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FEATURE

York in OO

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WATCH THE VIDEO HERE

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



PLAY

PRACTICAL

Building an O gauge wagon with Dapol

Phil Parker builds a Dapol O gauge wagon under strict supervision at the Dapol factory.



PLAY

FEATURE

Lighting a miniature steam locomotive

Howard Smith and Phil Parker visit Stapleford Park miniature railway to witness the steaming of its 10.25in gauge Atlantic locomotive.



PLAY

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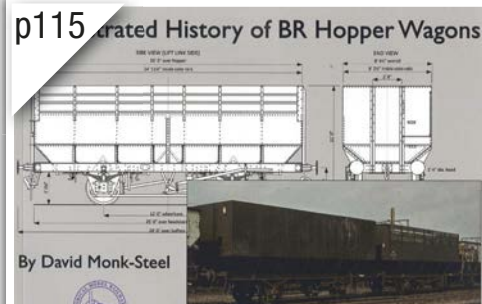
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BRM

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Welcome to November

A lot has happened since the last issue of BRM was sent to the printers.

Whether you were a fan of Queen Elizabeth II or not, there is no denying that her presence was felt in every corner of the UK during her 70-year reign, and in every industry, too, and her passing is something we are all still coming to terms with.

Our railways also had deep connections with the Head of State throughout history. Indeed, the late Queen attended many celebrations, station refurbishments and the opening of new lines during her reign – support that we are all incredibly grateful for.

It seems like great timing that this issue showcases one of our most iconic and oldest stations in the UK – the wonderful 'York', which the Queen visited many times, including her last visit on April 5, 2012, as part of her Diamond Jubilee celebrations. Though a work in progress (is a layout ever finished?), the modelling on the trainshed roof, station and station hotel is truly inspirational, plus being set in 1958 also means we are treated to an array of stand-out locomotives that represent a golden time for the station, too. We look forward to sharing

more updates with you as work continues on the model. Meanwhile, digital readers and subscribers can also enjoy exclusive video footage of the layout, including an interview with its maker, Giles Baxter.

In complete contrast, this issue also showcases 'Canada Street', a fictitious dockside layout that took inspiration from many sources to depict neglect and industrial decay, a far cry from the heyday of York Station. Wonderfully captured by its builder, the surrounding factories are show-stoppers in their own right.

Finally, our third layout in this issue is the scenic 'Freshwater'. Based on the prototype located on the Isle of Wight, with a mele of operational artistic licence, Ian Morgan showcases exceptional trackwork and finishing details.

On the practical side, we've attempted to balance features for different levels of ability in the hobby. Jamie Warne transforms a Wills Craftmans kit into a village shop, akin to many we see in the countryside, and, Ian Mellors offers advice on what to consider when shopping for a DCC controller. Michael Russell aims to tempt you with his upgrades

to older items of rolling stock to help make it look more authentic. Meanwhile, Tony Wright builds a 3D-printed carriage and Phil Parker gives us a comprehensive guide on the different signs and adverts modellers could create to add a sense of place to a layout or cameo.

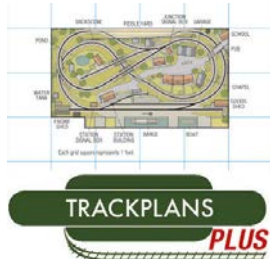
And that's not all, inside we share our thoughts on the new Lionheart Trains 45XX for 'O', Dapol's 14T tank wagon for 'O', and Hornby's Mk. 4 TSOE coach for 'OO', plus we speak to the Sleaford and District Model Railway Club in the latest 'Clubs in Focus'.

Our thanks go to all the fantastic modellers featured in this issue – without your great work to share, the pages of this magazine would be much harder to fill. If you'd like to share your layout with us, or have a build or cameo project you would like to see featured, please let us know and send a description and some pictures to brm@warnersgroup.co.uk.

Finally, our thanks go to Queen Elizabeth II. A truly magnificent Queen and an incredible woman. May you forever rest in peace.

The BRM team

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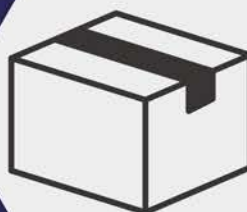
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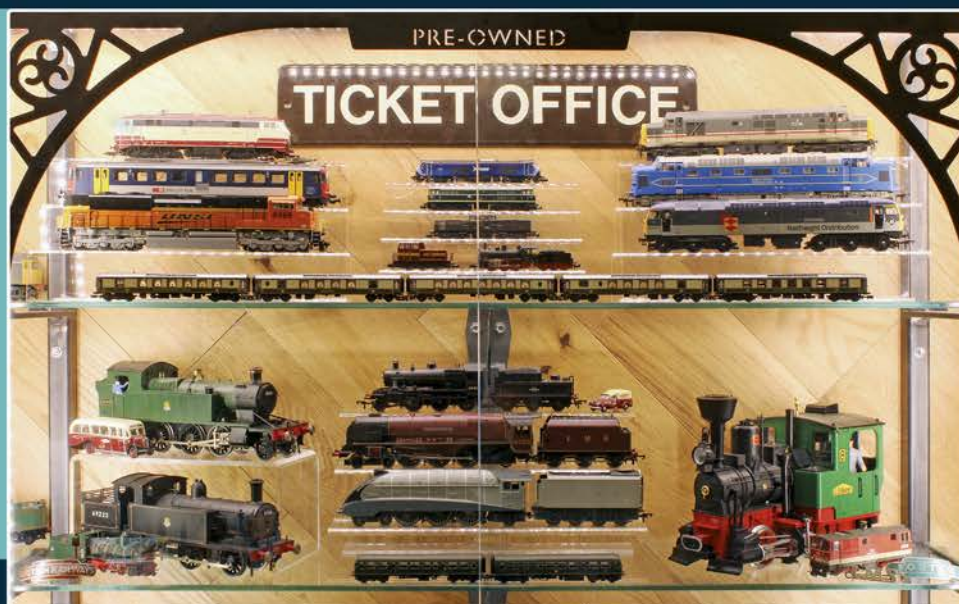
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Hawthorn Leslie 0-4-0ST
Stage: CADs Due: Q3 2023
Price: from £99.45 Digital: NEXT-18


Hunslet 16" 0-6-0ST
Stage: Engineering Sample Due: 2023
Price: from £110.46 Digital: NEXT-18


LBSCR Class E1 0-6-0T
Stage: Render Due: 2023
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Class 78xx Manor 4-6-0
Stage: In production Due: Q4 2022
Price: from £169.99 Digital: 21-pin


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

OO Diesels & Electrics


Class 02 Shunter
Stage: Livery Artwork Due: Mid 2023
Price: from £126.65 Digital: 18-pin


Class 26/1
Stage: Engineering Sample Due: Q2 2023
Price: from £161.46 Digital: 21-pin


Class 31
Stage: Engineering Samples Due: Q2 2023
Price: from £169.99 Digital: 21-pin


Class 37/0, 37/4 & 37/6
Stage: Decorated Samples Due: Q4 2022
Price: from £169.99 Digital: 21-pin


Class 45 Peak
Stage: Deco Samples Due: Oct 2022
Price: from £143.65 Digital: 21-pin


Class 59
Stage: Painted Samples Due: Late 2022
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BR NBL Prototype 10800
Stage: Engineering Sample Due: 2023
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Class 104 DMU
Stage: Engineering Samples Due: 2023
Price: from £296.65 Digital: 21-pin


Genesis 4 & 6 Wheel Coaches
Stage: Deco Samples Due: 2022/23
Price: from £33 Digital: 18-pin


BR Mk2B Coaches
Stage: Deco Samples Due: Q4 2022
Price: £59.95 each Digital: Yes


GWR 'Toplight City' Coaches
Stage: Deco Bodyshells Due: 2023
Price: £51 each Digital: 6-pin


Wisbech & Upwell Tramcars
Stage: CADs Due: 2023
Price: £63.71 Digital: N/A


Siphon G Vans
Stage: Deco Samples Due: Q4 22/ Q2 23
Price: £54.95 Digital: N/A


SECR 6-wheel Brake Van
Stage: Early sample Due: Q1 2023
Price: £33.96 each Digital: N/A


14t Air Ministry Tank Wagons
Stage: CADs Due: Q3 2023
Price: £29.75 each Digital: N/A


SR 8-Plank Wagons
Stage: Engineering Samples Due: 2023
Price: £28.01 each Digital: N/A


VIX Ferry Vans
Stage: Engineering Samples Due: Q4 2022
Price: £39.06 each Digital: N/A


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


45t OAA Wagons
Stage: CADs Due: Q4 2022
Price: £33.96 each Digital: N/A

N Gauge Steam Locomotives


LSWR Class M7 0-4-4T
Stage: Prototype Due: Q4 2022
Price: £83.21 Digital: Yes - PCB swap


SR 'Light Pacific' 4-6-2
Stage: CADs Due: Q1/2 2023
Price: from £175.91 Digital: 18-pin

N Gauge Diesel Locomotives


Class 28 Co-Bo
Stage: Early sample Due: TBC 2022
Price: from £101.96 Digital: 18-pin


Class 44 'Peak'
Stage: CADs Due: 2023
Price: TBC Digital: 18-pin


Class 59
Stage: Engineering Samples Due: Q4 2022
Price: from £136 Digital: 18-pin

N Gauge Wagons


JHA 102t Hopper Wagons
Stage: Engineering Samples Due: Q3/ Q4 2022
Price: £33.96 Digital: N/A


SECR Wagon Packs
Stage: CADs Due: 2023
Price: from £59.46 Digital: N/A

O Gauge Steam Locomotives


Class J94 Austerity 0-6-0ST
Stage: CADs Due: 2023
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Class B4 0-4-0T
Stage: Deco Samples Due: Q4 2022
Price: from £195.50 Digital: 21-pin


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Stage: CADs Due: Q3 2023
Price: from £488.75 Digital: 21-pin


Class 26
Stage: Deco Samples Due: Q4 2022
Price: from £509.15 Digital: ESU XL


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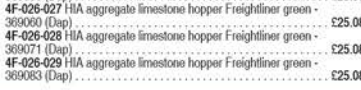
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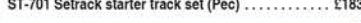
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FACTFILE

Layout name: York

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

Size: 31ft x 26ft

Era/Region: BR late-1950s / early-1960s

Layout type: Continuous loop with run to storage sidings

YORK

A magnificence in architectural prowess, this work-in-progress by a retired Royal Engineer puts his lifetime accumulation of skills to excellent use.

Words: Giles Baxter **Photography:** Tony Wright

A Liverpool Exchange to Newcastle express comprising ex-LMS stock pauses at Platform 9 as locomotives are changed. The curvature and sweep of Thomas Prosser's 1877 station and roof, modelled to scale, is readily apparent in this view. Unmistakably York. Platform details remain on the 'to do' list.

York has held a fascination for many years, I have no idea why, and for 30 years it was just a pipe dream. That all changed when we found a house with an outbuilding previously converted into a garage, providing a space of 31ft x 26ft.

The few models of York that I have seen in the model press tend to focus on the southern end, with its conventional station throat, but I always felt the northern end, with the divergence of lines to Darlington and to Scarborough over the Ouse Bridge and the Waterworks Crossing, presented a more interesting challenge. It did, however, require a squarish room – which I now had.

Having worked out the bare-bones of the scheme and critically, the radii of the roof spans and the four through lines, I started to build the trackwork for the northern end in late 2019, not really expecting to cut wood for years to come. And then came lockdown, and work proceeded at pace.

‘York’ is not finished by a long chalk. What you see here is a snapshot of progress to date, and I will send in updates over the years to come.

Making compromises

The layout is set in 1958, for all the usual reasons – the wide range of locomotives and

stock that can be run, and the availability both of excellent RTR models, and my own kit-built and occasionally scratch-built stock made over the past 40 years. This rule is applied lightly, to widen the range of ‘permissible’ stock.

All model railways involve compromise for obvious reasons – skills, space, or time. This was ever the case for ‘York’. A true-to-scale model would require a room about 60ft square, so where to take liberties, and where to hold true? By reducing the plan area of the station to about 60% true, the curvature of the station platforms could be modelled to scale, emulating the magnificent sweep



At the northern end of Platform 9, ‘Patriot’ 45534 is about to be detached from the Liverpool – Newcastle express and replaced with an A3, V2, or B16/3. The lines from Scarborough join the Up and Down main lines via a series of three slips, each with switched diamonds – a York speciality, it seems. Stock for a York to Hull working waits in platform 7 for its locomotive, typically a B1, B16, or D49 to come off shed. A DMU lurks in Platform 12.

of Prosser's iconic 1877 trainshed. Reducing the curvature of the divergent lines at the northern end created the space to include the Scarborough Bridge across the River Ouse, a reasonable representation of the North Loco Yard and North Shed (now the National Railway Museum). It was also necessary to shorten the roof to 6ft (from 10ft at scale), shorten the platforms at the southern end, and omit the small 44ft span to the eastern side of the train shed.

The result is a model station that is recognisably York in terms of its character, architecture and potential operating practice.

A puzzle

My previous layout was built in modules to accommodate the regular house moves that went with military life. While the carpentry involved is more complex, I found installing the trackwork and underboard gubbins to be relatively straightforward because of the ease of access. It would have been impossible for me to have modelled York's track layout working from underneath. At its widest, the station measures some 7ft across; too far to reach a stranded train, clean track, or effect a minor repair. So, the baseboards are modular, the station hotel, portico and booking office are mounted on a trolley,

which slides out, as is the North Shed. The trainshed roof is in removable sections, as is the North Shed roof. 'York' is, in reality, a giant jigsaw puzzle.

The next major challenge was to design a scheme for the main running lines that would allow a number of trains to be run simultaneously on circuits of at least two scale miles. This led to a folded figure of eight configuration, with main lines to the south folding back on themselves and ducking into a tunnel under the Loco Shed before running round the opposite side of the room. The resultant incline alongside the North Loco Yard, and the second bridge





'Britannias' were regular visitors to York. 70000 *Britannia* and 70010 *Owen Glendower* are being serviced and turned at the northern end of the Loco Yard in preparation for a double-headed return working to East Anglia. While this section of the layout is largely complete operationally, there is still much to do scenically. There is insufficient space for the Clifton carriage shed, so we settled for an outer wall as part of the backscene.

over Leeman Road by the yard turntable, are thus solely modelling constructs necessary to make the layout work.

The final challenge, which I ducked, was to find a way to include a reasonable representation of York's extensive goods yards, Holgate Junction, and the locomotive facilities around the South Shed, without overfilling the space. In the event, I settled for a representation of the coal yard and drops, Branches Yard, and a simplified reconnection with the main southbound main lines where Holgate Junction might have been.

Trackwork

The trackwork was to be a key feature, and is as accurate a representation as practical of the layout in 1958, including the Waterworks Crossings. With the exception of one scissors crossing, a few crossovers, and the 44ft spans and associated platforms and lines, the trackplan within the immediate station area is an absolute copy of the original, complete with curved single and double slips with switched diamonds. Elsewhere, while the trackplan is of necessity varied, the interconnectivity between all lines has been replicated – essential for changing locomotives and such a feature of operations at York during the steam and early diesel era.

Trackwork in the scenic sections is hand built, using a combination of components

from C&L, Exactoscale, and DCC Concepts. Trackwork in the fiddle yards is Peco. Point motors are a combination of DCC Concepts and servos.

Track is built to 16.5mm gauge finescale standards, narrowed to 16.2mm gauge through the curved turnouts and slips typically with 1:9 common crossing angles. In retrospect, I am not sure this has added anything either to appearance or running quality and, if anything, made it harder to achieve running perfection, as the 16.5mm gauge crossings with their slightly wider flangeways are generally more tolerant of imperfections in rolling stock standards, an inevitable fact of life for a large layout maintained by one person.

Creating the scene

Come August 2020, work on the baseboards and trackwork was progressing, but I had no idea how to approach the architectural modelling, and the trainshed roof in particular. I had built a number of buildings to a good standard for an earlier layout using techniques published by Geoff Taylor, but I was burying my head in the sand about the realities of doing it myself. I then spotted an article on a new layout in 7mm:1ft scale, 'Welshpool and Llanfair', in which the author, recognising time was not on his side, commissioned Peter Smith of Kirtley models. I came instantly to the same conclusion and a few weeks later Peter

started on the first of many architectural gems, the York Station Hotel.

It is the architectural modelling in general, and the roof in particular that catches the eye. Peter has published an article on the hotel (BRM April 2021) and described the construction of the buildings and scenery in his thread on RMweb (York Station in the 1950s).

Most are as accurate and to scale as research and space allowed, for example, the footbridge, the W. H. Smith's with platform signal box above (now a Costa Coffee), the diorama of the Scarborough Bridge as it was in 1958, and the Co-Operative building flanked by terraces. Others are representative, most notably the North Shed, which, if to scale, would be four times the size!

Peter's rate of progress has been remarkable. He has spurred me on and introduced me, instinctively a loner when it comes to model-making, to the modelling community via BRM. I am a convert to Peter's technique of using photographic brick papers, particularly when used on vertical surfaces and roofs, to produce wonderfully representative models quickly, and at great value for money.

Rolling stock

My attention has recently turned to the stock needed for York to fulfil its potential as a



We had fun producing this one. The roof was removed, camera placed, and set on a 10-second timer for the roof to be replaced. The roof girders were profiled from drawings from the planning application to convert the shed to the National Railway Museum, obtained from York City Council.



The view inside the shed with the main roof section removed. The turntable is by ADM. The floor, pits and infills are from laminated MDF and laser-cut ply. In 1958, the real shed had two roundhouses and a diesel servicing depot, but could only accommodate six Pacific locomotives. The model has one roundhouse only and a much-reduced servicing depot, but all stalls are capable of taking the longest Pacifics.

The Trainshed Roof

As late as October 2020, I had no idea how we would model the trainshed roof so that it would look the part, yet be robust and removable in sections.

I obtained some drawings from Network Rail, which were drawings to support a planning application for alterations to a listed structure, specifically the replacement of the original wooden screens at the northern end with the new arrangement as they are today. When I had worked out how the structure of the real roof functioned in 1958, and why some of the present features are in fact redundant, I decided that the best way to model the roof was to replicate the Victorian engineering of the real one.

We were joined by William Guild, a recently-qualified architect and a whizz with CAD, who, from drawings and photographs, produced the 3D files for the ornate columns that support the roof and platform canopies, the curved longitudinal beams, and the artwork for the transverse beams and end screens with their intricate tracery for laser-cutting in 0.8mm ply. 3D prints came from one of the many suppliers now offering this service, and the laser-cut parts from Julie at York Architectural Modelmaking (how would we manage without her? – no connection, just a satisfied customer). We now had a box of many parts – a kit. I also arranged for the platform sections with holes for the column bases to be laser-cut from 2mm ply, to ensure that we had platforms, column bases and trackwork, laid using setting out curves to the correct radii, perfectly aligned round the curve. Then to Peter, who assembled the kit, added the cladding from aluminium sheet, and applied his wonderful eye for colour.



The roof is 6ft long and just under 3ft wide. The 3D columns and curved longitudinal beams are 3D-printed. The 64 transverse girders, each made up of three laminations, are laser-cut from 0.8mm ply, as are the end screen laminations, girders, and connecting trusses. Just like the real thing. The cladding is made from short aluminium sections faced with hippo tape. Ventilators and walkways are scratch-built in styrene. We decided only to model a short section of the flat ventilators at the southern end, installed after the Luftwaffe raid in 1942, and the sawtooth section at the northern end. We left the rest off to allow light in, and to be able to see inside.



working railway. Frankly, two years ago my knowledge of the trains that would have run through and around York was rudimentary. I had a reasonable collection of potentially suitable stock built up over the years, together with stock that 'just won't do' – at least amongst those who care about or notice these things, and whose ranks I find myself joining. This damascene conversion came about after seeing those wonderful videos of Tony Wright's 'Little Bytham', and when showing 'York' to visitors, most of whom loved the architecture but have no interest in railways, finding myself able to give the 'architectural' tour and talk about what operations might have looked like and why things were the way they were, but not run the trains that would bring these narratives to life.

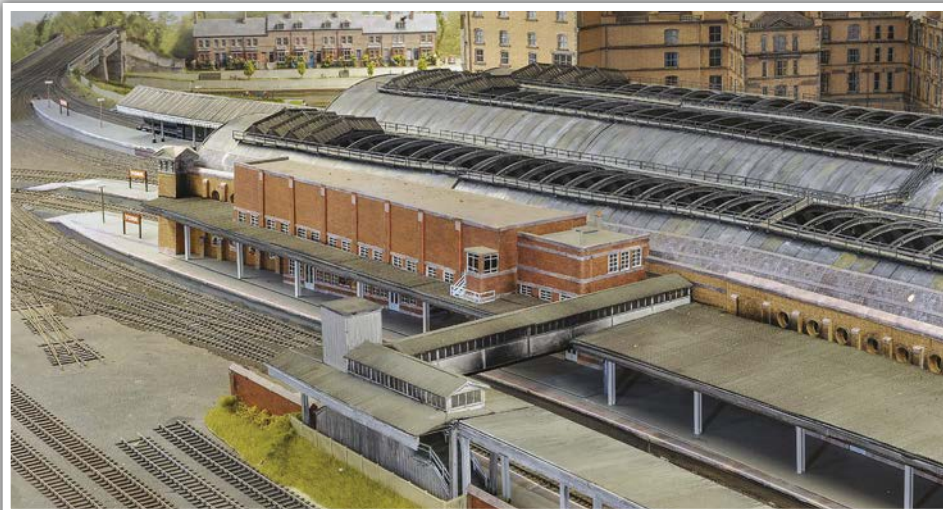
My existing stock is a mix of RTR, usually weathered and in some way detailed or upgraded and kit-built. I have one scratch-built effort, a B16/1 just to prove to myself that I could. I have about 30 locomotives of various types, mostly 'singletons' with DCC sound and stay-alives. For passenger traffic, I have a good selection of corridor BR Mk. 1s, Thompsons, ex-LMS, and a variety of suburban non-corridor stock for Scarborough excursions, Hull turns, and the Doncaster 'locals'. Add to this a good selection of vans and goods wagons suitable for the period and location. I now have a better understanding of the scene in 1958, and a feel for the gaps, most notably Gresley corridor carriages.

Control and operation

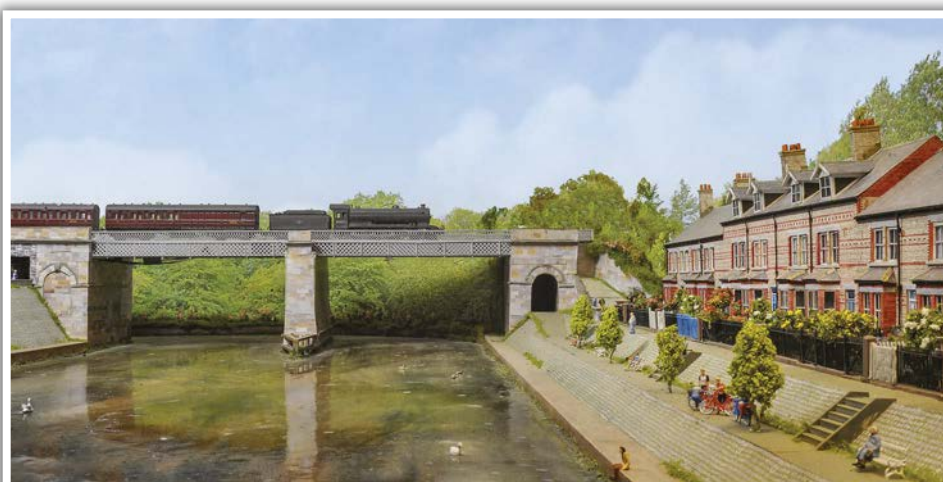
'York' is DCC-controlled. A previous layout using a concept of modular, independently-powered baseboards drove me to DCC, without any appreciation of the operational potential of DCC, or the benefits of sound. But I was hooked on sound after a visit to a friend who had just started down that route.

Then came 'York' and it was clear to me that DCC was also the only way to power up the modular baseboards and complex track formations sensibly, and to enable the type of operational movements that I envisaged. Switching is achieved solely via the SPDT switches that are integral to the DCC Concepts point motors, or Frog Juicers. For example, the eight diamond crossings that make the Waterworks Crossings require one pair of frog juicers only, and the polarity of all 16 frogs is always correctly set whichever route through the crossing complex is taken.

I have yet to turn my attention to layout



A view over the roof and southern platforms to the Scarborough Bridge beyond. The art deco signal box was built in 1938, but not commissioned until after the war, when the eight mechanical boxes around York were replaced in the 1951 re-signalling project. The footbridge extension is also apparent. Today, this extends over platform 16 and 17, not modelled, to provide direct access to the NRM. On the extreme left of this picture, we see the connections from Platforms 14, 15 and the embryonic North York Yard leading over the Waterworks Crossing to the Scarborough Line. DCC makes the wiring of such complex trackwork very straightforward.



Given the road, the B16/1 traverses the Scarborough Bridge, modelled as it was in 1958. The bridge was rebuilt in 2015, and the narrow walkway replaced with a modern, airy, cantilevered structure providing direct access onto the platforms. We had to work hard to deduce the 1958 design from photographs, maps and a Network rail time-lapsed film of the replacement works. Peter built the model and then we were sent a set of engineering drawings! We did get it right. In this diorama, Earlsfield terrace is modelled exactly as it is today, complete with glazed sides to the dormer windows, another York peculiarity.



Another superb diorama from Peter showcases the Co-Operative and Garfield Terrace on Leeman Road where it nips back under the main line at the northern end of the Loco Yard.

12-road storage sidings (Scarborough and Hull)

About the modeller

Name: Giles Baxter

Age: 60

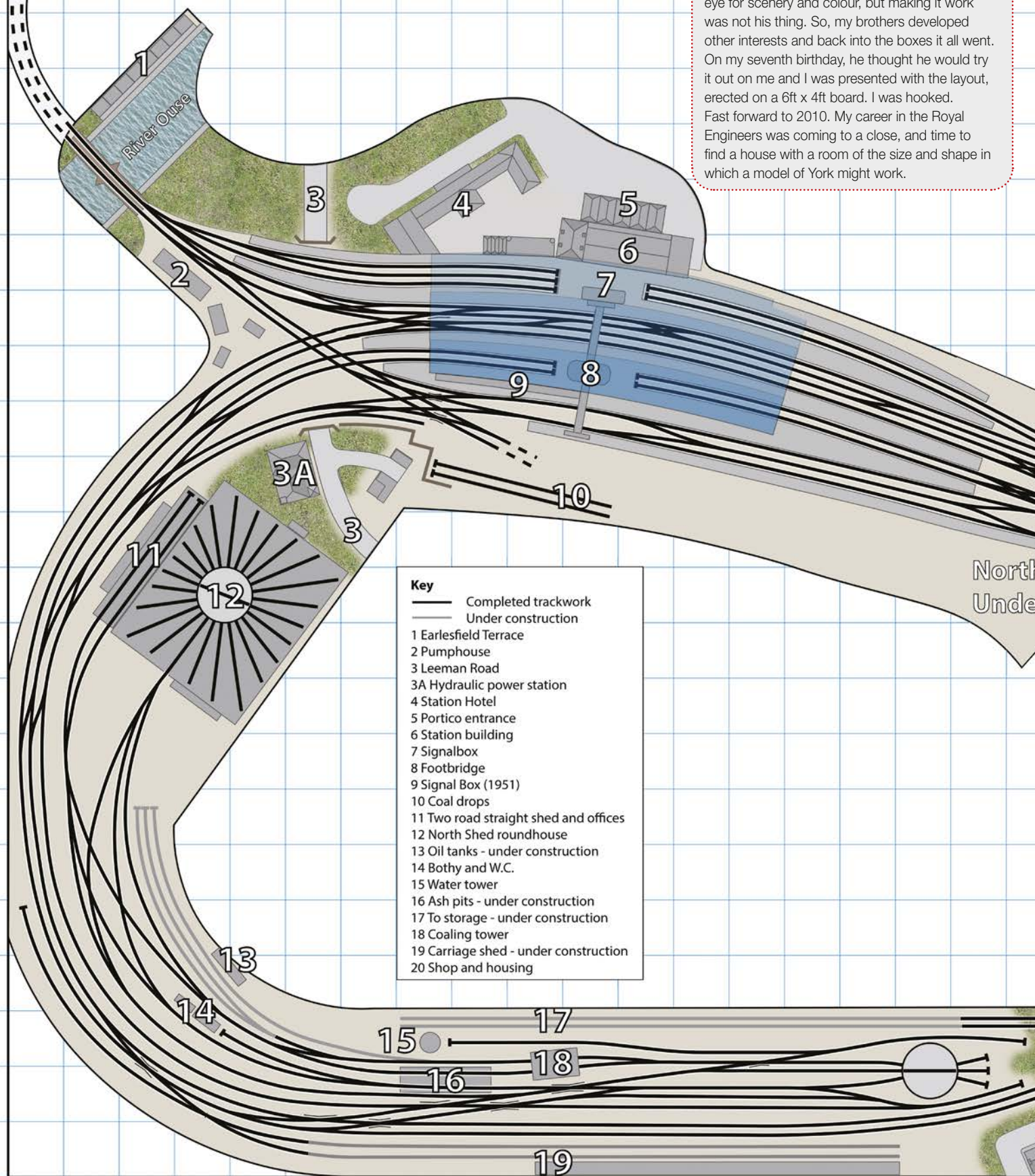
Number of years modelling: 53

Name of first layout: Hornby Dublo three-rail.
No name!

Favourite era/region: BR 1950s

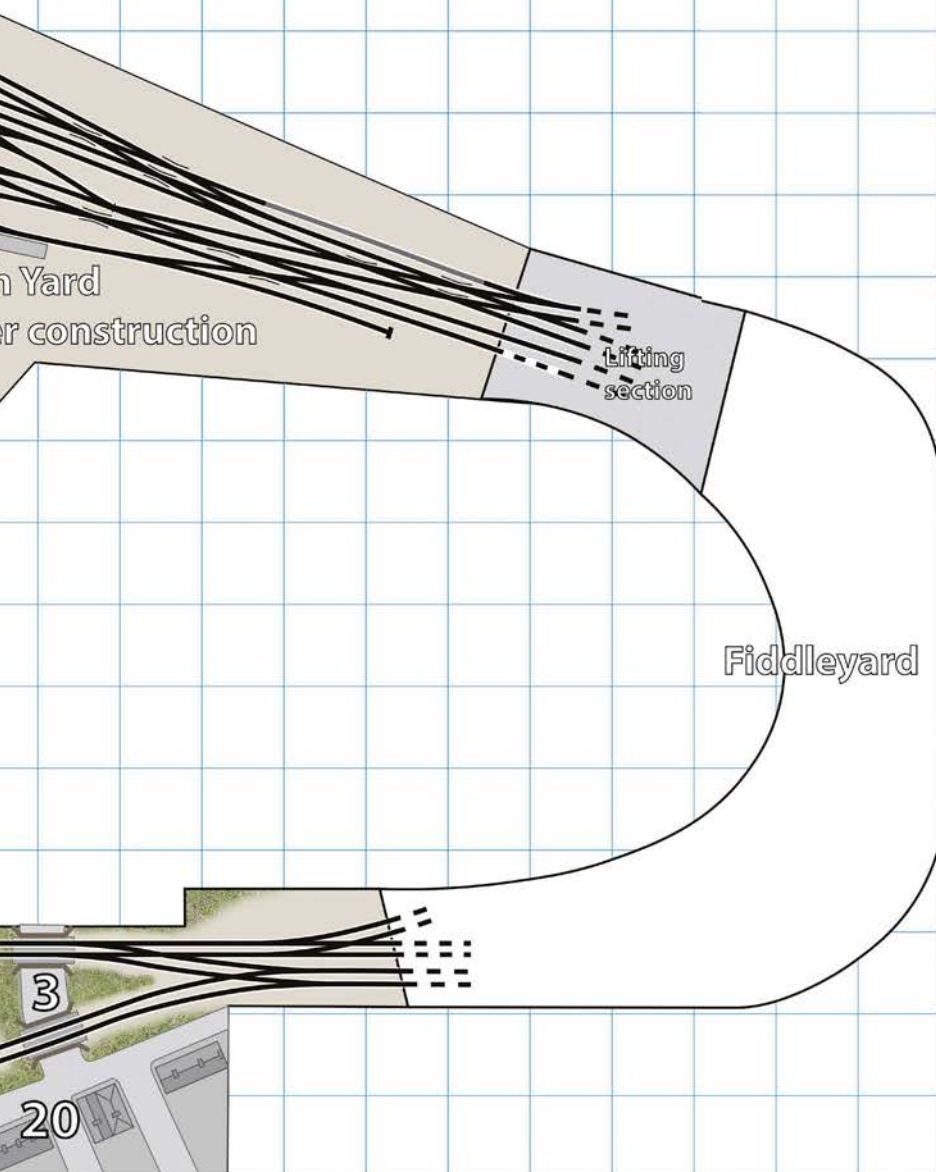
Favourite locomotive: D20 from an Arthur
Kimber kit

Long before I was born, my father built a Hornby Dublo three-rail layout for my two much older brothers. He was very artistic and had a wonderful eye for scenery and colour, but making it work was not his thing. So, my brothers developed other interests and back into the boxes it all went. On my seventh birthday, he thought he would try it out on me and I was presented with the layout, erected on a 6ft x 4ft board. I was hooked. Fast forward to 2010. My career in the Royal Engineers was coming to a close, and time to find a house with a room of the size and shape in which a model of York might work.





The York Station Hotel in its full glory. A recent visitor took one look, pointed to a top-floor window and proclaimed, "But that is the room I stayed in last week". An article on its construction was published in the April 2021 edition of BRM.



operation. On my own, I can operate the trains as the mood takes. But, on a recent visit to a layout where I was handed the controls, my host selected the routes, and invited me to 'just drive'. It opened my eyes to the fun that can be had when others are involved, whether a single visitor with no experience of DCC, through to a team operating some form of sequence, yet to be conceived or tested. Many, if not most, passenger workings at York in steam days required a change of locomotive, with those taken off heading for the locomotive yard for turning, servicing and preparing for a return working or dumping their fires and heading into the roundhouses, while their replacements stood nearby ready to take over the working. 'York' can accommodate all of that, but it will need a team to execute in any meaningful way. One day...

Final thoughts

There is a long list of candidates for the layout, in rough order of tackling next:

- Finish the North Loco Yard
- Representation of the York North Goods Yard
- Complete the main line circuits and realign the fiddle yards
- An operating sequence for visitors
- Addressing the stock deficiencies
- Signals (but not ground signals)
- Detailing – platform signs, porters trolleys, seats, and people to name a few...

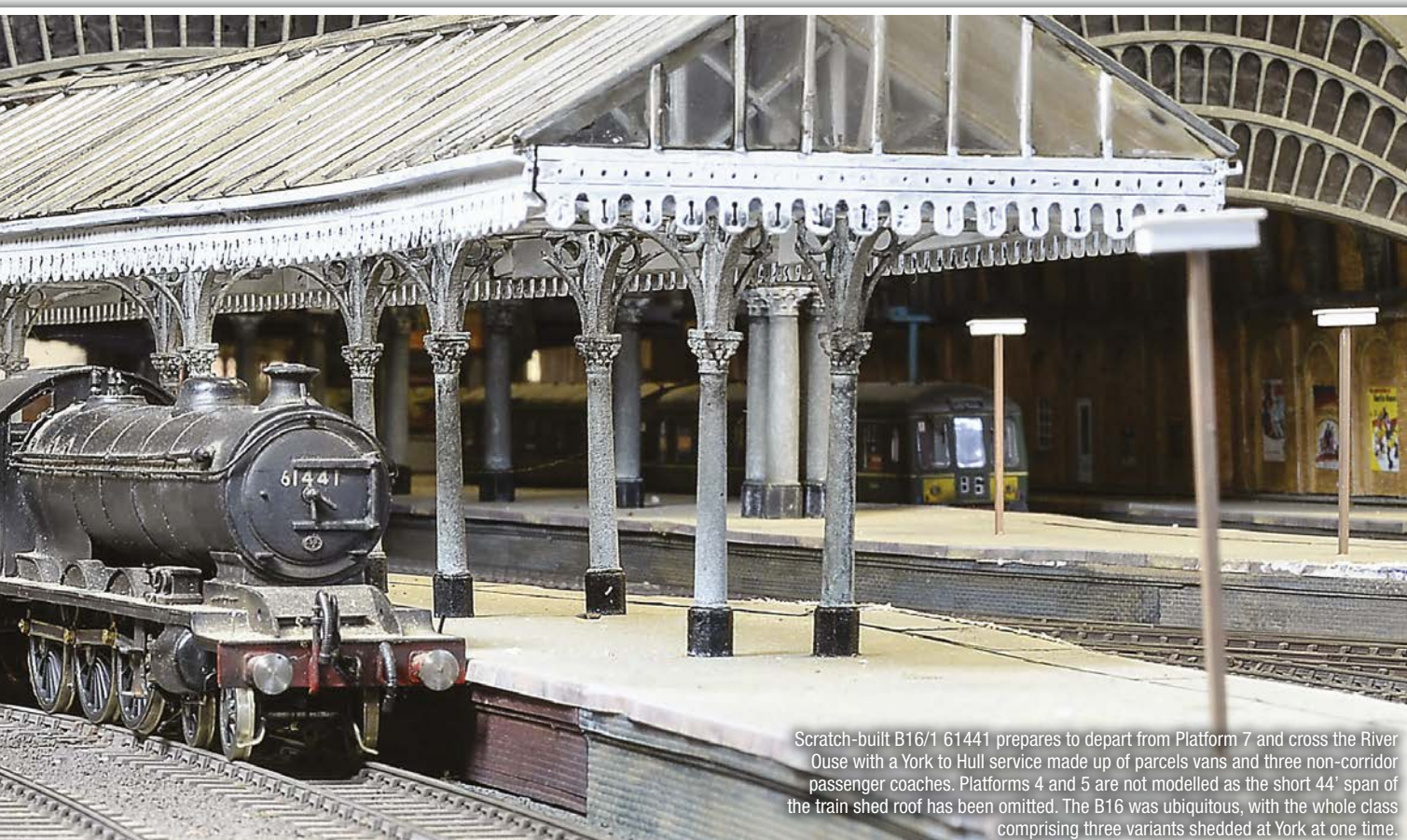
I'd like to finish by thanking Peter Smith and William Guild for their amazing work and architectural skills, to the societies and suppliers, large and small, who are the lifeblood of our hobby, to Tony Wright for his encouragement and wonderful photographs, to the BRM community for their interest, contributions and increasing friendship and finally, to the ever-patient Mrs B.







