groundwork completed on the new 'Maiman Sidings', it's time to start work on the buildings and cover up all the sky. For a real urban feel, I want to fill the scene with brickwork, not clouds.

Enhancing the urban feel will be a fascia that will provide a frame, just like a picture. You won't be able to see the tops of the buildings easily. Instead, the trains will be dominated by the background, just like you will have seen in many prototype photographs.

Scratch-building warehouses is possible, but time-consuming. JS Models kits offer a simple-to-assemble structure that won't cost the earth. Laser-cut from MDF, you simply glue them together and apply a coat of paint. That's the theory, anyway.

In truth, I can't just use anything called 'brick red' because bricks come in a variety of shades. If I was working at Pendon, each brick face would be carefully painted in watercolour to achieve this, but I think we can achieve 80% of the effect for about 20% of that time and effort.

Laser-cut brickwork exhibits deep mortar lines, far greater than real ones. Take a look at a wall and the mortar can sometimes be

less than 4mm behind the face – that's just 0.1mm for OO gauge modellers. Depending on the thickness of the ink, brickpaper is probably the most accurate-to-scale way to represent it.

For this model, I'm making use of the deep lines, filling them with wall filler. The easiest way to do this is to wipe the filler over the wall and scrape away excess. I'm pleased to say that the result produces nice weathering effects. At a casual glance, all bricks are a similar colour. Look closely though, and they are all slightly different, just like the real thing.

While the kits are lovely, they can't be a perfect fit for all layouts. Faced with this, the modeller has two options – modify the layout to fit the buildings, or 'kitbash' the models to fit the layout. Well, it's my layout and I say the kits will have to conform. Modifying kits has a long history. Some of us can't remember when we last built something according to the instructions. For me, a kit is just raw materials that help build the model I want, even if this isn't exactly what the manufacturer intended.

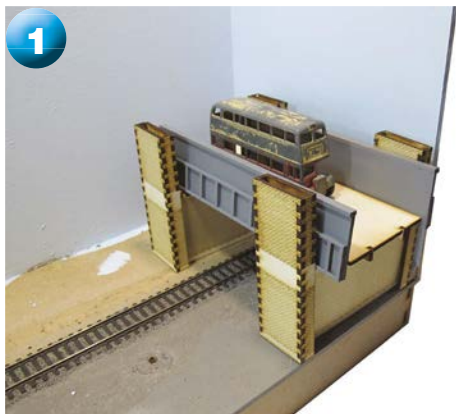
On 'Maiman Sidings', the right-hand warehouse is built stock, the next has had its depth reduced and the final two kits

were shortened to fill the final gap. Don't be scared of messing around with models like this. As I demonstrate, a certain amount of bodging can cover up potential errors. There is a school of thought that considers skilled modelling isn't so much about getting everything right first time, but hiding mistakes so no-one spots them.

Where the track enters the scene, rather than have a hole in the sky, I'm hiding it under a bridge. Yes, this is a bit of a model railway cliché, but it works well. In fact, I celebrate this by putting a bus on the bridge, another hackneyed scene!

All this has completely changed the original layout. I doubt anyone who saw 'Casket Yard' would recognise it now. The model still fits in a large plastic crate for storage. Just the thing for anyone wanting to give a locomotive a run, or even make an appearance at a local model railway show.

The spare buildings box has gained a Provender store, while in the bin is a bit of plaster with grass on it, and some ballast. Hardly anything was wasted. I have transformed an old layout into a new one that looks completely different. Maybe it's time to look at one of your dusty old projects and see if it can be rejuvenated?



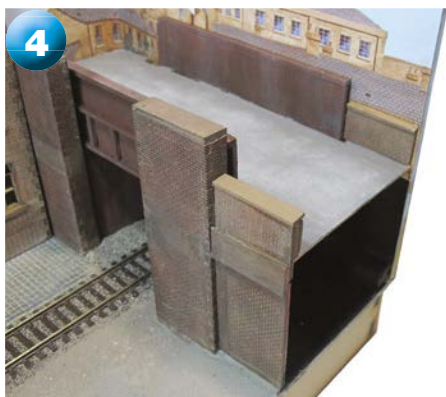
Before positioning the warehouses, I need to put the bridge over the layout entrance in place. At this stage, the parts are simply slotted together without glue as I know I'm going to be modifying them to fit the site.



Those wooden bridge sides should really be made of steel. Hiding the grain is achieved with two coats of sanding sealer, sanding the surfaces down between each. This will fill the grain and can produce a glass-smooth surface. Use in a well-ventilated area though, as the fumes are potent.



Where the bridge sides are up against the backscene, I can leave them off, providing me with brick-faced material to kitbash the road supports. The road surface is made from thin MDF, cut to shape with a craft knife.



After a bit of bodging, all parts are re-assembled to produce a finished model. The only bit of scratch-building is the 'stone' edge below the parapet made from MDF, and the capping stones. Everything else is modified from the original kit parts.



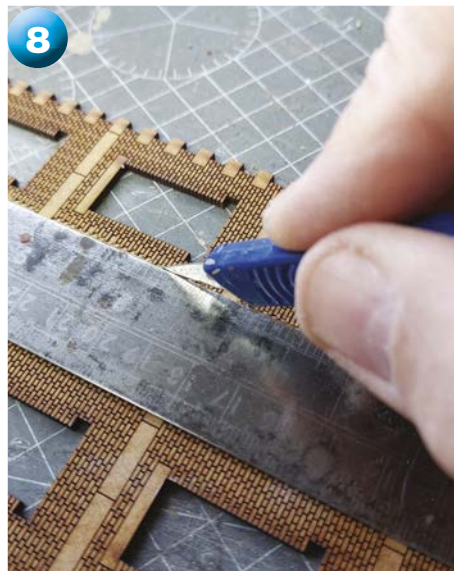
All the warehouse kits have an inner core with the windows, onto which are fitted the laser-cut wall sections. For speed, the windows are sprayed a greeny-grey colour and then washed with thin acrylic paint to weather them. Brush painting is fine, but it is easy to miss one of the many corners, and you won't spot it until too late as I know to my cost in the past.



Outer walls are painted before fitting to the inner core, taking care to line up all the windows. The sills are separate items, painted before fitting. A tight fit, I find a small hammer helps persuade them into place.



The left-hand end of the layout doesn't have enough space for two complete warehouses, but by removing two bays from each kit, they can be joined together. Time to remember the old carpenter's maxim - measure twice and cut once.



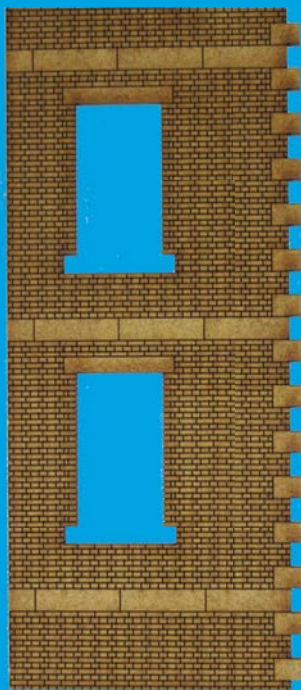
Cutting the MDF sheets is easy with a sharp blade to go through the top layer of bricks, followed by a heavier one for the rest of the material. Some brick faces will flake away, but this just enhances the slightly run-down look of the buildings.



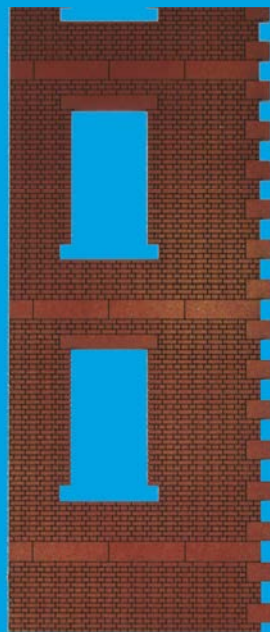
Is the joint perfect? Not a chance, but a simple drainpipe made from 2mm square plastic strip with a few Microstrip brackets will hide the gap. Fortunately, industrial drain pipes are much bigger than domestic ones, so they hide larger errors.

Painting laser-cut brickwork

Both the warehouses and bridge need painting. After a little experimentation, I developed the following method, which should work on all similar surfaces.



The warehouses are made from MDF. Nicely cut, but unsealed, allowing paint to soak in.



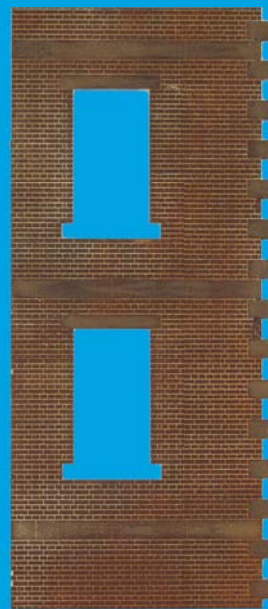
A quick spray of red oxide car primer seals the surface. Without it, I found the results came out patchy. It's an excellent base colour, too.



Acrylic Raw Umber and Burnt Sienna are dabbed all over the brick surfaces with a sponge, working quickly so that colours mix. The stone decoration is painted with beige emulsion and the component is left to dry thoroughly overnight.



Ready-mixed wall filler is applied to the bricks and quickly wiped clean using a piece of plastic. The residue is rubbed with sponge, leaving the colour in the mortar lines and the faces reasonably clean. Work on small areas, around 50 x 50mm square, so that the filler can't dry.



The result is not only a painted wall, but a weathered one, too. If more dirt is required, thin washes of acrylic paint will do the job, but experiment on a wall that isn't too visible first.

10



Before fixing each building in place, I paint the backscene behind it with grey paint to hide the lack of interior. You'll notice that the warehouse on the right has been reduced in depth a little and you could still see through the side window – but not once a suitable sized 'weed' is grown up the corner.

11



The buildings are bedded into the ground with a little bit of electrostatic grass and some flock powder. Gaps around the bottom always look bad, and as I'm assuming that this yard has seen better days, this handy dodge cures the problem and enhances the scenery.

12



Since this layout is going to be moved around a lot, I want the road vehicles fixed down well so they don't break loose in transit. The Base Toys lorry has a few handy holes in its chassis that will accept a self-tapping screw coming up from under the baseboard. Brutal, but effective.