The portico, foreshortened to five arches from the nine in real life. Weathering was applied enthusiastically here, being the first building of the station itself to be constructed. Contrary to our expectations, colour photos of the time show that the brickwork inside and out was generally in good, clean condition, so Peter abandoned weathering the brickwork for the rest of the model. The trainshed roof, however, was a different matter, grimy to its core.

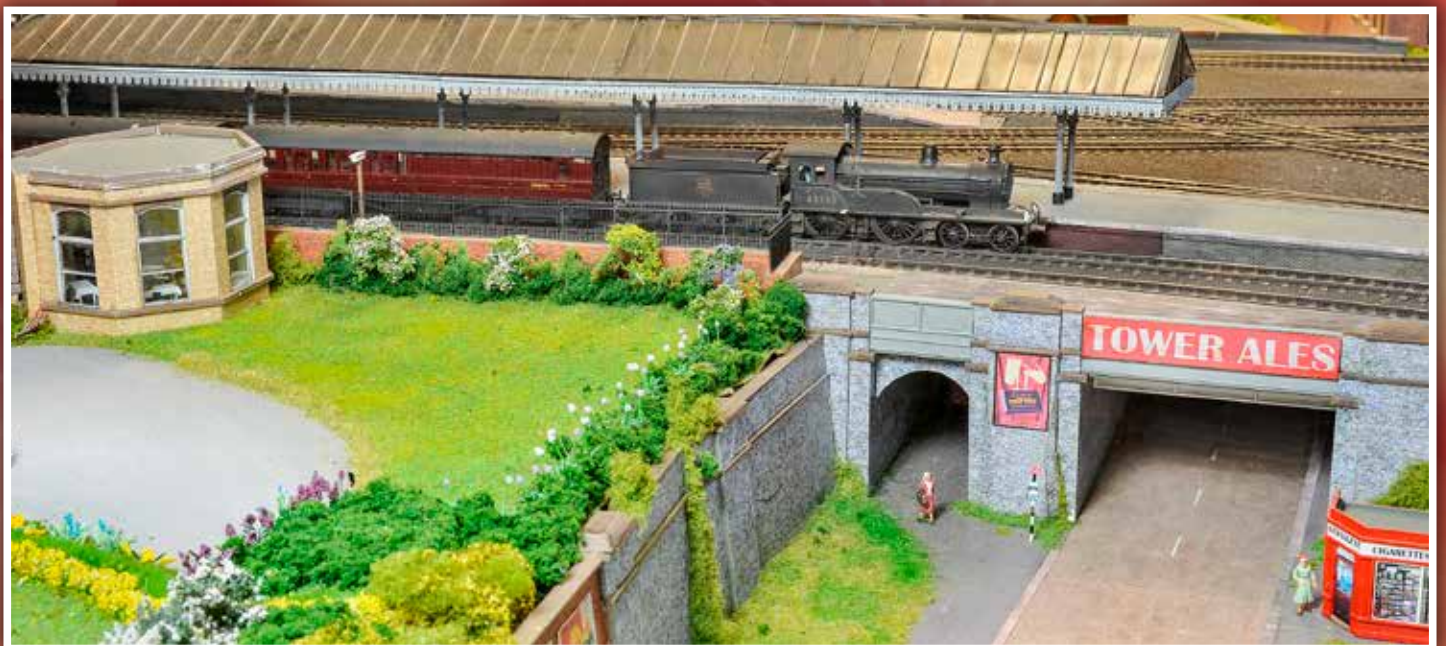


Scratch-built B16/1 61441 prepares to depart from Platform 7 and cross the River Ouse with a York to Hull service made up of parcels vans and three non-corridor passenger coaches. Platforms 4 and 5 are not modelled as the short 44' span of the train shed roof has been omitted. The B16 was ubiquitous, with the whole class comprising three variants shedded at York at one time.



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Now known as the Principal York, the hotel viewed from outside the station entrance, totally dominating the scene. The challenge was to retain that dominance while reducing the size of the building by a third. The station and the hotel were designed at the same time to be complementary, by the architect William Peachey, of the NER.

MODELLING YORK STATION HOTEL

Peter Smith rose to the challenge of condensing architectural grandeur into a workable, yet imposing model, true to the NER origins of its prototype.

Words & photography:
Peter Smith

When someone tells you that they are modelling York station in 4mm:1ft scale, the first reaction is one of shock, mingled with admiration. When they then ask if you'd like to do the buildings, shock takes over!

Naturally, I said yes – the opportunity to build something like this does not come along very often and I enjoy a challenge.

We met up to talk over what was required, and, despite having a whole outbuilding for the layout, it was clear that considerable compromise was going to be required. What we ended up with pretty much two-thirds of York, cunningly disguised to look as though it is full-sized. The trick is to capture the essence of the place and not to worry too much about exact dimensions.

We split the work down into chunks to make it more manageable and decided that the first building would be the station hotel, perhaps on the basis that if I could build that, the rest should be easier! It's a vast edifice that completely dominates the station; it opened on May 20, 1878, a year after the station, and was extended in 1896. When it opened, there were 100 bedrooms, and after 1896, that increased to 155. The hotel is still open but it was sold in 1983 by the government to private owners.

However, it still has many original features inside and externally is virtually unchanged. I went to York in August 2020 to take lots of photographs, and when I got home, downloaded a lot more, particularly aerial shots including some from the hotel's website that seemed appropriate. This was one of the buildings that was going to have to be reduced in size by a third but without losing the appearance of the hotel. The hotel also has a basement section, which would need to be included, and one wall helps support the station's overall roof. Like the station, it is built in yellow brick with a slate roof and stone trimmings.

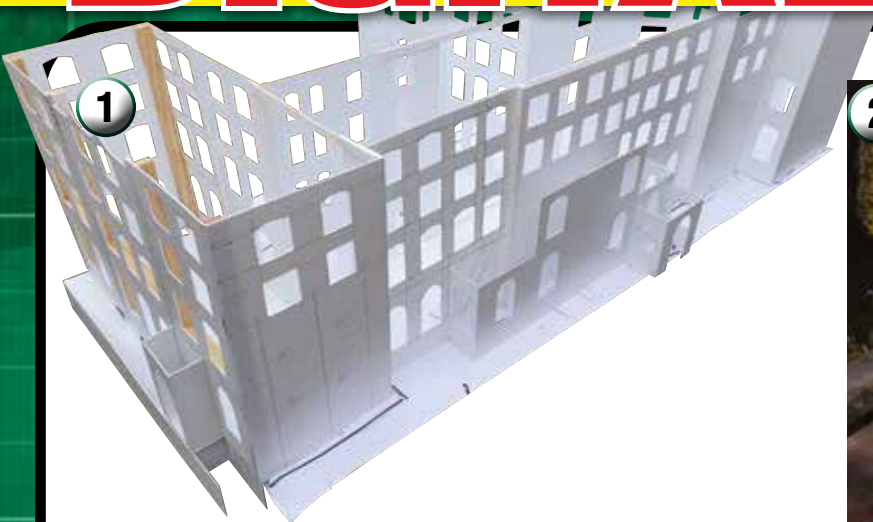
The photographs will take you through the construction of the model, which though reduced in size, only just fitted into my car when I delivered it.

TOOLS USED

- A good A3 cutting mat
- A scalpel with a plentiful supply of 10A blades
- Steel rule
- Stanley knife for cutting thicker sheet
- Sharp side cutters
- Tubes of impact and clear adhesive
- An HB pencil for marking out on the plastic



DIGITAL EDITION



I approach a model such as this by first cutting out and assembling the shell of the building as it's the only way to know how it is going to look when it is complete, particularly as all the proportions had been altered. My customer had given me a paper template showing the footprint of the model and all I had to do was build up the walls onto that. I use 1mm plastic card, which I buy in large sheets, 5ft long by 2ft wide, ideal for a job like this. I have begun to strengthen the corners using 10mm square strip wood.

I don't know if it's my age, having been at school in the 1970s, but I can go from imperial measurements to metric and back to imperial without even thinking about it, which is very useful in modelling.

At this stage we had not realised that the basement was there apart from the beer barrel slope on the left, so adding it involved a bit of surgery. I find that models always develop as you build them, it's just a natural part of the process.



The whole shell is complete here and I have started to detail it. I like to break a big model down into smaller sections, otherwise, it can just become overwhelming. The pictures inside the building behind the windows on the right are of the real restaurant, but later we decided to replace them with plain black card. The net curtains are a useful dodge that implies that there is a room behind the window without needing to model it. They are just printed on paper, taken from a website selling the real things, and glued behind the glazing. The stone quoins are the Wills product, which is excellent. You can see the wooden bracing that keeps the structure solid and is glued to the plastic shell with Evo-Stik.



Comparing this photograph with the last one, you can see that the basement area has been added, which adds height to the model but it will sit in a hole in the baseboard when it is in place. The amount of extra height is indicated by the entrance door which is now apparently in mid-air!



The front of the hotel showing the basement in the foreground. I have begun to decorate this section as it keeps me enthusiastic and takes my mind off the amount there is still to do, plus it allows my customer to see how it will look when it's finished.

The painting and decorating is done in several stages; the real building would have been pretty grimy in the late 1950s so although the stone is actually quite a light colour (and seems to vary depending on which part of the building you are looking at), I used Tamiya Flat Earth as the base colour. It's a great name for a paint, just like most of our baseboards!

When this was dry, I dry-brushed it with matt Humbrol enamels in grey and tan, building up variation in the tone of the wall. Inevitably, some paint got on the window frames, which had to be touched up with white later on.



All the windows were cut from two layers of 0.5mm plastic, backed with a piece of 2mm thick clear polystyrene for the glazing. The glazing bars are stuck directly to this from plastic strip, and the upper sash is then also added from plastic strip. Printed paper curtains are glued behind, followed by a rectangle of black card. I did wonder about having the windows laser cut, but with so much variety it would have been very expensive.

The balustrades and stone mouldings are from the Langley range, which I found very useful. The bay windows are made up from three pieces of the 2mm clear plastic with all the detail built up onto them after they were glued to the wall.

Peter's top 5 tips

1. Buy your plastic card from a wholesaler in big sheets rather than from a model shop. It's cheaper and the big sheets make life much easier for big models and items such as platform surfaces.
2. Use 2mm thick clear polystyrene for glazing; it's dead flat, rigid and strong. Nothing looks worse than wavy windows! I buy it from B&Q, again in large sheets.
3. With buildings, don't worry about them being exactly the right size; it's the proportions that matter. If your station is 5mm too long, who is going to know? This rule doesn't apply to signal boxes, but they are about the only exception.
4. Always bed your buildings in well; nothing looks worse than a black line around the bottom of the wall – after all, the real thing has foundations. A sprinkling of static grass is very useful for hiding gaps.
5. Forget about laying slates or tiles in strips or one at a time; it takes forever, it's really boring and it very rarely looks right, especially if some of the strips begin to lift. I use a sheet of paper with the slates printed on it and it looks just fine. After all, how thick is a slate in 4mm scale? Doing something the hard way doesn't automatically give you a better model.



When the paint was dry, sections of brick paper were glued to the wall between the stonework. I produced the artwork myself and had it printed locally so I now have a good stock of identical papers. Adding this really brings the wall to life and it begins to look like a real building. The Wills quoins were stuck to the walls with plastic solvent, guided by the photographs. Because the edges sit just proud of the wall, I was able to glue them in place and paint them before adding the printed paper panels, which just tuck in behind.



This is the model with the entire front wall painted and some of the roof modelled, again using printed papers. Seeing the model like this encourages me to carry on with the other side and takes my mind off how many windows still have to be made. Although it is much reduced, it is recognisably the York Hotel.



This is the side facing onto the main road; there is etched brass fencing from Scalelink protecting the basement, and the drainpipes are Plastruct rod. They may be slightly overscale but they don't need painting and are strong enough to keep their shape. The chimneys are pieces of square Plastruct glued together and covered with the brick paper; happily, the chimneys weren't ornate or I might still be making them now. I did make sure they were all vertical when the model was finished! The pavement is the Wills product because as it is York paving, I couldn't really use anything else.



The back of the hotel, which faces the station and is generally less ornate. It was all done in exactly the same way, except there is no basement on this side.

10



The back of the hotel approaching completion, again emphasising the size of the model. Bear in mind that to scale it would be half as big again! The incomplete white pillar will support the end of the overall roof.

11



The black square is where a small building goes that will be added. Those decorative finials are actually 7mm:1ft scale oil lamps. The chimney tops are just printed paper, which made life much easier.

12



Can we have a roundel here?

Approaching completion with the hedge hiding the basement and everything weathered with washes of dilute matt black on the stonework followed by dry-brushing in shades of grey. I didn't want to make it too dirty, especially on this side facing away from the station. The windows were painted with a dilute matt black to tone down the bright white of the frames. Whoever had the job of cleaning the real ones had a job for life.

13

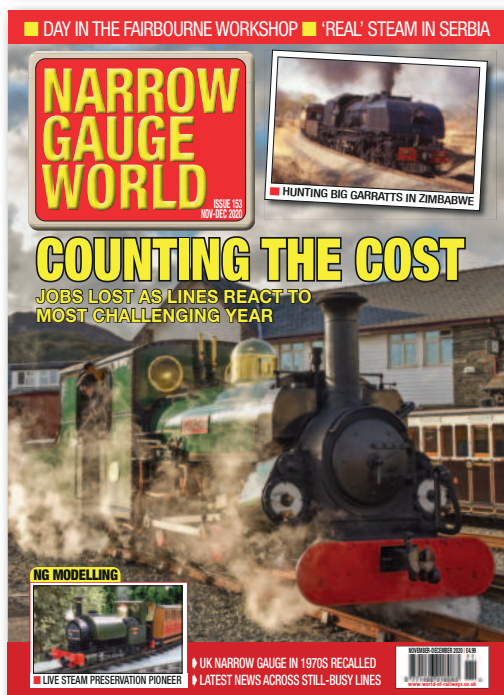


The completed model, showing the small octagonal room on the right-hand end, which is detailed inside and is lit with a single white LED bulb, which is plenty for a small space and, importantly, does not generate any heat. The interior was lined with cream paper and a printed carpet, then detailed using furniture and figures from Preiser. They are HO scale, of course, but for an interior, that really doesn't matter.



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HOW TO... WEATHER A COVERED VAN

Stepping back to basics, Michael Russell outlines fast and effective techniques to improve the realism of your models.

Words & photography: Michael Russell



Most layouts will require a number of goods trucks and although you can maybe justify one or two in ex-works condition, most look more realistic with weathering, creating individuality. Many layouts have numerous vehicles, so weathering them all can prove a challenge and be time-consuming. Just like ballasting, it can prove to be repetitive and monotonous.

What we need, as usual, is a weathering system where we achieve maximum effect for minimal effort. It won't achieve the ultimate in realism, but we will get the best "bang for our buck". I believe that most modellers are happy with this compromise.

In this article, I'll show some of the techniques that can be used to achieve

realistic effects for minimum effort – it's a 'pick and mix' exercise. Use the techniques you're happy with, or mix with others that you have discovered.

Despite the extra effort involved, try to get variation between wagons. It's surprising how stock used for the same purpose can vary significantly in appearance. Consult images of the real thing and vary the colours you use.

Whether you leave wheels and couplings on the wagon for weathering purposes is down to personal choice, but they will need weathering. I chose to remove the wheels, but left the tension-lock couplings in place. While these aren't the most realistic, it's the standard and what the majority of modellers keep on their models.



Oxford Rail
(OR76GEGV002) NE GER 10t covered
van 630616
www.oxfordrail.com

Expo Tools
(41135) strong tone Quickshade
(44515) low tack masking tape
(70240) Modelmakers Flexible File Set
www.expotools.com

Humbrol
33 black
34 white
98 chocolate
64 light grey
67 tank grey
224 dark slate grey
Acrylic thinners
www.humbrol.com

Wheels and couplings



Remove the wheels by gently opening the frame until they can be lifted out. Keep the wheelsets safe, until we need to weather them. Swap the model couplings for the three-links supplied with the model, if you wish. I retained the tension-lock couplings.



Cut 1mm wide strips of masking tape and affix these to the wheels to keep some of the tread protected against paint spray. Butt the tape up to the wheel flange.

Weathering the body



Using scissors, cut a 50mm long strip of 400 grit sandpaper of slightly larger width than a jeweller's screwdriver. Cut several strips, as these will break.



Hold the sanding strip over the end of the screwdriver and lightly sand the surface in the direction of the planks to simulate grain. Do this only for the wooden areas. Use a smaller screwdriver for smaller areas.



Swap to a different area of the paper regularly. Don't concentrate on one area for too long, or you'll remove all the paint. Hold the paper to match the profile you're sanding up to, while still rubbing along the planks.



Be very careful around letters and numbers. Press lightly on these areas or swap to a less abrasive paper, such as 1000 grit. If you do rub them off, you can always add transfers again later.

What do I do with the couplings?

Most of us employ model railway couplings that aren't prototypical and, as such, don't appear in photographs of the real world. How then, can we weather them? We need, as far as possible, to make these 'invisible' and to melt into the scene without drawing attention away from the model. As such, it is usually best to model them so that they match the underframe of the model. Don't rust them or try to make them look like they are made out of any particular material. A good coat of dirt to match the underframe will suffice.



- Airbrush
- Tweezers
- Modelling knife
- Scissors
- Metal rule
- Small flat-bladed screwdriver
- Small paintbrush
- Airbrush facemask
- Decorator's facemask
- Cocktail stick

TECHNIQUES



Be careful to avoid raised detail. Use a small paintbrush to brush dust away, but ensure that you wear a facemask. The reverse, blunt side of a knife blade can be used to clear out debris between planks, if necessary.



You should be able to add texture and a pleasing matt finish. By concentrating on some areas more than others, you should also be able to produce some changes in tone. Avoid the metal strapping that criss-crosses the sides and ends.



Add an overall coat of Strong Tone Quickshade with a small brush and leave to dry. This will make the paintwork appear dirtier and will add more definition to the woodwork. You can also vary the strength of the effect by using Soft Tone, too.

Underframe weathering



Fit masking tape around the body so that only the underframe will be exposed to spray paint. This isn't essential, and if you're careful, you could just hold up a piece of card when spraying.



Wearing an appropriate face mask, spray an overall coat of chocolate-coloured acrylic over the entire underframe. Be careful not to obliterate the wagon markings on the solebar. Do the same for the wheelsets.



Add a little white to the 'chocolate' mix in your airbrush cup and use this to spray highlights over the underframe. I tend to concentrate on the outside edges of the exterior faces. This will add depth and variety.



Add matt black to the original 'chocolate' mix and spray this on the inside of the frame and wheels. Also, add some to each axlebox to represent spilled oil and a dab on the buffer faces.

Roof improvements



I lightly sanded the roof using 1000 grit sandpaper to remove the shiny finish. Paint adheres better to a matt surface, especially when using acrylics. Be careful not to damage the roof gutters above the side doors.



The existing roof is a very light grey and wouldn't have remained so for long in the steam age. I gave the roof an overall coat of mid-grey. Leave to dry for at least 24 hours before moving to the next step.



Using a brush, wet the entire roof with acrylic thinners. Dab on random patches of light, mid and dark grey tones. These should merge into each other with no hard edges and produce a pleasing mottled effect.

Finished touches



Remove the masking tape from the wheels with tweezers, being careful not to scrape off paint. Place the wheels back in the frames, fitting one side of each wheelset at a time.



Using a cocktail stick, add dabs of grey and dark rust around the door latches to represent wear from handling. Concentrate on the outer edges of the strapping, too.

Conclusion

How do you know if your weathering has worked? Well, if you place your wagon on a weathered layout and your vehicle 'disappears', and becomes part of the scene, you've been successful. If it looks incongruous, it's time to go back to the drawing board. Weathering takes practice, so don't be too hard on yourself if you don't achieve the results you want the first time.

If you're worried about damaging a cherished model, try weathering a less valuable model and use a scheme that is high in contrast so that you have a better chance of seeing what you're doing. If you have a dark vehicle, whether it with light colours and visa versa.



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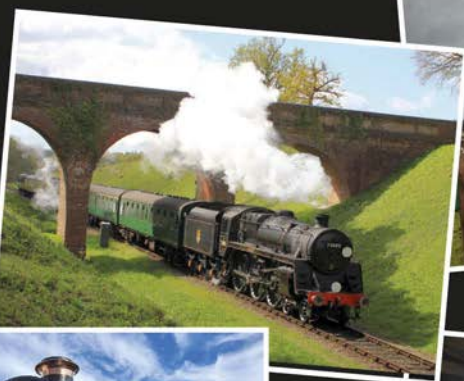
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MODELLING OVERSEAS

Can you pass on my compliments to the 'Wimborne Railway'? The recent discussion about good railway modelling stopping at Dover – or not, really struck a nerve with me. My modelling takes the form of collecting interesting, significant, or just oddball locomotives from anywhere in the world, regardless of being in 'OO' or 'HO'. However, for my freight stock, I scratch-build odd or unusual subjects from anywhere.

Part of this exercise has been to prepare an article for our Model Railway Society on how to build such a vehicle. The first subject is an early open wagon from the Chemin de Fer de L'Est or Eastern Railway of France. Here are a few images of recent models, all made to OO gauge / 1:76 scale.

David Roots

Canadian Pacific ore wagon



Czech Wagon



Eastern European Ice Cold Wagon

SIZE DOES MATTER

I just had to write in response to the August buffer stop editorial piece in BRM. Unless I have totally misread it, you have suggested that 'Alexandra Sidings' jumped to the top of the list, not least because it was a "compact" O gauge layout!

Living up in the BRM Towers, 24ft x 5ft may well occupy just a fraction of the ballroom, but for those of us with more modest living accommodation, it could never in any system of measurement that I have come across be described as "compact"! Made me think about when I was young, when a compact was something my mum kept in her handbag – now there's a layout challenge!

Cheers and thanks for raising a big smile.

PS – You were spot on about the layout being good – I'm looking forward to seeing it at an exhibition in due course.

Dave Deakin

ELGIN MODELFAR

Organised by Elgin Model Railway Club, the Elgin Modelfair will be taking place across the weekend of November 5-6 at Elgin Town Hall in Moray.

Ticket prices are very reasonable at £7.00 for adults, £6.00 for seniors and children at £4.00, with under 5s free. Over 10 layouts have been confirmed and they'll also be modelling clubs and hobbies in attendance, as well as specialist suppliers.

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AA0669 Flesh	AA0672 Leather	AA0672 Leather	AA0672 Leather
AA0936 Olive Drab	AA1242 Rust	AA1483 US Ghost Grey	AA1483 US Ghost Grey
AA1688 Olive Drab	AA1688 Olive Drab	AA1688 Olive Drab	AA1688 Olive Drab

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Sleaford and District Model Railway Club



Gary Burford of Sleaford and District Model Railway Club presents its shows and an outlook on projects for the year ahead.



BRM: When was the club founded?

Gary: In 2014, by our late President Norman Phillips and five other members. There is no minimum age to becoming a member, although under 16s must be accompanied by a parent or guardian.

BRM: Tell us about your yearly shows...

Gary: We host two shows during the calendar year. Our main show is at St George's Academy in Sleaford in early June, organised by myself. We also hold a Charity

Model Makers show at Ruskington Village Hall in aid of the club's Charity, The Lincs and Notts Air Ambulance, organised by the Charity Exhibition Manager, Eddie King. Both are well attended by our local population and by those further afield. At last count, the Charity Model Makers Exhibition has raised nearly £10,000 for the Air Ambulance. The Main exhibition raises funds for the club, which we channel into running the club and building new layouts. Our exhibitions are organised by a small

group of members – the Exhibition Manager and the Charity Exhibition Manager, supported by club members.

BRM: How many club layouts are operational?

Gary: We are a multifaceted club, modelling in N, OO9, O9, O and OO gauges. At present, we are in the process of building three new layouts, in O, O9 and OO. We have also completed four other layouts, three of which have been shown at exhibition.



Quick facts

Members: 50

Club nights: Every Wednesday from 18:30 to 22:00

Clubhouse: Ruskington Village Hall

Membership fee: £5 a week when members attend

Website: www.sites.google.com/site/sleafordmrc



BRM: That's a lot of modelling! How do you fit it all in?

Gary: We are fortunate as a club to have a membership with a vast array of modelling skills who are open to sharing their abilities with newcomers. As with any club, we are always open to new members, believing that growth is a vital ingredient to a healthy club and the hobby in general.

BRM: Do you have a favourite layout?

Gary: That would be a very difficult question to answer, as there have been so many that have inspired us. We do not choose to model a favourite era or region – we encourage a wide number of prototypes, regions and eras. We are sufficiently catholic as a club to encourage and appreciate railway history as a whole. The membership has a vast array of interests from G gauge, Continental, American to British outline.

BRM: Do you have any favourite products the club use?

Gary: When building our layouts, we employ the Peco track systems as it has been our experience that they are among the

best quality available and most consistent. We have layouts that are DCC and DC to accommodate all club members' stock. Every four weeks, we have a running night and have a test track, which accommodates O, OO and N, allowing club members to run a vast array of locomotives and stock across the entire gamut of scales. Our standard DCC system is by NCE, as it is easy to use and affordable.

BRM: Tell us more about club nights. What can newcomers expect?

Gary: One of the best things about our club is the shared sense of community it engenders. We are a happy club, where all members regularly talk and share ideas. Club night is always a highlight of the week that we all look forward to. Club evenings are in no way structured – members can be seen working on layouts in progress, running-in recent purchases on the test track, a repair clinic, chatting and helping one another.

Prospective members are actively encouraged to come along to the club, have a cup of tea and chat with other members.

BRM: What's in store for the year ahead?

Gary: Our plans for the future include the building of a large OO gauge modular layout, an end-to-end O gauge layout based on a Scottish location and finishing a small O9 layout. This is in addition to expanded NG34 membership and engaging further with fellow enthusiasts and modellers.



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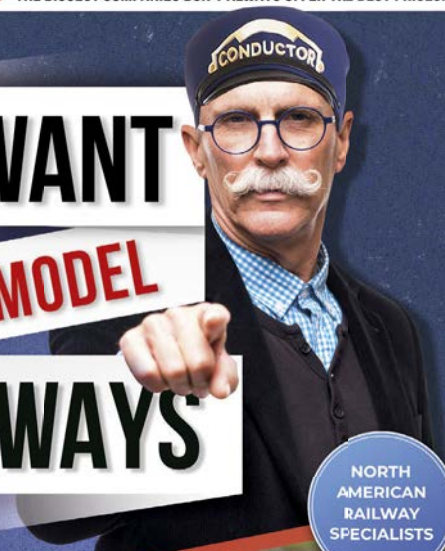
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*Canada Street by Peter Johnson,
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CANADA STREET

Inspiration for this generic dockside layout came from many sources, though each shared a common feeling of neglect and industrial decay.

Words: Peter Johnson **Photography:** Phil Parker



In a scene recalling East Anglia in the middle years of the 1960s, Hunslet D2556 sets back from BRT grain hoppers as an English Electric Type 3 looks on.

It was through a chance introduction to Kier Hardy – who built the EM gauge/blue diesel masterclasses ‘Wibdenshaw’ and ‘Hornsey Broadway’ – that I became re-involved with model-making after a 14-year break. Relocating for a new job had brought me south to Gloucester. Finding a place to live and a new circle of friends had caused my previous layout and stock to be boxed-up and stored. It was Kier who reintroduced me to the exhibition circuit in 2002, and since that time, a steady stream of new rolling stock projects, inspired by the many photographs available in books or posted online, has seen my wagon and locomotive fleet more than double in size.

Initially, these ran on my smaller previous layout ‘Canada Road’, which dated from post-Polytechnic unemployment in the Northern England of Mrs Thatcher’s early 1980s. The Canada of the name stemmed from teenage dreams of emigration to a more hopeful place!

After the move south, a busy family life prevented any schemes for a larger, better, replacement until 2012 and a predatory take-over of the aerospace company where I was working at the time. My wife could see the toll this was taking on my state of mind and realised I needed a creative project as an escape from what my work life had become. Three years – and fortunately a better job – later ‘Canada Street’ was completed and made a first exhibition appearance at York in 2015.

The new layout was similar in concept to the previous one, but larger and improved in many ways. The addition of the dockside scenic element better explained the purpose of the exchange sidings and gave scope for more architectural modelling. The tightly curved dock branch, with its two chain (44-yard) radius modelled to scale, justified the need for short wheelbase shunter types, able to negotiate such a curve. The larger BR Class 08/09 family are restricted to a minimum three chain.

FACTFILE

Layout name: Canada Street

Scale/Gauge: 1:76 scale / 18.2mm gauge / EM

Size: 7ft 11in x 13ft 5in

Era/Region: BR 1960-1979 somewhere near the coast

Layout type: Fiddleyard to sidings to fiddleyard

BR Class 03 No. 2135 as it appeared in the early 1970s eases around the docks branch curve with standard 12T vans.





Showcase for shunters

'Canada Street' depicts an aspect of railway operation that has now faded into history and also largely escaped attention from the railway preservation movement. This is not surprising given the lack of any passenger trains, and the modern era aversion to such entertaining 1960s diversions as tours of dock railway systems while standing in rusty mineral wagons or hanging from the verandah of a neglected brake van.

In the few locations where present-day rail-served dock traffic remains, it now tends to be reduced to a single run-round loop and block trains worked solely by main-line locomotives. But wind the clock back to the time of first-generation diesel traction and when numerous ports up and down mainland Britain still generated rail traffic, with a gaggle of shunting locomotives to

work the wide variety of short-wheelbase freight stock.

The main element of the layout comprises the small exchange sidings to be found behind the towering dock wall that runs along 'Canada Street'. From the seaward end of these sidings, the tightly-curved branch running into the docks complex emerges. At the landward end is the connection to the rest of the national railway network, now reduced to a single track as traffic gradually declines from its pre-war heyday.

The layout provides a showcase for the numerous small diesel shunter types once operated by British Railways. Since many of these were to be found in only one localised region of the country, the scenery seeks to avoid any specific ties to a given district. Several of the buildings and scenic features have taken inspiration from real structures

from various dockland areas. These have been combined to try and form a typical industrial landscape that can represent wherever needed. The year can be anywhere from 1960 to 1979, again to suit the variety of rolling stock that is run. To assist in portraying a particular era, some of the road vehicles are exchanged as required so that they are appropriate for the time.

The inlaid rails across the dockside were an aspect that caused me concern as I had no previous experience in building this kind of track. Soldered copper-clad construction was chosen and the trackwork was thoroughly tested before being buried in concrete-coloured flexible tile grout, bought as a powder mix from a tile store. The worst snag was the very rapid setting time of this grout, which forced the area to be done with multiple mixes. Once everything



All the buildings on the layout have been scratch-built using plastic sheet materials, the textures being a mix of Slater's and Wills products. For the dockside element of the layout, the use of scale height for the mills, based on structures in Ipswich and Gloucester, makes for an impressive scenic backdrop to the railway. The R&W Paul building, in particular, draws a lot of attention, and at various exhibitions, we have had one visitor who used to work within it, and another who rode his bicycle past it on his way to school every day!

2135 is pictured again as it heads for the exchange sidings with a mixed rake of wagons.



had hardened, the rails were cleaned and test runs at slow speed were made with a shunting locomotive. Where the locomotive stalled, the cause was investigated and flecks of grout removed until a smooth run-through was achieved. This process was repeated at slower and slower speeds until reliable running through the whole length was possible.

Rolling stock

My rolling stock collection has gradually built up over more than 40 years. The small shunting locomotives and freight wagons are mostly kit- or scratch-built. This allowed for easy adoption of EM (18.2mm) gauge. The main line locomotives are mostly re-gauged and detailed ready-to-run items, with just a few kit-built additions. The quantity of stock now exceeds that required to operate the layout through an exhibition weekend. This makes for some difficult decisions about what to run and what to leave behind in the storage boxes for each show appearance.

All the rolling stock and scenery has been weathered using brush-applied matt enamel paints with the aim of creating a look of realism. Reference to colour photographs of the prototypes has greatly assisted this process, and the hope is that, at first glance, a photograph of the layout might be mistaken for an old image of the real railway.

A novel feature recently introduced is a two-channel radio control (RC) Leyland crewbus. This was inspired by my son Craig's enjoyment of all things RC and features a scratch-built chassis under a detailed Base Toys bodyshell. The 'bus roams freely around the dockland roadways during regular visits to the p/way equipment store by the disused dock entrance. Every journey tends to get a great crowd reaction and completely diverts attention from the trains. The jeopardy of the unguarded road along the front baseboard edge also adds to the interest, and tests the skill of the driver at the controls – for the record, the 'bus has only gone off the edge twice so far!

Exhibition success

To display a variety of this stock collection over an exhibition weekend, the layout is usually operated through a series of approximately two-hour-long sequences. Each sequence aims to rekindle memories of a particular small shunter type in a given year, with a selection of wagons and main line locomotives appropriate for that year and location. Normally,



Customers enjoy a quick 'cuppa' and chat at Dee's tea wagon.



A view looking along the dockside tracks as a new ship's propeller is shunted into position for unloading.

on the Saturday morning, we will open with an early 1960s sequence, often with some steam traction involved. The layout moves forward through time, sequence by sequence, until the Sunday afternoon will end with TOPS-numbered blue diesels from the late-1970s running small block trains. These will feature a much-reduced variety of wagon types as the rail traffic into the docks dwindles towards extinction. At some exhibitions, we have tried beginning with the later years and moving backwards through time, but this causes problems when multiple wagons carrying a livery feature with a specific year of introduction all need to 'disappear' simultaneously at a sequence change.

'Canada Street' is not operated to any fixed timetable, but rather a rough outline of the trains to be run. Typically within a two-hour-sequence there will be three or four short mixed trains arriving and departing. A Hornby Class 08, in appropriate livery, will normally be working the exchange sidings, while one or two short wheelbase small shunters will handle trips in and out of the docks. The wagons in use will reflect the era being run, and the freight traffic



North British type 2 D6320 runs into the yard beneath the overbridge with an arriving train.



The '60s boom in car ownership sees the railwaymen's cars parked by the enginemen's cabin – behind them the old bike racks stand almost forgotten.

will suit the location being depicted, for example, areas of heavy industry such as Hartlepool or Barrow will see more steel loads, whereas Ipswich or Hull would feature more grain wagons. The arriving trains are generally worked by a Type two or three mixed-traffic locomotives (Classes 25 or 31) although occasional larger types (Classes 47 or 52) will appear. The aim is to accurately reflect any given era with the rolling stock displayed. At some shows, we have chosen to run an entire day as a single location, using the stock that would have been seen through the 1960s and '70s. Changes such as this keep the operating sequences fresh and varied to hopefully avoid any feeling of every show being the same for both the operating team and the viewing public.

Thanks to the slow shunting speeds we run, many watchers assume the layout has DCC control, but in fact, it is 12V DC. The running quality is aided by a combination of three things: The first is that all the small shunting locomotives have compensated axles. These allow the individual wheels to move vertically to follow irregularities in the trackwork, making more wheels available for electrical pick-up. The second is that the hand-held power controllers use pulse width modulation (PWM) to control the train speed. This system uses a constant 12V, but chops it into short pulses, these get shorter as train speed is reduced rather than reducing the voltage to close to zero. Because 12V remains available, it is better able to overcome tarnish or dirt on the pick-up system.

The third factor is good cleaning of the track and locomotive wheels. For this, I use a clean, dry, cotton handkerchief and cotton buds. Before an exhibition, all the trackwork is wiped with the cloth until dirt is removed from the railhead. This normally gives a full day of good running, after which the track is polished again before the start of the next day. We occasionally get stalls with the shunters, most often with the four-wheeled types since they have fewer pick-ups and less weight. Having the layout boards stored vertically between shows reduces the amount of dust that settles on the trackwork.

The layout appears at four or five exhibitions a year. At other times, it is stored in a dark cupboard as none of the rooms in our busy family home is available to have it set up. During the Covid lockdowns, when seven show bookings in a row were cancelled, it was briefly set up in the living room for a photography session, but after

three days, the protests about how difficult it was to see the TV saw it banished back to its cupboard!

Rekindling memories

I am now 60 years old and the carefree days of hunting BR's small shunter types around Great Britain during the 1970s are becoming a distant memory. But, every time 'Canada Street' is set up and running at an exhibition, the operating team and the visiting public can be transported back to less efficiency-driven days when yards full of gently rusting wagons amongst decaying industrial buildings were to be found nationwide.

A sincere 'thank you' to the operating team who make show appearances possible, and to the public who've enjoyed watching the layout and chatting with us.

About the modeller

Name: Peter Johnson

Number of years modelling: 28

Name of first layout: 'Gilwern' (OO)

Favourite era/region: Mid-1970s / London Midland

Favourite locomotive: 01 002 (Barclay Class 01)

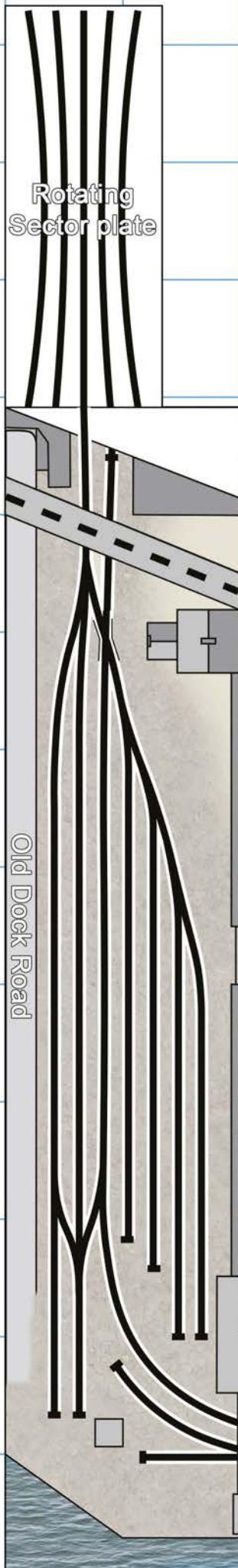
Born and raised in South Manchester, my secondary school was by the main line to Euston, which saw me become a rail enthusiast in 1974. TOPS renumbering of the BR fleet was nearly complete, and chasing the last few small shunter classes as they headed towards extinction on the main network focused my interest, and was to result in scratch-built models of Class 01, 02, 06 and 07 in 4mm/EM gauge built in 1979/80 (still used on my layout today). Visits to the Manchester MRS annual exhibition from the early '70s onwards fuelled a desire to build an exhibition-standard layout. Since my return to the hobby in 2002, I have helped operate and contributed rolling stock to several other EM-gauge layouts.



Small Hunslet 0-4-0 tram D2950, from Ipswich in the mid-1960s, is seen at work on the dockside.



At the dawn of the 1970s on the Western Region, Class 22 D6333 stands in the headshunt in front of a busy yard.



To see more on 'Canada Street', visit www.emgauge70s.co.uk

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THE ADMIRAL'S BARGE

Words & photography: Phil Parker

A brave departure from modelling product familiarity can yield positive results and new discoveries, as Phil Parker explains with his dockside diorama creation.

Albert wasn't the most co-operative of drivers of the 'Melbridge Dock' fleet of shunting locomotives. He didn't really like the bossy Navy personnel with their caps festooned with scrambled egg decoration. So, when the Admiral of the fleet was paying a visit, he didn't see why his tea break should be delayed just so the 'old man' could get his car closer to the launch.

Last month, I built a canal lock, and in this compact cameo, I'm experimenting with water again, just in a different format. Docksides are great features on model railways. They provide a variety of traffic and plenty of it. If you can squeeze a dock on your layout, it's the perfect excuse for many of those attractive little shunters and a healthy collection of wagons.

When not building railway scenes, I have a fondness for sailing model boats. This leads me to a different world of suppliers, one of whom, Deans Marine, produces kits for warships.

While a scale destroyer would be well over two metres long in 4mm:1ft scale – a bit on the large side for most model railways, the launches used to transfer sailors from ship to shore are rather more manageable, and available pretty much ready-to-use.

All I need is a length of quayside to tie up to, and Gaugemaster provides the ideal kit in the Fordhampton range.

Of course, for railway modellers, docks mean trains and that means track laid into the surface where road vehicles will need to pass over it – always a challenge to model. With a little clever modelling, some superglue and Code 75 rail stripped from some old track, I have a method that works well for straight sidings and could be adapted for curves if you don't mind the larger-than-scale gaps between the rails necessary for 4mm:1ft scale railways.



Another feature of this project is a new method of making water – for me at least. Realistic Water from Woodland Scenics has been around for several years and is well regarded by modellers. Having never tried it, I made a shallow test piece that worked well.

There was a slight problem though, I wanted about 12mm depth, and Realistic Water should be poured in layers no deeper than 3mm, and left to dry for 24 hours. As my test showed, used properly, the results are a gin-clear, hard surface. If you try and rush it though, the mix takes longer to dry. My pours still aren't hard in the photographs.

The solution? Use the right product. Deep Pour from Woodland Scenics is intended for jobs like this, but I couldn't get my hands on some in time locally. The lesson is not to rush things and to look carefully at the details, which are all online for each product.

I'm sure the water in my quay will dry eventually, and it looks fairly realistic and murky, so the end result is OK.

Ultimately, we are always learning in the hobby and it's useful to try new products and methods. Meanwhile, I suspect our locomotive driver is going to learn the folly of parking a mucky coal wagon in front of the Admiral's posh car...

1



The quayside is from a Gaugemaster kit. It contains a few lengths of pre-painted walling, plus top edges, bollards and a pontoon. The walls are very impressive, not self-coloured plastic, but properly painted and weathered, so ready to use.

2



For the diorama, I'm using a sheet of foamboard, but the method of making inlaid track would work just as well on a wooden board. Work starts by stripping the sleepers from Peco Code 75 track and supergluing them 16.5mm apart. Use a spare set of wheels or track gauge to check the spacing. If you want the track to work, solder wires to the rails before laying them.

4



Using strips of Daler Board card, I build up the top surface of the yard. The rail tops are about half a millimetre above the top of the card. While they should be flush, it makes track cleaning with a rubber a lot easier.

SHOPPING LIST

Deans Marine

Conquest Drove, Peterborough PE7 3DH

W: www.deansmarine.co.uk

Admiral's Barge

Gaugemaster

Ford Road, Arundel, West Sussex, BN18 0BN

W: www.gaugemasterretail.com

(GM438) Fordhampton Dockside Walling Kit

Woodland Scenics

From all good model shops

Realistic Water

Water Tint

Water Undercoat

Skytrex

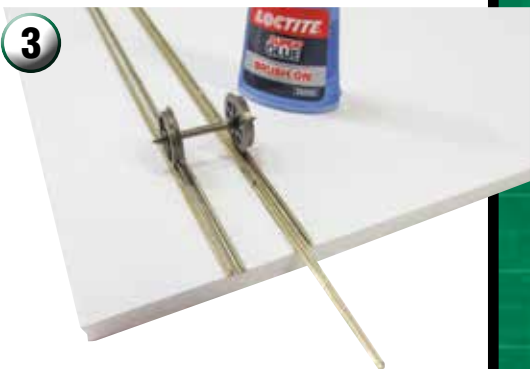
Charnwood Business Park, Unit 1, North Rd,

Loughborough LE11 1LE

W: www.skytrex.com

Single storey, right facing north light building facade.

3



Inlaid track varied quite a bit, but looking at photographs of the Weymouth Harbour Branch showed some checkrailed sections, so I'm fitting a second rail inside the running rails, 14mm apart. Wheelsets are used to check that wagons roll freely. For a diorama, you could do all this by eye – it just has to look right.

5



The quay wall is fitted to the base and strips of foamboard are glued underneath to support the yard. It's important to use a solvent-free glue, or you'll melt the foam core. PVA is great, or UHU makes a special glue for the job.

6



Knowing I'm going to be pouring water into the quay basin, I build the edges up with 1mm plywood and give it a good coat of varnish inside and out. I don't want the water to leak out over the workbench later.

7



Using Precision Paints' concrete colours, dabbed on using pieces of sponge, I colour the yard. For extra texture, while the paint is tacky, I dab on lots of talcum powder, brushing the excess away after a few minutes. This mats the paint and blends the colours, too. Before the paint hardens, the rail tops are cleaned by rubbing a piece of wood along them.

8



The launch, technically called an Admiral's Barge, is a simple moulding from Dean's Marine. It's pretty basic, being designed as detail for battleships around six feet long.

Boat placement



One of the biggest problems I caused myself with this model was using a full-hull boat. This needed enough depth of water to sit in, and when that water has to be poured in multiple layers, each taking a day to dry, the process of filling the quay is quite a project.

A simpler solution is to cut the model along the waterline, that is the part of the hull visible above the surface of the water. Then, the boat sits on the top and the water needs to be only a few millimetres thick.

If you decide to do this, just bear in mind how a boat sits on the water. The front Clyde Puffer in the photograph is loaded. If it were empty, the bow would be above the stern as the weight of the engine at the back would affect the balance. To a lesser extent, the same happens with canal barges – modellers beware!

9



Since the launch is to be at the front of the model, I add some handrails along the cabin, drill the bollards out for track pins, add a short mast and navigation lights from scraps of plastic. Remember, when painting these, red on the left as you look from the back of the boat, green on the right.

ON EXCLUSIVE

10



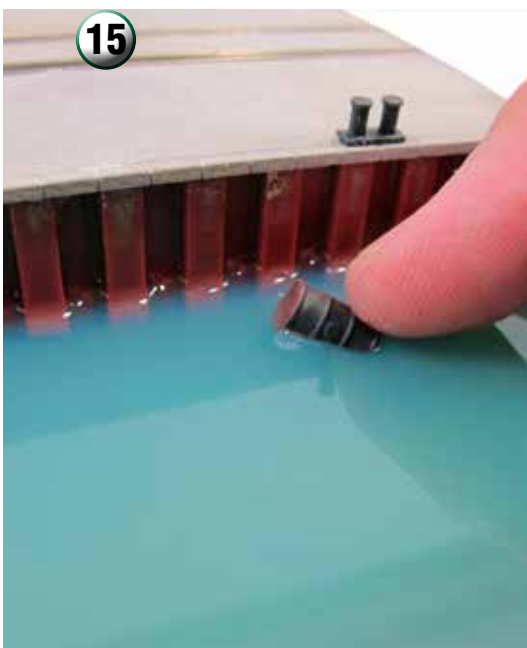
The quay base is made from DIY wall filler made up as a sloppy mix. The launch will sit in this, so I press it into the surface while wet and leave while the filler dries. Since I want to take the boat back out, it's wrapped in clingfilm so it doesn't stick.

12



Since I've never used Woodlands Scenics Realistic Water before, I made a test piece using wall filler painted with emulsion. Into this was poured a little of the chemical, which was left to dry. The results are impressively clear and shiny, though it took a day to dry.

15



Pushing debris into the top layers is easy. I let the water dry for a few hours before adding this oil drum, the liquid will settle again, so it's nice and flat later. If your water is shallow enough, now is the time to add some reeds using suitably coloured bristles.

11



The base colours are from the Woodland Scenics acrylic water paint range, plus a pot of brown emulsion. Everything is splodged on with a cheap brush so that colours mix. The effect I'm looking for is dull and mucky. There's no place for bright blue water here!

13



Clear water isn't quite what I'm looking for on this diorama, so each layer is mixed with a little green colour to add a tint. Don't use more than a few drops, too much tint and the result is more green soup than dirty water.

14



According to the instructions, layers should be around 3mm deep. Impatience and a tight deadline got the better of me as some of my layers are thicker than they should be, so the water isn't as clear as it could be. It flows well, so make sure the model is perfectly flat or you'll have sloping water.

16



The main dockyard buildings are from Skytrex. These simple resin castings just need a coat of mortar colour, followed by a dry-brushing with a brick red. After this I'll paint the window bars, then paint the panes black.

17



Gaps along the bottom of buildings can quickly be hidden with grass. Place a line of PVA adhesive along the wall and use a puffer bottle to blast fibres into the corner. Job complete!

THE BRM GUIDE TO DCC CONTROLLERS



DCC systems differ in form, operation and capabilities. Ian Mellors runs through the most popular used by modellers.

Words & photography: Ian Mellors

The question is often asked “what is the best controller?”. The answer is simply “the one which suits you best”. We all have different needs from our railways, so there is no one controller that will be right for us all. So, here we have six systems, all with features that make them stand out from the rest. Which one is best for you?

	List Price	Mode	Power	Loco Address Range	Number of Accessible Functions	Number of Simultaneous Locos
Hornby HM6000	£36.49	DC	1A	N/A	N/A	2
DMG ElecTech/ANE LD101	£129.99	DC/DCC	2/2.5A	0-9999	28	No limit *
Hornby Select	£147.75	DCC	1A	0-59	9	10
NCE Power Cab	£200.00	DCC	1.5A	0-9999	28	12
Bachmann Dynamis Ultima	£299.95	DCC	2.3A	0-9999	21	40
Roco Z21	£395.00	DCC	3A	0-9999	28	100

* Only limited by available supply power

HORNBY HM6000

First off, I'll deal with the elephant in the room – the HM6000 isn't a DCC controller. Hornby's little white box is an analogue DC controller for the 21st Century. Pre-wired with two outputs and equipped with standard Hornby power plugs at the end, it's ready to plug straight into track power clips and is simple to set up.

No visible controls mean that this unit is app-driven using a smartphone or tablet. Apps are available for both Apple and Android devices, so you're not limited to one handset manufacturer.

The controller uses Bluetooth technology to link to the handset device, so no additional equipment is needed for the HM6000 – this helps to keep the cost low for this entry-level system – at just over £36, it is around the price of a coach these days. You'll need a smartphone or tablet to hand, of course.

Setting the app up, however, is quite 'techy', with unfamiliar terms such as 'provisioning' and 'Bluetooth mesh architecture', which may put off some users. Once past this issue though, the software is simple to use and even has basic sounds tailored to the type of locomotive you select – steam, diesel, or electric. The sounds are generated on the handset at the touch of a button – great play value.

Two independent circuits can be controlled and, with the addition of HM6010 units, turnouts and accessories can be controlled from the same app.

The HM6000 is a great way to control trains via an app, without having to convert your locomotives to DCC.



DMG ELECTECH/ANE MODEL LD101

This new kid on the block was first reviewed by Howard Smith in the September 2021 issue of BRM.

A stand-out feature of the LD101 is its ability to control either DCC- or DC-equipped locomotives – a quick press of a button switches between the two modes of operation. This is very handy if you, like me, service and repair models, or have a mixed fleet of DC and DCC locomotives – one controller will handle both disciplines.

It has a big, bright, LED display and a clean, uncluttered layout with not too many buttons. The rotary control is tactile with its push option, which switches between 28 and 128 speed steps when driving a locomotive, and also allows for an 'accelerate' function when selecting a locomotive address. This is good, because using the rotary control to get to a four-digit address would take a long time otherwise. The six available recall slots also remember speed, direction and the state of all 28 functions, making switching between running locomotives easy.

The case is lightweight but this can make it feel flimsy, too. It's a matter of choice, but I suspect that the lack of robustness might be an issue to some users. Personally, I would prefer a metal or heavier plastic case, but appreciate that this would make the cost of the system higher. The supplied cable connecting the handset to the base unit is a little short, but a longer version is available as an extra.

A significant omission is the option for a programming track – all the programming is on the main, so there's no ability to read CVs, which keeps it in line with the Hornby Select as more of an entry-level system. An undocumented feature is the USB socket. This is for firmware updates and computer control, with software planned for early 2023.

The controller can access the full NMRA specification 28 functions, but as selecting the function requires the use of the rotary control and button presses, this makes function control quite slow – fine if you're turning on lights, but not so good for operating a sound-equipped locomotive. The lack of ability to assign functions to be momentary – you have to turn them on and off using separate buttons – is also a drawback for DCC sound. Accessory operation is equally involved, but this isn't unique across the range of controllers reviewed here. In conclusion, the LD101 is a great entry-level controller, especially for the user with a mix of DC and DCC locomotives. I could see this sitting quite happily in front of me when doing locomotive servicing demos at exhibitions.



HORNBY SELECT

The Select is Hornby's entry-level DCC system, supplied in some DCC-fitted sets and also available separately.

Very simple to use, nice clear LCD display, and the controls were clearly designed for a beginner to operate. We use one of these to operate the kids' layout at the Mansfield Show and most 'just get it' with minimal prompting, happily sending the two locomotives whizzing round within minutes.

The manual is in very plain English, making setting up a breeze, and locomotive control is by a big friendly speed control knob, and two direction buttons.

CV programming is on the main only – no reading of CVs and is limited to locomotive address, acceleration and deceleration CVs. Simple consisting is also available.

Function control is also possible, but only up to F8 – quite a limitation these days where sound decoders make use of the full 28 functions allowed in the NMRA specification.

An ExpressNet port is supplied at the rear of the unit allowing up to seven extra Selects to be connected as walkabout controllers. This also allows the Select to be a walkabout controller for its bigger brother the Elite, too.

Turnouts and accessories such as signals can also be controlled by the Select when used in conjunction with an (R8216) accessory decoder. These are addressed in the same way as a locomotive, using addresses 60 and beyond. This is why the Select is limited to locomotive addresses 0 to 59.

It has been widely reported that the waveform produced by the Select is non-NMRA-compliant. In my experience, the only locomotive decoders that have had problems with this have been those from TCS, when set to allow for DC running. They interpret the noisy Select output as pure DC and shoot off at full speed! The simple solution is to remove the DC running option (using another controller), and the problem goes away.

A simple, robust, easy to use controller, it's ideal as an introduction to DCC and for use by small hands. The big drawback these days is the cost, but they are available much cheaper split from sets or second-hand.



NCE POWERCAB

The PowerCab is NCE's entry-level system but packs a punch. It's a very popular controller on the exhibition circuit due to its robust construction and both thumbwheel and buttons for speed control.

Like the LD101, it has the ability to store the settings of up to six locomotives in the recall stack (with current firmware version 1.65) allowing easy switching between running locomotives on the layout.

With the current version of the firmware, you can connect up to three more 'cabs' or controllers and also three other devices such as USB interfaces for computer control. The whole system relies on the separate PCP panel, which needs to be mounted onto the layout. Most users buy a panel for each layout they operate, and extra panels can be linked in to provide connection points around the layout. Two leads are supplied, one flat, which is for the main 'cab', and extra devices are plugged into the panel using the curly cable. This flexibility extends to expanding the system to the NCE PowerPro system, where the Powercab is quite happy connecting as a normal handset.

Function access is simple for the first 10 functions, requiring a simple button press. Higher functions need a few extra presses, but it's not the end of the world. There are extra buttons for F0 (headlight), F1 (bell) and F2 (horn/whistle), right by the thumbwheel. The horn/whistle button is also a momentary action – F2 is only engaged as long as the button is held down. Sadly, this is the only function that has this ability, limiting the flexibility of the Powercab in this respect.

Programming is available on the main, and also with a programming track option – allowing the reading and writing of CVs. There is no separate physical programming track output as standard, but an add-on board, the AutoSW, is available that provides this key feature – a worthwhile investment.

This is quite an old design, a little dated in comparison with some of the newer systems on the market. Its small character display holds it back a little. Accessory control requires quite a bit of button pressing, but this is helped by the fact that macros can be programmed to fire off a sequence of turnouts and/or signals, greatly simplifying operation of complex layouts.

The Powercab is still one of the best entry-level systems, especially for those who prefer a traditional handset. Its upgradability and robust design have kept it a popular option for many years.



DYNAMIS ULTIMA

This is Bachmann's flagship DCC controller, which superseded the first release Dynamis with a separate extra Pro-Box. Now, all the functionality is built into a single, neater, base unit.

The handset is linked wirelessly to the base unit via infrared, which means that it must be in line of sight with the base unit at all times. It is powered by four AAA batteries, which are supplied. On the right of the handset is a joystick, which can move up and down, or left and right. This controls speed and selection of locomotives from the roster, as well as navigating the menu system.

Connections on the back of the base station include outputs to main and programming tracks, ECosLink for connecting to an ESU ECos DCC system, connection for a separate booster if the available current is insufficient and a USB connection for computer control. An evaluation copy of RailController software and a 1m USB lead is included in the package.

To run a locomotive, it first must be added to the roster. There are 40 slots available, which should be enough for most users, but may be limiting for the most avid collectors! Names and locomotive type symbols can be also set against each roster entry.

Function control is simple using the numbered buttons on the left of the handset. Only functions up to F20 are accessible, though – limiting the play value of recent DCC sound-equipped locomotives. Each locomotive in the roster can have its functions set to either latch on and off, or be momentary – the only system in this review that doesn't rely on an app to have this feature across all functions.

Accessory control is equally simple, selecting the left-hand Mode key switches between locomotive and accessory control. The symbols on the display are for turnouts, so it can be a bit confusing when operating signals.

A very competent feature-rich system with a mid-range price – ideal for the Playstation generation and those of us who enjoy a different controller experience from the traditional knobs and buttons. However, it can be let down in certain situations by the infrared link. I couldn't get a connection in one exhibition venue, and had to use a PowerCab, instead.



ROCO Z21

Finally – the most expensive system. From the box, the Z21 looks like another app-driven controller because no handset is provided – but, don't be fooled by this initial impression. It is by far the most flexible of the systems reviewed, with a multitude of sockets on the back allowing for connections via XpressNet, CAN Bus and LocoNet. This opens the Z21 up to a wide variety of wired handsets that can be plugged in from Roco's catalogue, and from the likes of Lenz and Zimo – you really can take your pick to find the one you are most happy with. Wifi gives another way to access the Z21, allowing wireless handset control as well as computer interfacing using software such as TrainController, RocRail and JMRI.

The Z21 relies on wifi for wireless connectivity, and is supplied with a pre-configured router and network cable, which plugs into one of the sockets on the rear of the unit. The wifi password is conveniently printed on the bottom of the router. PC software is provided to access the router to change settings if needed, but for the average home user, changes aren't necessary.

Apps are again available on the Apple App Store and Google's Play Store. The manual mentions the older 'Z21 Mobile' app, but most users will be better installing the later 'Z21' app, which has more functionality – for instance, allowing for three sets of 12 function buttons, rather than the two available on the older app. Control is simple with a touch slider for speed, and all function buttons added to each locomotive in the roster can be configured as either momentary or locking – great flexibility for DCC sound users. You can even upload a picture of your locomotive to assign to its roster entry.

The Control Station on the Z21 app allows you to build a diagram of your layout, and controlling signals and turnouts is as simple as tapping on the layout symbol to toggle its setting.

A programming track output is provided on the rear of the unit as well as the main track, allowing for separate CV read and write, away from the running lines. Linking to a programme on computer such as JMRI makes CV programming even easier, but you need a computer to hand, something not all of us have.

This is a full-function, high-end system with excellent scalability and flexibility. It can connect to Wi-Fi-enabled devices and a multitude of wired controllers, boosters and accessories via its varied connections. It really is a Jack of all trades – its only limitation is cost.



WORLD OF RAILWAYS

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HOW TO... BUILD A 3D-PRINTED 'BARNUM' CARRIAGE

Words & photography: Tony Wright



It's come my way of late to be asked to review 3D-printed models – to make them and comment on how they went together, how easy they were to make and how accurate they were. The latest is this model – an ex-Great Central (GC) 'Barnum' Brake Third Open, made available by Alan Rose and his son-in-law, Martin Kirkby. At source, it's a very fine piece of work.

To describe its construction as 'building' is rather disingenuous, because, to all intents and purpose, it's really ready-made – the body is one piece, the underframe is one piece, and you get seats and bogies. All one needs to do is put the pieces together, the only 'details' needing fixing on being the trussing and handrails. Neither are supplied, nor is glazing, wheels or buffer heads.

The prototypes for these magnificent carriages were built in 1911, at Dukinfield. Designed as 'excursion stock', two diagrams were produced – the BTO and a TO. They ran through GC days, LNER days and into the mid-'50s on BR. Originally, varnished teak was the livery, but during WWII all

would have been painted plain brown. Two examples eventually made it into carmine and cream (lasting until 1956), but the remainder went to scrap or use in engineers' trains in plain brown, but with BR numbering, as I've chosen for this

model. Those surviving in Departmental use probably ended up being painted black, and at least two have now been preserved on the Great Central Railway.

The following step-by-step pictures show how I got on.



An accurate drawing is always an asset in any model's construction, and I used the one in *Historic Carriage Drawings in 4mm Scale Volume 1 LMS and LNER* by David Jenkinson and Nick Campling. Published by Ian Allan in 1969, it's an invaluable resource, though long out of print – look for it on the second-hand market. The plastic binding on my copy has long since disintegrated! This is how the 'kit' was received.

2



Wheels are standard OO gauge Romford/Jackson/Markits 14mm disc, and they just popped into the bogies with ease. How good the resin will be as a bearing, only time will tell, but they were very free-running. The correct buffer shanks were 3D-printed, but they just shattered in my attempt to drill them out for the buffer spindles. I should have chosen thinner ones. No matter, I substituted complete oval brass buffers after cutting off the remains of the shanks. The trussing made from 0.45mm nickel silver wire fitted easily in place (the holes in the queen posts were already there), and were secured with runny superglue. The original 'Barnums' had elaborate handrails, but, luckily, I found a later-life picture of a BTO with 'simple' ones, which I formed from 0.45mm brass wire.

3



The bogies were already screwed in place on receipt, with self-locking 2mm nuts/bolts. Unfortunately, one was so 'locked' that in my attempt to release it, the floor pan broke across a line through the pivot! Fortunately, it was a clean break and was easily repaired with superglue. I much prefer to have the bogies kept in place by nuts rather than bolts, so I replaced what was supplied with 8BA nuts and bolts, the bolts secured with superglue into the floor pan. The seats were supplied fixed in place already. Painting was by a rattle can of Halfords acrylic.

4



The same car sprays were used to paint the body – red-oxide primer, first. Matt black was used for the underframe, over the primer. Primer always exposes surface imperfections. Such was the quality of the 3D print, that there was none.

5



The rattle can I chose to paint the main body (applied straight from the can) was Vauxhall Hazel Brown. Like a 'chump', I neglected to read the can's label properly – the paint was metallic! When sprayed applied, it wasn't too sparkly, and I thought the colour was just right. I brush-painted the roof with Humbrol matt 67.

TECHNIQUES



Painted and with construction complete, the vehicle is seen during test running on 'Little Bytham'. Just glazing, numbering and weathering to go. There is some evidence of the 3D-printing process visible on the upper body at the brake end.



The inverted underframe, showing my preferred method of securing the bogies. Underneath the saloon end is a repaired crack in the floor pan. This is invisible from normal viewing positions, but it's a further lesson for me with regard to working in 3D-printed resin. Once I'm happy with the bogies' running, I mark which goes where. The 3D-printing process left some 'supports' on the underframe details. I removed those visible, but left what couldn't be seen.



Once I'd completed everything, I handed the carriage to Geoff Haynes to weather, which obliterated any remaining 'sparkle'. He's done his usual superb job. Glazing was thin Plastiglaze, held in place with Evo-Stik in impact mode. The window bars were made from 0.4mm brass wire, again fixed with Evo-Stik. When built, and certainly into LNER days, the lavatory windows displayed the elaborate GCR coat of arms, but I reasoned that by BR days, if they'd had to be replaced, it would have been with plain white glass – this is just white paint applied to the rear of the glazing. Thoughtfully, rebates are provided behind the window reveals to enable the glazing to be more flush.



In revenue-earning service on 'Little Bytham', as the last carriage in an all-stations 'Parly'. Since my chosen modelling period is 1958, this view is really too early (the B12/3 hauling the train is too early, too). But, so what? Rule 1 applies! A rear lamp from Springside, vacuum brake and steam-heating conduits home-made, gangway end board (Hornby LMS) and a screw shackle (Romford) complete the rear end. Holes provided to take the rear ladders, not-supplied, were present – I filled these in because the ladders were removed in LNER days.



Alan and Martin brought round this 'Barnum' they'd made, showing the vehicle in varnished teak in LNER days. Prominent are the elaborate handrails – larger than scale because they're 3D-printed, too. It's a very impressive carriage.

Conclusion

This is the fifth 3D-printed vehicle I've built in the last three years (two V2s, one pigeon van, one Royal Mail carriage and this 'Barnum'). All have been written up in BRM. It's a relatively new medium, and it's certainly new to me. I need to learn (very quickly) that the material cannot be treated in the way I treat metal, or even polystyrene plastic. It is far more brittle, and shatters too easily. That said, as in the case with this 'Barnum', it produces a very accurate model at source, and, in terms of actual construction, it is very rapid indeed. I don't think one actually builds a 3D-printed item like this – one merely fits it together, in some cases, with no need for adhesive. The printing techniques are improving all the time, with less and less in the way of 'layering' being apparent. Cost-wise, it's probably a little more than, say, a brass equivalent, but it's much easier to build and, thus, might appeal more to the beginner/less-experienced modeller. In that respect, I recommend it. Indeed, for any modeller (even those with great experience and skill), it gets my recommendation. I certainly wouldn't use a metallic spray again, even if the model has turned fine. All in all, a first-class product, and I'm sure we'll see more of the same in the future. I look forward to being invited to build whatever is next.

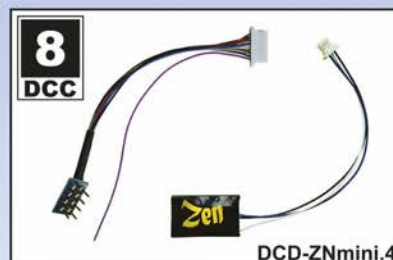
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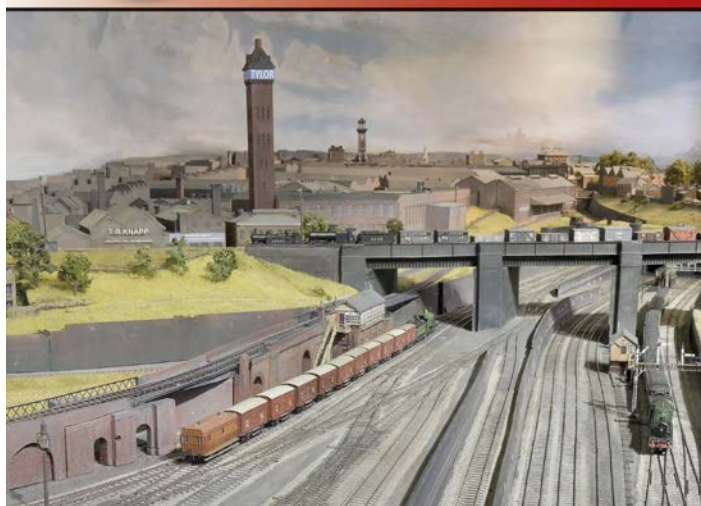
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PLAY

FRESHWATER

Based on the prototype located on the Isle of Wight, with a meale of operational artistic licence, proved a satisfying compromise for Ian Morgan.

Words: Ian Morgan **Photography:** Phil Parker



Honor and Jeffrey's coal merchants have a lot of coal to bag up, with another wagon load being positioned for them, but they seem content to lean on their shovels and talk about the football. Manchester United had not reached the cup final for nearly 40 years, so was last year's win to be a one hit wonder?



An aerial view of the station as a train leaves for Newport. I'm not sure how two railway wagons ended up in the coal yard though!



In 2009, the 2mm Scale Association put out a challenge to build a layout for its Golden Jubilee event the following year. The challenge was to build a layout with a maximum area of 9.42 sq.ft – a nod to the 9.42mm gauge of the track. I finally had the space and spare time to build my first personal layout for over 30 years, so I threw my hat in the ring. How hard could it be?

The first challenge was to come up with a suitable trackplan. Having seen how rewarding it can be to build a real location, along with the extra problems that can also produce, I set to work, studying possible locations. However, most stations either cover a vast area, or only have a single siding. I wanted somewhere that I could shunt wagons around without getting bored.

Eventually, I came across Freshwater on the Isle of Wight. A small terminus, but with a number of sidings, all in a very compact plot of land. Checking Ordnance Survey maps, and Google Earth, I found the station could fit on a 5ft x 1ft 6in baseboard without any compression. This left just over 1.5 sq.ft for a fiddle yard, plenty for two sidings and the short train lengths expected.

However, the line from Newport to

Freshwater closed in 1953, long before the invasion of enthusiasts arrived to photograph the remaining steam railway on the island in the 1960s. Photographs of Freshwater station are somewhat rare, but I have been collecting what I can from books and the internet, plus images generously sent to me by exhibition visitors over the years. The cost of film and processing back then meant photographs were taken of locomotives and the station building, and not wasted on goods yards and the like. These can usually only be glimpsed in the fuzzy background or edges of photographs of locomotives.

Missteps

I had no suitable stock for an Isle of Wight layout, so I started playing a 'what if' game. A railway tunnel from the mainland between Lymington and Yarmouth had been proposed, but never built. What if it had? All sorts of stock from the mainland could appear on the island. The line could even have been electrified with third rail. I was looking at building a Freshwater 'tribute' layout, and started calling it 'Fresherwater'. However, over the years, I have moved

towards making it as true a representation of Freshwater as I can, albeit with a few diversions built in the early days of the layout that can't be undone.

The layout would be a testbed of new ideas and techniques for me, some of which were successful, others, not so much. The first of which was to use a door as the baseboard, costing £5 from a large DIY chain. I thought it was faced with thin plywood, but soon found out it was more like hardboard, and had a honeycomb of cardboard in the middle. Of course, the door had to be reduced in size, requiring some of the framing to be replaced. The off-cut was used to form the fiddleyard base. Cut-outs on the top for the river and stream to be located, and a large cut-out underneath the trackwork to accommodate point motors, required more framing to maintain the rigidity lost when removing the honeycomb filling. The point motors would require extra depth, so more framing was added along with a pair of hinged flaps to protect the point motors and wiring. It would have been much quicker and easier to build from scratch than use a door – something I won't repeat.



My carpentry skills are pretty poor, so instead of making legs, I opted for a pair of Draper steel trestles, which have worked really well for me. I extolled their virtues so much that the club purchased a number of trestles. Unfortunately, they were slightly cheaper ones found online, and turned out to be rather flimsy. Some even had holes that didn't line up properly, so be warned.

Making tracks

The track, which was constructed using Code 40 rail and copper-clad PCB sleepers from the 2mm Scale Association, was ballasted with Woodland Scenics Fine Grey ballast. This was fixed down using thinned Copydex, having seen it recommended on online forums. This was my next big mistake. On trying to remove odd bits of ballast on sleepers and inside running rails, long strings of glue and ballast came with it. Bare patches were re-ballasted, with watered-down PVA used. This time, it set solid and odd bits of ballast were easily removed and smooth running of the layout was restored.

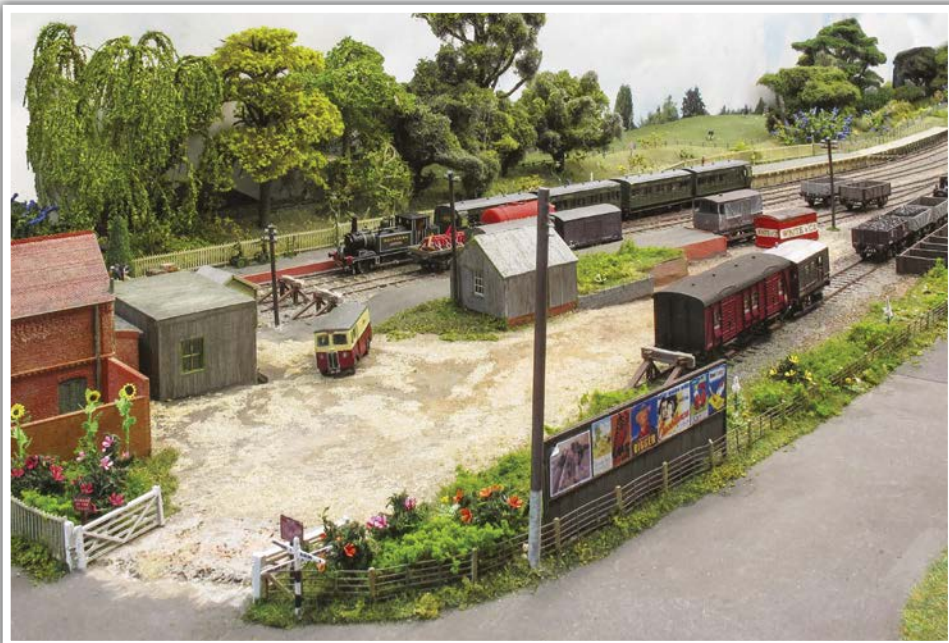
The made-up track was glued down directly to the baseboard surface, care being taken to ensure there were flowing curves, level rail tops and that track joints lined up accurately. We do not use rail joiners for 2mm finescale track and rely on track being securely fixed and lined up correctly.