13



Rapido's Guy Arab bus is a lovely model but far too clean from the box. A wash of Games Workshop Agrax Earthshade sits nicely in the nooks and crannies, producing a model that looks like it works for a living.

14



Access to screw into the bottom of the bus is limited. Fitting a screw with its head removed into the holes that hold the model to a base for delivery, then pushing this through a slightly undersized hole in the road, with glue, works well.

15



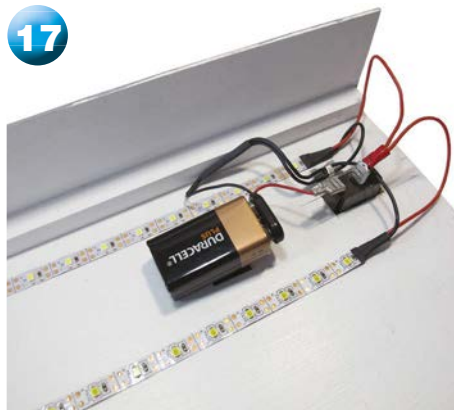
Figures, and cats, are from the Hardies Hobbies range. Sticking them to a piece of wood with superglue makes painting a lot easier. When the job is done, a blade can be slid under the feet to release them.

16



Electrically, the layout is as simple as can be. Point operation is by finger poking, then two wires are connected to the track. These are attached to this pair of terminals designed for stereo speakers. A few wires from the controller can be screwed to them.

17



A simple MDF fascia frames the scene. Inside is painted white and fitted with a few LED strips, powered by a 9V battery. Experience has shown this will last for many hours, thanks to the low current drain of the lights.

18



The finishing touch is a name. Produced by a friend with a suitable cutter, you can get these made to order from a local sign shop. The text is lined up using masking tape, then pushed hard onto the painted surface.

Water-based paints

I've been investigating water-based paint for scenic work and on this project, I've been using a mix of cheap art acrylics from Hobbycraft and emulsion matchpots from a DIY store. Working on porous surfaces, they are very effective, with the added benefit of being cost-effective.

At a guess, each warehouse would need a tinlet or more of enamel, and you'll buy an entire tube of acrylic for the same price. They'll be useful for this layout and beyond.

I'll still use enamel paints on rolling stock and non-porous surfaces, however.

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BACHMANN SUMMER 2022 ANNOUNCEMENTS

Bachmann Europe has shared its latest model plans in its Summer 2022 announcements. There are new models and liveries from Bachmann Branchline and Graham Farish, many of which have been high on the list of consumer requests in recent times, while the Scenecraft range of hand-decorated, fully finished buildings, structures and accessories also see new additions and the return of several popular items.



Bachmann Branchline

In OO gauge, after the huge success of the range released last year, the Class 90 is to be offered in three new liveries; EWS, Rail Express Systems and Freightliner G&W. All three liveries are available in standard or sound-fitted format and are fitted with a finely-rendered pantograph, which can be raised or lowered via the built-in servo motor when operated on DCC.

It's important to note that when fitting your own decoder, Bachmann recommends its latest Class 90 DCC decoder, item number (36569A). There have been global delays in the components needed to make decoders, but Bachmann is hopeful these will be available this month.

The Freightliner G&W livery also adorns the Branchline Class 08 Diesel Shunter, with this model offered in Harry Needle Railroad Company Blue, and BR Blue liveries at the same time.

With new versions of the Class 419 Motor Luggage Van (MLV) due this summer, sound-fitted models were today unveiled, marking the first time that a Bachmann Branchline Electric Multiple Unit (EMU) has been offered with this popular feature.

The popular LMS 50ft Inspection Saloon is back for summer 2022 and this detailed model will be available in its original condition carrying LMS crimson lake livery, BR crimson and cream, 1980s Intercity (Swallow), the last-mentioned is expected to be particularly popular after its success in N gauge.

Graham Farish

Headlining the new product announcements in the Graham Farish range is the addition of sound-fitted versions of the Class 60 diesel locomotive. The eagerly-anticipated upgrade means all the Graham Farish Class 60s now benefit from a pre-fitted speaker and Next18 DCC decoder socket, while sound-fitted models are fitted with a Zimo (MX659N18) sound decoder. Alongside these sound-fitted additions, a new model in DB Schenker, Army Red livery has been revealed.

A Loadhaul Class 37 and InterCity Swallow-liveried Class 08 will also join the Graham Farish range, the latter also being offered sound fitted, while the accessory range has been boosted, most notably with the addition of various types of wagon and coach bogies.

The first N scale Sales Area Exclusive models were also announced – an initiative to support Bachmann's network of retail stores. This has seen various OO scale models released in recent years, each being available only from retailers in selected areas of the country. Expanding this initiative, the first Sales Area Exclusive models to be offered in N scale are four Class 37 diesel locomotives, each depicting locomotives never before modelled by Graham Farish.



EFE Rail

Following the celebrated arrival of the EFE Rail motorised London Underground 1938 stock earlier this year, a second model has been announced, this time in Bus Red livery with white roundels and car numbers, as applied to units selected for a life-extending Extra Heavy Overhaul, which was undertaken at the London Transport Works, Acton in the 1970s.

The four-car model represents set number 136 working to Watford LMR. Both driving cars on the model are motorised, with a Plux22 DCC decoder socket in each, plus space for a sugar cube speaker to be fitted. Interior lighting is present in all four vehicles.



Limited-editions for Bachmann Club members

As part of Bachmann Europe's Summer 2022 British Railway Announcements, the Bachmann Collectors Club has unveiled its latest limited-edition models – produced exclusively for members of the Bachmann Collectors Club.

In N gauge, the JPA Bogie Cement Tank Wagon has been produced in Colas Livery. Using the highly-detailed Graham Farish model as the basis, 504 certificated examples of this striking wagon have been made and these are in stock, priced at £48.95 each.

For OO gauge, the highly-acclaimed Bachmann Branchline OO gauge VEA Van is the basis of the new Club model and this is finished in the vibrant Army Green and Yellow livery, depicting one of the vans that was taken into Ministry of Defence stock once withdrawn from BR service. Priced at £39.95 each and also in stock, just 504 examples have been made and each model is supplied with a certificate of authenticity.

Bachmann Collectors Club members can place their orders online via its website. New members can also join online and purchase from the growing range of Club exclusive models.



Other news

For OO gauge, the ubiquitous Slate Wagons make a welcome return from Bachmann Narrow Gauge and these are joined by two new Narrow Gauge Corrugated Station buildings from Scenecraft. There are new models from Scenecraft in 2mm:1ft with the Low Relief Industrial Unit, and 4mm:1ft scale with its Seaside Shelter, these being just two of the highlights.

For 7mm:1ft scale, a new Site Office will prove useful for many applications. The new items announced are expected to arrive with retailers during the next three months and with some already in stock, distribution of these has begun.

Hornby BR 'conflat' arrives in retro livery



Hornby's (R60032) 'Conflat' wagon has arrived with stockists, inspired by a model it issued in 1965, the Hornby (R.561) 'Conflat'. The wagon is issued with a bright promotional livery of two of Lines Bros brands – Pedigree Prams and Tri-ang.

The history of Tri-ang to the keen enthusiast is well-known, it being the evolution of Rovex Plastics Ltd. Upon its purchase of Hornby Dublo in 1964, and eventually the collapse of the Lines Bros company in 1971, Hornby Railways came into being in 1972, following its rescue by the Dunbee-Combex-Marx group.

Recently celebrating its centenary, Hornby has re-visited its models from the past, offering these where possible – though some being newly-tooled – in retro packaging. Its 'Conflat A' from 1965 is the latest arrival.

The original models from more than half a century ago appear occasionally for sale on the second-hand market, though their tooling from 1965, despite being cutting-edge at the time using injection-moulding can't be compared to the standards and quality of its new offering for the scale. It remains a firm favourite among collectors, however.

Its new 'Conflat A' model is to the latest standards and the changes are so numerous as to be almost incomparable. Read our review of this model in the next issue of BRM, on sale July 15.

Dapol to produce SR signal range

Dapol has revealed a new range of Southern signals for O gauge modellers, which have been designed and are in Engineering Prototype stage. Three signal types are being made – a Southern lattice signal, a Southern ladder signal and a Southern lattice starter signal.

Commenting on the progress made, Dapol said, "The detailing on all three [signals] is extremely fine and of exceptional quality. We are really looking forward to receiving decorated samples and being able to share images of these with you when they arrive."

All three versions of the Southern signals will utilise Dapol's tried and tested Servo actuation system. Each signal will come with the servo mechanism/control box, switch and signal superstructure in the box, along with installation instructions.

Depending on the size of the layout or the position of the control panel in relation to the signal(s), it might be necessary to extend the length of cables supplied. For this purpose, Dapol manufactures 2m extension cables (4A-000-014), available to purchase separately.

Items to be manufactured and product codes are as follows:

- (7L-003-001) O Gauge SR Lattice Semaphore Signal - Home
- (7L-003-003) O Gauge SR Ladder Signal - Home
- (7L-003-005) O Gauge SR Lattice Signal - Home Starter



New liveries widen appeal for shunter



Dapol has revealed new identities that are to be applied to its Class 08 0-6-0 diesel-electric shunter tooling for O gauge. The 7mm:1ft scale models have already appeared in common livery guises, from BR blue, to EWS, Railfreight triple grey, Freightliner, and Intercity. The artwork for seven new guises is said to be under review, and deliveries of this new batch of models is expected late-2022/early-2023.

The selected new liveries are as follows:

- (7D-008-018) Class 08 D3156 BR green late crest no warning panels
- (7D-008-018U) Class 08 BR green late crest no warning panels – unnumbered
- (7D-008-019) Class 08 D3201 BR green late crest with wasp stripes
- (7D-008-019U) Class 08 BR green late crest with wasp stripes – unnumbered
- (7D-008-020) Class 08 08538 BR blue wasp stripes
- (7D-008-020U) Class 08 BR blue wasp stripes – unnumbered
- (7D-008-021) Class 08 08460 RSS *Spirit of the oak*

Dapol has highlighted that artworks shown are for illustration only, and may be subject to review and change/correction where necessary.