Because we do not use rail joiners, each length of rail requires its own electrical feed. In fact, I usually fit a feed at each end of the rail for extra reliability. These feeds are a single strand of multistrand wire, which are adequate as they are very short. They are then connected to each other underneath with a thicker wire. In this case, I decided to experiment with self-adhesive copper tape. This has some advantages and some disadvantages. The biggest disadvantage was the lack of space for fitting point motors, uncouplers and signals later, and avoiding shorting between tape runs.

The next innovation I wanted to try was related to the point operation. Up until now, I had used the 'moving sleeper' method. Firstly, it does not look correct, and secondly, the slight twisting force where the point blade is soldered to the moving sleeper can cause the joint to fail over time. I have had to do running repairs on other layouts at several exhibitions because of this, and waving a soldering iron around the scenery in front of an audience isn't much fun. There are various methods of achieving a pivoting



The postman is emptying the post box. His Post Office bike, with its characteristic bent crossbar and sack rack over the front wheel, is ready to go. The white paint on the power pole, is ready to go. The white paint on the power pole was applied during the war to aid drivers during the black-out.



The main entrance to the goods yard was off a staggered junction on an 'A' road. Thankfully, traffic was light in those days. Posters for other holiday resorts, Digger chewing tobacco, Daz washing powder, Lyons Maid ice cream, and the film 'Casablanca' grace the hoarding.

joint, and the one I adopted involves fine hard wire soldered to the ends of the point blades that run vertically down into small slots in the baseboard. Underneath the baseboard is a tie-bar formed from Plastruct sections, with a pair of fine tubes made from hypodermic needles that run vertically up into the baseboard slots. The fine wires go into the tubes, so as the tubes move, the point blades move, but the wire can rotate in the tubes without twisting forces.

I did not have DCC equipment or

experience, but I foresaw that I might make the move to DCC in the future, so I made allowance for it when wiring the track.

Sampling new technology

A little more of my basic carpentry saw a lighting hood suspended on arms that bolt to the supporting trestles. This lighting canopy also forms a box around the layout for safety when being transported. I was just too soon to take advantage of cheap LED lighting strips, so contemporary kitchen



The station

Most of the buildings for the layout were 3D-printed. They needed to be bespoke to represent real buildings. I have used a Ratio concrete platelayers' hut and modified a Knightwing water tower by adding brick paper and finer details. Of course, I have now found photographs that show I got it wrong.

The station building was built with Flemish Garden Wall bond brickwork, which is formed from three stretchers and then one header along each row. I have not found any such brickwork available in this scale. There is also a lot of fancy brickwork around the eaves and half-way up the two-storey part, which would be tricky to replicate in any other way. Bricks were individually added to a basic shell of the building, designed using the software, Blender. The roof was similarly complex, consisting of five rows of rectangular tiles followed by five rows of scalloped edge tiles, and so on up the roof.

I made up room interiors, using Scalescenes printed paper models and fitted small LEDs in each room. I had to wallpaper the rooms with tinfoil to stop the light illuminating through the thin plastic walls. A MERG 'Pocket Money Kit' switches the LEDs on and off at random.

cupboard lighting units were installed. They are positioned over both the front and rear edges of the layout to avoid heavy shadows. I also created a cantilever arm to support the fiddleyard, which otherwise flies out from the end of the layout.

A start was made on creating the station platforms, which, on the prototype, had been extended twice over the years. The first section being simple brick-faced was easy enough. The next section was standard Southern Railway concrete panels. I thought the Peco offering would do, but found it was nothing like the real thing. Milliput and lots of filing eventually got them looking the right shape. The third section is lightweight concrete on the legs. I wanted to try something new for this – 3D printing.

I had done 3D modelling previously, making add-ons for Microsoft Train Simulator, so it didn't take long to model the

concrete component from a drawing in the book, *Southern Nouveau*. 3D printers were still expensive and not very refined then, but Shapeways was a few years old and its pricing was still reasonable, so I used it to produce my platform.

Satisfied with the way it turned out, I went on to create sheds, lamp posts, and eventually, the station building using the same methods.

With the basic infrastructure in place, exhibition invites started appearing and the layout has been doing the rounds since 2014. I tried to make sure something new appears on the layout for each exhibition. For practical reasons, I started adding fine details at the back of the layout and gradually worked towards the front, to protect fine detail from damage during later works.

Along the banks of the stream and river, I have added plenty of laser-cut bullrushes,

ferns and leaves as well as general foliage and scatter to represent the variety and abundance of vegetation. Some small saplings have been added in the form of sea foam, carefully stripped of their little balls and with some suitable foliage added. I am not a big fan of sea foam, but it all adds to the overall mix and breaks up any sameness. More recently, I have been adding various flowers from Tasma Products, including marsh marigolds, water iris, delphiniums, buddleia and dandelions. Some look better than others, but they add colour to an otherwise green scene.

One night, as I lay in bed, it occurred to me that perhaps I should check if all these plants would be flowering at the same time of the year. I dismissed the idea as I thought nobody else would notice. At an exhibition the very next day, a lady pointed out to me that they would not all be flowering together.

Terrier No. 8 *Freshwater* prepares to head for Newport with its four coach set of Stroudley four wheelers. The board on the guards ducket listing the stations en-route was a feature of the island trains.



Moving to DCC

Meanwhile, my MERG membership introduced me to its CBUS Layout Control Bus and its affordable DCC command station and hand-held throttles. Something new to play with. The Command Station PCB was permanently fitted under the baseboard and a decoder fitted to my Class 24 locomotive. 'Some CBUS sockets were installed to plug the hand-held controller into and the wiring switched from analogue to DCC. I have never felt the need to revert to analogue since.

Because the MERG DCC system uses CBUS for its throttle bus, it seemed sensible to also use the CBUS to control the points, signal and uncouplers. This would also mean that they could be operated directly from the hand-held controller without the need for a separate control panel. After some experimentation, the Servo4 modules previously fitted were replaced by two MERG Canacc8 modules, modified to operate as MERG Canservo8 modules, each capable of operating eight servos. I set up the modules to perform route selection, so two button presses on the handset to select a numbered route will set all the required points for that route. Once set up, they have worked faultlessly since. Although I can operate the uncoupling magnets using

the handset, it can be awkward to do while controlling the train at the same time, so I put a MERG Canace8c module into a small box with push buttons to operate the uncouplers and to operate the signal.

There are two power supplies to the layout, 15VDC for the DCC Command Station, and 9VDC to supply the servos and other accessories. These are Switched Mode Power Supply (SMPS) blocks, as used for laptops, and fitted with three-pin XLR connectors. Two XLR sockets under the layout are wired so that either supply can be plugged into either socket. A pair of relays apply power to the layout only when both power supplies are connected. The XLR plugs are latching, requiring a button to be pressed to release them. I prefer this to the normal 'barrel' type connectors, which can fall out under gravity if fitted vertically underneath a layout.

A Layout Control Bus may seem to be overkill for such a small layout, but it has worked out well and makes the layout easy to use. I have since gone on to add CBUS to several more complex club layouts, and being able to connect a complex control panel with lots of switches and lights to the layout with just a four-way cable is magic. It also makes re-configuring things, adding or removing points or signals, less work, too.

The signal

Once the scenery along the rear of the station was complete, with sufficient trees, bushes, reeds, ferns and flowers, I could safely add the starting signal at the end of the platform. This is partly scratch-built, making use of Model Signal Engineering (MSE) etched components.

In typical Southern Railway fashion, the post is formed from old lengths of bullhead rail. Two lengths of Association Code 40 rail were tack-soldered at each end and drilled through for the rods or bolts that would join them. A piece of card was then cut with comb-like teeth that would fit between the two rails, holding them the correct distance apart, while the connecting rods were soldered in place.

A surface mount (SMD) warm-white LED was fitted to the signal, with a fine wire support electrically connecting one end of the LED to the signal post. Some thin, double-sided PCB was similarly attached to the post, with support brackets, to form the platform, but keeping the upper copper layer electrically isolated from the post. A fine enamel-coated wire connects the upper layer to the other end of the LED, and a brass ladder soldered to the upper layer completes the electrical circuit to beneath the baseboard.

MSE brackets, counter weight and signal arm were fitted on fine nickel-silver wire spindles, taking care that everything moved as required. Once fitted to the layout, the operating rod was connected to a servo arm, and the LED connected to the layout 9V power bus with a suitable resistor to produce a slight glow representing an oil lamp.

A push button on the box with the uncoupler buttons sends a CBUS event to raise the signal to 'Clear'. Selecting a new route on the layout causes the signal to return to 'Danger', so it isn't forgotten.

The finer details

Next job was detailing the trackwork. This meant installing the point rodding to the points controlled from the signal cabin, and point levers for the manually-operated points in the yard.

After that, I turned to telegraph poles. Sorting out the telegraph poles from the photographs showed that there should be seven poles on the layout, but of five different types. The number of arms and insulating pots varied along the route. The positions were triangulated from the photographs. I was pleased to find the resultant locations were on a fairly straight route, with reasonably consistent separation, except for where the line cuts diagonally across the railway requiring stay wires for the poles. I used standard Ratio telegraph poles, chopping and changing the arms and insulator pots as necessary. Two were drilled to take 0.2mm nickel-silver rods to represent the stays.

Power poles were formed from brass rod with 3D printed insulators, and a transformer from N Brass.

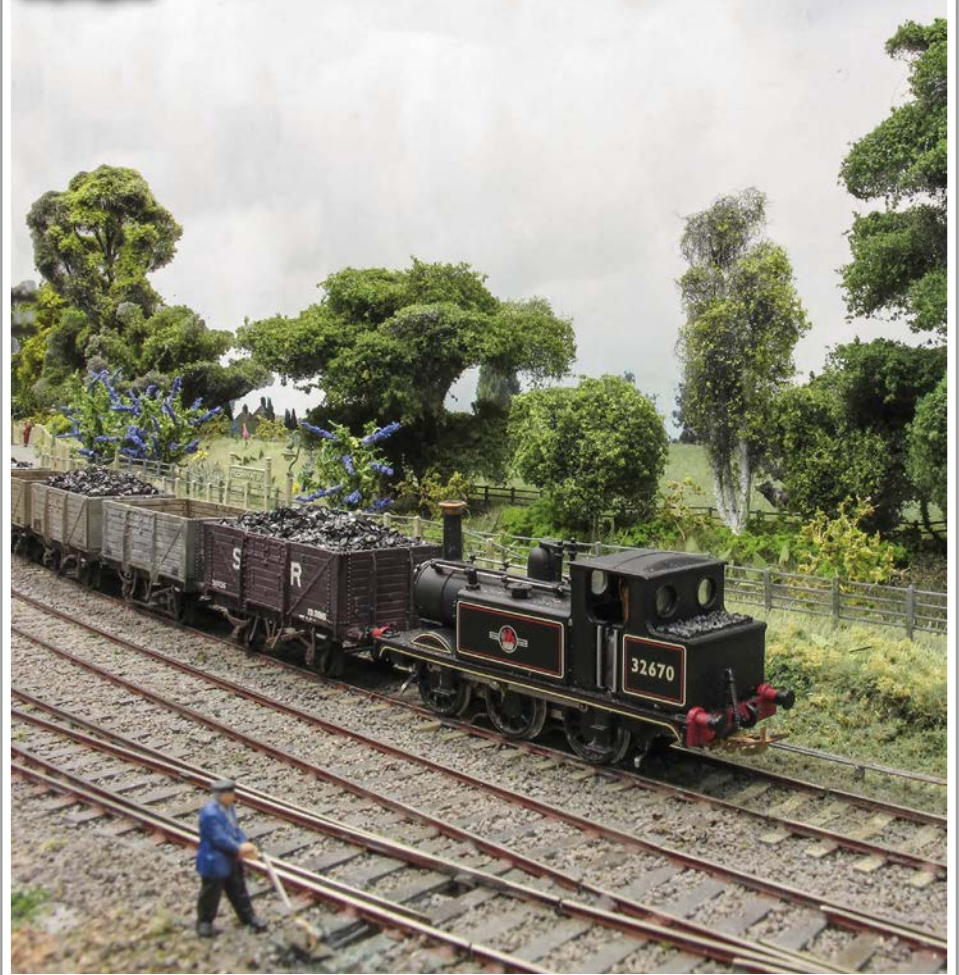
I didn't add the telegraph and power wires because they are hardly visible in photographs, and would be very fine at this scale, plus it is almost impossible to replicate the sag in the wire.

Rolling stock

In the early days of the layout, I only had rolling stock that had been used on the club layouts, 'Alresford', 'Bognor Regis' and '70K Coley Park'. The only authentic item of Isle of Wight rolling stock was an ex-LBSCR Road Van, built from a Bill Bedford brass body when he manufactured 2mm:1ft scale bits, mounted on a modified Peco chassis.

I have gradually been introducing more authentic rolling stock, and fairly recently, I have finally achieved the goal of exhibiting using only rolling stock that would have been seen on the island.

This 0-6-0T 'Terrier' will become No. 13 *Carisbrooke* when its malachite green livery is applied.



A variety of trees form the backdrop to the station, including Willow, Sycamore, Alder and the mighty English Elm.





This end of the goods yard doesn't seem to have been photographed, so I have chosen to populate it with building supplies, scrap, and the Alum Bay Coloured Sand Company. Alf is checking the runners and riders in his newspaper. Headlines include nationalisation of the railways, the birth of the NHS and Princess Elizabeth's wedding.

My trusty old Farish (Poole) Class 33 with turned-down wheels was a little worn out after 20 years of shunting earlier layouts, but I had a pair of Class 24s with Association drop-in replacement wheelsets, one of them in Railway Technical Centre (RTC) red and blue livery. They were also DCC-ready, which would come in useful later. Dave Stratton, who frequently helps me exhibit the layout, had a newer Class 33, which saw a lot of use. The first few years of exhibiting 'Freshwater', therefore, saw diesel locomotives running the railway.

So, an early goal was to produce suitable steam locomotives. Ex-LBSCR 'Terriers' were the main motive power on the Freshwater line during Southern Railway's ownership, but were gradually displaced by ex-LSWR Class O2 locomotives that dominated the island until the end of steam. The last two 'Terriers' on the island were Number 8 *Freshwater* and Number 13 *Carisbrooke*, although they eventually returned to the mainland in 1949.

Both locomotives are due to be repainted. Number 13 was malachite green after the war, while Number 8 appeared to be plain

black. Both had 'BRITISH RAILWAYS' emblazoned on the tank sides. I had to get Fox Transfers to make transfers and nameplates for me, as existing BRITISH RAILWAYS transfers were too large for the 'Terrier' tanks.

My Number 8 is still in its Southern olive green livery as applied by Dapol, and seems too nice to spoil, so I have another body to replace it. Maybe a third chassis will be built, after I have a running Class O2?

The goods stock is still fairly limited, but I still have more items on my 'to do' list. The main traffic was coal, and two types of wagon were used for this. The small ex-LBSCR five-plank wagons were numerous, over 100 being transferred to the island. There was no obvious source for models of these, so I created a 3D model myself, designed to fit a 9ft 6in wheelbase chassis from the 2mm Scale Association.

The larger ex-LSWR eight-plank wagons are plastic body kits, from a variety of sources, again on suitable 2mm Scale Association chassis.

The ex-LBSCR 8T vans were used on the island for various traffic, including fish and

passengers' luggage in advance. I now have three of these, two are etched brass bodies from Etched Pixels, while the third was a 3D print found on Shapeways. All are mounted on 2mm Scale Association chassis. Looking at them, I can't tell which is which.

Etched Pixels have also supplied etched brass bodies for an ex-LBSCR Road Truck that I have mounted an agricultural farrow on, and an ex-LBSCR Road Van that is similar to a brake van used by the Freshwater, Yarmouth and Newport Railway.

A PLV (Passenger Luggage Van) is built from a Chivers plastic PMV body on a 2mm Scale Association chassis. It is one of my cleanest wagons, resplendent in fresh crimson paint as a new arrival on the island.

The Royal Daylight paraffin tanker is not particularly accurate, but Peco did a better job of the lettering than I ever could. The tank is fitted to a 2mm Scale Association chassis, which looks and runs better than the Peco original.

The latest additions are four ex-LBSCR single trestle wagons. These were mainly used for transporting 60ft lengths of rail to where they were required. I found these

on Shapeways, and they even include the 7ft wheelbase W-irons, and axleboxes. The axleboxes take 2mm Scale Association top-hat brass bearings. I removed the rather heavy brake fittings and replaced them with old etched brass parts.

Passenger services

In the early years of the layout, a pair of old Beaver kit green Mk. 1 suburban coaches provided the passenger service. However, at exhibitions, passenger trains are rarely seen at 'Freshwater' as shunting the goods yard is a full-time job.

I have now built an ex-LBSCR Stroudley four coach 'set' of four wheelers that saw service on the line. These were built from Etched Pixels etched brass bodies mounted on David Eveleigh etched nickel-silver GWR coach chassis. I drew my own etched sheet with solebars, trusses and foot boards to make the GWR chassis represent the LBSCR ones, and added 3D-printed buffer beams and battery boxes. The set is finished in Southern Railway olive green livery, and looks nice mated with 'Terrier' No. 8. However, the four-wheelers had left the railway to become beach huts and holiday homes long before the war, so are out of period for my layout, but rule one applies.

An extra four wheeler sometimes accompanies the set. This is a 3D-printed body from Etch Pixels representing an ex-NLR first-class coach. It is mounted on the correct NLR chassis from a David Eveleigh etch. It is also finished in olive green, although it was still in its original teak finish when it left the railway. The coach body was recently rescued from its holiday home guise by the IOW Steam Railway and restored on an ex-PMV chassis. It now wears the olive green livery it never wore in service, so it sort-of justifies my model.

In the post-war period of my layout, passenger trains were formed of a mixture of ex-SECR and ex-LBSCR bogie coaches. As was normal for the Southern Railway and later BR(S), carriages were formed into numbered, fixed 'sets'. These sets were usually a mixture of ex-SECR and ex-LBSCR vehicles. In the 1950s, sets were mostly formed from four, five or six coaches, although there was one two-coach set, and a couple of three coach sets, plus a few 'loose' carriages.

For use on the island, carriages were modified for air braking and electric lighting. Guards' duckets and 'birdcage' lookouts were removed. All lavatories were

Aerial view of the station concourse. A 3D scan of me sits on the bench. The conifer on the platform is a feature of a number of photographs of the station. A couple discuss the time of the next train with the Stationmaster, while a group of squaddies dismount the army lorry and head off for rest and respite.



A bucolic view along the River Yar, flanked with reeds, bullrushes, water iris, marsh marigolds and a variety of bushes and trees. Using many different materials from a variety of sources gives a more realistic unkempt appearance to the scene.



also removed, as the tunnel into Ventnor is also a water source for the town, and journeys on the island were mostly fairly short.

Probably the longest journey would be on the island's only named train *The Tourist*. This ran between Freshwater and Ventnor with limited stops en route. As the only ferry served by the train would have been the Lymington-Yarmouth one, it is probable that the train was mostly used by tourists based on the eastern side of the island to visit Alum Bay for its coloured sands and views of the Needles, and for tourists based around Totland Bay to experience Ventnor and its 'micro-climate'.

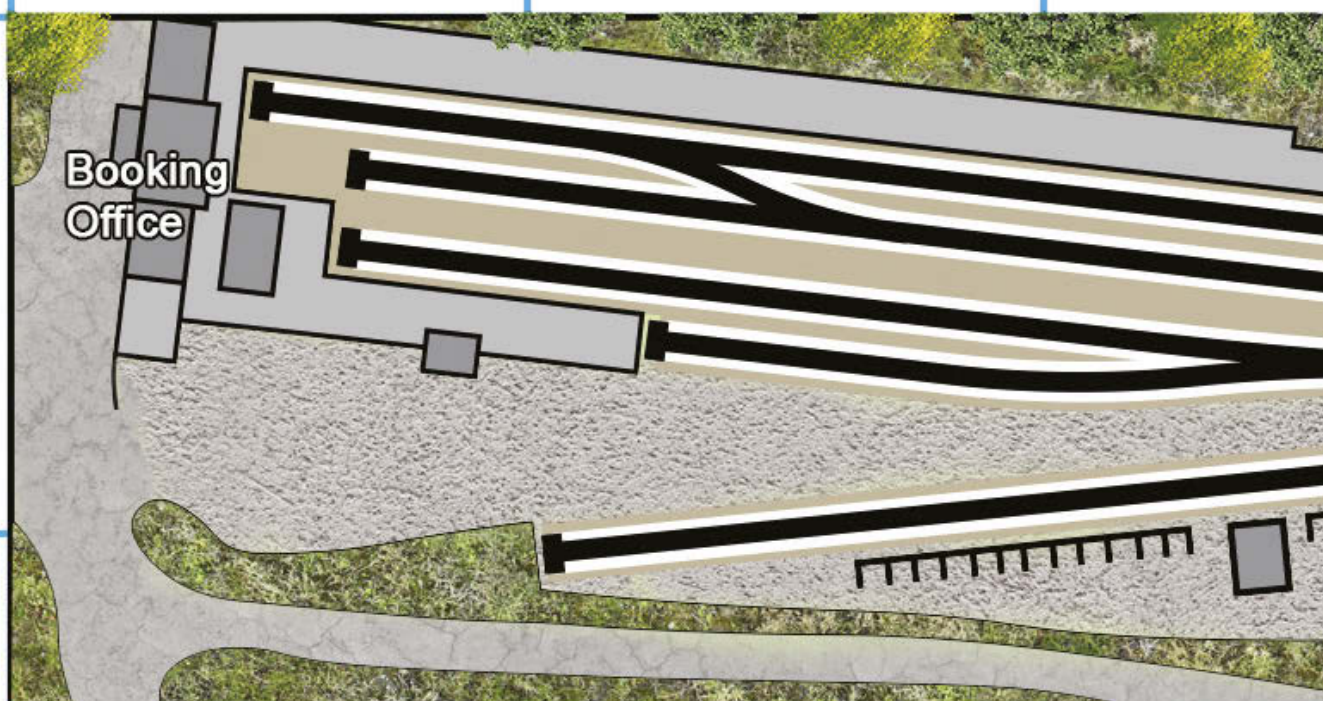
Although the carriages were originally all panelled, where duckets were removed and when subsequent repairs were made, the areas were simply sheeted over. This gave a patchwork finish to the carriages where each one could end up unique.

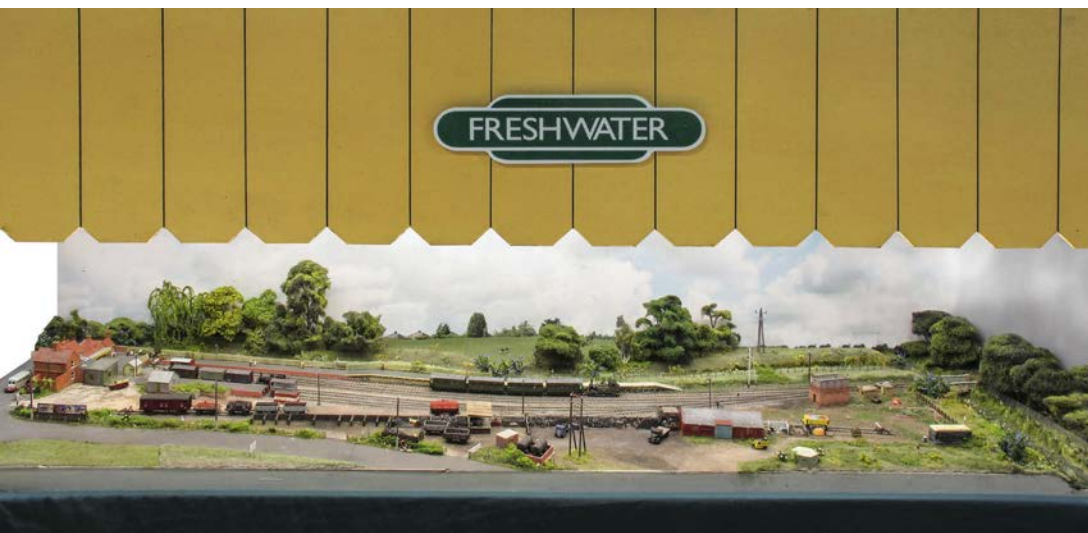
Final thoughts

To my eyes, a layout based on a real location tends to look more natural than a fictitious one. When creating a fictitious layout, there is a temptation to fit too many things into a small area. The other rewarding aspect of modelling a real location was highlighted at an exhibition when an elderly couple pointed at a model of an old, corrugated iron



Burt, the delivery driver, has parked his Morris PV van ready to load up more 'Passenger Luggage in Advance' to take to the hotels. It has been transported in old fish vans, again.





The exhibition visitor's view of the layout, all five feet of the scenic section. The fascia is a box that contains the lighting. It also comes down onto the layout to form a protective case for transport.

chapel at one end of the layout and said "We were married in there!"

The layout was exhibited a lot over the following years, and performed well. It was actually relaxing to spend a few hours shunting five or 10 wagons around the three sidings, without needing the 'hand of God'.

The club went on to build more 2mm finescale layouts over the years, 'Bognor Regis', '70K Coley Park', and currently 'Camford Junction'.

FACTFILE

Layout name: Freshwater

Scale/Gauge: 9.42mm gauge / 2mm:1ft scale / 2FS

Size: 5ft x 1ft 6in

Era/Region: Isle of Wight/1950s

Layout type: End-to-end

About the modeller

Name: Ian Morgan

Number of years modelling: 50(ish)

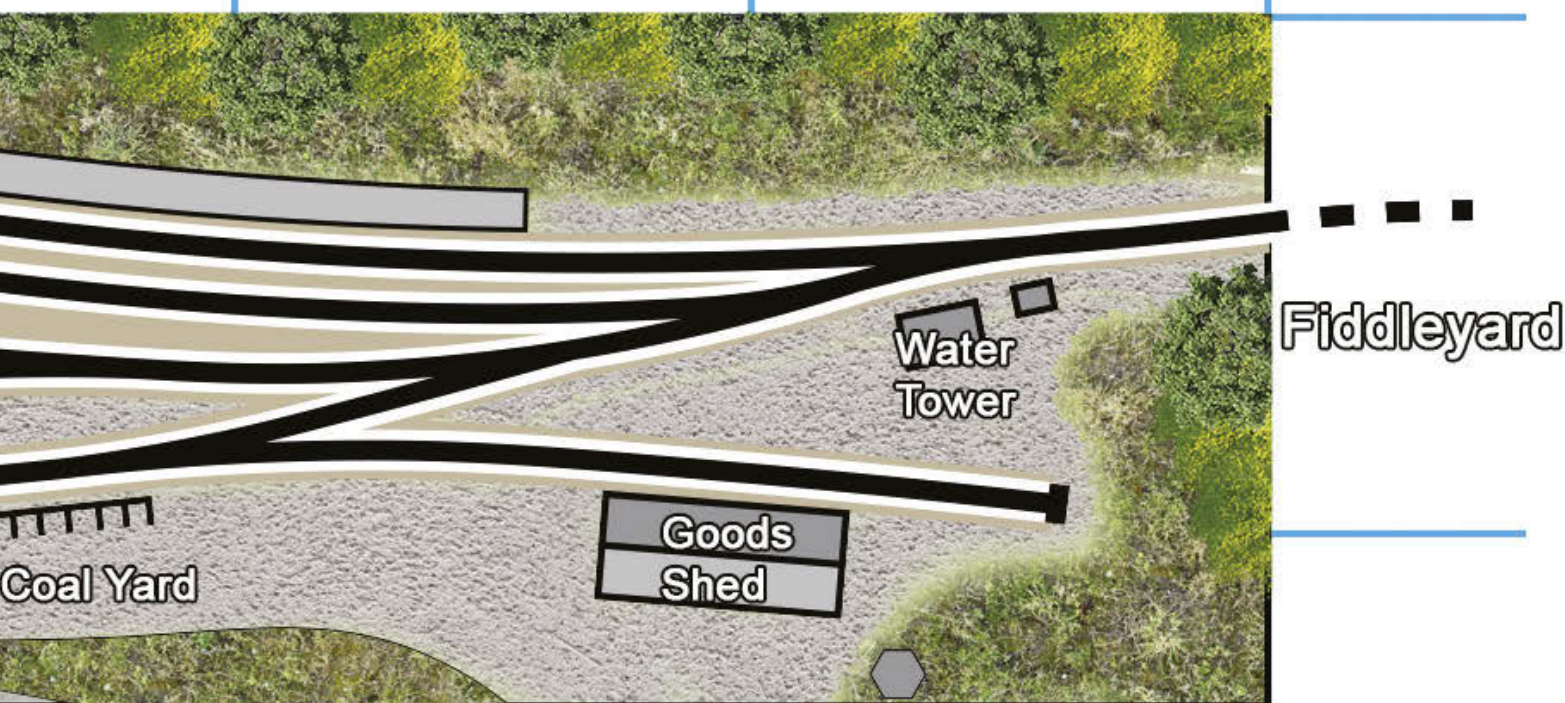
Name of first layout: Brunswick, Preston and Kemp Town

Favourite era/region: BR Blue

Favourite locomotive: 'Terriers'

On rediscovering model railways as a teenager, I moved away from the Tri-ang OO gauge train set of my childhood and built a few OO9 layouts. I then progressed to N gauge during the nomadic stage of life, moving through various model railway clubs and club layouts. Eventually, I settled in the Basingstoke area in the late-1980s and assisted with the N gauge layout of the local club. The scenery was made to a high standard, but despite the hand-built track, it was a pain to operate using the N gauge locomotives of the day, and almost impossible to shunt – a big drawback for a terminus.

I was becoming aware of the 2mm Finescale movement, and convinced some club members to trek north to Newcastle for a 2mm Scale Association event. It was a revelation, and we all joined up and started ordering track components. As a test piece, we built a model of Alresford in Hampshire. Points were of soldered construction on copper clad sleepers while plain track used the plastic sleeper bases produced by the Association.





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HISTORICAL LINES SOUTH OF THE SOLENT

As refurbished rolling stock arrives for service on the Wight Line, Clive Baker explains the island's railway history and proposes a location-inspired layout.

Words, illustrations & photography: Clive Baker

Map indicating the island's railway routes and respective operating companies, prior to amalgamation, at the formation of the Southern Railway in 1923. The continuous red line indicates the surviving railway. Ferry routes with rail connections are also shown.



Although associated with the development of aircraft, hovercraft, hydrofoils and wind turbine blades, since the birth of railways, the economy of the Isle of Wight – known to the Romans as ‘Vectis’ – has also benefited from tourism. Early proposals to construct lines on the island received very strong opposition from land-owners, but the Isle of Wight Railway (IoWR) route between Ryde and Ventnor Town, survives in part and will feature in the proposed plan for a suitable model. Opened in 1866, the company was managed from Sandown, with its engineering facilities sited at Ryde St John’s Road. With plans for an extension from Wroxall to Newport – the island’s chief town – thwarted by financial difficulties, a branch-line to Bembridge with a junction at Brading proved to be the company’s only expansion.

At a time when Cowes remained the island’s chief port, it is not surprising that the first line to open in 1862, linked that town with Newport, a distance of 4¼ miles. Named The Isle of Wight Central Railway (IoWCR), it handled passengers only and followed the course of the River Medina. The short tramway remained isolated until the Ryde and Newport Railway (RNR) opened in 1875. Forming a junction at Smallbrook, the new line ran via Haven Street to Newport, there connecting with the existing line onward to Cowes.

From first gaining an act of Parliament in 1869, the Isle of Wight (Newport Junction) Railway (IoWNJR) didn’t open its line linking Sandown with Newport until 1879. Following financial collapse a year later, the three companies involved in linking Newport and Cowes with the island system, amalgamated in 1887 and became known as the Isle of Wight Central Railway.

The final route operated by the IoWCR opened in 1897. Linking Merstone with Whitwell, the route was extended to Ventnor West in 1900.

The map shows that ‘West Wight’ didn’t receive much attention from the railway promoters, the population and main tourist areas being situated eastwards. The Freshwater, Yarmouth and Newport Railway (FYNR) began a goods-only service in 1888. Due to a delay in the company achieving a working agreement with the IoWCR, passenger traffic could not commence until the following year.

Ryde pier, first opened in 1814, remains a travel hub, but much of its traffic has been surrendered to the car ferry, landing vehicles at Fishbourne. The London, Brighton and

South Coast Railway (LBSCR) and London and South Western Railways (LSWR), jointly developed the railway pier in 1880 to improve the two company’s day trip business that offered travellers, particularly London residents, a rail and steamer passage to the island. Four steamer births were joined to the land by a footpath cum roadway, double-track tramway operated by two Drewry trams with trailers, and the double-track railway connected the pier head with Ryde Esplanade station, a distance of 1,740ft.

Southern Railway (SR) days, Nationalisation and closures

The Railways Act of 1923 spelt amalgamation on the island, all routes being eventually absorbed under the Southern Railway banner. Although many improvements were made, the railway map remained unchanged until, following nationalisation in 1948, the Merstone-Ventnor West branch closed in 1952. Further closures involved the Freshwater, Yarmouth and Newport Railway in 1953 and the Isle of Wight Central Railway route between Sandown and Newport in 1956. The Brading to Bembridge branch-line closed to passengers in 1953 and to goods traffic in 1957. The remaining route to Newport and Cowes and the line between Shanklyn and Ventnor yielded to the Beeching axe at the end of 1965. The Isle of Wight Railway route from Ryde Pier Head to Shanklyn, now known as The Wight Line, survives thanks to public opposition to its intended closure in 1965.

Motive power and rolling stock

During the days of the independent companies, all manner of small tank locomotives worked the short distances between the island’s stations, the most prominent type being seven 2-4-0s supplied to the IoWCR by Beyer Peacock, 1864-83, that entered into Southern Railway stock in 1923. Another type serving the FYNR was the ex-LBSCR ‘Terrier’ 0-6-0T.

Following amalgamation into the Southern Railway empire, three classes became prominent. Records indicate that three ‘Terriers’, classed by the SR as A1X, continued in service until the last member returned to the mainland in 1949. Four members of another class of 0-6-0T, namely E1 arrived 1932/3, the final member of the class being scrapped in 1961.

During SR days, as many as 23 class O2, 0-4-4 tanks were transferred across

the Solent. Introduced in 1889 by William Adams for suburban passenger duties on the LSWR, the locomotives were fitted with a Westinghouse brake pump for island working, and, from 1938, with enlarged bunkers. The compactness of their design and 4ft 10in driving wheels, giving good acceleration, made the class ideal for most Wight routes. Replacement of the class O2 by the larger Drummond M7 class locomotives on mainland routes enabled the smaller locomotives to be available for work on the island.

In the immediate wake of the ‘grouping’, the first two O2 tanks, still in LSWR livery, were brought from Portsmouth on the Admiralty floating crane and landed at Ryde Pier Head. Further members of the class followed until No. 36 *Carisbrooke* arrived in 1949. Under SR ownership, the locomotives were painted in malachite green with yellow lining; the post-war motive power livery was black with BR mixed traffic lining.

The practice to name the locomotives after island railway destinations continued, with nameplates cast at Eastleigh Works, being displayed on the O2’s lower tank sides. Although the locomotives carried just numerals on their bunker sides and buffer beams, for recording purposes the ‘W’ prefix remained part of each locomotive’s identification.

With the class O2s handling passenger workings that, on summer Saturdays, involved as many as five return runs per hour on the Ryde-Ventnor line, the four ex-LBSCR class E1, 0-6-0 tanks handled mainly freight work. In 1936, more than 500 goods wagons, mainly 10T opens and covered vans of LBSCR origin were recorded on island duties. The conveyance of coal, landed from the mainland at Medina Wharf, and conveyed by rail to stations, accounted for much of the traffic. Chalk locally quarried at Shide, near Newport, became a regular cargo during the earlier half of the 20th century. Portland Cement maintained a fleet of open wagons on the island for the purpose of conveying the rock from the quarry to the cement works by the Medina. General goods traffic usually reached the island via St. Helen’s Quay, continuing the journey to receiving stations via the Bembridge – Brading branch.

Due to restricted clearances at many locations, modern coaching stock could not be transferred across the water, hence there was little option but to retain the pre-grouping stock. Four and six-wheeled passenger carriages, often purchased

second-hand, had survived for longer south of the Solent than in many mainland locations, hence the SR inherited a diverse fleet of vehicles. Among them were Metropolitan rigid eight-wheelers, North London four-wheelers and a Midland clerestory with six-wheeled bogies. The last-mentioned, prior to working the Bembridge branch, had seen service on St. Pancras-Carlisle and Scottish express workings.