The specification of models remains the same as previous iterations, notably sprung metal buffers, a die-cast running plate for weight, independently controlled running and cab lights, sprung metal coupling hook and screw couplings, etched plates, where

applicable, and a finely-moulded body with separately added details. Models further benefit from cast profiled wheels with fine relief and appropriate colouring, a heavy die-cast chassis and all-wheel pick-up and a powerful five-pole skew-wound motor with refined slow running control.

The British Rail Class 08 diesel-electric shunter is the most numerous of all British locomotive classes. In all, 996 were produced between 1953 and 1962 at the BR works at Crewe, Darlington and Doncaster. The Class 08 became the standard BR Shunter and was a common sight at stations and freight yards until the 1990s. However, as the nature of British freight traffic changed with fixed rakes of wagons and the introduction of multiple units, the requirements for shunting diminished and many Class 08 were either scrapped, sold into private ownership, or sold overseas. The Class 08's role as a shunter continued on heritage railways and over 60 have survived into preservation, making it the most numerous class of preserved locomotive.

For current pricing of the above models, see your local Dapol stockist.

Decorated samples under review for 'Grampus'

Dapol's 2mm:1ft scale model of the long-lived two-axle ballast wagon is to gain new livery variations. The manufacturer is reviewing decorated samples for seven new guises of its 20.5T (ZBV) 'Grampus', which are due soon in Q2, 2022. The following guises are proposed:

- (2F-060-014) BR Black DB984292
- (2F-060-015) BR Black DB985834
- (2F-060-016) Olive Green DB984363
- (2F-060-017) Indian red DB985730
- (2F-060-018) Engineers Grey/Yellow 'Dutch' DB990518
- (2F-060-019) Engineers Grey/Yellow 'Dutch' DB991673
- (2F-060-020) Engineers Grey/Yellow 'Dutch' DB991471

Images of these pre-production models aren't reflective of the final models, and are subject to change if deemed necessary. Models will continue to feature a finely-moulded chassis and body, with NEM pockets and are expected to carry accurately-applied liveries.

The 'Grampus' wagon was the principal open wagon used by BR from the 1950s until the early 1980s. Their design incorporating three drop down sides and removable end planks made them very versatile, enabling them to carry everything from ballast to signal posts. Many thousands were manufactured covering several design patterns and could be seen singularly or in blocks across all regions of BR.



KMRC TO RECEIVE 'CO-BO' MODEL EXCLUSIVE

Kernow Model Rail Centre (KMRC) has revealed plans for an exclusive detailed model in 2mm:1ft scale/N gauge of the Metropolitan-Vickers Type 2 Co-Bo Class 28. Two versions of the models are being produced for KMRC by Rapido Trains UK.

Models are to be based on the locomotive in its post-1961 flat screen condition, with a wealth of separately-fitted parts and details such as handrails and headcode discs, in either open or closed position. The livery is BR green with small yellow warning panels featuring small radius corners. Models are to feature directional lighting, too. DCC decoder fitting is via a Next18 DCC socket, while a DCC sound-fitted version is also to be made available. The following variants are to be manufactured:

- (905009) Rapido Class 28 D5702 BR green with small yellow panel
- (905509) Rapido Class 28 D5702 BR green with small yellow panel DCC (sound-fitted)

Graham Muspratt, Development Manager said: "Adding to our growing range of N gauge KMRC Exclusives in partnership with Rapido Trains UK, we are filling the gap in the range with D5702, and with its Rev W Awdry connection, we hope it will be a popular choice."

The 'Co-Bos' also known as 'Metrovicks' or 'Crossleys' were a Class of 20 locomotives built in 1958/9 by Metropolitan Vickers. They incorporated several unusual features. The Crossley diesel engine was a two-stroke, and locomotives had an unusual Co-Bo wheel arrangement of five driving axes (three at the No. 1 end and two at the No. 2 end). Wrap around windows were also fitted to the drivers' cabs.

Originally, all 20 were allocated to the BR's London Midland Region. However, the Crossley engines were problematic, with regular failures and unacceptable levels of exhaust fumes. They suffered from excess vibration, and this, combined with poor design, resulted in the drivers' windows working loose. By 1961, the locomotives were returned to Metropolitan Vickers for remedial work, which included the change to flat cab windows.

Although locomotives were allocated as Class 28 under TOPS, they never carried these numbers, and were withdrawn from service between 1967 and 1968. One locomotive, D5705, survives and is preserved at the East Lancashire Railway in Bury.

D5702 as chosen by KMRC was immortalised by the Rev W Awdry in his 1966 Thomas the Tank Engine series book *No. 21 Main line Engines* as BoCo and made further appearances in later books by Christopher Awdry such as book *28 James and Diesel Engines* and book *31 Gordon the High-Speed Engine*.



CLASS 90 MODEL PRESENTED TO LADY JUDY MCALPINE



The Bachmann Collectors Club has presented Lady Judy McAlpine with a model of Class 90 electric locomotive 90028 *Sir William McAlpine* at her Fawley Hill estate home.

The OO gauge model was produced as a collaboration between the Bachmann Collectors Club and Locomotion Models, and was launched in February earlier this year at Model Rail Scotland. 90028 was named by DB Cargo in 2019 during a ceremony at the National Railway Museum in York, in tribute to Lady McAlpine's late husband, Sir William McAlpine.

Sir William was a lifelong railway enthusiast who, straight from school, joined the family construction company 'Sir Robert McAlpine', formed by his great-grandfather who shared his name with the company, but was fondly known as 'Concrete Bob' due to his pioneering use of the material in his constructions. In 1961, he bought the company's last steam locomotive for £100 and built a railway for it to run on at his Buckinghamshire home – the Fawley Hill estate.

In 1973, he rescued Flying Scotsman from the USA, purchasing it from the receivers after a failed tour, and retained ownership until 1996. Sir William became involved in railway preservation and was the first Chairman of the Railway Heritage Trust. A vast collection of railway artefacts and memorabilia was assembled at Fawley Hill by Sir William and following his passing, this is now cared for by Lady Judy McAlpine and a team of dedicated volunteers.

After presenting the model to Lady Judy and following a champagne toast with the volunteers, the Bachmann Collectors Club team were treated to a guided tour of the Fawley Museum and a ride on the Fawley Hill Railway aboard the Observation Coach Judy, hauled by Class 03 diesel D2120. The partnership between the Bachmann Collectors Club and Locomotion Models has seen 200 sound-fitted models offered exclusively by the Bachmann Collectors Club, while 300 standard models have also been made and these are available only from Locomotion Models.

Limited numbers of each model remain available to purchase and can be obtained by visiting the Bachmann Collectors Club and Locomotion Models websites.

SUPPLIER NEWS

NEW SIGNAL BOX KIT FROM DEXTERS COVE



The 3D-printing specialist has revealed a new LNWR Signal Box kit, which is available to order now.

Priced from £33.00, the kit is available in both 3mm:1ft

and 4mm:1ft scales and features laser-cut plastic walls and floors, detail parts and windows, roof slates made up of laser-cut self-adhesive strips, plus door and stair positions can be specified as left- or right-handed. An external toilet 'porch' option is also available.

The latest addition to the range is based on Llandrindod Wells No.1 Signal Box, originally at Brookland Road level crossing, which was closed in June 1986 and subsequently dismantled and re-erected on the down platform of Llandrindod Wells railway station.

For more details on all the above products, visit the manufacturer's website.

SUPERCAST HIGHLIGHTS RECENT FIGURE RELEASES



Kent-based model shop, Mike Pett Miniatures, is promoting its Supercast range of model figures. Last year, its expanding range of cast metal offerings saw the addition of a Vicar, Bride and Groom, plus Charles Dickens, book in hand.

The last-mentioned

can also be supplied mounted on a totem plinth for an additional cost. Figures are supplied ready-to-paint, though for an additional fee can be painted by Supercast in-house.

A new website remains "under-development", but in the meantime, interested parties can enquire on current pricing and availability by contacting the shop.

MUDMAGNET MODELS HIGHLIGHTS MACHINE TOOL RANGE



Mudmagnet Models has shared images of new scenic items in its range, 3D-printed in grey resin and unpainted. All are in stock and include a vertical mill, a turret mill, bench drill, donkey saw, fly press and toolboxes, ideal interior detailing for workshop or construction site cameos.

Supplied ready-to-paint and highly detailed, the manufacturer recommends using acrylic paints to complete. The full list of new products and prices from the machine tools range can be found on its website.

SHIRE HORSE AND FARRIER JOINS FIGURE RANGE



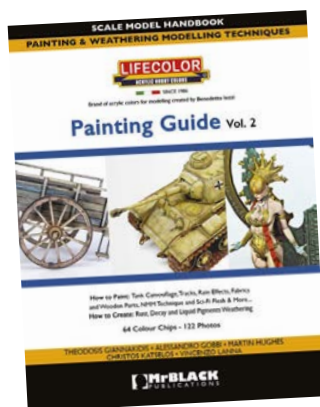
Osborns Models of Bideford, Devon, has added a new cast figure and horse model to its range. Made in-house and available exclusively from the model shop, the item depicts a Shire horse with farrier (OSBF107) tending to one of its hooves, the snapshot action scene is ideally suited to a farm yard or stables scene.

Still around today for the leisure industry – though far fewer in number – the scene is dateless, and could be used on layouts or dioramas from the pre-grouping era to the present day. The model arrives painted from the model shop, though could easily be repainted a different colour by the modeller, if desired.

With hammer in hand, the farrier is depicted wearing an apron and fitting a new shoe in place, though the horse looks a little 'skittish'.

The new casting is priced at £10.95. Visit the Osborns Models website, or see its range of figures in store.

OUT NOW: LIFECOLOR'S PAINTING GUIDE VOL. 2



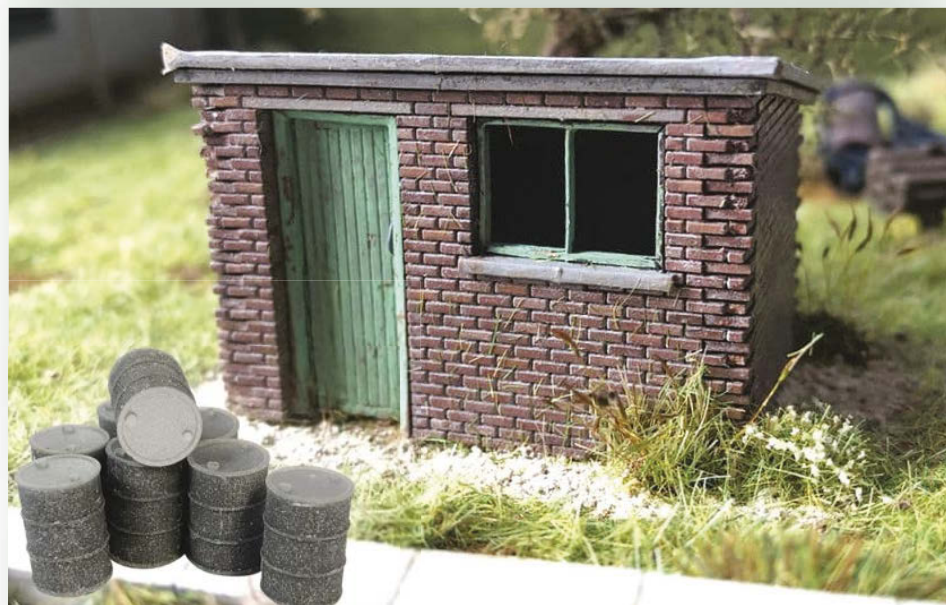
The second painting guide produced in close collaboration with Lifecolor Acrylic paints by Astromodel S.A.S. is now in stock with The Airbrush Company. Wood, mould, rust and other weathering effect tutorials are covered in this new volume from Mr. Black Publications. This issue has six articles, plus extra details offering more information.

Designed to offer essential information on painting, weathering and finishing scale models to the highest standard, it also aims to give readers the best results from using Lifecolor water-based paints and products. Each subject featured has a full list of the Lifecolor colour paint codes used for the painting and weathering processes.

Though no railway subjects are featured in this issue, all the techniques demonstrated can be directly transferred to model figures, layout vehicles and locomotives and rolling stock.

To purchase your copy, visit The Airbrush Company website.

LINESIDE HUT AND OIL DRUMS FROM SMS



Scale Model Scenery has revealed new scenic accessories in stock. Its (LX469-00) Small Lineside Hut contains two laser-cut buildings, which can be used lineside as intended, or repurposed as an outbuilding or shed. Measuring 49mm x 34mm, with a height of 31mm, the 4mm:1ft scale kits can be assembled using an adhesive for laser-cut wooden kits.

Scale Model Scenery says that the huts are "straightforward to build and feature engraved brickwork, finely-detailed windows, doors and fascia boards, with an optional base." The kits are supplied unpainted, though its photograph illustrates how an assembled kit can look, if painted.

Also in stock with the manufacturer are 4mm:1ft scale 3D-printed 55 Gallon Drums in 'bare metal'. The pack of eight plastic items (AX162-00) requires a minimum of sanding to smooth edges. The manufacturer says that items can be "used straight from the pack or painted and weathered with acrylic paints". For authenticity, we'd recommend painting prior to installing on a layout.

WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

A day out with Caroline

Revolution Trains recently showed livery samples of its forthcoming inspection saloon, Caroline, and, as part of the product launch, customers could enter a draw for a trip on the network. We were lucky enough to take a ride with Revolution on May 11th, 2022, on a round trip from Derby via Lichfield, Crewe, South Manchester and the Hope Valley line returning, past Toton, to Derby.

We were able to record several parts of the journey and it's a chance for you to enjoy some slow TV and see the route from the driver's perspective.

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WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Hornby Coalfish wagons

Here's a first look at the wagons, which haven't been seen in model-form since 2016.

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GRAHAM FARISH CLASS 319 EMU

Words & photography: Andy York

Arguably the N gauge scene has a larger range of modern multiple units than the OO gauge scene and this is further added to with Graham Farish's Class 319 model.

The launch models include 319004 in revised Network SouthEast livery, suiting the early life of the units from 1987 to 1996 for its Thameslink service from Bedford to South London and Brighton destinations. Following privatisation, 319382 sports Thameslink dark blue and orange for the 1996 to 2006 period as the second product. Thirdly, as reviewed here, the Northern Electric livery for services from Liverpool to North West England destinations within the Northern franchise in the all-over purple livery worn from 2015 to 2016. This is before adoption of the white and purple graphics on units after they were displaced by the introduction of Class 700 units for Thameslink services.

The replication of the livery on the model is quite superb, with tidy masking of the yellow warning panels at the cab ends, stunning miniscule warning and

information signs around the passenger doors and aluminium surrounded windows, which are impressively neat as well as replicating the metallic finish.

In terms of shape, the model captures the look of the class very well after revisions were made following the first EP samples shown. Bachmann listened to the

feedback along with its own observations and delivered improvements. The 319/3 numbered variants, which lost their first-class area when converted from Class 319/1 (denoting the later 1990 build of a further 26 units), show visible external difference from the Network Southeast 319/0 (of the 1987/8 build of 60 units) with a fibreglass/plastic



Farish's model captures the Mk. 3 style body profile of the unit well with complex shaping around the front face.



composite air dam instead of the original metal plate dam – a small difference but it does show attention to variations.

The Class 319 model is fitted with a posable Stone-Faiveley pantograph, which is a good representation of the type, bar the wire from the elbow to give a degree of springing. It feels robust enough for normal handling, despite the finesse necessary in this scale. It is genuinely posable and retains the set position well – something some 4mm:1ft scale models of electric locomotives and units have failed to achieve. The outer ends of the unit are fitted with a functioning representation of a MU coupling, which is a simple push fit and can easily be separated again, although it leaves a greater than scale spacing between the units.

The pantograph sits on the powered motor second (PMS) car that contains the coreless motor and flywheel. The low-level mechanism ensures that there is no obstruction within the vehicle with clear views through all windows to the carriage seating – open up the TSOL vehicle by unclipping the body and you can see how impressive an achievement this is. The inter-vehicle coupling is a four-pin and socket arrangement with clip, a smaller version of its 4mm:1ft scale cousin, which means there is full electrical connectivity between cars with track current pick-up from all wheels. A single Next18 (Bachmann 36-567A) decoder is required, which fits into a compartment beneath the trailer second (TSOL) vehicle; this is accessed with the removal of one screw. A speaker is pre-wired into the removable underside section for those wishing to fit a sound decoder. The model features directional lighting that can

be switched beneath the driving trailers or controlled on DCC in addition to the passenger compartment lighting.

Extending the value of the tooling and bringing the 319 story up to the current date is the creation of the Class 769 bi-mode units, which incorporate a MAN diesel engine, derived from the 319/4 (which had first class seating reinstated and some seating removed for Thameslink Cityflyer services). The main visible difference is the absence of the pantograph in the roof well. This model is launched in the Transport for Wales two tone grey with red/orange doors.

The running qualities of the model are excellent with faultless pick-up, smooth and very quiet running and an impressive light display. There are several more livery permutations available for future release potential and it will be enjoyable to see these impressive models in action on exhibition layouts.

datafile

BASICS

Manufacturer: Graham Farish

Catalogue Refs:

(372-850) Class 769 four-car BiMU 769008
Transport for Wales

(372-875) Class 319 four-car EMU 319004
BR Network SouthEast (Revised)

(372-876) Class 319 four-car EMU 319382
Thameslink

(372-877) Class 319 four-car EMU 319362
Northern Rail

RRP: £349.95 DCC ready

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

Era: 8 to 9

Company/Operator: BR, Thameslink,
Northern

Weight: 140g

Chassis: Plastic with die-cast elements

Body: Plastic

Minimum curve radius: 263.5mm (R2)

Couplings: Inter-vehicle four-pin connectors
and MU-style outer couplings

Accessories: N/A

The neat decoder fitting and the integrated speaker are all housed below floor level, meaning no visual intrusions.



MERRY-GO-ROUND HOPPERS

By name, and by the nature of their tasks, these wagons transported coal to fuel Britain's energy demands for almost half a century.

Words: David Ratcliffe



Fitted with an internal strengthening plate as evidenced by the additional row of rivets along the side, HAA No. 353867 was well loaded with imported coal when photographed at Immingham Dock in July, 1991.

The 26T capacity two-axle Merry-Go-Round coal hopper was one of the most successful of all BR air-braked wagon designs, with some 11,161 being built at Ashford, Darlington, and Shildon between 1964 and 1982, and they revolutionised the transport of coal to power stations and other industrial customers such as steel and cement works.

Designed for operation in block train service to the new base-load power stations which were opened during the 1960s, the wagons could be loaded and unloaded while on the move, being fitted with automatic discharge gear. This was activated by means of lineside cams, which engaged the door-operating levers on the wagon as they slowly

passed through the discharge house at the power stations, after which, a second set closed the doors on the now-empty wagons prior to them returning to a colliery or port for reloading.

The wagons' steep-sided three-bay hopper body was made of galvanised steel that rested within a supporting framework of steel section attached to the underframe. Single-link suspension was standard with the wagons permitted to run at 45 mph, which was sufficient on the predominantly short distance flows that dominated coal traffic during the 1960s and 1970s.

Numbered in the range 350000 to 368459, the first wagons were originally coded HOP AB but this was changed in 1973 with the

introduction of TOPS, when all were coded HAA, aside from the 460 wagons that had been built with a larger air-braked cylinder to permit 60mph running. These became HDAs and, as the larger cylinder occupied more space under the headstock, the distributor on the HDAs had to be mounted on the top of the wagon floor.

Initially, the MGR hoppers were fitted with four cross struts fixed across the top of the body to strengthen the sides, but these proved prone to damage during loading. Consequently, in 1977, the design was modified and instead, a reinforcing plate was riveted along the whole length of the inside, while all rebodied wagons after that date were similarly fitted, the revised body being

recognised from the side by the additional line of horizontal rivets.

The other obvious difference within the fleet were those wagons fitted with a top side and end extension often referred to as a 'top-skip'. These wagons were initially coded HOP32 AB, since the canopy increased their cubic capacity, enabling an additional 6T to be carried. However, their extra height prevented them from being loaded at many older collieries, and they were mostly confined to workings in Scotland such as that between Bilston Glen and Cockenzie Power Station.