The passenger stock witnessed in the post-nationalisation era consisted of bogie vehicles, all non-corridor, originally from SE&CR and LB&SCR sources. Painted in malachite green with gold numerals, these carriages were transferred by the SR during the late 1920s and 1930s. To create extra luggage space, a constant requirement on trains serving the holiday resorts, brake vehicles forfeited as many as two passenger compartments.

Visiting the line in 1966, 1974 and 2012

How often does one say “If only I’d have been here last year, I could have travelled

along the Newport and Cowes line?” That was certainly the case when I paid a visit to the island in 1966 to experience the one remaining section of line from Ryde Pier Head to Shanklyn. As the reader will imagine, after reading the previous paragraphs, the day proved to be a step back in time; apart from the petrol-fuelled Drewry rail cars working the pier tramway, steam power remained unchallenged. British Rail even laid-on its only remaining south coast paddle steamer, *P.S. Ryde*, for the return voyage to Portsmouth.

Aboard *M.V. Shanklyn* as it approached Ryde Pier Head, I felt a sense of magic watching class O2, No. 17 *Seaview* at the grand old age of 75 reverse light engine along the pier to couple-up to the train on which I would travel. I will always associate these locomotives with the regular beat of the Westinghouse pump.

In possession of an ‘ordinary return’ ticket, a passenger could de-train at each station and continue the journey on a later working, so all stations except Ryde Esplanade received a visit. In those days, the greatest

activity could be observed at St. John’s Road. After emerging from the tunnel that burrows beneath the town, carriage washing, inside and out by hand, was observed through the left-hand carriage window while on the opposite side, a passenger could view a number of class O2s receiving attention in the shed yard.

Brading, once the junction for the Bembridge branch with three platform faces, was the next station to note. Evidence remained of the abandoned branch track-bed merging-in from the east and a signal box of a size befitting that of a junction. Having traversed the double track section, Sandown, once the administrative centre for the IoWR, was next for examination. The track-bed of the ex-IoWCR line to Newport, closed 1956, could easily be traced heading away from the west side of the island platform. In a rather overgrown condition, the goods yard housed a number of non-passenger vehicles. An ex-SR utility van and a 10T van, once a cattle wagon, would have both been employed on advanced luggage workings. Introduced to ease congestion



ON EXCLUSIVE

from high passenger numbers at weekends, such trains became common practice serving holiday destinations throughout the network.

Due to road improvements at Shanklyn, this station had become the terminus. Following arrival, the class O2 drew its five-coach train forward towards Ventnor before propelling the stock back into the up platform. After running round, the locomotive would couple-up ready to run bunker-first back to Ryde. Ventnor Town station resembled a quarry, this cavern-like area being hewn out of the rock. Trains entered by a tunnel – a truly dramatic setting, but one I sadly didn't witness.

Having completed the return trip, standing at the end of Ryde pier, what better way to end a day of steam, apart from

Ex LSWR class O2 locomotive of 1892, no. 17 *Seaview*, about to arrive at Ryde Pier Head with a return working from Shanklyn in July 1966. Ryde Esplanade station is visible in the background, whilst in the foreground are the twin tracks of the pier tramway.



travelling back to Portsmouth on *P.S. Ryde*, to observe *R.M.S. Queen Mary* steaming along the Solent, a sight soon to become history?

The railway situation in 1966 was only temporary as preparations to close the line at the end of the year for conversion to electric traction in time for re-opening for the 1967 season loomed. The ex-London Transport tube stock, dating from circa 1920, would require electric pick-up by third rail.

A later trip to the island made in 1974, crossing Spithead by diesel ferry, involved an onward tedious journey by bus to Shanklyn and return to Ryde by rail, taking a fraction of the time required for the outward trip. At that time, the tube stock units classed as '485/486 Vectis', in rail blue livery, consisted of seven cars, running on some very uneven permanent way. Upper-quadrant semaphore signalling remained in use. The up-line platform and shunting stub at Shanklyn, a short length of the line onward to Ventnor, remained in use until 1979. The pier tramway had ceased to operate in 1969, being replaced by a shuttle service, by tube, between the Pier Head and Esplanade stations. At a later date, the stock received Network South East livery.

In 2012, a more fruitful day prevailed. Having crossed Spithead by high-speed catamaran, rolling stock for the onward journey once more took the form of ex-London Transport tube stock, but of a later 1938 vintage, wearing a deep red livery and coupled in two-car sets. As in 1966, I alighted at most intermediate stations to see if the buildings had survived or if 'bus shelters' had replaced them. New builds had been established on the area once occupied by the engineering department and rolling stock facilities at St. John's Road and platform shelters stood on the up platform at Sandown where the elevated signal box had dominated the scene, but much of the original 1880's fabric remained. The track bed, once the line to Newport is now a walk cum cycleway, as is the route from Brading to St. Helens.

The permanent way had certainly received attention and signalling centralised, but the passing facility at Brading had been removed. To connect with the 'Wight Steam Railway' that runs along part of the Newport line, based at Havenstreet, an interchange station has been established at Smallbrook, the site of the original junction.

Modelling the lines

To model an Isle of Wight location during



With Ryde Pier Head in the background, ex-London Transport unit, Class 483, No. 008, departs for Shanklyn, 'D' end leading. The class 483 units built in 1938 were delivered to the island in 1989. Firstly wearing Network South East livery, some were later adorned with 'dinosaur' graphics before wearing the red colour scheme of their original owners. Visible in the foreground is the remaining steelwork that once supported the tramway.



At Ryde St. John's Road motive power depot, Nos. 17, *Seaview* and 33, *Bembridge* receive attention. This site accommodated the original works established by the Isle of Wight Railway Co. but was re-built with improved facilities by the Southern Railway, following the 1923 grouping.

the pre-grouping era would involve much scratch-building of rolling stock, but to emulate SR times or the early post-nationalisation period would be quite feasible as there is a reasonable supply of ready-to-run items available in 4mm:1ft scale. Modelling the post-electrification era realistically would involve much track rationalisation, but appropriate rolling stock is available.

Having examined all possible locations, Brading station proved to be the most favourable. The one-time junction for the branch-line to Bembridge via St. Helens

surviving until 1957, a model could embrace passenger, freight and parcels workings on the main route, and branch goods trains carrying cargoes to and from the mainland. Locomotives employed on the Bembridge branch passenger and most goods services would need to run-round the stock at Brading, so the layout would offer both terminals as well as through-station situations.

As the photographs, captured in 2012, indicate, much of the original buildings at Brading survive as a heritage centre; the signal box, complete with original lever



Having traversed the double-track section from Brading, No. 33, *Bembridge* arrives at Sandown, once the administrative headquarters of the Isle of Wight Railway Co. Note the goods-yard, rather over-grown, but the track formation with sidings cross-over is still visible. The covered vans, parked in one siding, once saw service as passenger advanced luggage vehicles. The van nearer the locomotive, a one-time 10-ton cattle wagon, originating from the LB&SCR, was converted to a standard van during 1935 after transfer to the island circa 1927-9.

frame by Stevens, is now a listed building.

A period photograph, taken 1937 (refer *Rails in the Isle of Wight*, facing page 66 by P. C. Allen and A. B. Macleod) reveals a covered footbridge and some signalling built of timber dating from pre-SR times, and later versions of lattice construction, all lower quadrant until some replacement with upper quadrant types after nationalisation. The store shed, adjacent to the siding, has not been referenced from plans but is evident as a gabled building with two sets of double doors in the period photograph already mentioned. When I stood on the one platform remaining in use, I could not help but admire the view towards Culver Cliff and thinking "What better subject for a model railway backcloth?"

Opening in 1864, Brading Station became a junction in 1882 with the completion of the Bembridge branch. In 1927, the doubling of track took place between Brading and Sandown. Prior to this modification, it is likely that the short siding, lower right on the plan, would not have existed. With the complete closure of the Bembridge branch in 1957, followed by track retrieval, the station reverted to serving just the Ryde-Ventnor



Departing Shanklin, bound for Ryde Pier Head, number 33 *Bembridge* is the subject of much interest from three young enthusiasts. The four compartment bogie brake third coupled next to the engine is S4149, once a SE&CR seven compartment brake composite "birdcage", but converted on transfer to the island to give more luggage space and meet the clearance requirements.

P.S. Ryde, built for the Southern Railway's Isle of Wight service in 1937, enters Portsmouth Harbour on a return crossing from Ryde Pier Head in July 1966. Efforts to preserve this Dunkirk heroine have sadly failed.



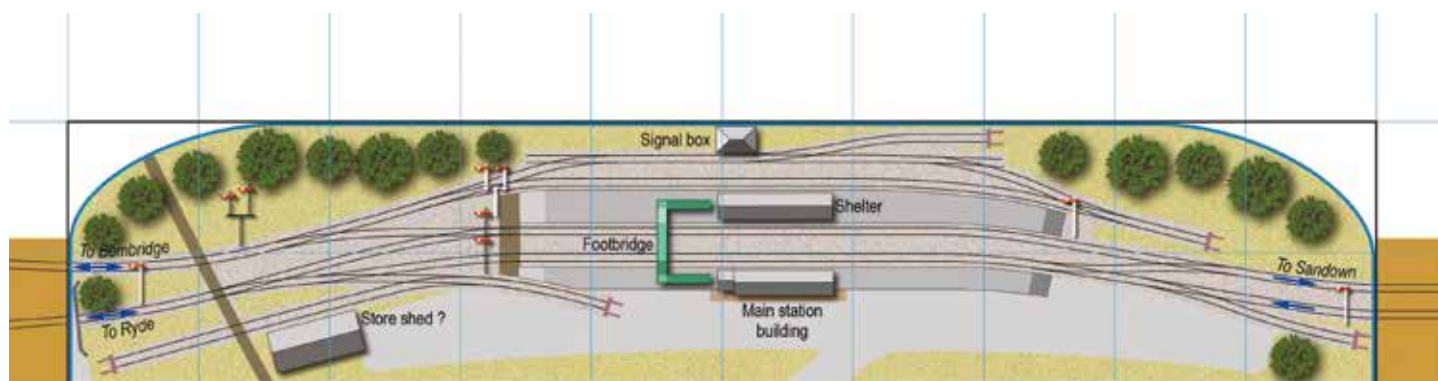
trains. The signal box closed in 1988 and the passing loop was removed. Following a refurbishment programme of the main buildings and signal box by the town council in 2007, what had become a derelict site now, following renovation, has heritage status.

Based on the track diagram for Brading signal box prior to the closure of the Bembridge branch, the plan has been tailored to fit a baseboard measuring 10ft x 2ft, ex-storage sidings. Working to a scale of 4mm:1ft, Peco large radius point templates have been used as a guide when adapting the plan. All except one unit are basic left or right hand; the one giving access to the goods siding is a left-hand curved type. The point-work to the approaches at each end governs the length available for the platforms. Given that the island's vintage 'birdcage' carriages were 60ft in length, the

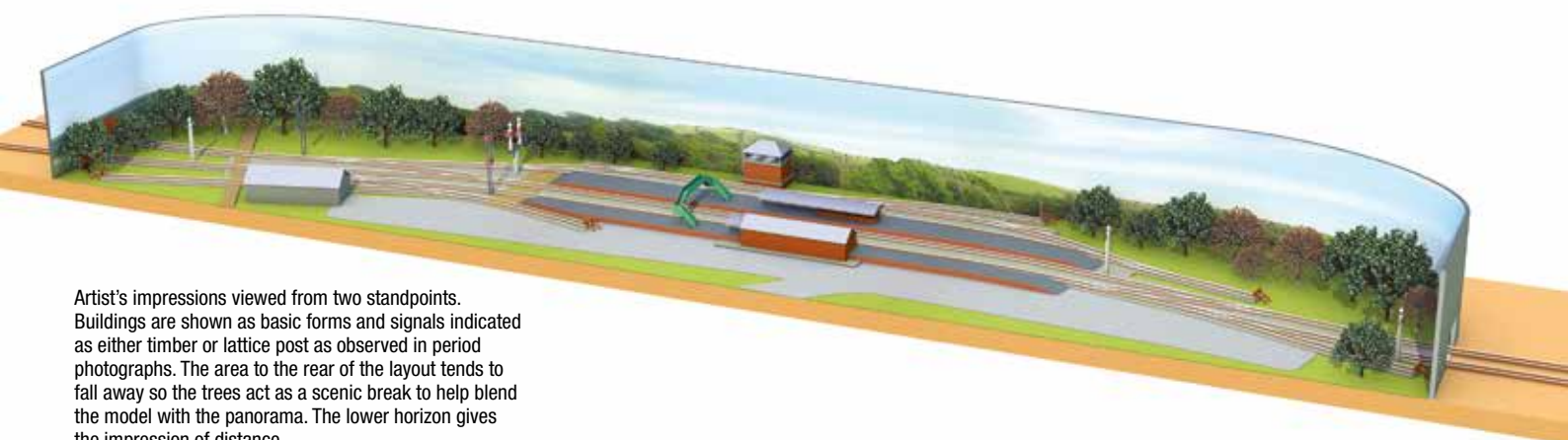


Inspiration for a backcloth; looking across from the current working platform towards a distant Culver Cliff, the far face of the presently unused island platform once served Bembridge branch-line trains. Plans are afoot to re-instate the passing loop at Brading to enable a more evenly-balanced timetable.

ON EXCLUSIVE



Proposed layout plan based on that of Brading station. Each square on the grid represents 1ft. Buildings are represented by simple shapes and signals are defined either with wooden posts or lattice, referenced from the aforementioned 1937 photograph. Also note the up-line starter with repeater, counteracting the driver's vision being obscured by the footbridge.



Artist's impressions viewed from two standpoints. Buildings are shown as basic forms and signals indicated as either timber or lattice post as observed in period photographs. The area to the rear of the layout tends to fall away so the trees act as a scenic break to help blend the model with the panorama. The lower horizon gives the impression of distance.

platforms on this plan allow for a locomotive and four-carriage train.

Rolling stock and motive power

The most likely requirement in the motive power department will be the ex-LSWR, class O2 tank locomotive. Ready-to-run, a product by DJ Models, is available in a variety of liveries – one suitable for island service. For the kit builder, South Eastern Finecast offers a version in white metal.

The ex-LBSCR, class A1X 'Terrier' is produced in a number of liveries by several manufacturers, including Hornby, Rails of Sheffield and Dapol. To include the larger version of the A1X, a ready-to-run model of the class E1 is recorded to be in the pipeline, produced by Rapido, but a kit is also available from South Eastern Finecast.

For those preferring to re-create modern times, ex-London Transport class 483 sets, in island livery, are produced by EFE.



Now preserved as an exhibition and visitor centre, Brading station, prior to the closure of the Bembridge branch in 1957, offers potential as a suitable prototype for a compact model, but with an interesting track diagram. Completely re-modelled for the opening of the branch in 1882, the footbridge and buildings are also thought to date from that time and are listed. The aforementioned photograph dated 1937, indicates a very busy scene with three locomotives in steam, two types of signal and a line of goods vans in the siding. In another period photograph (refer to *The Isle of Wight Railways* by Michael Robbins) the footbridge is shown with windowed sides and roof.

Coaching stock

Although the Southern Railway replaced four and six-wheeled stock, originally purchased second-hand from several main line companies, during the early days of its tenure, similar models, based on LBSCR carriages, produced by Hornby, wouldn't look out of place. The first bogie carriages, built by the Lancaster Carriage and Wagon Company in 1889, were a pair of composites – one a brake, of only 40ft in length. A steady influx of bogie carriages arrived on the island throughout SR days. Among them was a number of ex-South East and Chatham Railway 'Birdcage' carriages. Examples of these types can be found in the Bachmann range. To be correct, the guard's lookouts would need to be removed on brake vans as happened to the prototypes.

The kit builder need search no further than the comprehensive range of LBSCR, LCDR and LSWR carriages, both bogie and 4-wheel types, offered by Roxey Mouldings.

Out of use for many years, the island platform canopy survives and presently acts as access to the heritage signal box. This platform face would be re-instated in the future if a passing loop is re-laid.



Brading station from the forecourt. Although an important junction, this main building did not have an upper floor as other stations.



To build the ex-Midland clerestory coach that graced the Bembridge branch, a starter would be the kit produced by Ratio.

Goods stock

Procuring goods rolling stock either off the shelf or in kit form will not yield many results. Excellent reference material covering examples of the island's preserved historic wagons is available on the Wight Steam Railway website.

Open wagons generally followed a basic design, so adapting such vehicles from ready-to-run items should not be too challenging. An internet search revealed that models of two types of open wagon bearing Portland Cement graphics, employed for the transit of chalk from Shide to the cement works at Medina wharf, are available from 'Wessex Wagons'.

To remain faithful to history, much

adaptation will be needed. In general, island wagons, whether open or covered, were classed as 10T. Many later examples employed on the main line system had a tare weight of 12T. The intended modeller may have to turn to the specialist kit producers.

In conclusion

When undertaking to produce this article, the thought did occur that a layout based on Isle of Wight practice might not create enough variety of traffic and a suitable location would be difficult to source. Brading was not considered until photographs taken during my 2012 visit were unearthed, the junction situation producing a plethora of ex-mainland traffic from the Bembridge branch as well that of the main route sealing the deal.

The junction complex offers ample scope for operation and could be placed in

a number of locations. Sourcing suitable rolling stock in other scales for an Isle of Wight model could be difficult. By placing the track formation in another area, for instance, Great Western territory, a feasible a model in 2mm:1ft scale could be achieved.

Thanks to the Isle of Wight Steam Railway, heritage rail travel is still available across the Solent. A modeller can aid research by witnessing the beautifully restored locomotives – class O2, No. W24, *Calbourne* or 'Terriers', Nos. W8, *Freshwater* and W11, *Newport*. The society members have restored and operate six bogie carriages of types that ran on the island as well as a variety of appropriate goods wagons.

Whether the modeller opts for steam days, SR or BR to the beat of the Westinghouse pump, or the distinctive sound associated with tube days, there is ample scope for an Island railway.

Brading signal box, once controlling a complex of track-work at the junction of the Bembridge branch and the main island route as well as sidings, is now a listed building and recognised by Heritage England.



HOW TO... MODIFY A WILLS CRAFTSMAN KIT

Words & photography: Jamie Warne



Wills Craftsman Kits have been around for decades. They provide a great base for you to customise as desired, but if you've never built one before – I hadn't until now – you might be in for a bit of a shock! These kits are, more technically-speaking, a scratch-aid, rather than a kit per-se that you can quickly assemble. They come with injection moulded details, but the shell of the building

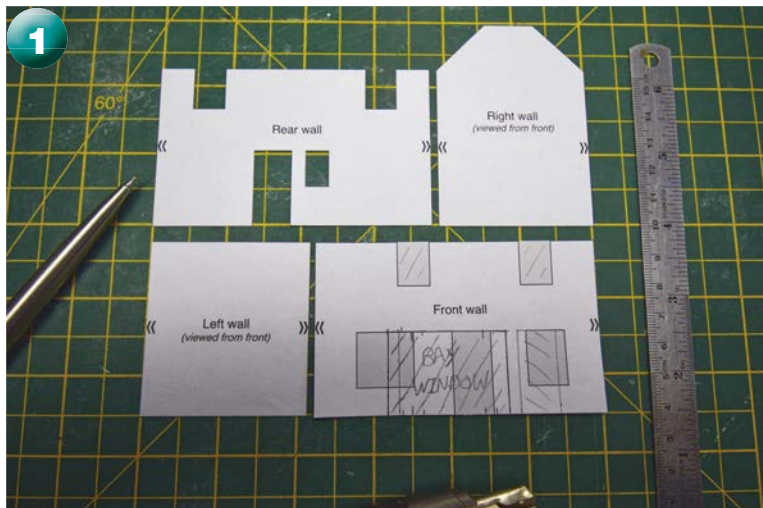
(including the roof) and its apertures will need to be marked and cut out entirely by hand.

That said, with care and patience, you will end up with a finely-detailed model. The kits all come with a fairly comprehensive pamphlet explaining how to work with plastic, and in my opinion, that alone, particularly if you're new to scratch-building, is worth buying such a kit for! I'll

show how to assemble, modify, and detail the Stone Farmhouse Scene (CK11) and turn it into a village shop. Incidentally, I later realised that Wills produces a Post Office Kit (CK20), so if you find my bay window addition a step too far, there is another option!

This building is featured in my 1960s 'Chocolate Box' diorama 'how-to' article for the October 2022 issue of BRM.

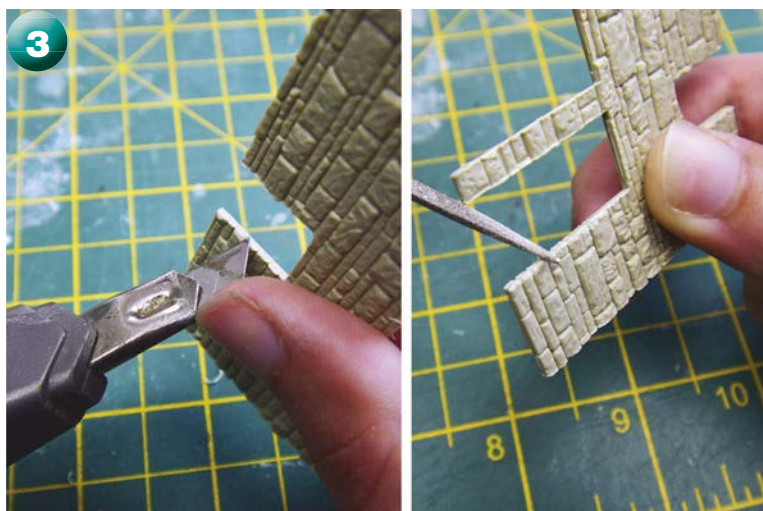
Building the shell



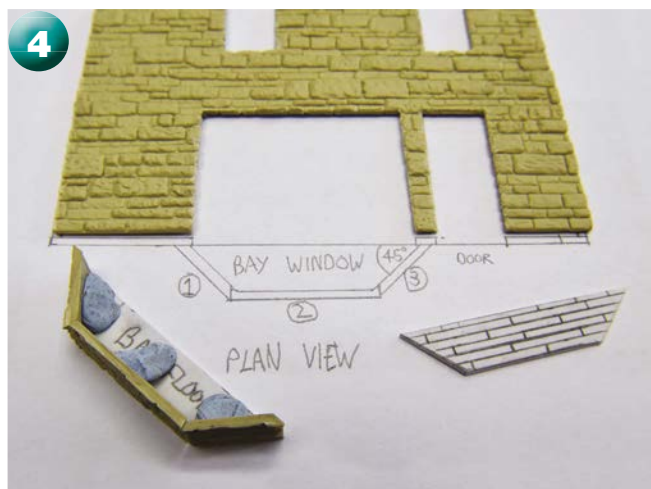
The kit comes with pre-printed templates to cut out and draw around. I have marked out new apertures on the front wall where the door and bay window will go. The rest has been kept the same – remember, the apertures are sized specifically to fit the windows and doors provided with the kit. The marked sides go face-down onto the non-embossed sides of the material sheets provided.



Cutting out Wills material sheets is tough due to their thickness. Shallow, multiple passes against a steel rule are better than trying to force the knife to cut deeply. For apertures, first pierce each corner in both directions to set the blade's limit of travel. This also means the corners show through on the front, meaning you can join these up with the knife and rule, and form a neater aperture.



As we're dealing with rough stonework, perfectly square apertures are not a huge priority. What is important, though, is to roughen up the edges of the stones, so that it doesn't look like the stone has been laser-cut! To do this, simply 'knock off' the corners with a craft knife, and, using a diamond/square file, carry the mortar joint across and onto the edges.



The bay window uses leftover stone to form the lower walls. Both edges of the angled walls are mitred by 45 degrees. The centre wall can be kept as-is, but don't forget to roughen the edges, and try to match the stone courses. Note that I've cut two pieces of 0.040in to form the base and window seat – the latter having planks scribed on. The Blu Tak helps when doing a dry-run.

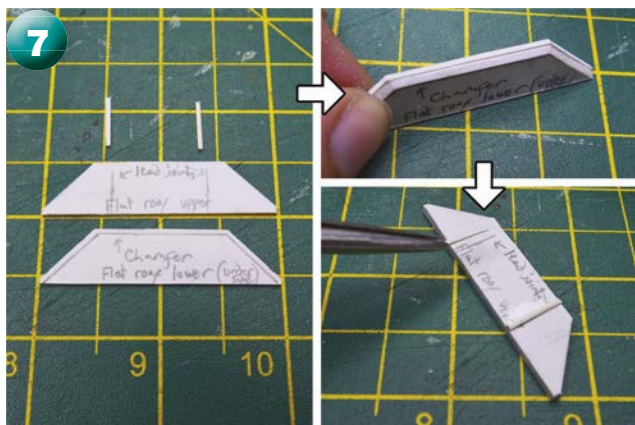


More, larger 0.040in Plastikard shapes are cut out. The thin section is the window sill that sits directly on the stonework, and is slightly wider than the walls. The two identical pieces will later form the roof section, with the section at the bottom being glued between them. This latter piece will need to be bent to follow the bay's shape, so notches are filed into the rear to aid in this.



The middle section is set back from the front edge by a few millimetres. I recommend first drawing a guide line on both the top and bottom Plastikard pieces to help line everything up. Hold the middle section in place with one hand, ensuring it is still in the correct position, then flood the back with solvent using a fine brush applicator. Hold tightly until set.

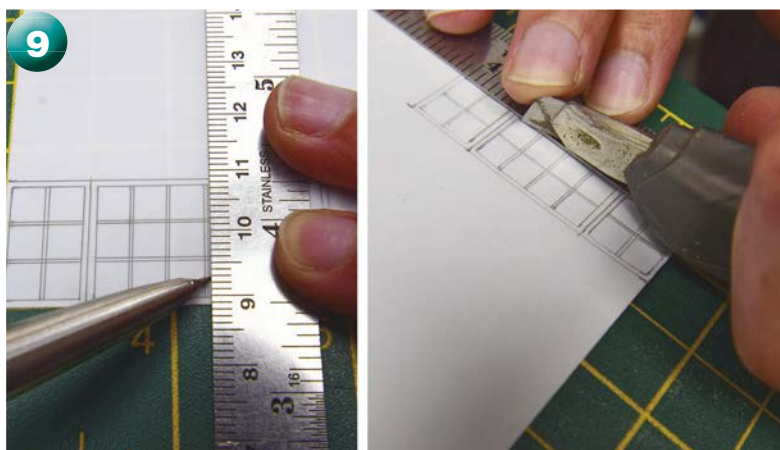
TECHNIQUES



Two 0.060in trapeziums are now cut out – these are 1mm larger. One trapezium needs a 1mm wide chamfer on the bottom front edge. Accuracy isn't terribly important, so you can either use a mitre block, or file the slope by hand. Once those have been glued together, two 1mm wide 0.010 strips are added on top of the upper trapezium, and will later represent leadwork joints.

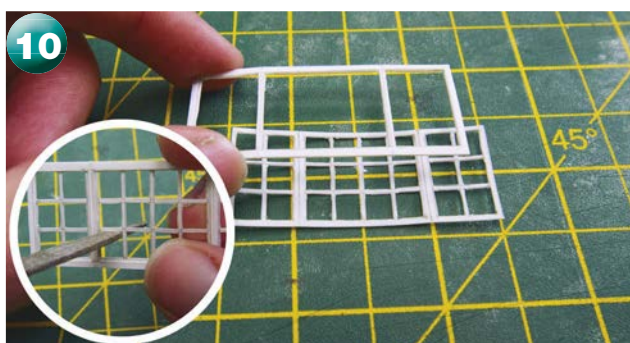


This assembly, and that from Step 6, can now be glued together with plastic cement. As you can see, rather than complete the 'sandwich' construction of Step 6, I glued its upper trapezium onto the bottom of the assembly from Step 7, before joining the two assemblies together. This was because I could tip the Step 7 assembly on-edge, and more easily line the two parts up together.

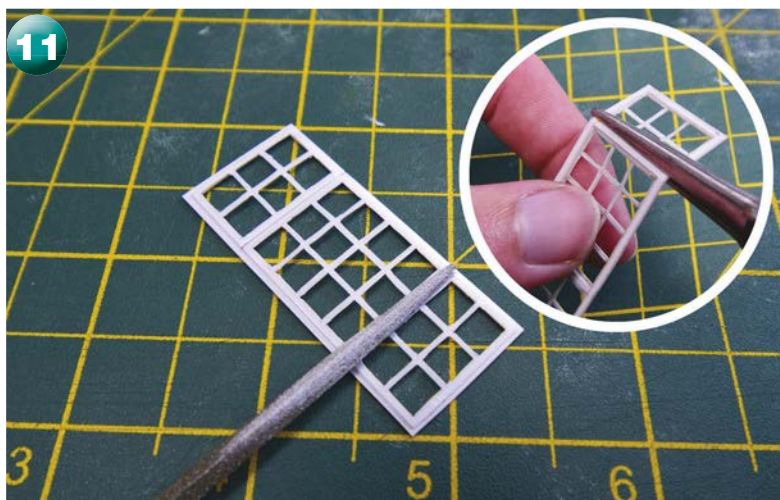


Had I thought ahead, I might've been able to source a bay window first, then design the bay's size around it. Unfortunately, I didn't, which now meant that I had to custom-build a window the difficult way! The window design was drawn onto 0.010in Plastikard, and features 1mm wide frames for the three 'wings', and 0.5mm glazing bars. This requires very careful cutting with a steady hand!

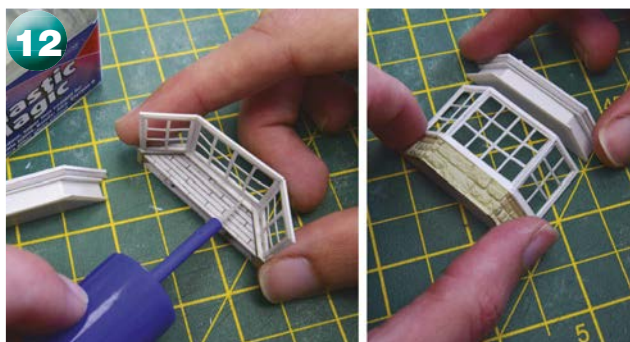
Remember the technique I used for cutting apertures from the thick Wills material sheets? The same applies here; making sure to first (and very carefully) pierce every corner of each panel in both directions to limit the blade's travel. Being 0.010in, it is incredibly easy to cut out, but if you go down this route, you must be extremely careful and take your time; or risk breaking the thin frames!



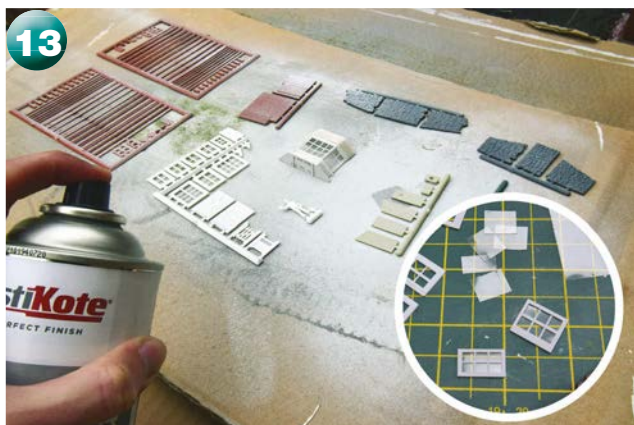
To strengthen and attach the window between the bottom and top sections of the bay, the simplest way is to add a frame from slightly thicker 0.020in Plastikard. This also has the added bonus of providing extra relief. Make sure you make it slightly larger than the window. Attach by flooding the rear with plastic cement. This is a good opportunity to tidy up the glazing bars with careful filing.



Keeping the window frame in one piece rather than three individual panels makes gluing easier. This will, however, require half-depth cuts to be made on the two centre verticals on the outer frame, and shallow grooves to be filed into the back of the window. From there, carefully bend using fine-nosed pliers, as shown.



Pre-bending the window means less pressure is required to hold it in place. Again, holding with one hand, flood the back with cement. The top section will go on much easier, and this time you can flood with solvent from the front to ensure the assembly lies flat, as shown.



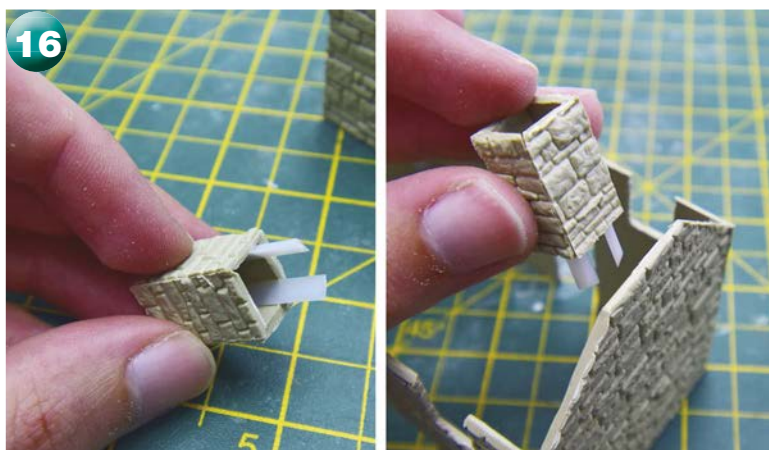
Bright white Plastikard is difficult to paint as it tends to be shiny. I use Plastikote 'Dove Grey' chalk-effect paint, which has a slight texture. This is sprayed onto everything but the stonework and tiled roof – with the stonework on the bay masked off. Clear packaging material can then be added to glaze the windows. The grotty huts and privy shown in the kit weren't used on this project.



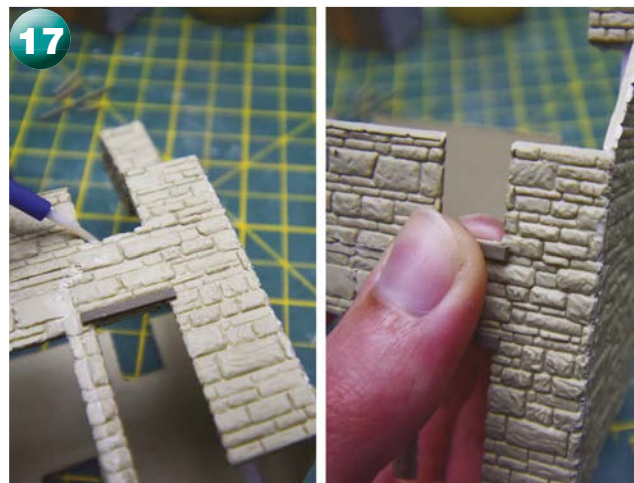
Before the building shell can be assembled, we need to flatten the rough stonework where the bay window will sit. The worst 'lumps' can be removed with a knife, though you will need to do so carefully! The rest can be filed off, although I suppose you could try using a sanding attachment on a Dremel, or similar. Carry out a test fit before gluing the bay window into place.



We can finally glue the shell together with plastic cement. If you have small metal squares or right-angled metal blocks, you can use those to line everything up. I don't, so I'm relying on three things – the grid squares on my cutting board, the corner strips provided with the kit, and the square glass bottle of Plastic Magic. Note that I forgot to roughen the stonework edges... whoops!



The chimney is another aspect that wasn't clearly explained in the instructions, and the template didn't match up to the size of chimney caps provided. The gable end was also much wider than the chimney, furthering my confusion. In the end, I copied the template, and decided to mitre all four corners. Note the joint strengtheners used to attach it to the gable.

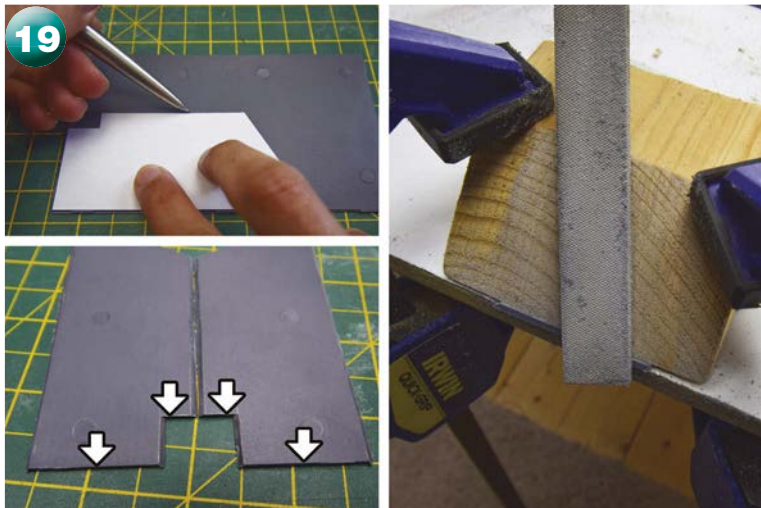


Here's a handy tip I learnt from our very own Phil Parker! Where you are able to apply a lot of pressure on a component, instead of cutting or filing away uneven surfaces on a plastic model to allow it to sit flat, you can use solvent to soften the underlying plastic beforehand. This method was used to attach the window sills and lintels; saving much cutting and filing!