However, from the mid-1980s, as some larger collieries were modernised with rapid loading bunkers replacing the traditional screens, the 'top-skip' HAAs began to work more widely. Towards the end of the decade, more wagons were fitted with 'top-skips', and in 1991, it was decided to differentiate them on TOPS by recoding them either

as HCA or HFA if fitted with modified brake gear to allow 60mph running. At the same time, most HDAs also gained a 'top-skip', becoming HBAs, and these were then commonly seen in the long distance Anglo-Scottish coal flows where their top extensions reduced the amount of the finer loads of coal being blown away when travelling at speed.

The underframes of the MGR coal hoppers were painted black with white lettering while the bodies were left unpainted with black lettering and door operating gear shields. Initially, the supporting framework was finished in freight brown, but from 1979, this gave way to flame red, while from 1988 many came out of the wagon shops sporting a yellow framework complete with a coal sector logo applied to the side of the body.

The creation of the shadow freight franchises in 1994 saw some MGR hoppers

have their framework repainted in Main line blue or Loadhaul orange, while after Railfreight privatisation in 1997, many appeared in EWS maroon. A further livery variant saw a lighter shade of Caledonian Blue applied in the late 1990s to HAAs working from the Ayrshire coalfield and this would become one of the last areas of operation for the type as EWS' new bogie HTA coal hoppers began replacing them elsewhere.

In 2003, a pool of HFAs were briefly used to carry limestone from Shap to Redcar Steelworks while other MGR hoppers were to be found carrying coal from Liverpool Docks to Fiddlers Ferry PS and from Butterwell Opencast Disposal Point to Lynemouth PS. Their last use in power station coal traffic occurred in 2008, while in 2010, their final use, carrying coal from Killoch to the La Farge cement works at Hope, came to an end.



The low winter sun illustrates the underframe of HAA No. 351849, which was still in freight brown livery when photographed, awaiting cutting up at Trafford Park, Manchester, on New Year's Day, 1993.



Still with its original body and traces of its HOP AB code, HAA No. 354546 had a flame red frame and Barry Depot plaque when recorded at Taff Merthyr Colliery in September, 1992.



HAA No. 351583 had been fitted with a 'top-skip' when recorded at Healey Mills in May, 1989.



To prevent accidental door opening, safety catches were fitted, which had to engage before the wagon was loaded. If not, the wagons were permitted to run empty with a door open to a repair point and HAA No. 356064 had been stopped at Edge Hill for attention when recorded in May, 1990.

ACCURASCALE HAA MGR WAGONS

Words & photography: Andy York



Continuing its 'Powering Britain' range, Accurascale's first releases of its eagerly-awaited HAA family of wagons are the 'as-built' form that were first introduced in 1964 and stayed in this manner until the later builds and rebuilds of these wagons took place from 1977. The early version, as explained in David Ratcliffe's accompanying prototype article, does not have the additional line of rivets on the upper side of the hopper. As such, these models are suitable from the beginning of merry-go-round workings through to the late 1970s when the rebodied version became prevalent. Until uprated vacuum braking cylinders became part of the specification, the wagons would have been limited to 45mph running. The 'as-built' models are available in two liveries, with the as-introduced version with freight brown cradle and HOP AB data panel, and the TOPS-numbered HAA markings on the red craddled version, suitable for 1973 onwards.

Accurascale has produced four packs of three wagons for the HOP AB with individual numbering and slight variations in the data panels enabling a rake of 12 individually different wagons to be formed.

There are two packs of the Railfreight red-craddled HAA version, meaning there are another six distinctly decorated wagons.

Opening the box, you will immediately realise each wagon has a clingy plastic wraparound that ensures that all the chassis detail is held in place during transportation. Take care when cutting this wrap open to

avoid damaging any surface or parts of the wagon. At this point you will undoubtedly think that you have paid less than the equivalent of £25 per wagon; in today's market, that represents exceptional value for money, which will be reinforced as you look at the models more closely.

The galvanised hopper body is created

A three-quarter shot of the wagon highlights the extraordinary level of detail, particularly on the chassis.



from a pleasing metallic steel finish and you won't fail to see the levels of interior detail with rivets, reinforcements and the levers for operating the bottom-door discharging. As-built, the wagons feature four transverse strengthening bars across the top of the hopper. These soon became damaged in operation through loading. Turning the model over, we can see that the early style of hopper discharge doors with the cross-bracing pattern has been replicated, which is specific to the coal-carrying wagons and will be different on the future CDA.

While the wagon is upside down, it's evident that Accurascale's approach to normally unseen detail carries onwards with accurate replication of discharge door stops, suspension and brake gear elements, making them a delight to examine from every angle. Take a closer look at the clasp brakes sitting around the wheelset and the brake blocks in line with the wheel treads.

The cradle frame and die-cast chassis feature specific and very clearly defined print for markings and build plates (etched parts), and the overhead warning flashes are extremely crisp; there's certainly nothing to fault this model decoration-wise. At this point, it is relevant to state that the wagons

are handed and all should have the cam handles for hopper discharge on the same side of the train; the auto-tripping gear would only be on one side at the power station unloading road. Staying with the chassis, the sprung Oleo buffers have a steel finish to the shank, something rarely seen on models in this scale.

The models include a detail pack with scale dummy instantan couplings and bufferbeam pipes to be fitted by the user if coupling choices permit. The fitting of the pipes is the neatest I have seen with a peg that mounts into a socket on the rear of the bufferbeam on each side of the coupling mount; easy and tidy!

Overall, there is nothing to criticise the model for and I look forward to seeing some weathered and loaded examples. They are exceptionally free-running in use and, as previously commented, excellent value.

These models are approaching selling out directly with Accurascale as this is written, but stockists may have some packs available. I am sure that further batches will follow and we can look forward to HBA/HCA/HAD and HMA variants arriving soon, plus the distinctive hooded CDA china clay hopper. Get them while you can!

datafile

BASICS

Manufacturer: Accurascale

Catalogue Refs:

(ACC2555HAA-FM1) HOP AB - freight brown - Pack 1

(ACC2556HAA-FM2) HOP AB - freight brown - Pack 2

(ACC2557HAA-FM3) HOP AB - freight brown - Pack 3

(ACC2558HAA-FM4) HOP AB - freight brown - Pack 4

(ACC2560HAA-RR1) HAA - Railfreight red - Pack 1

(ACC2561HAA-RR2) HAA - Railfreight red - Pack 1

RRP: £74.95 (set of two wagons)

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

Era: 5 to 7

Company/Operator: BR

Weight: 51g per wagon

Chassis: Die-cast **Body:** plastic

Minimum curve radius: 438mm (R2)

Couplings: NEM-mounted tension-locks

Accessories: Dummy instantan link couplers, brake pipes



The set of three HOP AB wagons show subtle detail differences in the number and data panels.



The bracing struts for the hopper doors are modelled as well as every bit of underframe detail.

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- Black Park Ruabon

HELJAN CLASS 56

Words: Howard Smith Photography: Tony Wright

Our sample, as supplied in Railfreight guise of the late 1980s. We haven't fitted handrails in this photograph – these are a custom fit. 11 liveries are offered, including a Tower Models Transrail exclusive.



High-pitched turbo whistle, plumes of exhaust smoke and torque – a lasting memory that I have of Class 56s hauling loaded MGR trains from a young age. Brush's previously-manufactured and highly successful Class 47 bodyshell design was adapted as the framework for these locomotives – a specification from British Rail for its new Type 5 locomotives.

British Rail Engineering Ltd received an order for 60 locomotives in 1974, but Brush Traction's Loughborough site being at capacity saw its share of the order for 30 locomotives out-sourced to Romanian manufacturer, Electroputere at Craiova.

Landing first at Harwich on August 4, 1976, was 56001 and 002. Shortly after, these were sent to Doncaster Works for attention to defects. Others members of the batch of 30 locomotives would visit Derby Locomotive Works, while 56003 visited the RTC. Bogie modifications were required and the general quality of build was found

to be poor, prompting all locomotives to be stored, examined for defects and repaired as necessary before entering service.

BR increasing the order to 135 locomotives as coal was to fuel the nation, BREL out-sourced sub-assembly manufacture of the remaining locomotives to Ashford, Eastleigh and Swindon, ahead of final assembly at Doncaster (56031-115). When Doncaster undertook work on the Class 58 locomotives, assembly of the final Class 56s (56116-135) was at Crewe.

The Class 56s had a distinctive sound, the now Ruston-Paxman 16RK3CT power units – an evolution of the 16SVT of the Class 40 and 16CSV of the Class 50 – being rated at 3,520hp. Its engine was de-tuned for longevity of components to 3,250hp, still gaining it a 'Type 5' classification with a maximum tractive effort of 61,800 lb.ft.

Impressive for the time, with innovative electrical equipment and 'separately excited' alternator technology, their dominant traffic

was power station coal in the Midlands, Yorkshire, north-east England and the lowlands of Scotland. Some members of the class found work on stone traffic in Leicestershire, Wiltshire and Somerset, while iron ore and coal traffic to north Lincolnshire, Teesside and South Wales ensured that the class' power classification was put to good use. Today, small numbers continue to provide service with freight and 'spot-hire' operators.

To the model

Heljan's 7mm:1ft scale model is based on the later Doncaster- and Crewe-built locomotives (56070-135), allowing the most requested liveries to be offered. Locomotives are un-numbered, allowing customers to complete models with numbers of their choice using transfers from Fox or Railtech, for instance. Alternatively, many Heljan stockists offer a renumbering and weathering service, allowing customers



Large logo, large locomotive – there are few trains that Heljan's 'heavyweight' won't haul with ease, ask Simon George of 'Heaton Lodge'.

to receive locomotives to their exact requirements.

The locomotives are well-equipped, and sport twin rotating roof fans, provision for a smoke unit, sprung buffers and sprung working screw-link couplings. They have DCC 'friendly' screw terminals, ready to receive the recommended ESU Loksound V5 decoders, too. Provision is made for an ESU (54678) smoke unit, making installation a breeze using the three pre-drilled plastic mounting lugs.

Such features prove that Heljan is listening and observing how its customers use and adapt its models. Often, installing smoke units in the past was a long and arduous process, requiring space for the cumbersome units to be made, carving away plastic, and making custom cradles to retain them in the process. Blessed with fewer modifications to add all the features you could possibly want from a diesel-electric locomotive, modellers needn't heavily 'butcher' these new models.