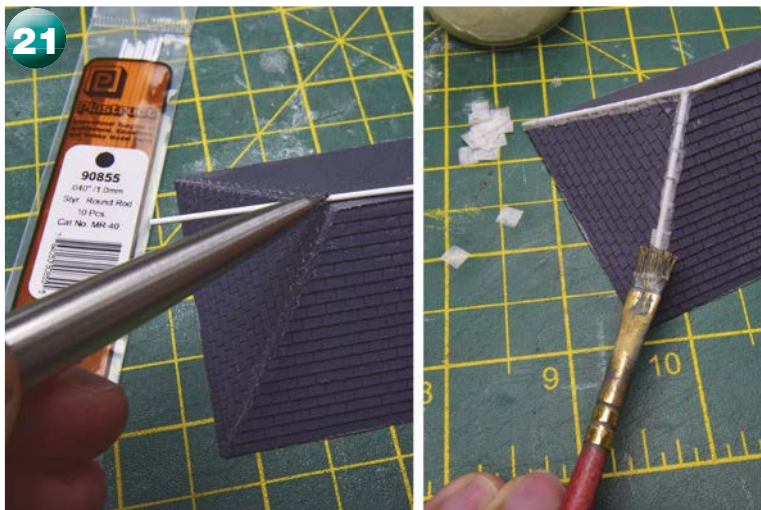


Before adding windows and doors, don't forget to paint the building shell. The original plastic colour is a good base, but benefits from random splodges for variety. I dry-brushed a mix of Vallejo 'Buff' and 'Pale Sand'. A wash of Vallejo 'Black Grey' can be applied to emphasise textures, using kitchen towel to remove the majority. As always, base your colour choices and weathering techniques/layers on a prototype.

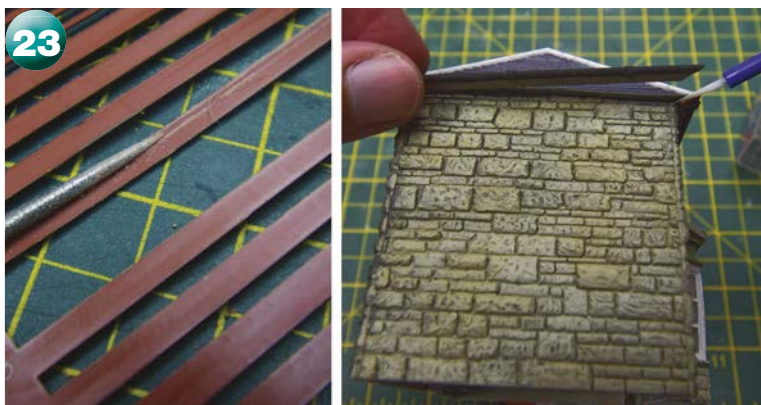
The roof and details



Moving onto the roof, check that the paper templates match the building shell. Once happy, cut out the two large roof pieces, ensuring they're of opposite hands, and that tiles are correctly orientated. Perhaps mistakenly (see Quick Tip), I mitred all but the short ends and the sides of the chimney stack cut-outs (arrowed) by filing against a 45-degree wooden block, with the component sticking out by its thickness.



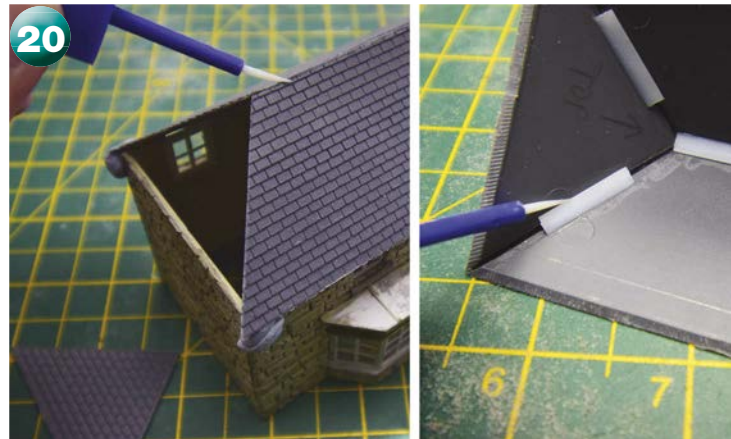
As I couldn't use the provided ridge tiles, I improvised! Using a small round file, a 'U'-shape was created along the ridges, onto which 1mm styrene round rods could be cut to length and glued in place. To create individual tiles, 4mm wide strips of tissue paper 6mm long were applied with a brush dipped in a watery PVA mix; each one overlapping the previous. Start from the bottom of the roof.



Glue the main roof squarely onto the building. Meanwhile, locate the gutter components, but don't cut them out yet. Unfortunately, they do not have a 'U'-shaped channel, but a round file can be used to create one. I suggest scoring a line with a knife beforehand, to guide the file. Cut them to length, and don't forget to leave room for the 45-degree mitres. If necessary, reduce the width according to the overhang.



The roof ridges baffled me – the diagram seemed to show mitred vertical edges. However, had I looked at the sprues, I might've realised that there actually needs to be either a gap or a flat section along all three ridges for the ridge tiles. Thus, you can either mitre the ridge edges and follow my steps, or make your life easier by leaving a 2mm or so gap or flat section along the ridges.



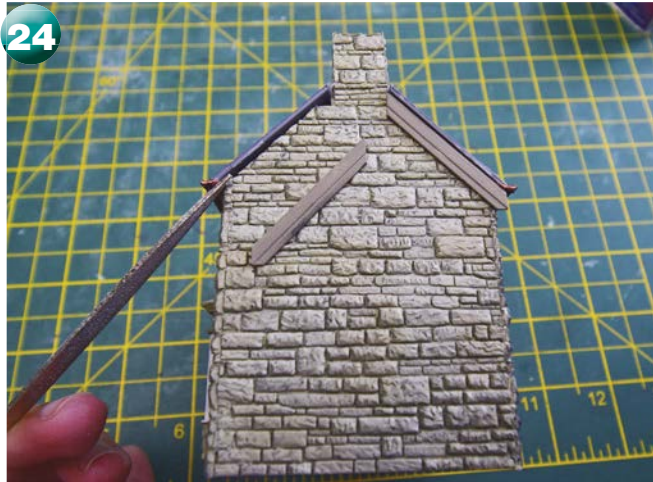
Using Blue Tak to hold the two large roof sections in place temporarily (making sure they sit square), run plastic cement along the ridge. While that sets, offer up the paper hip template. Once fitting perfectly, use it to cut out the final version from the slate sheet, and mitre all edges of the hip. You can remove the roof and glue it together, using corner strips to help.



Tissue paper is also used on the flat roof of the bay window. The exact same process is used, albeit with larger pieces. Add a few millimetres extra on all edges so that you can wrap them around the stone wall and the front edge of the bay. Again, lightly use a brush with a bit of watered-down PVA to flatten the tissue paper; especially against the uneven stonework.



It's best to cut and attach the front and rear gutters/soffits before cutting the side piece. That way, it's much easier to cut the latter to length perfectly, rather than work your way around the roof and hope they all line up as they should! I found that a handheld guillotine, which has a 45-degree cutting angle, helped immensely when cutting the mitres.



Fortunately, the gaps created by having a chimney narrower than the gable end could be covered by the provided bargeboards. Cut the top edges at 45 degrees, and the bottom edges to a 90-degree point; with the stepped section marking the change in direction. The soffit, which is part of the gutter, might need to be filed as shown to allow the bargeboards to fit snugly under the roof.



Downpipes, also provided, can now be added, although for some reason it is suggested to add a gutter hopper to each. This would only be needed for parapet roofs or where multiple gutters enter one downpipe, so I omitted them completely. Instead, an 'S'-bend is made by gentle bending with fine-nosed pliers in the appropriate places. You can then cut them to length, paint them, and glue them in place.



You can now add the chimney cap and pots. Both are provided in the kit, but the caps were all undersized, and came pre-drilled for chimney pots that I didn't want to install. So, I had to make my own from 0.040in, and then file the edges. The pots come in two halves, and to be honest, would be worth replacing with finer 3D-printed examples.



You may have noticed that the entire roof has been painted. As always, my go-to colour is Vallejo 'Black Grey', which is as near to black as I dare to go. Even here, I toned it down by adding white into the mix. Also, note that white is dry-brushed onto the roofs to add tonal variation. You can, of course, add green for lichen, or other colours as appropriate.



The penultimate step is to add signage to the bay window. A slightly oversized design was created with a basic graphics program, and printed out. Making it oversized means that there is more leeway to cut it out for a perfect fit. Once glued with a bit of plastic cement (seems odd, but it works), you can tone down the sign by brushing a bit of brown weathering powder on.



Rough stonework

While neater masonry like brickwork or ashlar stonework requires more attention to be paid to lining up courses, rough stonework needs more work to be done to create joints that look right. Stonework on all joints should be 'worked' so that it wraps around the edges. Just look at the difference between unworked stone (left) and worked stone (right). The effort put into carving stones with a knife and files will go a long way to improve the end result! This not only applies to corners of walls, but also to window and door apertures, as seen here.

29



With large windows at the front, I wanted to hide the empty interior. I stumbled across these 'Packed Shelves' by Model Railway Scenes, and, happily, one was a perfect fit to sit just behind the bay window. It probably goes without saying, but paint it before you glue it in place! You'll likely need to use superglue or epoxy for this.



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



Humbrol
(AV0014) 'Smoke' Weathering Powder
(AV0018) 'Light Rust' Weathering Powder
(AV0019) 'Dark Rust' Weathering Powder
www.humbrol.com

Model Railway Scenes
(OO-BUI-ACC-SHV-2) Packed Shelves (2 pk)
www.modelrailwayscenes.com

PlastiKote
27109 - Chalk Effect (Dove Grey)
<https://plasti-kote.co.uk/>

Plastruct
(MR40) 0.040in/1mm Round Rod (styrene)
www.plastruct.com

Slater's Plastikard
(0110) 0.010in Plastikard Sheet
(0120) 0.020in Plastikard Sheet
(0140) 0.040in Plastikard Sheet
www.slatersplastikard.com

Vallejo
(70.862) Black Grey
(70.951) White
(70.837) Pale Sand
(70.876) Brown Sand
(70.968) Flat Green
(70.949) Light Yellow
(70.976) Buff
www.acrylicosvallejo.com

Wills Kits
(CK10) Farm Cottage Scene
www.peco-uk.com/pages/wills-kits

Conclusion

I was surprised by the challenge this kit presented, and later learnt that quite a few modellers had also found it more difficult than they envisioned! These kits are aimed at those with prior experience of scratch-building with plastic, although as I noted in the introduction, the fairly comprehensive guide included with the kit goes some way to offset this.

Many of the Craftsman kits share common detailing sprues, as well as the material sheets, which, happily, can also be bought separately. This is great if you need them for other projects, or you wish to extend the kit itself. You'll need to set aside a few days or a week of evenings, if you're as slow as me, to build the kit into a detailed model, but the satisfaction by the end makes it all worthwhile!

One alternative you might consider – if you're adding a bay window like me – is to find a ready-made bay window or suitably-sized windows, and do so before cutting out the walls. While I haven't been fortunate to own or use one, a Cricut or Silhouette Cutter might also be a good alternative to making your own!



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MODELLING SIGNS

Words & photography: Phil Parker



Some assume that ubiquitous advertising is a modern phenomenon, but looking at old photographs, it's now far more restrained than it once was. Many Victorian towns were smothered in all sorts of adverts, painted on walls, enamelled on metal and, of course, normal paper posters.

The painted and enamel versions tended to hang around too. Many buildings still show the marks of vintage adverts slowly peeling away, now called 'ghost signs'. So attractive are these old brands, that the paintwork is often restored to look as good as new for the popular 'retro' look, or even faked for decoration.

Enamel signs also tick the retro box – you'll not find an antique centre without at least one on the wall. Apparently, a good

dose of rust doesn't knock the price down either – buyers like some authentic patina.

Heritage railways also feel the need to brighten up their scene with colourful features, even though their use had largely stopped by the time British Rail appeared on the scene. Few people actually took old signs down, it was easier to let them rust away, then get a ladder out to prise them off the wall.

Vintage signage can be a fascinating subject. I always keep an eye out for old signs and posters clinging to the building or board they were stuck to many years ago. Collecting photographs on my phone is good fun, and you never know when they will inspire something on a model I'm building.

Signs and adverts on our layouts are a great way to add a little colour, and if they promote local firms, give the scene a sense of place. We tend to think of adverts being the same all over the country, but in the days of steam-powered railways, you'd certainly find local products advertised, even if it's just the town's newspaper. A bit of research can pay dividends, not that any of us need an excuse to pore through books of old photographs, of course.

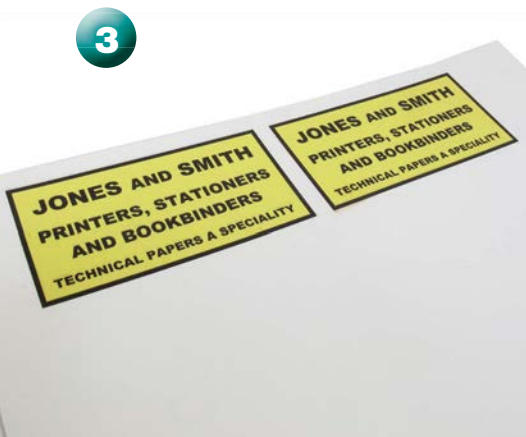
Adding signs to a model isn't hard, but it's one of those modelling jobs you need to do yourself. Ready-to-plant buildings come with shop names fitted, but we don't want all our layouts to look the same – here are ideas for customisation...



Signs painted on buildings served many purposes. Pickering & Mayell, in Birmingham's Jewellery Quarter, used them to identify its building, a far cheaper method than incorporating the name into the brickwork. This would have been carefully applied by a signwriter using quality paint. Advertising signs were applied using cheaper materials by 'Wall Dogs' who would overpaint them frequently to change the design.



The easiest way to produce a painted sign is to use transfers designed for inkjet printers. Paint the background on your wall. Most of the transfer systems assume you'll be working on a white background, but I often use pale grey (Humbrol 147) as it's less stark and mutes the colours more realistically.



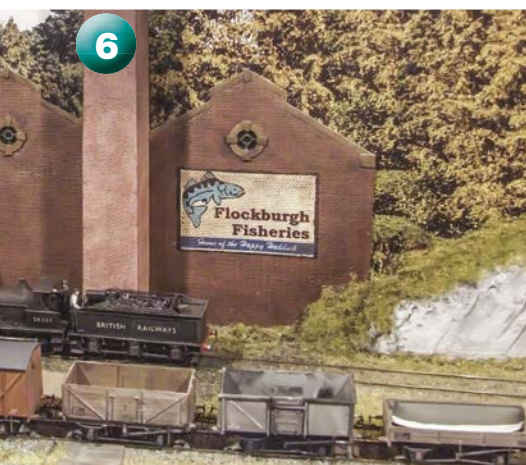
Designing a sign on the computer is simple for those that have the skill, but care is needed to use typefaces that look suitably old. Here, I've kept things simple with bold Arial letters, which I think look OK. More modern signs and murals can be fancier, but the technique is the same.



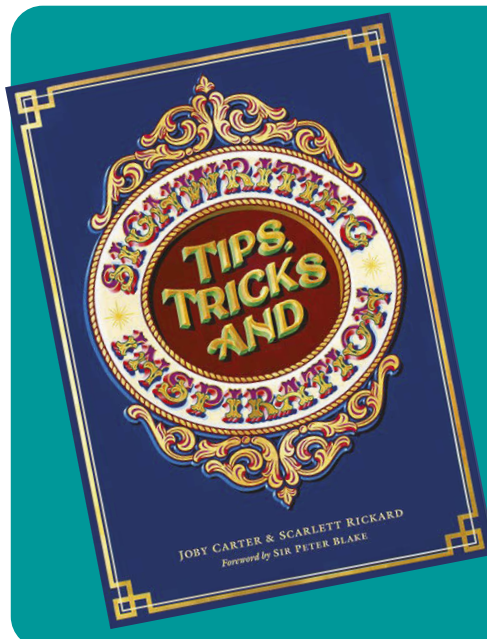
After printing, the transfer receives several coats of spray varnish to seal the inks, then it can be applied to the building like any other waterslide transfer. Plenty of Microscale Micro-Sol and gentle pushing with a paper towel help mould it to the brick surface, allowing texture to show through.



More matt varnish, to protect the transfer, and a bit of weathering powder stops it looking new and shiny. To produce a worn effect, dab the surface with a little brick colour using a sponge, but carefully as it's easy to overdo this. Alternatively, gently sand the transfer with mild abrasive to wear it away and let the wall show through.



Flockburgh Fisheries, "Home of the happy haddock" makes use of simple clipart to bring the sign alive. Again, look at prototype signs – pictures weren't that common as they were much harder to paint than words.



Learning signwriting

If you want to produce the best lettering for the walls of your models, you'll need to learn the craft of signwriting. Using traditional methods, a painter will lay out the text on the surface with chalk, then paint it with high-quality enamels, working freehand, freed of the limitations of commercial typefaces.

The only trouble is that learning this skill takes many years of practising, which is why we aim to take shortcuts so that our layouts are finished in a reasonable timescale.

However, if you're interested, understanding the basics is useful before heading to the computer to make transfers. I recommend Signwriting Tips and Tricks by Joby Carter. He's the current owner of Carter's Steam Fair, and decorates all its rides and vehicles by hand. It's a fascinating look at the practical aspects of the craft, and is a very beautiful book to own.

Copies are available from: www.carterssteamfair.co.uk

TECHNIQUES

7



The same technique can be used to replicate letters painted straight over brickwork, as long as you stick to dark text. However, the backing sheet isn't invisible and will slightly alter the colour of the wall. A little weathering might hide this, but not entirely. I'm still pleased with the effect, though.

9



Scale Model Scenery sells a pre-cut mask to produce a Lipton's Tea advert. First, use the rectangle mask to produce the black background, then follow up with the letter mask for the words. Dab paint on sparingly with a small sponge – we want some of the background to show through.

8



Over time, the paint will wear away, leaving the remnants of the letters. Put the term 'ghost sign' into an internet search engine and you'll find hundreds of examples for inspiration.

10



The gaps in the letters left by the mask are touched in with a small brush using a dry-brush technique. This is a 7mm:1ft scale model, but the mask works just as well for OO gauge modellers who will end up with an advert a scale 16ft wide – just right for the end of a terrace overlooking the railway.

11



For smaller, and cruder hand-painted signs, a mapping pen and white ink from an art shop will do the job nicely. Those with neat handwriting can produce something really impressive, but with my scrawl, I stick to simple capital letters. At least they are readable, and I like to think, have a suitably rustic look.

12



A step up from painted signs are those with separately fitted, raised letters. I can't find any definite dates, but it appears these started to appear in the late 1950s, possibly due to the arrival of stable plastics. Can a BRM reader provide a more definitive date?



Fun with shop names

Shop name puns have been a tradition for as long as modellers have been building models. The master of this has to be the team at Bekonscot. The towns are full of humour. Who doesn't chuckle at 'Dan.D.Lyons Florist' or 'Traders of the Lost Arts'?

13



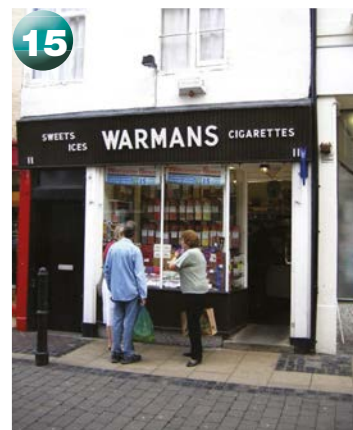
There are a few options open to modellers. Slater's sells plastic alphabets 2mm to 16mm tall, mostly in a sans serif typeface, but with a bolder style in the larger sizes. Scale Model Scenery also produces different sizes and typefaces in laser-cut card, as shown here.

14



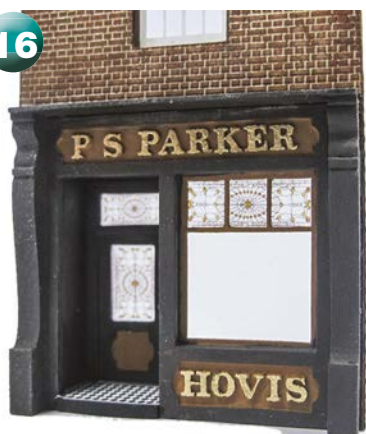
Its kits include wall mounts if the characters require them. I've used a few card strips to mount these on a chimney as photographs seem to show this is how many were fixed. Pre-painting before fitting makes life easier.

15



Of course, a popular use for raised letters is on shop fronts. Early versions were pretty simple and yet can still be found in some towns. More modern characters tend to be bolder, of a more simple typeface, often incorporating lighting in the back of each character.

16



The laser-cut characters work perfectly for this job, but if you own a silhouette cutter, you could design your own and cut them in card or plastic to perfectly match a prototype shop front. Always carry out a dry run to ensure the words are spaced out properly, and that there is enough space for all the characters!

17



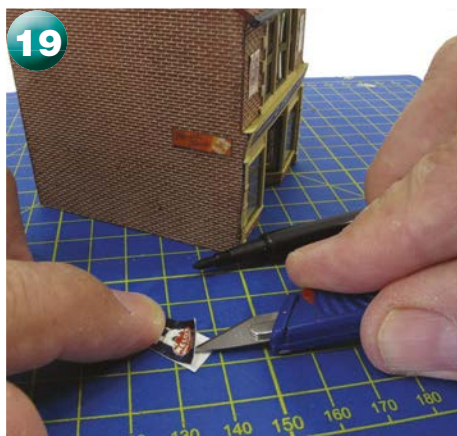
Pre-printed signs and adverts are readily available from the trade. I tend to acquire part-used packets from second-hand stalls at shows, and have built up quite a stock so I can pick something suitable. Don't worry about the scale listed on the packet, signs come in many different sizes in real life.

18



These buildings make use of four different manufacturers' signs, but they all work together well on these back-dated Hornby Skaledale buildings. The circus poster is an ancient Builder Plus item, but even being a bit battered, it just looks as though it's been up for a long while.

19



For enamel adverts, I like the Tiny Signs range, which is photographically reduced from real signs. They tend to be a bit thick – the real thing is stove-enamelled to thin steel sheet, so I peel the paper away from the back before use. All signs have their edges touched in with a felt-tipped pen, and are varnished when in place.

20



Rarer, but still to be found, are waterslide transfers for shop names. You could also make your own of course. This sign, from Maybex, was a bit tatty, but still works as a well-weathered name above a shop. Like most modellers, I never throw anything potentially useful away.

21



Billboard posters are standard sizes – search 'Billboard Poster Sizes UK' online. I tend to cheat and make them fit boards that look right on the model. These are downloaded from the web and printed to fit. Beware – these things changed quickly, so make sure the adverts are correct for the period of your layout.



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FBS203 - Flemish Bond	FBS215 - Slate	FBS218 - Text. Con Block

4mm Scale Range

FBS401 - Plain Bond Brickwork	FBS410 - Corr. Clear Sheet	FBS419 - Granite Setts
FBS402 - English Bond Brickwork (Metric)	FBS411 - Corners & Arches	FBS420 - Paved R/way
FBS403 - Flemish Bond	FBS412 - Prof Clear Cladding	FBS421 - Fan Setts
FBS404 - Stone Blocks	FBS413 - Prof Steel Cladding	FBS422 - Square Setts
FBS405 - Paving Stones	FBS414 - HO/OO Amr Bond	FBS423 - Eng G/den Bond
FBS406 - Stone Setts	FBS415 - Slate	FBS424 - W/house Fascia
FBS407 - English Bond Arches	FBS416 - Random Stone	FBS425 - Cer. Utility Tiles
FBS408 - English Bond Arches Brickwork	FBS417 - Dress. Stone Block	
FBS409 - Corrugated Iron Sheet	FBS418 - Text. Con Block	

7mm Scale Range

FBS701 - Plain Bond Brickwork	FBS708 - Arches & Brickwork	FBS717 - Dress. St Block
FBS702 - English Bond Brickwork (Metric)	FBS711 - Corners & Arches	FBS718 - Text. Con Block
FBS703 - Flemish Bond	FBS712 - Prof Clear Cladding	FBS719 - Granite Setts
FBS704 - Stone Blocks	FBS713 - Prof Steel Cladding	FBS723 - Eng G/den Bond
FBS705 - Paving Stones	FBS714 - American Bond	FBS724 - W/house Fascia
FBS706 - Stone Setts	FBS715 - Slate	FBS725 - Cer. Utility Tiles
FBS707 - English Bond Arches	FBS716 - Random Stone	

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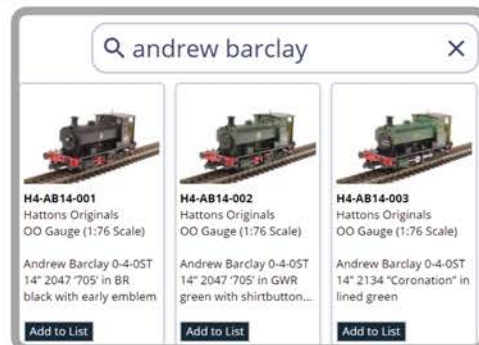
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DAPOL: GWR 'MOGUL' AND BR 'HST' ANNOUNCED FOR 'N'

CAD and tooling well-underway on new models promised for 2mm:1ft scale, plus updates on forthcoming models.

Dapol has made public its plans to produce scale models of the iconic British Rail 'HST' and GWR 2-6-0 'Mogul', both for N gauge. The new model announcements were made at The International N Gauge Show, held at Warwickshire Event Centre on September 10 and 11.

CAD images of its forthcoming 'Mogul' have been released and are subject to minor modifications, while its 'HST' has already reached tooling stage, with first engineering prototypes currently under review.

GWR 2-6-0 'Mogul'

Dapol's model has reportedly made use of many original general arrangement drawings in the development of its model in a bid to make "accurate and authentic models." Its specification promises a die-cast chassis with a coreless motor driving the rear wheels. The centre driving wheels and front pony truck is sprung, while the latter operates on a cam, allowing the model to negotiate R2 curves. Suggested prices are DCC ready: £170.00, DCC fitted: £205.00 and DCC sound-fitted: £280.00.

To portray the locomotives over their lifetime, the following details have been drawn:

- Die-cast boiler, footplate and chassis, with split frames for live bearing pick-up
- Smokebox with/without cylinder steam pipes
- Churchward Taper or Collett Straight Shank buffers
- Tall vacuum pipe for early version
- Lower vacuum pipe for later period
- Tall or short safety valve cover
- Smoke box top-mounted lamp bracket, smoke box door-mounted lamp bracket for BR period and number plate for BR period
- Highly-detailed cab interior

The models are to be specified as follows:

- Blackened nickel plated die-cast driving wheels
- Brass bearings
- Plastic keeper plate with brake shoe/linkage details
- Sprung centre driving wheels
- Wheels to NMRA standard
- Pick-up from locomotive driving wheels and tender
- Coreless motor
- Tender body to be easily removable
- Space for sugar cube speaker in tender
- DCC ready with provision for a NEXT-18 decoder in the tender
- Locomotive to tender with electrical connections for motor and locomotive pick-up via pin and socket vertically mounted under the cab

Models announced are as follows:

- (2S-043-001) 2-6-0 Mogul 6336 Green 'Great Western'
- (2S-043-002) 2-6-0 Mogul 6385 Green Shirt Button
- (2S-043-003) 2-6-0 Mogul 7301 Green GWR
- (2S-043-004) 2-6-0 Mogul 6324 Black Early Crest
- (2S-043-005) 2-6-0 Mogul 6364 Green Early Crest
- (2S-043-006) 2-6-0 Mogul 7310 Green Late Crest

BR 'HST'

Also revealed this month, Dapol's 'HST' is to be modernised to depict the Class 43 during its British Rail service use without later light modifications. Dapol previously released models of the prototype HST for the scale, and so is well-versed in their intricacies and history.

The new diesel-electric outline model for N gauge is to be compatible with its previously-manufactured range of Mk. 3 rolling stock, and is also to be made available as a complete 11-car set, with options for modellers looking to depict the eight modified Class members fitted with buffers to work trains on the East Coast Main Line in conjunction with the Class 89 and 91s.

Dapol has identified a correction to its roof headlight, which will require alterations to the tooling, and the manufacturer is awaiting updated samples and artworks. Models are expected to arrive with its stockists in 2023.

Twin power-packs of the models with a DCC-ready RRP of £230.00 each are as follows:

- (2D-019-013) Class 43 HST Blue/Grey ER E43079 & E43079 Set 254012
- (2D-019-014) Class 43 HST Intercity Swallow Livery 43120 & 43039
- (2D-019-015) Class 43 HST Midland Mainline 43066 & 43077
- (2D-019-016) Class 43 HST Cross Country 43285 & 43321

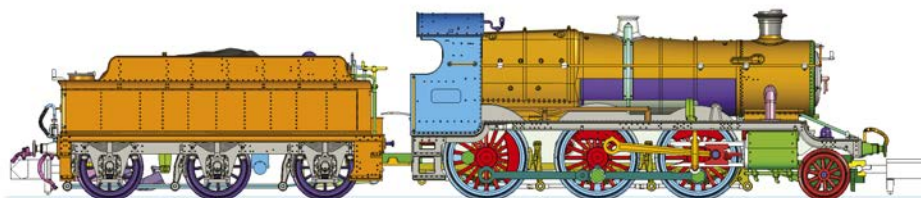
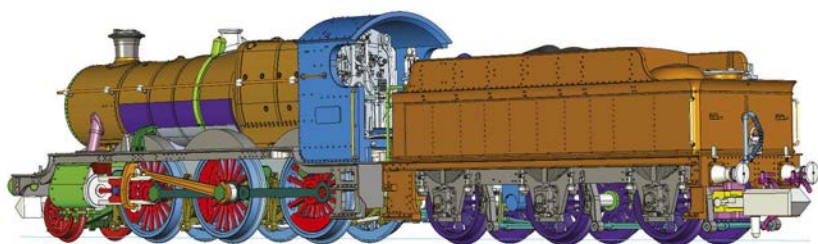
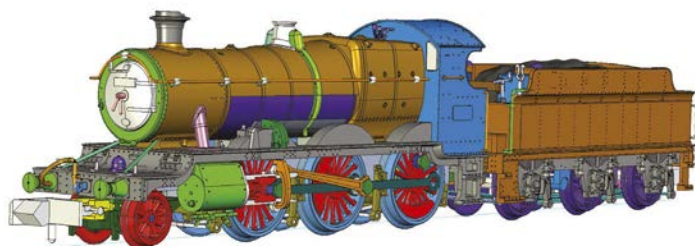
With an RRP of £170.00, the following twin-packs are to be offered:

- (2D-019-204) Class 43 HST Grand Central Twin Pack 43480 & 568 (buffers)
- (2D-019-205) Class 43 HST Virgin Twin Pack 43080 (buffers) & 43091 (No buffers)

Meanwhile, (2D-019-300), a full 11-car train set in Pullman Blue is also proposed with an RRP of £495.00.

The specification of models is as follows:

- Finely detailed body with many extra fitted items
- Five-pole 'super creep' motor with controllable slow-running speed
- All-wheel drive and pick-up
- Directional lights
- Light bar-ready coaches
- Accessory bag with optional fitted parts
- Extensive range of previously-produced coaching stock also available



DAPOL AND LIONHEART TRAINS – UPDATES FOR 'N' AND 'O'

Shows held this autumn have yielded a flurry of model updates, and samples from Chirk manufacturer, Dapol. The Gauge O Guild's 'Guildex 2022' for 7mm:1ft scale and International N Gauge Show for 2mm:1ft scale provided a closer look at the below projects, with their current state of progress and the latest anticipated arrival dates:

Lionheart Trains BR Standard Class 3MT 2-6-2T

- **Scale:** 7mm:1ft / 1:43 scale / O gauge
 - **Price:** DCC ready: £575.00, DCC-fitted: £605.00, DCC sound-fitted: £685.00
 - **State of development:** First EPs under-review
 - **Availability:** Expected in stores Q3, 2023
- Watch a video of this forthcoming model on World-of-Railways, as Andy York speaks with Richard Webster of Lionheart Trains



Lionheart Trains Lynton & Barnstaple Manning Wardle 2-6-2T

- **Scale:** 7mm:1ft / 1:43 scale / O-16.5
- **Price:** DCC ready: £350.00, DCC-fitted: £385.00, DCC sound-fitted: £500.00
- **State of development:** Decorated samples received
- **Availability:** Expected in stores Q3, 2022



Lionheart Trains Lynton & Barnstaple coaches

- **Scale:** 7mm:1ft / 1:43 scale / O-16.5
- **Price:** DCC ready: £110.00, DCC-fitted: £140.00
- **State of development:** Decorated samples received
- **Availability:** Expected in stores Q3, 2022



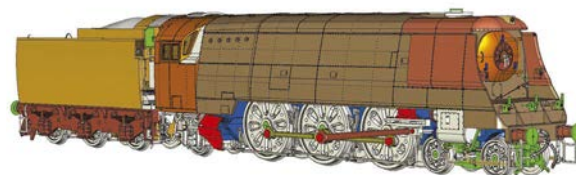
Dapol Lynton & Barnstaple semaphore signal



- **Scale:** 7mm:1ft / 1:43 scale
- **Price:** £60.00
- **State of development:** Reviewing decorated samples
- **Specification:** Using the now standard servo-actuated control box and a detailed superstructure that will look at home on any L&B layout, these new items are designed to accompany its L&B locomotives and rolling stock, as featured above.
- **Availability:** Expected in stores Q1, 2023

Dapol SR/BR 'West Country'/'Battle Of Britain' Class 4-6-2

- **Scale:** 2mm:1ft / 1:148 scale / N
 - **Price:** RRP: DCC ready: £206.95, DCC fitted: £238.00, DCC sound-fitted: £341.55
 - **State of development:** Initial CADs under review
- Initial models are to represent locomotives as originally built. A re-built variant is expected to follow in a later run. Dapol's first 'Next Generation' steam-outline model, with re-designed chassis and electronics. The model will incorporate its new locomotive-mounted motor, promising slow-speed running, exceptional pulling power with reliability and robustness and the following features:
1. Electrical pick-up from all locomotive driving wheels and tender wheels. Die-cast chassis and locomotive body, injection-moulded tender body
 2. Partial chassis compensation for smooth running and to aid electrical pick-up
 3. Stainless steel running gear
 4. Standard NEM-fitting N gauge couplers
 5. Detailed body and fittings
 6. Printed name plates
 7. Accessory bag with etched nameplates and detailed buffer beam fittings
- **Availability:** Expected in stores Q1, 2023



Dapol BR 'Britannia' Pacific 4-6-2

- **Scale:** 2mm:1ft / 1:148 scale / N
- **Price:** RRP: DCC ready: £144.95, DCC ready with four coach bookset: £260.00
- **State of development:** Decorated bodysHELLS under review
- **Specification:**
 1. Finely-moulded body and tender separately-added fine details
 2. Cast and painted wheels with fine relief
 3. Square-ended axles for perfect wheel quartering
 4. Heavy die-cast chassis and all-wheel pick-up
 5. Super 'creep' motor for controlled pulling power with fine slow-speed control
 6. Finely-etched name plates

7. Accessory bag with spares and other added detail
8. Factory-fitted traction tyres

• Models proposed:

1. (2S-017-006) *Britannia* 70000 BR Unlined Black Early Crest
2. (2S-017-007) *Firth of Clyde* 70050 BR Lined Green Early Crest
3. (2S-017-008) *Firth of Forth* 70051 BR Lined Green Late Crest
4. (2S-017-009) *Owen Glendower* 70010 BR unlined Green Late Crest
5. (2S-017-010) *East Anglian Set* 70039 East Coast four Gresley Carmine & Cream Coaches

- **Availability:** Expected in stores Q4, 2022 – Q1, 2023
- For further details on the above models, visit the Dapol website.



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

GREAT WESTERN OVERHEAD LINE ELECTRIFICATION FROM N BRASS LOCOS

N Brass Locos has introduced a new range of modular etched brass kits with sufficient components to enable the majority of types seen across the Western Region to be modelled.

Portals are available in a variety of 'pitches' and spans, in a choice of 'hex' or 'ladder' beam construction styles. Cantilever supports, and register arms in extended or 'tucked under' formats are available, too, allowing modellers to select application-specific components to model a particular stretch of line.