Provision is made for a large 66x29mm speaker in the fuel tank for better rendition of lower frequencies. This faces down onto the track, and the pre-moulded slots in the access panel prevent ingress of larger debris, while permitting sufficient sound to escape. This panel can be removed via four screws.

Cab door handrails are locomotive specific, being either of the rounded or flat profile, Heljan's solution has been to leave these off the model, providing them as separate painted items to fit. These are easily installed into the pre-drilled cabside holes, using a little superglue, for a snug fit.

Running around

I can't help but admire the design craftsmanship invested in such a model. The bogies are works of art, the pedestal suspension of these with external brake cylinders possibly being the ultimate test in areas to 'get right'. I'd say that Heljan has passed with flying colours – only in 7mm:1ft

scale can you witness bolt detail on the bogie retaining cables! A word of caution, however, the upper bogie dampers are exposed and can be damaged if not handled with care, as was the case with our sample. A little remedial work will be necessary, though fortunately, most of Heljan's spares can be sourced easily via Gagemaster.

The 'boxed-in' gear-train mechanism behind the bogies frames is arguably the most-visible we've seen to date from the manufacturer, there being no equalising beams to these bogies, which on its other models, being fitted lower, masked this. Only when photographed from a low angle is it visible. I'd rather its presence result in smooth running with great torque – which is the case – than compromise on this mechanism in an attempt to disguise it, possibly resulting in poor running.

Twin motors, each fitted with a giant flywheel, ensure that, once spooled up,

Lights, 'jumper-cables' – action! Cab detail is ever-present and all this locomotive requires is a driver, secondman and a little weathering, perhaps?

datafile

BASICS

Manufacturer: Heljan A/S

Catalogue Ref:
(5602) Railfreight large logo grey Class 56 (unnumbered)

RRP: £699.99

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

Era: 7-8

Company/Operator: British Rail

Weight: 2925g

Chassis: die-cast Body: plastic

Minimum curve radius: 800mm

Wheel Profile: GOG finescale standard

Couplings: working, sprung, screw-link

Accessories: round or flat cabside handrails, bufferbeam grid, cabside air conditioning grille, spare bufferbeam steps, cab extinguishers

even the dirtiest of track can be crossed, the momentum keeping the locomotive running. I tested this using short pieces of paper laid across the track, and it crossed them with ease, only slowing a little.

Recently, Heljan's locomotives – including its Class 56 – have been tested on the mammoth 'Heaton Lodge Junction', running many miles, entertaining the public and displaying the grandeur of 7mm:1ft scale. You too can achieve the same at home – albeit on a smaller scale – with one of these, and seeing this model up close, I'm sold!



HORNBY CLASS 91

Words: Howard Smith Photography: Tony Wright



Depicting the locomotive with 'as-built' clear headlight surrounds, this low angle reveals sand pipes, the best damper to bodysell realism I've seen on any model yet, and the intricacies of that Intercity Swallow logo, captured beautifully.

What is it that defines a 'great' model? For us, it's the authenticity of the prototype it represents, its running qualities, livery application and value. Hornby's all-new Class 91 has arrived for review – time for an appraisal?

Authenticity

The early 1990s was the twilight for British Rail, and yet, a flurry of new multiple units and locomotives continued to be delivered – for freight, Class 60 and Class 92 locomotives. Meanwhile, for passenger services along the East Coast Main Line – the Class 91s arrived.

From first deliveries of GEC's BREL-built Bo-Bo Class 91 electrics in 1988, optimism for passenger comfort along Britain's eastern artery was at an all-time high, with staged electrification of the route – to replace diesel-powered traction – nearing completion, too.

Capable of speeds in excess of 140mph – though only permitted to operate at a maximum speed of 125mph in service – the Class of 31 locomotives has provided faster commutes and been responsible for transporting millions of passengers along the UK's busiest railway route for more than 30 years.

The Class remained intact until 2019, when 91103/108/117 and 120 were withdrawn. More significant inroads into the fleet have been made recently following the arrival of the 'Azuma' Class of EMU and 'bi-modal' units. Class 91s that haven't been scrapped are mostly in storage, earmarked for preservation, or are being returned to service with other operators for new duties, including rolling stock and freight traffic.

The cleaner lines of the Class 91 perhaps keep the eyes trained a little better than the roof detail of Hornby's recently-released Class 87 for 4mm:1ft scale, but scrutinise a little closer and the ever-present detail

presents itself a little better. All aspects of this model are robust, and this I appreciate greatly. It's a model that welcomes handling and invites you to pick it up, rotate it, and examine it. In doing so, you'll find much to admire.

I find the shape of the model pleasing – the distinctively smoothed angular design very representative of the late-1980s – similar traits that could be found in automobile designs of the era.

Treatment of the bodyside tumblehome, doors and windows has been executed to a high standard. The very keen-eyed might spot minor discrepancies – the front cab windows aren't angled at a steeper rake than the outer profile of the nose for instance, but it takes a while to spot, and I have to admit, hardly offends. The outer edges of the front cab frames should be black, but remain in white bodysell colour on the model. Perhaps repainting these black would detract from the minor observation.



Hornby's rendition of the Stone Faiveley pantograph shares only its head in common with its Class 87 model, owing to the different design of its frame mount. On the model, it now benefits from a support 'lug' which maintains its position.

This was the only bodyshell anomaly that I could find with the model, and this comparing it closely – back and forth – with photographs. Only then does such a minor discrepancy arise. Probably not worth worrying about, then...

A great feature of these models is the ability to rotate buffers through 90 degrees, allowing them to be positioned in the 'retracted' position. Such a feature was unthinkable only a few years ago in 4mm:1ft scale. All buffers are sprung, too, with what I feel is the perfect spring rates for the scale.

On test

Hornby's recently-released Class 87 Bo-Bo weighed 477g and remains a capable machine. This new electric from the manufacturer weighs an impressive 530g. This is serious heavy-duty kit! It seems that the RTR manufacturer has quashed kit builders' final bragging right of heavy models, which directly correlates to smoother running and better haulage capabilities.

I'd already filmed a 'quickview' video of this locomotive, which can be watched on our website, world-of-railways, and this before delving into further research. At this stage, I hadn't run the locomotive, and so, Hornby supplying us with two of the locomotives, Tony Wright held onto one for photography, while I reviewed the other. "Give yours a thorough test around different tracks on 'Little Bytham'", I said.

He reported back that the model was superb, operating over hand-built and Peco Code 100 pointwork with a minimum radius of three feet. However, around the smaller radii of the upper section of his layout, it derailed in places, more-so with the blunt end leading. The locomotive wasn't happy running through a Peco Code 100 curved

left-hand facing point on the tighter radius, and over a Peco Code 100 small radius left-hand facing point. Trailing, through both, it was fine. Results may vary, it seems.

Perhaps this obscure running behaviour stems from a lack of horizontal movement around bogie pivots? It wasn't from the wheel back-to-backs, as these were found to be consistently accurate tolerances on our samples. Hornby recommends minimum second radius curves, and the above track was laid to these curves, or greater. The reduced movement of bogies is caused by bogie end supports, which rub against the underside of the chassis, preventing bogie damper detail from fouling the bodyshell.

An advantage in the lack of bogie pivot is that damper detail has been represented in full. This is rare for any RTR model and results in a highly-realistic appearance when placed on the track. The model presents no sign of 'side wobble' at high-speed running. A compromise in search of ever-greater detail?

Livery application

The decoration of this model is to a high standard, as can be witnessed in



Bogie dampers – did I mention they look great? Side grilles and handrails are exquisite, too!

datafile

BASICS

Manufacturer: Hornby Plc.

Catalogue Ref:
(R3890) Class 91 Bo-Bo 91002 *Durham Cathedral*

RRP: £217.99

Gauge/scale: 16.5mm gauge, 1:76.5 scale, OO

Era: 8-9

Company/Operator: British Rail

Weight: 530g

Chassis: die-cast **Body:** plastic

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-lock

Accessories: Tension-lock couplings, air pipes and cables

the photographs. Aside from the minor observation around the windscreen highlighted, the depth of colour, application of tampon-printed logos and information panels is precise and compares with prototype photographs well. Included with the model are nameplates, manufactured to the highest standards. These can be added to the model using a cocktail stick and a small amount of PVA adhesive.

Value

Some modellers have been quick to dismiss the price of this new model, perhaps forgetting the rampant levels of inflation that have impacted the cost of manufacturing, transport and retail. Unfortunately, in the short-term, the price of models can only increase. So, securing a model from this first batch is recommended. To answer my first question, bar isolated running issues – which we'll investigate further in BRM – this model isn't great, it's exceptional!