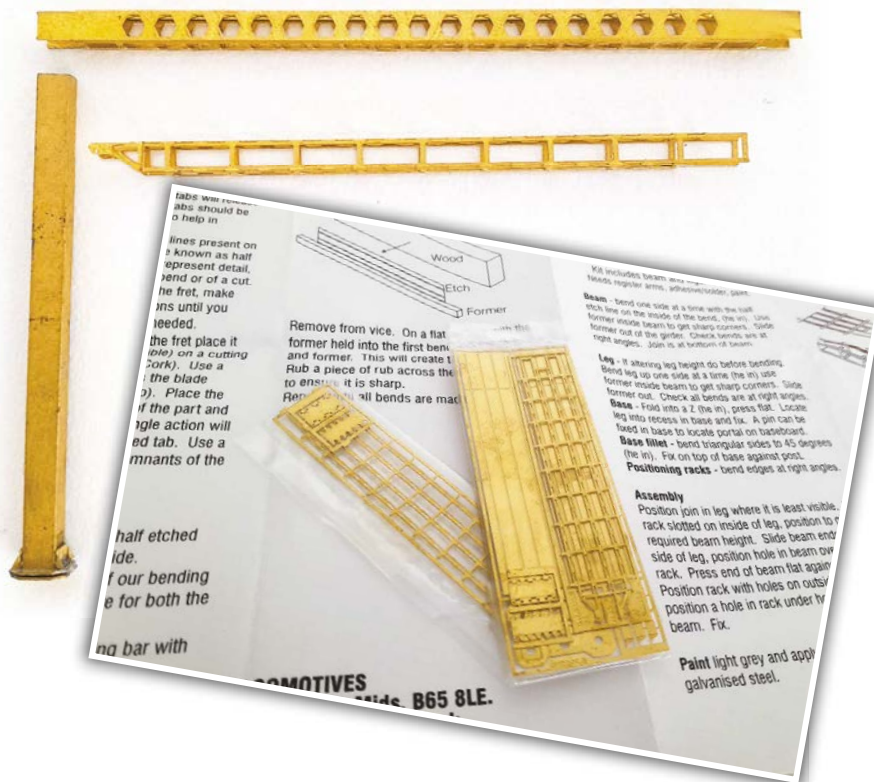
The new range from the manufacturer, with current pricing is as follows:

- Portal with ladder beam 6.8 pitch to span two tracks: £4.60. Pack contains Portal beam and a pair of portal legs
- Portal with ladder beam 6.8 pitch to span three tracks: £4.80. Pack contains Portal beam and a pair of portal legs
- Portal with ladder beam 6.8 pitch to span four tracks: £5.00. Pack contains Portal beam and a pair of portal legs
- Portal with 'hex' beam 3.4 pitch to span two tracks: £4.80. Pack contains Portal beam and a pair of portal legs
- Portal with 'hex' beam 4.8 pitch to span two tracks: £5.00. Pack contains Portal beam and a pair of portal legs
- Cantilever support with ladder beam 6.8 pitch to span two tracks: £5.00. Pack contains two supports
- Cantilever support with ladder beam 4.8 pitch to span one track: £5.00. Pack contains two supports
- Register arm extended: £4.40
- Register arm tucked under: £4.40

Beams and legs are cut from the fret with tin snips, and folded around a 3mm square brass bar former, also supplied by the manufacturer. We'd recommend soldering components together for strength, though some users might wish to use epoxy adhesives, applied neatly, instead.

When modelling overhead line electrification (OHLE) we'd recommend consulting photographs for accuracy and to better understand how components are used when passing under bridges, through tunnels, or spaces where full gantry width isn't available.

For further details on this range, visit the N Brass Locos website.



RAPIDO TRAINS: NEW 'PEAKS' FOR 'N'

Rapido Trains UK is set to fill one of the biggest gaps in the ranks of diesel-outline locomotives for 2mm:1ft scale with a new family of 'Peaks'. The RRP of models is yet to be set, with the order book not yet open. Models are still in the design phase of development, with models expected to arrive in 2023.

The manufacturer's new models are set to feature detail differences, from plated-over steps on the body side, removal of inner sandboxes and extra steps on the bogies. Model specifications are to include directional lighting, a Next18 decoder socket, NEM coupling pockets and a DCC sound option.

Meanwhile, an etched radiator fan grille with separate fan and separately-fitted handrails and wipers will feature. Models are to be powered by a "high-quality motor and drive mechanism" for smooth running, and supplied with a selection of discs to apply specific headcodes.

The following variants of its Class 44 have been proposed:

- 948001: D1 *Scafell Pike*, plain BR green
- 948002: D7 *Ingleborough*, plain BR green
- 948003: D2 *Helvellyn*, BR green, SYP and white body stripe
- 948004: D5 *Cross Fell*, BR green, SYP
- 948005: 6/D6 *Whernside*, BR green, full yellow ends
- 948006: 3 *Skiddaw*, BR blue
- 948007: 44007 *Ingleborough*, BR blue
- 948008: 440008/D8 *Penyghent*, preserved BR blue (1979-1981)
- 948009: D4 *Great Gable*, BR blue (preserved 2022)

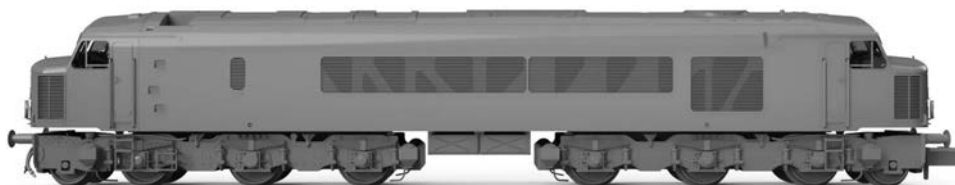
Rapido UK Sales and Marketing Manager Richard Foster said, "We're going to offer all three classes of 'Peak'

because they all share the same bodysell and bogies. Our first release will be the head of the family, the Class 44. We only started work on this project a month or so ago and we're delighted with how well it's progressing. Although there's still a bit of work to do, the CAD images and renders show great promise. We'd like to thank the Peak Locomotive Company for assisting us with this exciting project."

The 'Peak' nickname covered three distinct classes built by BR at Derby, as follows:

- Class 44: 10 built in 1959-1960; Sulzer 12LDA28A 2,300hp engine, Crompton-Parkinson electrical equipment
- Class 45: 127 built (1960-62); Sulzer 12LDA28B 2,500hp engine, Crompton-Parkinson electrical equipment
- Class 46: 56 built (1961-63); Sulzer 12LDA28B 2,500hp engine, Brush electrical equipment

All 10 Class 44s were named after English and Welsh mountains, which gave rise to the 'Peak' nickname, which subsequently applied to the Class 45s and 46s, too. Details on the development of these models will appear first on *World-of-Railways* when available.



ON WOR THIS MONTH See our website www.world-of-railways.co.uk to enjoy the following videos, interviews and features:



Andy York interviews Heljan's Ben Jones to discuss forthcoming RTR models, and evaluate the manufacturer's thoughts on the future pricing of models.



Watch a video of the forthcoming BR 3MT 2-6-4T from Lionheart Trains in our interview with Richard Webster.



The Double O Gauge Association

Interview of the month: Double O Gauge Association. Discover the benefits of membership and how it has evolved to meet the needs of present-day modellers.



A video interview with Dapol's Neil Morrille on the engineering prototype for its forthcoming J94 0-6-0PT for 'O', with latest photographs of the sample.

SUPPLIER NEWS

Nissen Hut kit from Buzz Models



This laser-cut wooden framed kit for 7mm:1ft scale with corrugated plastic covering requires assembly and paint to complete. Ideal for most post-WWII layouts, more-so post-WWII as production of these low-cost structures continued. After military use, many were sold into private ownership, finding many uses from garages to workshops, or to house small businesses. The kit is priced at £75 for the wooden-ended version, and £85 for the long-ended variant. Replacement resin brick ends priced at £15 are available separately.

Brick office for 7mm:1ft scale



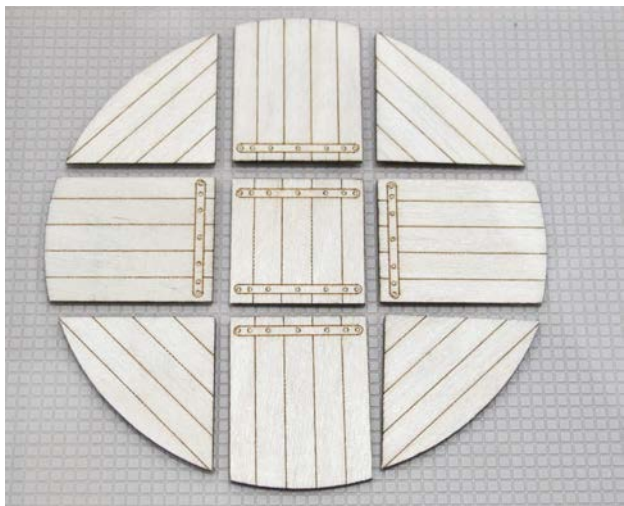
This ready-made brick office from Monks Gate Models is versatile and of the type often seen around a goods yard, weighbridge, or coal yard. The building, priced at £55.00, is of laser-cut MDF and card construction, and measures 100mm wide, 70mm deep and 90mm in height to the ridge of its roof. In addition to this model, the manufacturer also undertakes commissions for buildings.

Highlander figures



Supplied unpainted in whitemetal from PLM Cast-A-Ways, this range of Victorian and Edwardian figures for 7mm:1ft scale is best portrayed in a diorama, as shown. 16 figures are available, starting from £3.00 each, ranging from Junior and Senior Officers, to an NCO, Quartermaster, Piper, Drummer and numerous figures in seated and standing positions, either with mugs, holding rifles, reading, or relaxing.

Wagon turntable for 'OO' and 'O'



Manufactured by laser-cut kit specialist, Poppy's Woodtech, this scale 15ft diameter wagon turntable is of the type often sited inside or outside warehouses, or compact sites with insufficient room to locate points. Popular around docks, and many small industry sites, kits are available for 4mm:1ft scale at £5.00 and 7mm:1ft scale at £6.50.

Beehives from Severn Models



Supplied as an unpainted flat etched-brass kit, by Severn Models, this scenic layout accessory only requires minimal assembly and painting. Suitable for many dioramas, or cameos with small gardens on layouts, perhaps you'd like to test your model-making skills with their intricacy? Kits are priced at £5.00 for 4mm:1ft scale and £12.00 for 7mm:1ft scale.

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

NEW LIVERY REVEALED FOR CLASS 08 TOOLING IN 'N' AND 'OO'

The Bachmann Collectors Club launched a new limited-edition Class 08 diesel shunter during its annual Members Day at the Dean Forest Railway on Saturday, September 3. The new models exclusive to members, available for 'OO' under its Branchline brand, and 'N' under its Farish brand, depict 08818 / No. 4 *Molly*, as owned by 'spot-hirer', Harry Needle Railroad Company. The locomotive is currently seeing use by GBRf. The partnership has resulted in the house colours of GBRf being applied to the locomotive, with additional markings to promote both companies.

N gauge variant

The N scale model will take advantage of the latest developments for the Graham Farish model, which allow a sound-fitted version to be offered, too. Both 'OO' and 'N' scale models are highly-detailed, comprising numerous separately-fitted detail parts and highlighted by attractive liveries.



Graham Farish (371-016K) 08818 *Molly*. The locomotive owes its name to someone's pet dog, and a paw print can be seen in the letter 'O' on the printed name.

OO gauge variant

The OO scale model has an eight-pin DCC decoder socket for those wishing to use the model on DCC. Priced at £149.95, only 504 models have been made and each is supplied with a numbered certificate of authenticity. The N scale model is available in two formats, with standard models featuring a Next18 DCC decoder socket and pre-fitted speaker – these are priced at £144.95.



The locomotive in OO scale (32-119K).

For those wanting to enjoy sound – either on analogue control or DCC – the sound-fitted model is available at £244.95. Just 250 standard and 250 sound-fitted models have been produced, each supplied with a numbered certificate of authenticity.

All three items are available now and can be ordered online from the Bachmann Collectors Club website.

New members can join online and purchase immediately from the growing range of Club exclusive models.

HORNBY TO BE MAIN SPONSOR FOR *FLYING SCOTSMAN* 2023 EVENTS



Amy Harbour from the National Railway Museum with Simon Kohler and Montana Hoeren from Hornby.

Hornby is announced as the lead sponsor for the year-long programme of centenary events and activities of celebrity locomotive No. 4472 *Flying Scotsman*. The model manufacturer has had a relationship with *Flying Scotsman* since 1927, when it introduced the first O gauge tinplate model carrying the name. In 1969, it introduced its *Flying Scotsman* model and since then there have been almost 50 versions of *Flying Scotsman* produced. It remains one of Hornby's most popular model locomotives.

Further details of the centenary plans will be revealed later in the year, but will involve the publication of *Flying Scotsman and the Best Birthday Ever* (Thames & Hudson) – a new book by one of the UK's best-loved authors and storytellers, Michael Morpurgo, and illustrated by the internationally renowned children's book illustrator and author Michael Foreman.

Since May 2022, *Flying Scotsman* has been undergoing a thorough mechanical overhaul to ensure it is ready to lead a national programme of events in 2023. The chance to see *Flying Scotsman* at several locations across the country begins with Swanage Railway in Dorset this October and at the National Railway Museum in York and Locomotion in Shildon in 2023.

Simon Kohler, Marketing & Development Director at Hornby Hobbies Ltd, said, "I have been fascinated with this icon of steam since the late 1960s when, one evening, I stood on Wellingborough Station and saw the true magnificence of the locomotive. Resplendent in its LNER apple green livery, I was simply captivated by the amazing spectacle, and that memory has stayed with me ever since. Hornby's association with *Flying Scotsman* goes back almost 100 years, so it seemed only fitting that we should provide our support in celebrating the centenary of such a national icon. I would like to thank the National Railway Museum for giving Hornby the opportunity to do so."

To plan your trip to see *Flying Scotsman* in 2023, visit the National Railway Museum website.

HALLING MODELLE RELEASES 2022 DRIVETRAIN CATALOGUE

Austrian model manufacturer, Halling Modelle, best-known for its range of Continental European trams, has released its latest drivetrain catalogue for download, via its website.

Following a year of innovation, the manufacturer's latest catalogue features updated power solutions for multiple scales. Designed to be used under scratch-built models, or to upgrade existing models, Halling Modelle has paid attention to its 9mm gauge and coreless motor drives.

Its range of motor bogies, as used to propel its range of HOe (9mm gauge) range, is available separately, alongside a selection of products for 16.5mm gauge.

The manufacturer commented, "The last year has brought a lot of innovation, new technologies and new models. As a result, the new 2022 Drive Technology Catalogue is packed with fresh ideas, tips and tricks that will allow you to take almost any power transmission project to the next level!"

Halling Modelle has attempted to bring greater clarity to its growing range in a bid to reduce confusion and incorrect orders. Its range of bogies is available to customise too, via separate upgrade items. Customers can select the required axle base and the desired gauge, check the specified standard wheel size, then choose larger or smaller solid or spoked wheels, and traction tyres, if required.

Find the new catalogue on the Halling Modelle website, or visit the manufacturer's web shop for further details.



HELJAN: CCT/PMV VAN, UPDATED 'PEAK' AND MORE 'WESTERNS'

Heljan has shared plans to manufacture 7mm:1ft scale models of the Southern Railway CCT/PMV Utility Van. Coinciding with the new model announcement, and also for 7mm:1ft scale, the maker is to update its Class 45 'Peak', while a new run of Class 52 'Westerns' prepares to join its ranks.

CCT/PMV Utility Van



Its new two-axle van was revealed ahead of the Guildex 2022 trade show, which returned following a three-year break. Heljan attended with a stand displaying its latest engineering prototypes and production sample models. The project is currently at the CAD stage, but is reportedly progressing quickly, with first samples due early-2023 with production towards the end of next year.

Its announcement for O gauge expands its rolling stock range, with two classic Southern Railway vehicles that enjoyed eight decades of service. The closely related SR Parcels & Miscellaneous Van (PMV) – also known as a Passenger Luggage Van or PLV, and Covered Carriage Truck (CCT) can trace their origins back to the South Eastern & Chatham Railway, but construction continued until the early-1950s with BR.

The prototype was built across numerous batches with even planked bodies and doors, uneven planked bodies and doors and plywood body panels. Heljan's model is being designed to depict a range of variations across the fleet, and will appeal to Southern and BR-era modellers with a timespan reaching from the 1920s to the 2000s. With the prototypes reaching almost every corner of the BR network, many layouts will be able to find a home for the versatile and distinctive vans. Suggested Retail Price will be £249 (£269 weathered editions), available in the following guises:

- (9150) Southern Railway PMV No. 1171 (even planks) era 3
- (9151) BR crimson PMV unnumbered (uneven planks) era 4
- (9152) BR(S) green PMV S1626S (plywood body) era 5
- (9153) BR blue PMV S1574 (plywood body) era 6/7
- (9154) BR blue PMV S1865 (uneven planks) weathered era 6/7
- (9155) BR Gulf red PMV ADS4 (even planks) era 6/7/8

- (9170) Southern Railway CCT No 2372 (even planks) era 3
- (9171) BR crimson CCT S1765S (even planks) weathered era 4/5
- (9172) BR(S) green CCT unnumbered (even planks) era 5
- (9173) BR blue NOV (CCT) S2017 (plywood body) era 7/8
- (9174) BR departmental olive ADB975276 (uneven planks) era 7/8
- (9175) BR blue CCT S1733 (uneven planks) era 6/7

New run of Class 52s

The manufacturer's popular Class 52 'Western' diesel-hydraulic is to return in response to customer demand. Artwork for the forthcoming models has been approved and decorated samples are expected from its factory shortly. Models are expected to arrive with customers early-2023, carrying an RRP of £619 (£639 factory weathered) and are to be produced in the following guises:

- (5291) BR blue Class 52 Unnumbered (full yellow ends) era 6/7
- (5292) BR maroon Class 52 D1001 *Western Pathfinder* (yellow bufferbeams) era 5
- (5293) BR green Class 52 D1038 *Western Sovereign* (small yellow panels) era 5
- (5294) BR blue Class 52 D1031 *Western Rifleman* (full yellow ends) weathered era 7
- (5295) BR golden ochre Class 52 D1015 *Western Champion* (small yellow panels) era 9
- (5296) BR desert sand Class 52 D1000 *Western Enterprise* (small yellow panels) era 5

Revised and upgraded Class 45

Meanwhile, a revised and updated Class 45 'Peak' with sealed beam nose ends, plug-and-play DCC interface and improved lighting features is to be released in the scale. Models will be available as steam heat Class 45/0 and electric heat Class 45/1 variants, the latter with the option of high-intensity headlights for late-1980s modellers. Models proposed are as follows:

- (4520) BR blue Class 45/0 unnumbered era 7/8
- (4521) BR blue Class 45/0 45004 *Royal Irish Fusilier* era 7/8
- (4522) BR blue Class 45/0 45033 *Sirius* weathered era 8
- (4525) BR blue Class 45/1 unnumbered era 7/8
- (4526) BR blue 45144 *Royal Signals* era 7/8
- (4527) BR blue Class 45/1 unnumbered with high-intensity headlight era 8
- (4528) BR blue 45110 *Medusa* with high-intensity headlight WEATHERED era 8
- (4529) Railtour Green 45106 with high-intensity headlight era 8

Standard features include an XL decoder interface, space for a large speaker and smoke unit, twin motors with flywheels, independently switchable cab, tail and headlights and fine detail throughout. RRP for models is set at £629 (£649 weathered editions).

Further variants of its O gauge Class 45/0 and 45/1s are underway, too, with models expected to be released in Q3, 2023. To pre-order models, see your local stockist.



CLASS 02 FOR 'O': ARTWORK REVEALED



Heljan has shared livery artwork for its forthcoming O-4-0 BR/Yorkshire Class 02 diesel shunters for O0 gauge. Fans of compact shunters will welcome the news, which highlights that the project is progressing.

A welcome addition in its update statement was that it is "awaiting the next set of pre-production samples, which will feature various improvements over the initial samples received at the end of 2021."

The artwork has now been approved, allowing prospective buyers to better visualise how the liveries will appear on production models. Five liveries are to be produced in the first batch, with an exclusive edition for the Gaugemaster Collection.

The models depict a colourful collection of BR and industrial liveries, as follows:

- (2840) BR green with wasp stripes, red bufferbeam as D2861
- (2841) BR green with wasp stripes, yellow bufferbeam as D2864
- (2844) BR green as 02004 (no BR logo) weathered
- (2847) Industrial yellow AY1061
- (2850) Industrial plain green *Sam* weathered
- (GM4240401) Redland khaki Class 02 *Diane* Gaugemaster Collection

Standard features on the O0 gauge Class 02s include independently switchable marker lights and cab lights, a Next18 DCC decoder interface, cab interior detail, NEM couplers, provision for DCC sound, metal couplings and fine detail throughout.

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Watching trains at TINGS 2022

Views of some of the N gauge layouts at The International N Gauge Show in 2022.

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DIGITAL EDITION EXCLUSIVE

Heljan Guildex update 2022

Andy York talks to Ben Jones about the manufacturer's latest O gauge announcements, plus updates on OO gauge projects.

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Dapol O gauge Hunslet Austerity update

Andy York talks to Dapol's Neil Morrle about its forthcoming J94.

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BARDON HILL QUARRY HOPPER WAGONS

With the arrival of bogie hoppers from Cavalex Models representing these colourful prototypes, wagon historian, David Ratcliffe charts their history.

Words & Photography: David Ratcliffe

One of the 1990-built batch of Bardon Hill hoppers, JHA 17138 is pictured in the exchange sidings at Bardon Hill on August 21, 1997.



The 1980s saw many of the rail-using quarrying companies introduce their own new high-capacity air-braked stone-carrying hopper wagons. One of the last to do so was Bardon Hill Quarries, who, in 1986, purchased the first, of what would become a fleet of 51 68.5 T capacity, 90T, glw bogie vehicles from wagon builder WH Davis.

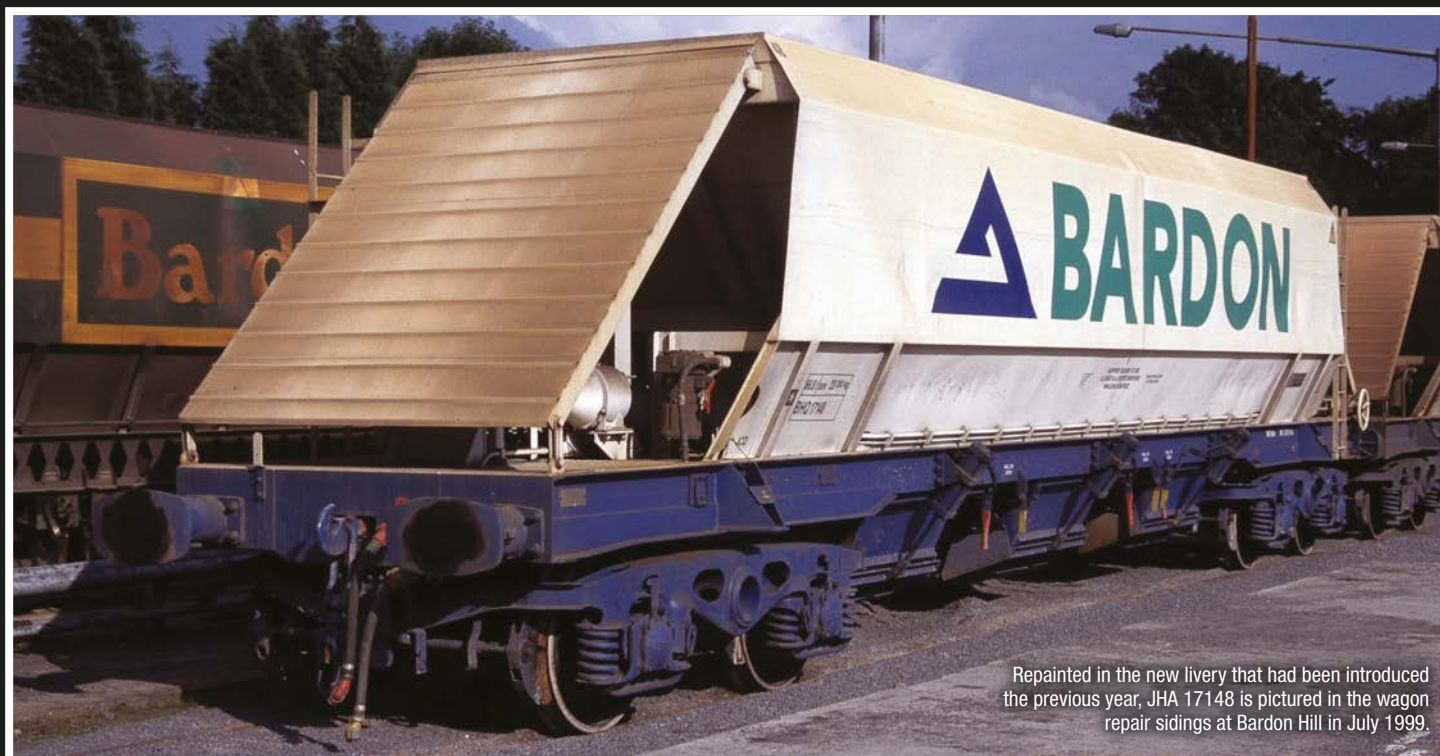
At 49ft 3in in length, the wagons had full-length solebars and a carrying capacity of 68.5T. These rather slab-sided hoppers ran on French-built bogies for 60mph operation, while prominent solid end plates were fitted

to both support the hopper body and protect the brake cylinder. Inspection ladders were located at diagonally opposite corners, and the wagons were finished in a most attractive green and yellow livery.

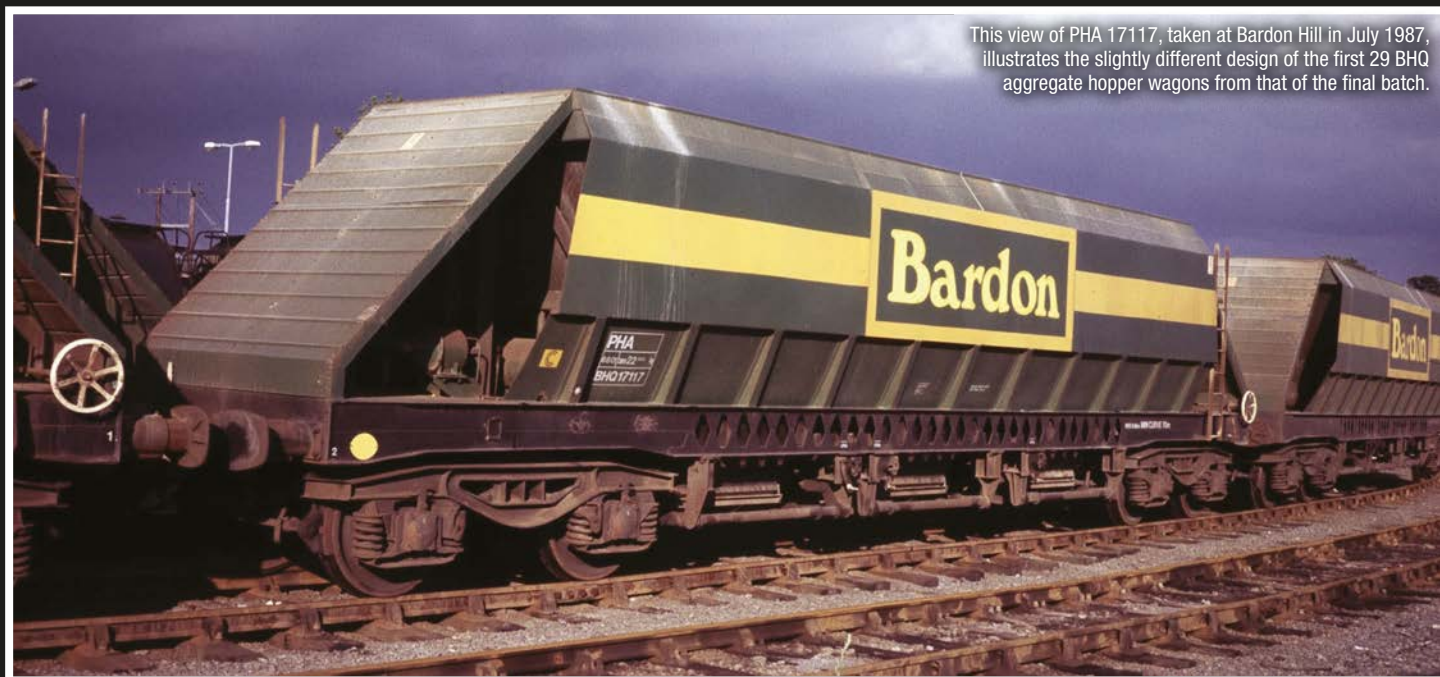
When new, the first batch of BHQ bogie hoppers, numbered BHQ 17101 to 17121, ran as a block train following a complicated weekly programme, which, in addition to Bardon Hill, also took them to the quarries at Croft, Frome and Westbury, as well as to the stone terminals at West Drayton, Theale and Brentford. However, when ECC Quarries later introduced its own

new wagons to handle the movements from Croft, the BHQ wagons supplied the terminals at Angerstein Wharf and Thorney Mill with hardstone from Bardon Hill. In 1988, the company purchased an additional eight wagons from WH Davis, which were numbered BHQ 17122 to 17129, and as traffic continued to grow in 1990, these were followed by a further 22 bogie hoppers.

Numbered BHQ 17130-51, the 1990 batch was also built by WH Davis but differed from the earlier vehicles in having a narrower solebar, deeper hopper discharge doors and more accessible door-operating



Repainted in the new livery that had been introduced the previous year, JHA 17148 is pictured in the wagon repair sidings at Bardon Hill in July 1999.



This view of PHA 17117, taken at Bardon Hill in July 1987, illustrates the slightly different design of the first 29 BHQ aggregate hopper wagons from that of the final batch.

gear, although they retained the attractive green and yellow livery of the earlier wagons. However, following the acquisition of the quarry at Bardon Hill by Aggregate Industries in 1998, the entire fleet was gradually repainted in a new white and blue scheme, albeit retaining the large Bardon name on the side.

Unfortunately, the wagons were regularly vandalised with graffiti and by 2008, all 41 Bardon Hill hoppers had been given a nondescript coat of grey in which they would end their careers.

In line with the general alteration to wagon design codes, all the fleet had been recoded from PHA to JHA in 1991 but over the next two decades, their main activity remained largely unchanged, aside from the introduction of a new working to Neasden and their occasional return to Croft.

In 2002, the BHQ hoppers had also returned to Brentford, handling a weekly delivery of gritstone from Jersey Marine, while in later years, they could be seen carrying hardstone from Bardon Hill to the Aggregate Industries' terminals at Harlow

Mill and Tinsley.

In 2015, they were also used for a short-term flow of imported stone from Avonmouth Dock to Colnbrook.

However, with a new batch of Aggregate Industries-owned 77T capacity bogie hopper wagons arriving at Bardon Hill in 2004, followed by the allocation of a pool of the shortened ex-coal HYA hoppers to the Bardon Hill traffic in 2019, the 51 BHQ wagons were no longer required and went into store at Long Marston in February 2020, before being scrapped later that year.

LIONHEART TRAINS

45XX GWR 2-6-2T

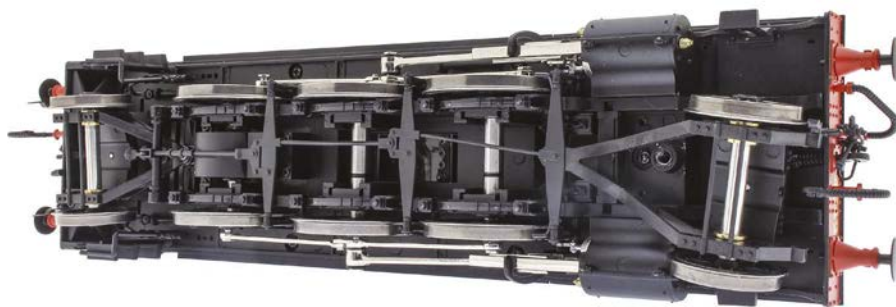
Words & photography: Andy York



A stute BRM readers may recall that Ben Jones gave a glowing review of Lionheart Trains' 'small prairie' in our July 2014 issue. At that time, Lionheart was owned by Richard Webster, who subsequently joined Dapol, with the businesses merging in 2016. November 2017 saw the announcement of a re-working of the original hand-assembled brass 45XX, which had an RRP of £1,095.00. It promised economies of scale and mass-production techniques, and we can now see the result of this with a new model at an RRP of £512.33 for the DCC-ready version – under half the price of the original, eight years later.

Rather than brass construction, the new model is built up from a die-cast chassis and body, giving a very impressive weight of 1265g – you certainly can't miss that impressive weight when taking it from the box! The model is fixed to an acrylic base within the box, which is ideal if you





just wish to put it on show. Once removed from the supports, the rear sand boxes and handbrake rods in the fittings pack can be pushed in. The sand boxes weren't fitted for the photographs taken of our review model, which is the Lionheart Trains exclusive product of 4549 with GREAT WESTERN lettering, portraying the locomotive in mid-to late-1920s condition with 9in extension to the rear of the frames for the increased capacity bunker, and tall safety valve bonnet, top feeds on the tank tops, porthole windows and no cabside sliding shutters.

The finish is superb with perfectly aligned transfer lettering and etched bunker numberplates. The dulled copper cap to the chimney is a plastic part, while the safety valve cover appears to be brass – a superb rendition. The coal load is noteworthy, too, appearing to be cast but with a very realistic finish. All of the separately-fitted handrails and other parts, such as the tank fillers, feel robust. Plastic parts are used for elements that demand finesse, such as the smokebox door dart and it's interesting to note that the air hoses fitted to the bufferbeam are of a flexible but durable softer material.

The cab doors are hinged, allowing the modeller to pose accordingly. The cab roof, attached with small neodymium magnets, can be easily lifted off to observe the exquisite detail and fit a crew. All of the important detail on the bufferbeams inboard of the sprung buffers is already fitted, including the sprung screw-link coupling hooks. The model is ready to perform duties straight from its impressive box. Everything about it feels great quality justifying the distinction, thanks to the metal body, between Dapol's main range O gauge locomotives and this Lionheart-badged model. There's a joint line between the first panel of the boiler cladding behind the smokebox and the rest of the boiler, but there is a prominent band on the real locomotives, too.

Although the Owners' Manual omits instructions on how to fit a DCC decoder,

this can be easily achieved by unscrewing the two screws beneath the rear bufferbeam and the screw in the cylinder cradle at the front. The 760g heavy body simply lifts off the chassis to reveal the vertically-mounted five-pole can motor. The 21-pin blanking plate can then be easily removed to fit a choice of decoder – the sound-fitted version of the model includes a Zimo MX644 decoder. There are no wires connecting the chassis and body as the motherboard PCB connects to the centrally-mounted pre-fitted speaker in the body by means of robust pogo-pins; there's still space within the upper firebox and smokebox if users wished to fit ancillary speakers. The body also houses the circuit board for the LED firebox glow, which is present in all models but can be further controlled on DCC. Turning the chassis over, there's much to admire, with detail and brake rigging. It can be seen that the centre axle is sprung to improve running.

While there are variations in the class, catered for in the tooling, with smokebox doors, cab window styles, roof types, cab shutters and safety valve bonnets, the models available from stockists principally portray the locomotives from early 1930 to withdrawal in mid-1960s. These variations include, depending on date and livery, the curved front valance from 4540 to 4554 (with the larger bunker and the packing piece to extend the frames), and 4555 to



datafile

BASICS

Manufacturer: Dapol Ltd / Lionheart Trains Ltd

Catalogue Refs:

(LHT-S-4549) 'Great Western' lettered on

tank sides 1920s 4549 (LHT Exclusive)

(LHT-S-4501) 4555 GW green lettered

GREAT WESTERN

(LHT-S-4502) GW green lettered GREAT WESTERN - unnumbered

(LHT-S-4503) GW green shirt button logo 4557

(LHT-S-4504) BR black early crest 4545

(LHT-S-4505) BR black early crest—unnumbered

(LHT-S-4506) BR black BRITISH RAILWAYS 4571

(LHT-S-4507) BR lined green early crest 4547

(LHT-S-4508) BR lined green late crest 4546

(LHT-S-4509) BR lined green late crest—unnumbered

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

Price: £512.33 – DCC ready, £672.75 – DCC sound

Era: 1930 - preservation

Company/Operator: GWR/BR(W)

Weight: 1265g

Chassis and Body: Die-cast chassis, body and motion with some plastic parts.

Minimum curve radius: 1028mm (R2)

Couplings: Sprung screw-link couplings

4574 with full-length frames, totalling 35 locomotives in the class.

Performance is everything you could wish for, with beautiful slow-speed control and performance that exceeds prototypical loads for the 4MT classified locomotive. Overall, the locomotive is extremely attractive, well-designed and easy to access and maintain, and brings a near-museum quality model into an attractive price band.

The exclusive model of 4549 can be obtained from www.lionhearttrains.com with other models through Dapol/Lionheart stockists.



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DIGITAL EDITION EXCLUSIVE

Lionheart updates

Andy York talks to Richard Webster of Dapol about the distinction of the Lionheart brand, a look at the new Lionheart Standard 3MT tanks and the forthcoming Lynton and Barnstaple locomotives and coaches.

WATCH THE VIDEOS HERE

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



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DAPOL 14T TANK WAGONS

Words & photography: Andy York



Dating from the WWII period, a new specification of four-wheeled tank wagon was agreed upon between private fuel providers and railway operators (under the War Ministry). The wagons ran nationwide for numerous owners in a variety of liveries, making this a distinctive and sometimes colourful addition to trains operating in block workings and as individual wagons within mixed goods trains.