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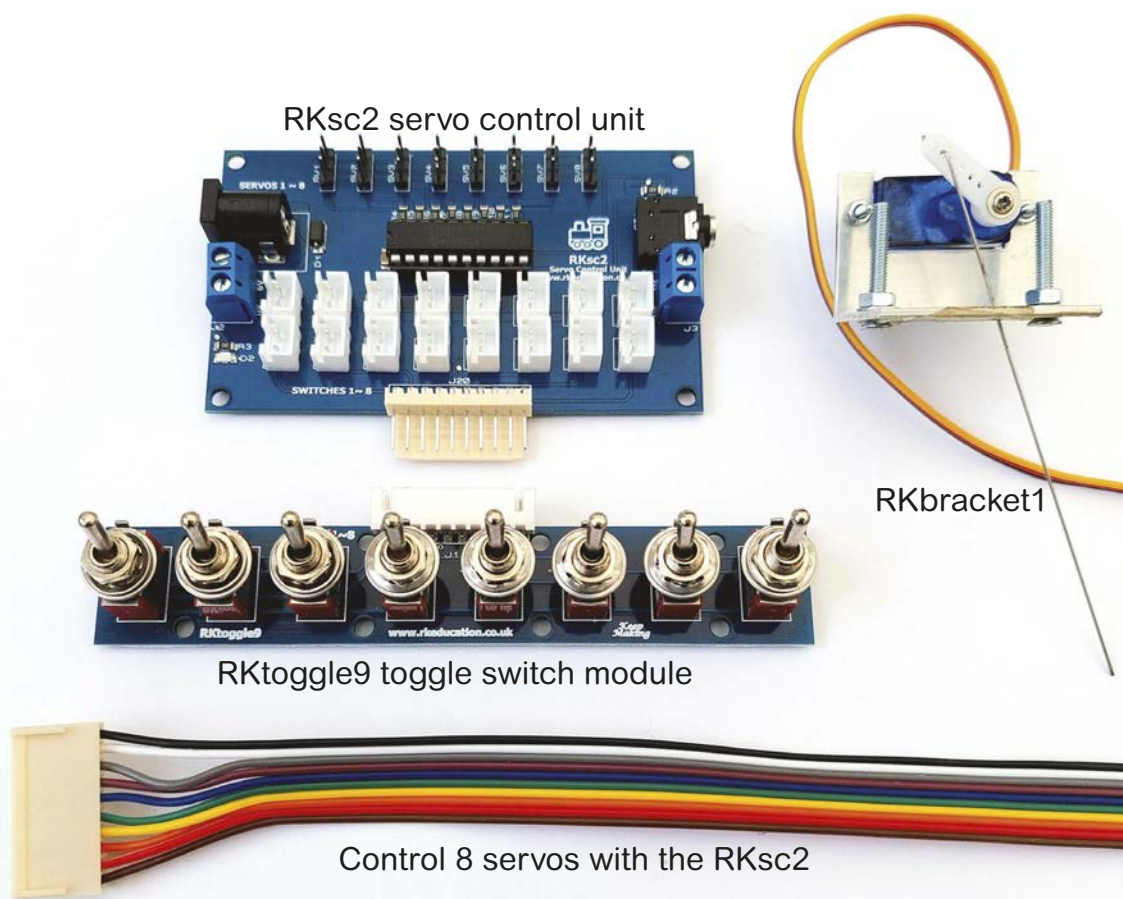
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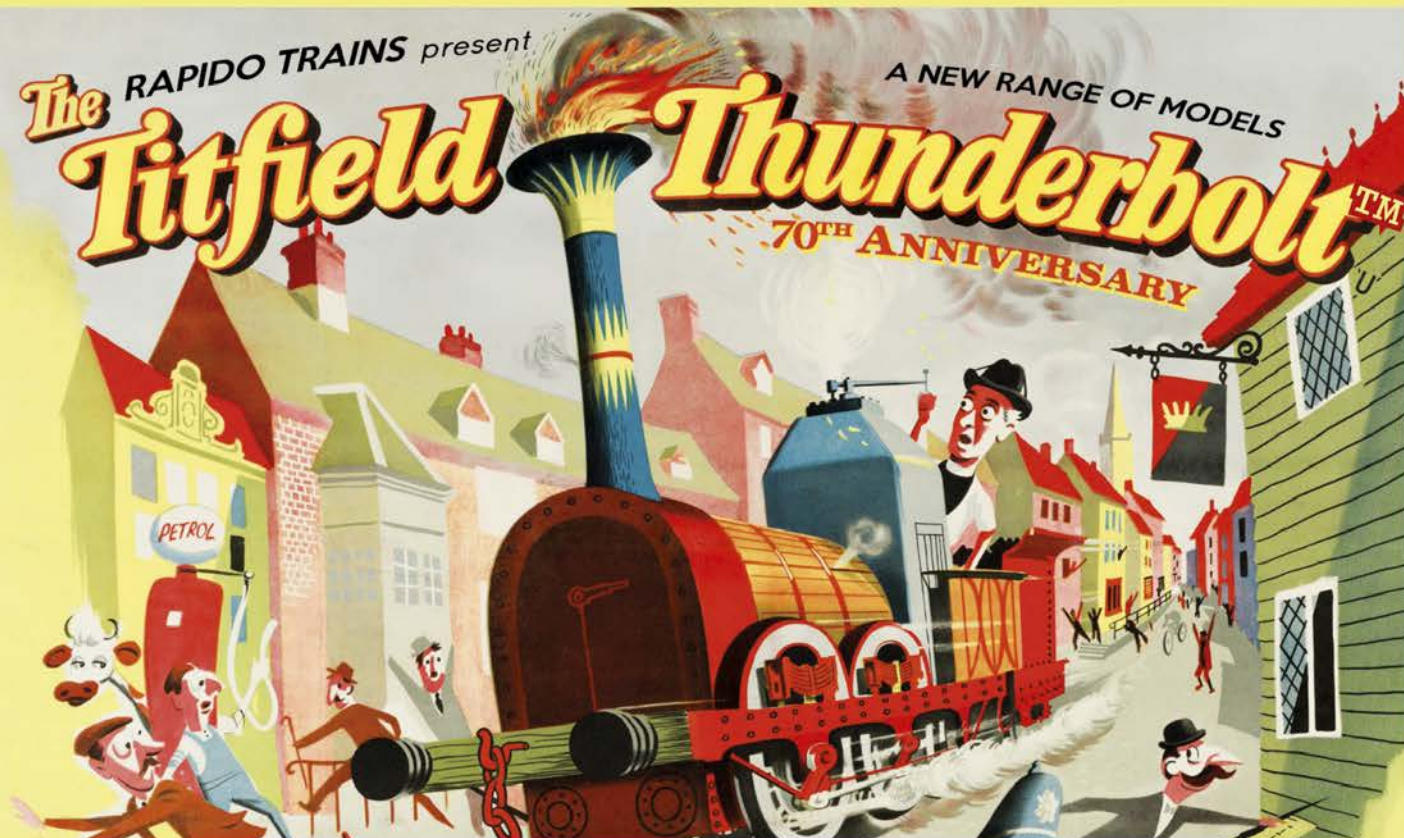
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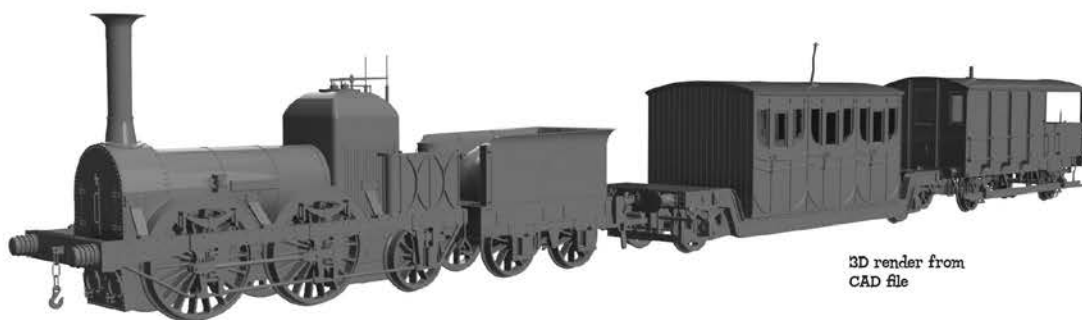
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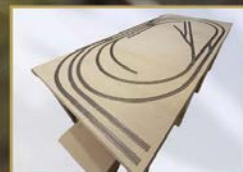
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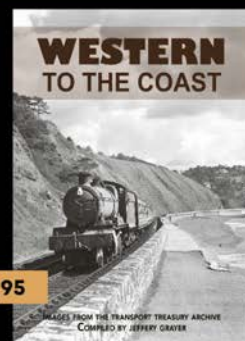
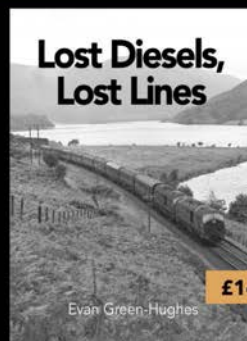


Southern Times Volume 2

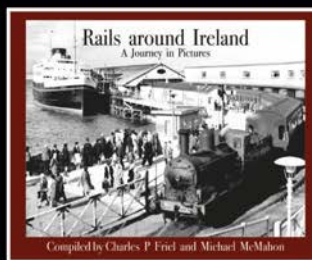
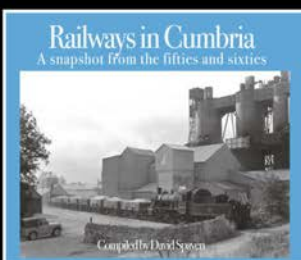
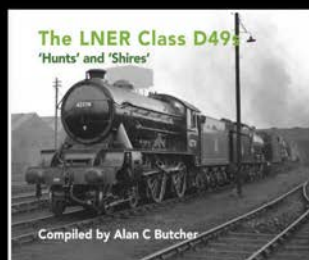
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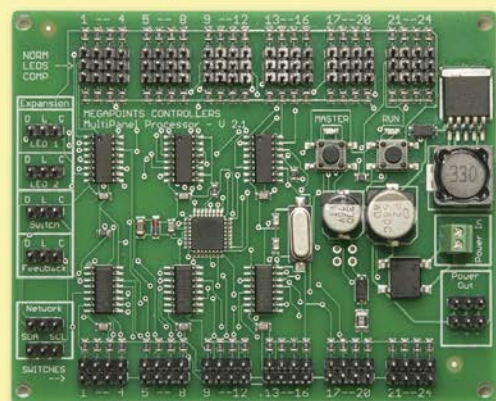
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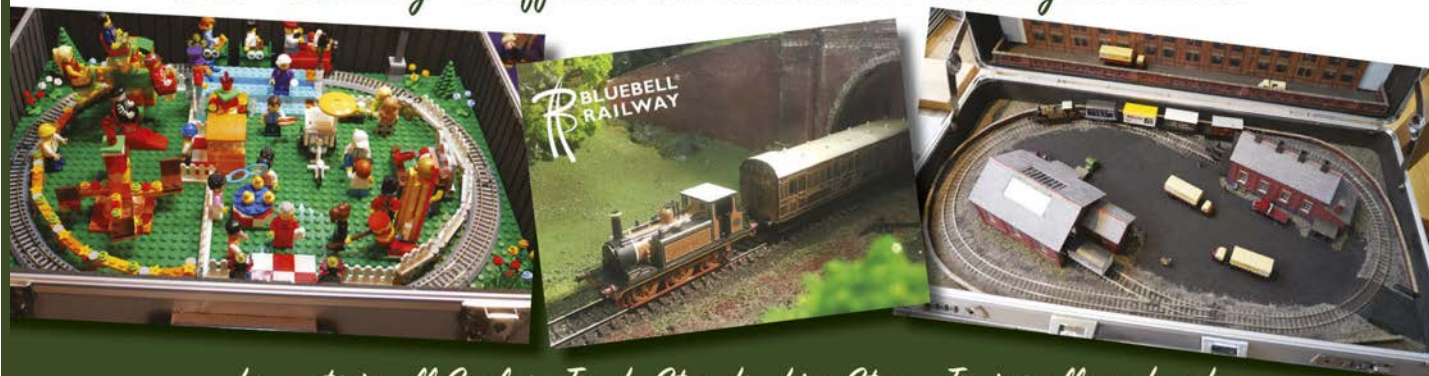
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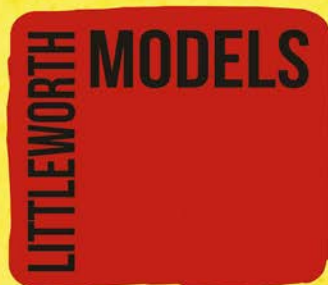
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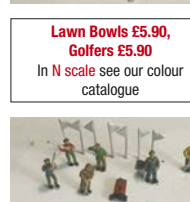
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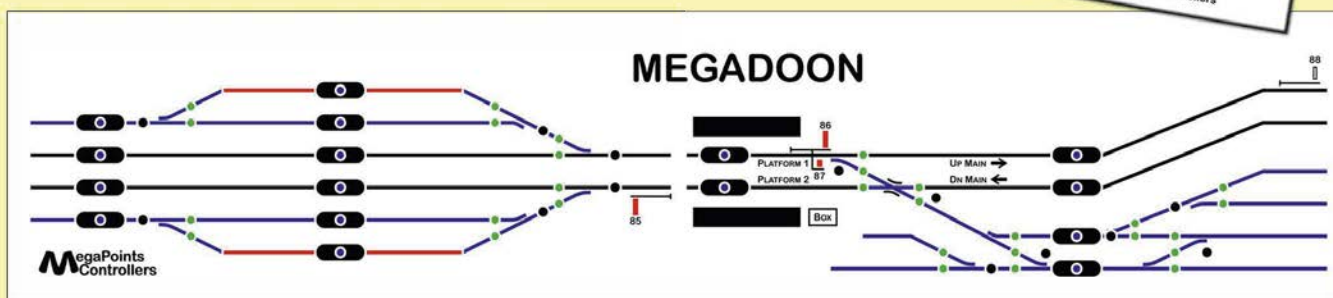
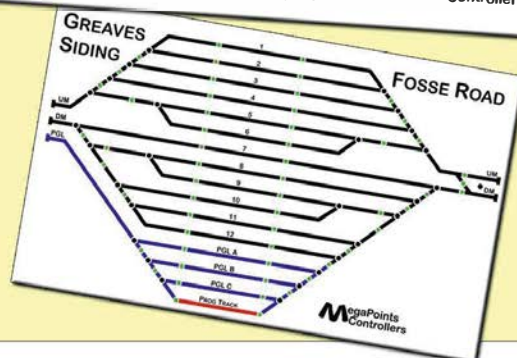
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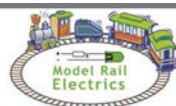
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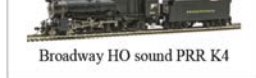
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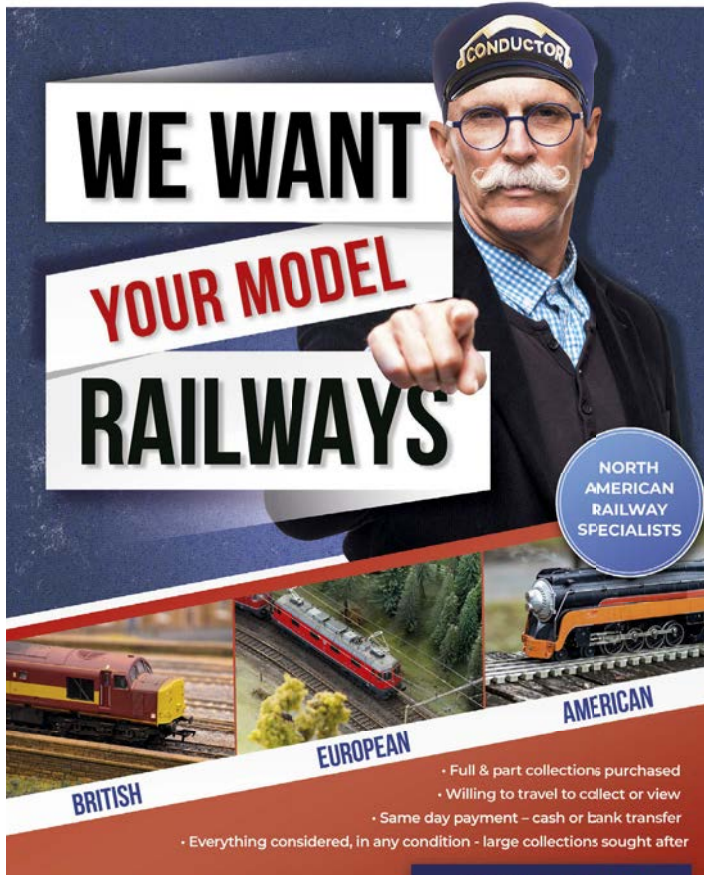
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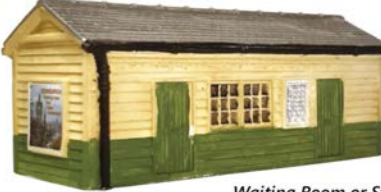
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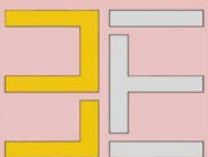
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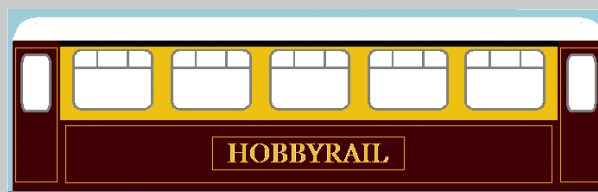
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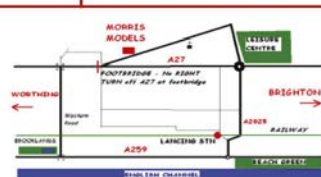
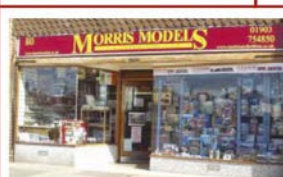
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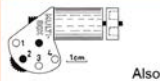
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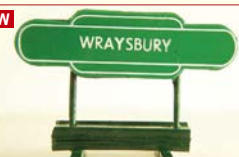
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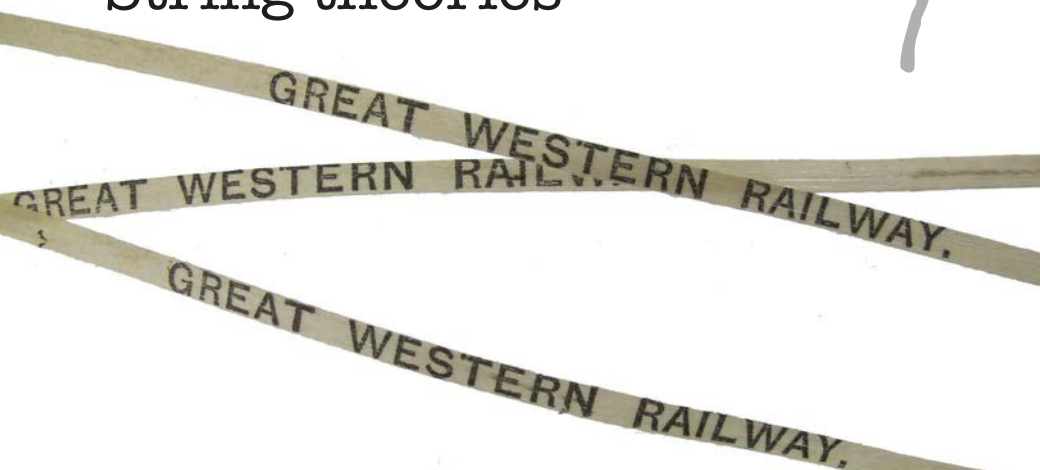
ON-SALE
FROM
JULY 15

INSIDE:

- Two more fantastic layouts
- Build an early 20th century station
- How to create different varieties of grass
- A history of level crossings, plus how to build your own model
- Improve the performance of older locomotives with pickups
- Build an early 'Jubilee' wagon for 7mm:1ft scale
- New products tested, and more!

Buffer Stop

String theories



If you dig around the second-hand stalls at a model railway exhibition, it's amazing what you might find.

They say that one man's junk is another man's treasure. While you might ignore the box of battered and broken wagons under a table, they could be just what someone else is looking for to practise their weathering techniques. Maybe there will be an obscure book that contains a photograph of the station you're modelling that you haven't seen before?

Railwayana stands are full of timetables and tickets that were always intended to be used and then thrown away, but now have a following from collectors such as members of the Transport Ticket Society (www.transport-ticket.org.uk).

But, what about string?

Discovered on the Uplands Museum stand at Bristol is this mystery in a packet for a trifling £2.50.

According to the label, it's "GW String". Not string as we know it, but 3mm wide, 06mm thick straps made of a fibrous material on to which, every 10in, the words Great Western Railway appear.

No one at the Great Western Study Group had seen anything like this, or could explain it. Neither could the members of RMweb.

The best guess is that it's intended for parcels, but that is nothing more than conjecture. Its actual use has us stumped. Would a BRM reader like to advance a theory about its use?

What is the strangest job you have ever had?

Andy: Grafting hybrid rose stocks – the things you do for beer money as a student.

Debbie: Working in a pub at a football ground - the stories I could tell!

Howard: Driving a written-off tool van around one of France's largest agricultural salvage yards.

Phil: Either counting cars on a video of a road junction, or dressing up in a bear costume.

Ruth: It would appear that I have been very fortunate, I've never had a strange job!

This month in pictures...



On a recent road trip to Switzerland, Howard discovered this model of the Channel Tunnel.



Karolina Falls' owner, David Bailey, likes a few home comforts behind his layout at Bristol.



Phil had to recruit the Bristol crowd to help hold a backscene during a photo shoot.



Our new Business Development Manager, Keeley, gets her first taste of operating a layout with the MRC's 'Minories'.

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Other News

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