The description 'anchor mounted' relates to the central cradle on which the tank body sits on the wagon chassis, rather than the end framework and timber cradles of preceding designs. Dapol has catered for several significant differences within its range of 10 wagons, with two different sized tank barrels, two styles of filler point on the top of the tank, walkways (or lack thereof) around the filler and some with





ladders on the side of the tank and end pipework and taps for unloading. Five of the wagons in the range are Class A tanks for fuels with low flash points, which are lighter and more volatile – these are the silver-bodied tanks with red solebars. The remaining five wagons portray Class B tanks in black liveries meaning they were used for heavier fuels and oil with higher ignition temperatures. Being privately owned, most of the wagons have prominent and colourful branding, although our review sample of a Class B tank in Midland Tar Distillers (MTD) livery is one of the plainest. Midland Tar Distillers was a producer of chemicals, but principally road tar from coal gas from its base in Oldbury to the north-west of Birmingham. Notes from a 1949 souvenir brochure state, “Train loads of creosote oil leave Oldbury daily for conversion into high-grade motor fuels and other products including export to America for timber preservation and the foundation of disinfectants”. The MTD wagons were used through to the end of the 1960s, and it should be noted that the review model wears electrification warning signs (although these should be on plates rather than stickers applied directly to the tank), meaning it represents them in later years.

The immediate impression of the wagon is of substantial weight – 250g, a result of its die-cast chassis frame. The quality of paint finish and decoration is excellent, with printed solebar information being clearly visible and a good density to the white lettering over the black surface. This is far superior to Dapol's first O gauge open wagons. Each axle is sprung by a wire above the interior axle mounting and moves up and down under pressure within

the W-irons. Buffers are sprung and should work prototypically given the weight of the wagon, despite it being very free-running, thanks to the pinpoint axles in brass bearings. The coupling hooks, however, aren't sprung, so it would be advisable to make clean starts with a train. The 17ft 6in chassis – common to earlier wagon types – is commendably fine, and good representations of the Morton brake gear are evident with the brake blocks positioned very close to the fine profile wheels.

Overall, this is quite a low wagon with the top of the tank around 70mm above rail level, but this is accurate, as are the other proportions. For an RRP of £55 (with prices around £8 lower at many stockists), it represents excellent value for money, costing little more than the prices we're seeing for some four-wheel wagons in 4mm:1ft scale.



datafile

BASICS

Manufacturer: Dapol Ltd

Catalogue Refs:

Class A wagons

(7F-062-001) British Petroleum silver

(7F-062-002) Fina Motor Spirit silver

(7F-062-003) Benzole silver

(7F-062-004) National Benzole Mixture silver

(7F-062-005) Regent silver

Class B Wagons

(7F-063-001) National Benzole black

(7F-063-002) Fina Fuel Oil black

(7F-063-003) EGS black

(7F-063-004) Gulf blue

(7F-063-005) Midland Tar Distillers black

RRP: £55

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

Era: 1944 - preservation

Company/Operator: Private owners

Weight: 250g

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

Minimum curve radius: 1028mm (R2)

Couplings: Spring three-link



WORLD OF RAILWAYS

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DIGITAL EDITION EXCLUSIVE

Kitmaster Genesis lasercut building kits for O gauge

Andy York talks to Ben from Dapol about the new range of pre-printed O gauge / 7mm scale lasercut building kits based on Oakworth station on the Keighley and Worth valley line.

WATCH THE VIDEOS HERE

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



PLAY

HORNBY MK. 4 COACHES

Words: Howard Smith Photography: Tony Wright



Nothing on the railway is eternal. Things wear out – locomotives, rolling stock, and slowly but steadily, the infrastructure. This becomes more apparent – to me at least – with the release of Hornby's newly-tooled British Rail Mk. 4 rolling stock for OO gauge, a review sample for which arrived at my door this month.

Here's a model of a series of prototypes that rolled out from the workshops of Metro-Cammell's Washwood Heath in the same year that I was born. Designed to travel reliably at high-speed, up and down the East Coast Main Line behind the new Class 91 electric locomotives, 314 Mk. 4s were introduced, running in 30 sets of nine coaches, accompanied by a Driving Van Trailer. Today, at least 19 sets have been scrapped, having been almost entirely replaced by the Hitachi series of Intercity Express Trains along the East Coast, while the remainder still run on a few Leeds services, are in store, or have been

refurbished for use by Transport for Wales on Holyhead to Cardiff services.

Much like an item of clothing, rolling stock that was once the flagship of a fleet – the epithet of passenger comfort and high speed – is relegated to less glamorous and

more sedate duties as it ages.

The Mk. 4 was the final design of high-speed passenger rolling stock to emerge from a British Rail drawing board. Their stressed steel bodyshells were built by British Rail Engineering Limited (BREL) and



datafile

BASICS

Manufacturer: Hornby Plc**Catalogue Refs:**

(R40192) LNER MK. 4 TSOE 12212

RRP: £44.99**Gauge/scale:** 16.5mm gauge, 1:76 scale
OO**Era:** 8 to present**Company/Operator:** BR / Virgin Trains East Coast / LNER / Transport for Wales**Weight:** 156g**Chassis and Body:** Plastic chassis and body with interior weight**Minimum curve radius:** 438mm (R2)**Accessories:** NEM-mounted continental couplings and semi-permanent couplings

Società Italiana Ernesto Breda, and vehicles ran on Swiss SIG BT41 bogies with triple disc brakes per axle.

Following introduction, the ride quality of vehicles was found to be unacceptably rough, with coaches jolting side-to-side. Some Derby test workers felt that BREL's T4 bogie, as fitted under the DVT and the Class 158 and 159 units, might have proved a better option, but BREL was unable to provide a commercial guarantee on their use.

A combination of bogie damper changes to the SIG BT41s yielded better results, and after installing dampers between coaches too, the vehicles settled down to provide more than 30 years of service on Britain's busiest passenger artery.

Their use was planned for the West Coast too, but with the InterCity 250 project not receiving Treasury support, the only post-1992 builds to the original fleet would be 139 vehicles, constructed in the mid-1990s, destined to be used on Channel Tunnel services. However, with the cancellation of Nightstar services, these vehicles would find use overseas in Canada with ViaRail on its Renaissance fleet from summer, 2002. Having travelled such examples, I can confirm that they travel at very different line speeds!

To the model

Hornby's model is dimensionally accurate. Included in an accessory bag are permanent close couplings and continental 'hook and loop' types, both to fit the NEM sockets, provided. Tension-lock couplings are fitted as standard.

Admittedly, unless installing lighting inside these coaches, there's little to see through the tinted side windows – just as with the prototype. Removing the coach

bodyshell fitted to the chassis with four clips gains access to the inside where red self-coloured plastic is the order of the day for the vestibule and toilet partitions, and high-backed seating and tables. Through the tint of the windows, its appearance is very satisfactory, though be warned, if adding lighting, this might require further detailing through the painting of seats, tables and addition of figures – don't forget to add a few on laptops for extra authenticity!

Though a little simple in design being of a one-piece plastic moulding, the bogies get the job done – they're not 'cutting edge' for detail, but look respectable in a passing train. Glazing is flush throughout and expertly-applied – I really appreciate the

design of the window frames, which look very realistic. Mould seams are kept to a minimum and carefully hidden – again, a sign of great design. A little overspray and paint imperfections were found in the finish of the model, but perhaps I'm just being picky? Watch my quickview video of these vehicles on *World-of-Railways* and judge for yourself.

To accompany its new Class 91, a fleet of these attractive coaches was a necessity. Now that models have arrived – with further liveries no doubt planned – modellers have access to suitable rolling stock. And, if you want to take models a step further, why not super-detail a rake?



WHWW MPD ACCESSORIES

Words & photography: Phil Parker



A Brush bogie, as supplied, which requires supports to be removed.

Detailing a depot scene can be harder than you first think. Many locomotive components, when removed from a model, don't look much like the real thing. Take wheels for example – real ones don't have pinpoint bearings, so a line of them extracted from old wagons doesn't look quite right.

Worse, bogies from model diesels don't have any of the detail that can be seen between the frames on the prototypes. These new 3D-printed models from West Hill Wagon works solve that problem. Each is the result of at least 50 hours of CAD work and components include traction motors, wheels, bearings and other details seen on the prototype.

The only compromise is the gauge – bogies are designed to sit on OO gauge track to appeal to the majority of modellers. Printed in resin, parts simply need their printing supports removed, then painting.

Spraying is recommended to ensure the paint gets into hard-to-reach areas, and the modeller will need to pick out all the wires and springs by hand, especially if modelling a new, or recently-refurbished, bogie. Bogies are static models, and their wheels don't turn.

At present, bogies for Classes 47 and 52 are available in OO and O gauge, with other: to follow.

When a diesel locomotive is stripped down, another large lump removed is the power unit, and West Hill also produces a detailed Class 47 Sulzer power plant.

Superbly detailed and supplied unpainted, this could be stored on the ground, or perhaps dangling from a hoist. Another option would be to take an old locomotive, replace the innards with this model and open up the side hatches. Finally, all of these models could be employed as interesting lorry loads.



Class 47 power unit.

datafile

BASICS

Manufacturer: West Hill Wagon Works

Catalogue Refs and RRP:

Class 52 bogie – £7.95 (4mm:1ft scale)

Class 47 bogie – £7.96 (4mm:1ft scale)

Class 47 power unit – £8.95 (4mm:1ft scale)

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

Minimum Curve Radius: 438mm (R2)

Wheel Profile: RP25

Couplings: Tension-lock

SMALL LAYOUT DESIGN HANDBOOK, by James Hilton, Wild Swan. PRICE: £16.50

What if we placed our own hobbies demands on an equal footing with the rest of the family? An interesting question asked by professional modeller, and writer, James Hilton. Why should the model railway be pushed out to the shed or garage, where it is cold and full of spiders?

Working on the premise that an involving model can be realistic, attractive, and small enough to fit within many available spaces, the author presents 24 different layout schemes in N, OO9, HO and OO gauges, set in the UK, North America, Canada and even the Caribbean! All are intended to live in the home, ready to be used the moment the desire to operate a train happens.

The plans exhibit a welcome lack of traditional micro-layout gimmicks. Even those that incorporate Inglenooks, disguise them. All schemes are based on a prototype, boiling this down to its essence, so what remains looks like a real railway. This is railway modelling with a large dose of artistry, the theory of which is explained in the opening chapters.

It's worth noting that the book is unusual in being landscape format – a move that suits the subject and allows each layout proposal to look its best with a selection of sketches and colour photographs of both James's models, and the prototypes.

For the space-strapped modeller, or just someone who feels their hobby could do with a dose of new ideas, this book is well worth a space on the shelf. Even if all you do is enjoy the read with a cup of tea, or perhaps something stronger, there's much inspiration between the covers.



An Illustrated History of BR Hopper Wagons

By David Monk-Steel



AN ILLUSTRATED HISTORY OF BRITISH RAILWAYS HOPPER WAGONS, by David Monk-Steel Hilton, HMRS. PRICE: £40

Books from the Historical Model Railway Society tend to be authoritative, and its latest publication is no different, delivering a detailed history of the 37 specialised hopper designs built for the bulk delivery of coal and other commodities by BR through the second half of the 20th century.

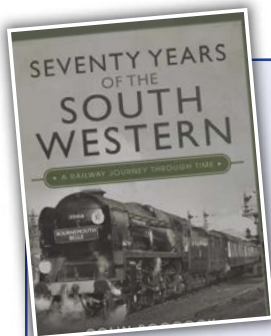
The text details the history of these wagons, from those built by the LNER and later BR, through to various, air-braked designs. Prototypes are illustrated with 150 photographs, mostly in black and white. As well as the wagons, the different loads carried are explained, important for a modern world where the differences between coal and coke aren't perhaps as well understood as they would have been 50 years ago.

All this would be interesting enough, but author David Monk-Steel has gone further with over 100 drawings reproduced at 7mm:1ft scale. This collection is simply breathtaking, and HMRS has chosen a softback A4 format to present these to the best advantage. Despite being 248 pages long, the binding allows the book to open flat for ease of use.

The drawings are not simple reworkings of those enthusiasts may have seen in the past, but are based on measurements taken by David and his colleagues while the wagons were still in service. Many hours will have been spent crawling around yards, followed by more, turning this information into detailed plans. As well as the expected end and side elevations, there are numerous scrap views showing important details. The main dimensions are marked, and everything is clear and easy to read.

Quite simply, this is the definitive work on hopper wagons. If rolling stock interests you, a copy for the bookshelf will be essential.





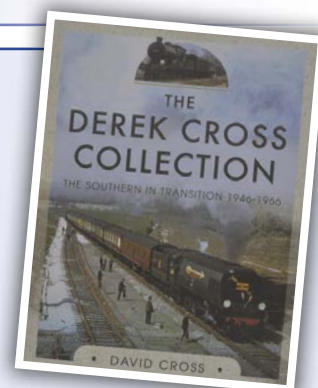
SEVENTY YEARS OF THE SOUTH WESTERN A RAILWAY JOURNEY THROUGH TIME, by Colin Boocock, Pen And Sword. PRICE: £35.00

Among a wealth of other titles this month from Pen and Sword, which includes works on London's dockland railways, the St. Ives branch in Cornwall, Luton's transport, the trolleybus systems of London and SE England, a history of London's transport from Roman times to the present and the Milford Haven and Neyland branches, I've chosen two books describing the Southern Region to review. In fact, three of this month's books relate to the Southern.

The name Colin Boocock will be familiar to any readers down the years of *Trains Illustrated* and *Modern Railways* because he contributed many of the excellent photographs in those magazines, as he did for the Ian Allan loco-listing ABCs. This latest work tells us that it has "good photographic coverage, well researched text, is useful to modellers and has a good index". I couldn't agree more, because it's most impressive. The author writes from a position of some authority, having been employed at Eastleigh Works and also as a senior manager during the privatisation of our railways. The 14 chapters cover the 70-year period (the late Queen's reign), describing all the main routes of the ex-LSWR system – to Exeter and beyond, to Portsmouth and to Bournemouth and Weymouth, with branch lines described in detail as well. The great terminus of Waterloo is well-covered, as are the suburban services that emanate from it. The Isle of Wight is also covered comprehensively. The narrative concludes with electrification up to the present day and a look into the future, with the need for a crystal ball. The whole thing is a fascinating read, and it's lavishly-illustrated, in colour and black and white. There are also some splendidly-clear maps and diagrams, drawn by the author himself. Indeed, the whole reproduction is first class and will be of immense help to modellers. There is a real contrast between some of the past views and the current. Waterloo today is fantastic, but Clapham Junction and Bournemouth Central today, compared with how they looked in steam days, are shabby and overgrown. The work represents outstanding value for money, with just one caveat. Though it's claimed that "The South Western was the last railway in the UK to operate main line express trains with steam locomotives..." this is not strictly true. It was the ex-L&Y main line between Liverpool Exchange and Preston which had that distinction, well into 1968 (a year after the SW), as Stanier 'Fives', Standard 'Fives' and even the odd 'Britannia' took the Liverpool-Glasgow expresses between the two cities (though Preston wasn't a city then). I saw them dash through Ormskirk when I trained as a teacher there at the time.

THE DEREK CROSS COLLECTION THE SOUTHERN IN TRANSITION 1946-1966, by David Cross, Pen and Sword. PRICE: £25.

Another well-known name in railway photography, if not more so, is that of the late Derek Cross, and here we have a selection of his photographs from the period described, from all over the Southern Region, presented by his son, David. The imagery is all presented in black and white, all printed on good-quality gloss stock. In just about every case, every picture has reproduced well, with just one or two slightly 'dull' and blurred photographs – that on page 37 of a D1 doesn't look like a Derek Cross picture at all! None of these less-than-perfect images should detract from what is generally a splendid work, however. The whole thing will be of great help to modellers, though who, on a model of a 'Schools', would place the earlier BR device so out-of-centre on the tender? It's a nostalgic glimpse into a time on our railways now long-gone; even the Brush Type 4 pictured on page 126 was built almost 60 years ago, and the brand new Brush Type 2 at the bottom of page 79 would now be 62 years old! I have to say, I had no idea that Derek Cross had taken so many pictures of the SR, or even that he'd lived in the South. I mostly associate him with shots in the Borders, taken with his trusty Linhof. Will we see these in future publications? It's a great shame the author's mother didn't quite live long enough to see this work published (she died in 2020), but she'd have been aware of its being written. Recommended.

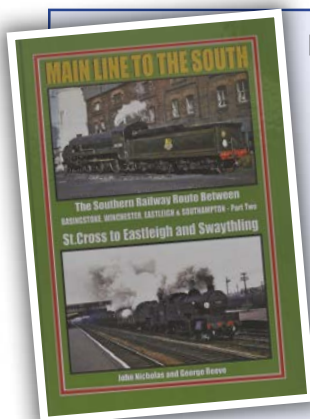


MAIN LINE TO THE SOUTH THE SOUTHERN RAILWAY ROUTE BETWEEN BASINGSTOKE, WINCHESTER & SOUTHAMPTON – PART TWO ST. CROSS TO EASTLEIGH AND SWAYTHLING, by John Nicholas and George Reeve, Irwell Press. PRICE: £34.95

Two books from Irwell this month; this one and one on the Brush Type 2s. There's also a further Joy of the Jinties as well, dealing with numbers 47340-47459.

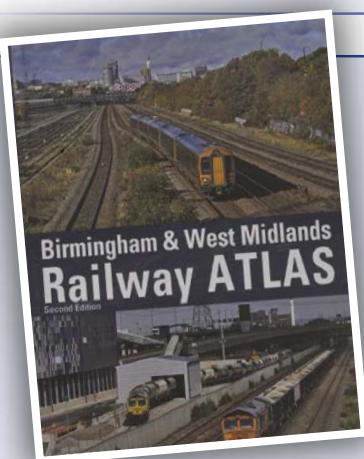
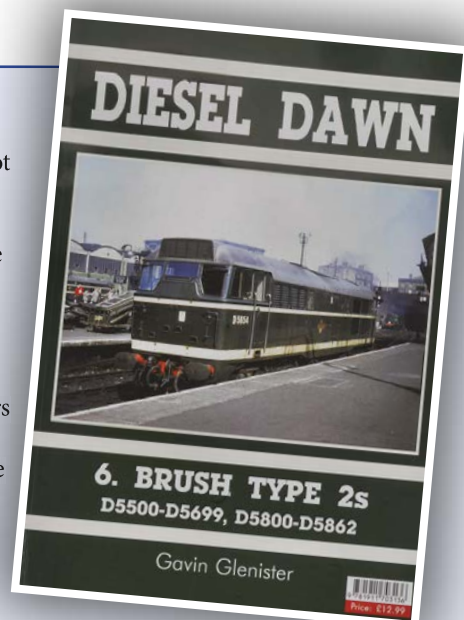
This is an entirely complementary book to the two Southern titles from Pen and Sword, and will become one of the 'standard' works on the subject. Both authors have a pedigree with regard to matters ex-LSWR, and have already written several works regarding that great railway. Throughout the 11 chapters, we're taken through a description of the line, the whole of the LSWR's existence from 1839-1922, the Southern Railway period, BR from 1948-1967 (coinciding with the end of steam on the route), developments after 1967 and up to the Southampton Container Terminals in 2021, a description of Eastleigh Carriage & Wagon Works from 1886-1968, The Railway Institute, Eastleigh Loco Works and Eastleigh Loco Shed. The work concludes with appendices, a bibliography, acknowledgements, supplementary minutes, engine workings and a freight working timetable. As well as the scores

of photographs (all, in the main, reproducing very well) there are several maps, plans and diagrams. It's not just a 'nuts and bolts' story, for there are many references to the folk who worked the line, who were involved in building and repairs to the stock, or were just local to it. The chapter on the Railway Institute at Eastleigh was particularly fascinating in that respect, especially where a cricket match took place between a team of suffragettes and the local police at Eastleigh Carnival in 1907 (it's not recorded whether the police's team was made up of men!). For modellers, this work will be of great assistance. Take, for instance, the shot of a harbour launch being carried on a six-wheeled wagon of LSWR origin (a type rare on that railway). Or, on the next page, a shot of an ex-LNER carriage conversion into a Cafeteria Car, destined for the London Midland Region but produced at Eastleigh. A thoroughly-engrossing work and highly recommended.



DIESEL DAWN 6. BRUSH TYPE 2S D5500-D5699, D5800-D5862, by Gavin Glenister, Irwell Press. PRICE: £12.99

This is the latest in this popular series of 94-page A4 mainly-colour softbacks describing the 'Pilot Scheme' diesel locomotives produced for British Railways in the early days of the Modernisation Plan. And, this class was certainly one of the most successful (among a few contemporary duds), with some examples still being in use into the current century, near half a century after they were first built. I must declare an interest in this volume because I helped with confirming some of the locations, but this excellent work owes little to me, despite my being credited. The inputs of Grahame Wareham (Brush Veteran on RMweb) and Allan Baker are much more-substantial. The first 39 pages give an extensive history of the type, illustrated mainly in black and white and mainly showing the class in its earlier years (the following colour shots illustrate the whole careers of these Type 2s, including a photo of 31105 in Network Rail yellow as late as 2008). Subjective, I know, but they looked their best in original green with cream 'cheat' lines – British Rail corporate blue did nothing for their looks in my opinion. The work will be of real help to modellers; those particularly who detail and, especially, those who weather their models, though whether anyone would replicate the state of 33117 at the bottom of page 80 is a moot point. Perhaps dropping a model of it, nose first onto a solid floor would work. Still, as the picture above it shows, it was repaired and put back into service. Entirely recommended and great value for money.

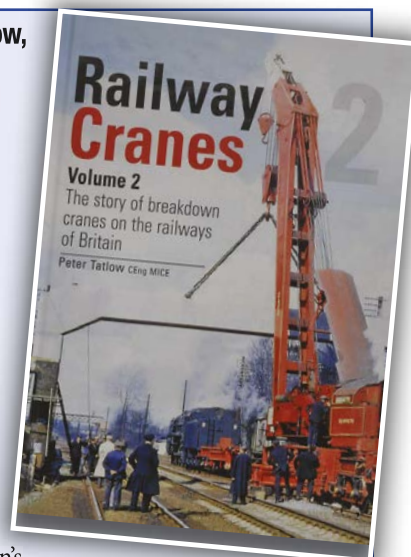


BIRMINGHAM & WEST MIDLANDS RAILWAY ATLAS SECOND EDITION, by Joe Brown, Crecy. PRICE: £25.

I have a few of the works showing the author's map-making skills, and all, including this latest extended edition, are superlative. Everything is presented in crystal clarity – not just the area maps, but the references, glossary, abbreviations, and the key to the map pages. It really is a cartographic journey through time as well, with layout plans dating from earlier times (much earlier in some cases). Proposed new routes are shown as well (including HS2). Where comparative maps from different times are presented – Dudley in 1963 and 1977, for instance, what's been lost is enormous, but there's now a test track there and plans for opening Tipton Road and Dudley Castle stations next year. Nuneaton makes interesting comparisons – a loss of lines up to 1992, then new flyovers constructed by 2012. Tramways are also illustrated, old (and lifted) and the new. The appendix featuring the chronology of the West Midlands tramways is particularly interesting. For railway historians and, particularly modellers, it's an invaluable piece, especially for those who model actual locations, for, in some cases, every line is shown. Those who'd build models of the various locomotive depots will find it very useful, but those who make scale models of some of the stations and marshalling yards are going to need a large amount of space, even in the smaller scales! The work concludes with a marvellous index, which includes (among much else) opening dates and, where appropriate, closure dates, along with the names of the companies which first opened them. It really is a most-scholarly work and represents outstanding value for money, and I thoroughly recommend it.

Railway Cranes Volume 2 The story of breakdown cranes on the railways of Britain, by Peter Tatlow, Crecy. PRICE: £35.00

The author's name will be very familiar to model-makers everywhere, particularly his works on wagons, of which there are many. This is a revised edition of the book 'first published in 2013 to critical acclaim'. It's a companion to volumes 1 and 3 on the same subject. In its 272 pages, 14 chapters describe these largest of the railway breakdown cranes, those made principally by Cowans Sheldon, Cravens and Ransomes & Rapier. Every manifestation of these magnificent creations is covered, with many of the photographs being presented in full-colour. There are also many drawings/diagrams to supplement the text and imagery; all thoroughly-comprehensive. The book is printed on the best-quality gloss stock, which means that reproduction is excellent. These versatile behemoths were not just employed at railway accidents, because they were also used in civil engineering projects on the railway, particularly with modernisation/electrification. Regarding accidents, there's a somewhat lugubrious (but very interesting) chapter illustrating where cranes have been involved in accidents themselves; toppling over or running beyond the ends of sidings! In the past, most major depots had their own cranes, but now, it would appear only four are in service with Network Rail (I assume, now, if an accident occurs or civil engineering lifting is required, road cranes are hired in). It's nice to know that at the present time over 30 have found homes on heritage railways, half of which would appear to be serviceable. They do make fantastic models, as has been shown down the years, either those made from kits or scratch, or those produced RTR (Bachmann's splendid example springs to mind). Of course, this revised volume will be invaluable to modellers, even if their creations merely stand idle on a siding at a (large) motive power depot or works. As with all Crecy's publications, this book represents incredible value for money, and it should find a place on every railway historian's or modeller's bookcase. Entirely recommended.



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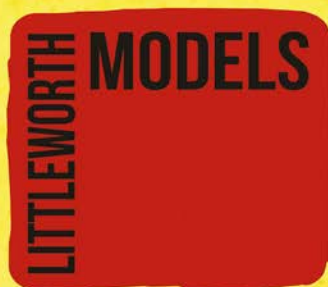
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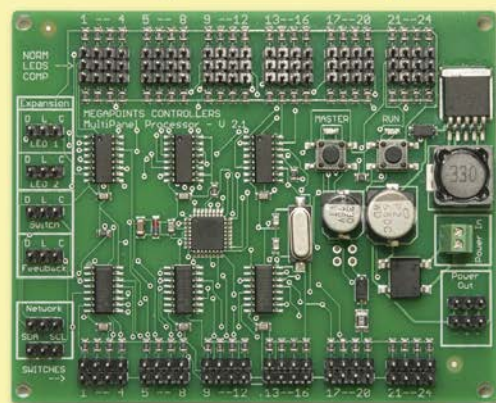
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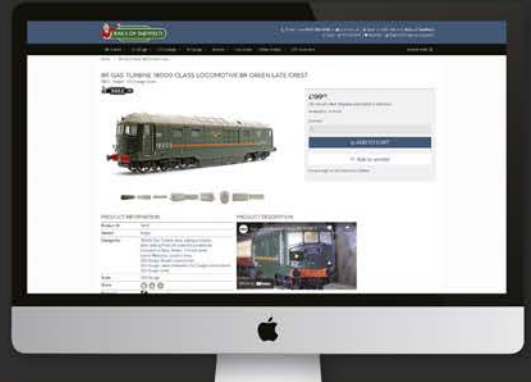
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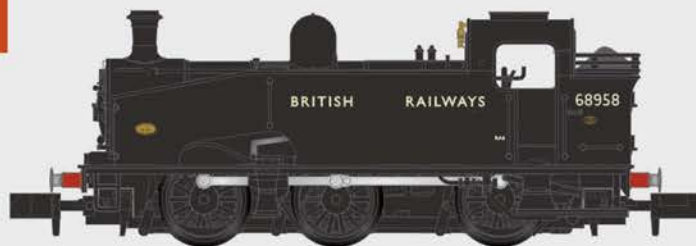
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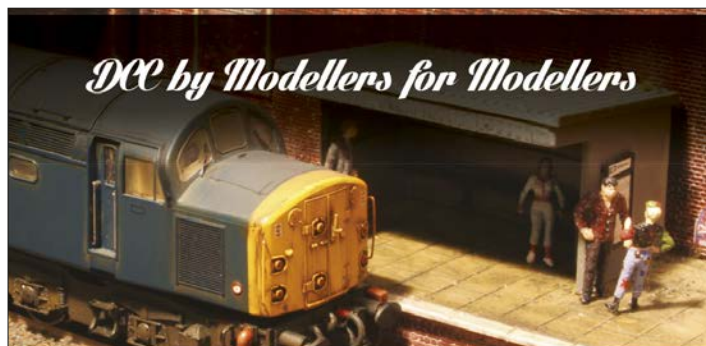


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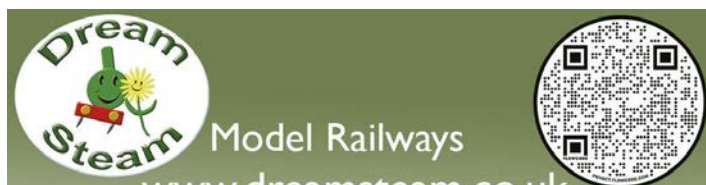
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Jan 15 - GUILDFORD - Astolat Model Railway Exhibition, The Surrey Sports Park, University of Surrey, Richard Meyjes Road, Guildford, Surrey, **GU2 7AD**. Sunday 10-5. www.astolatmrc.co.uk

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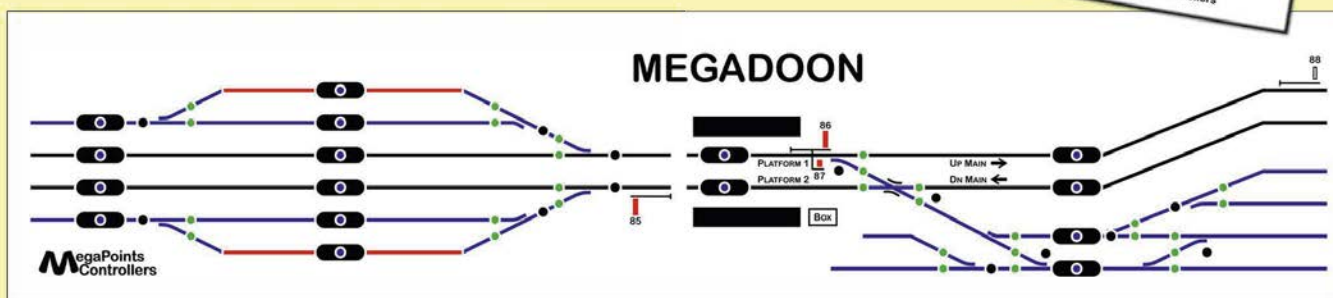
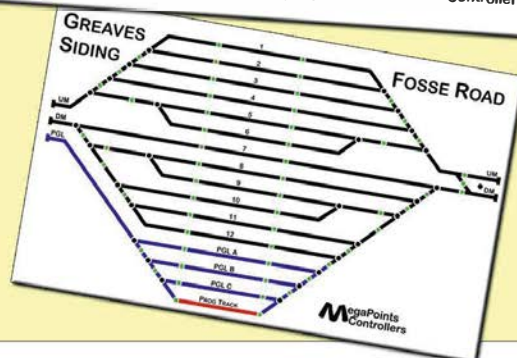
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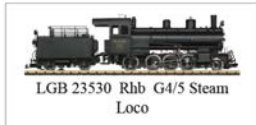
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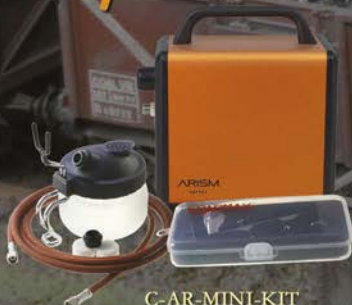
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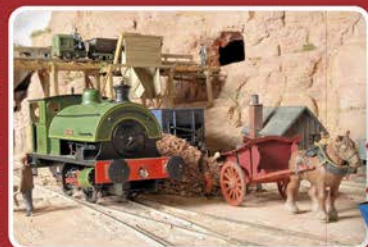


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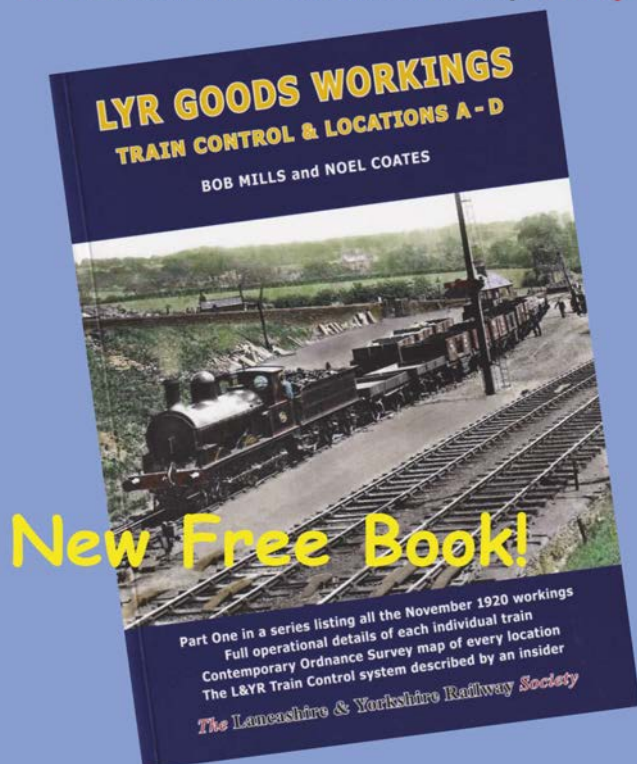


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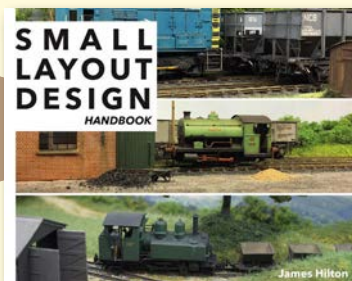
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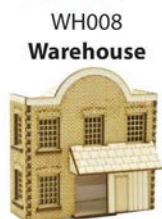
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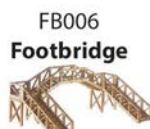
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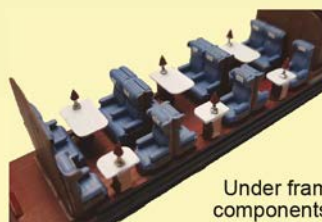
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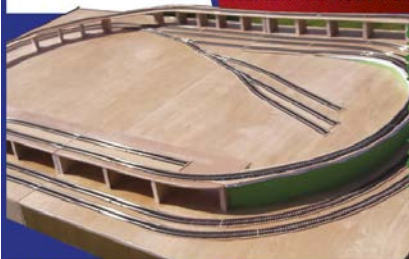
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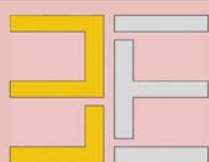


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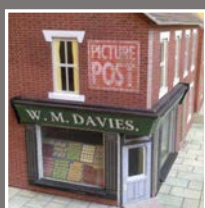
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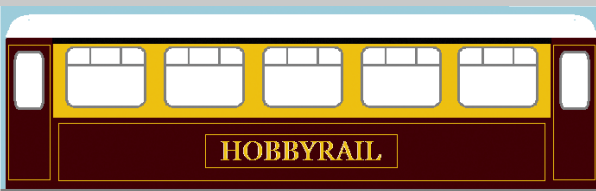
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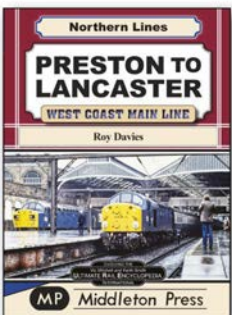
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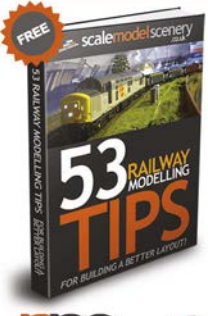
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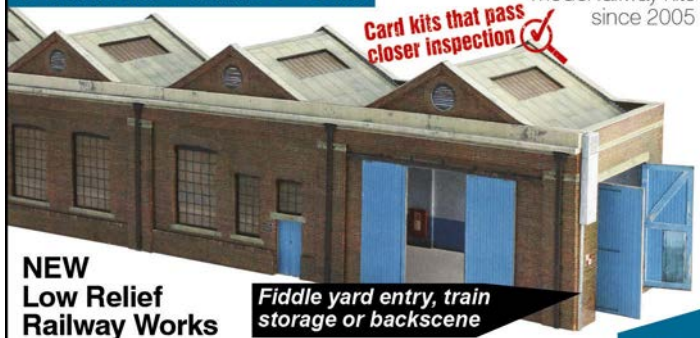


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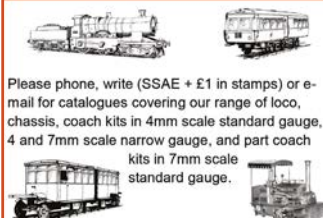
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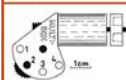
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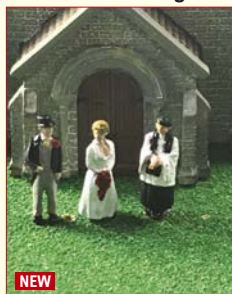
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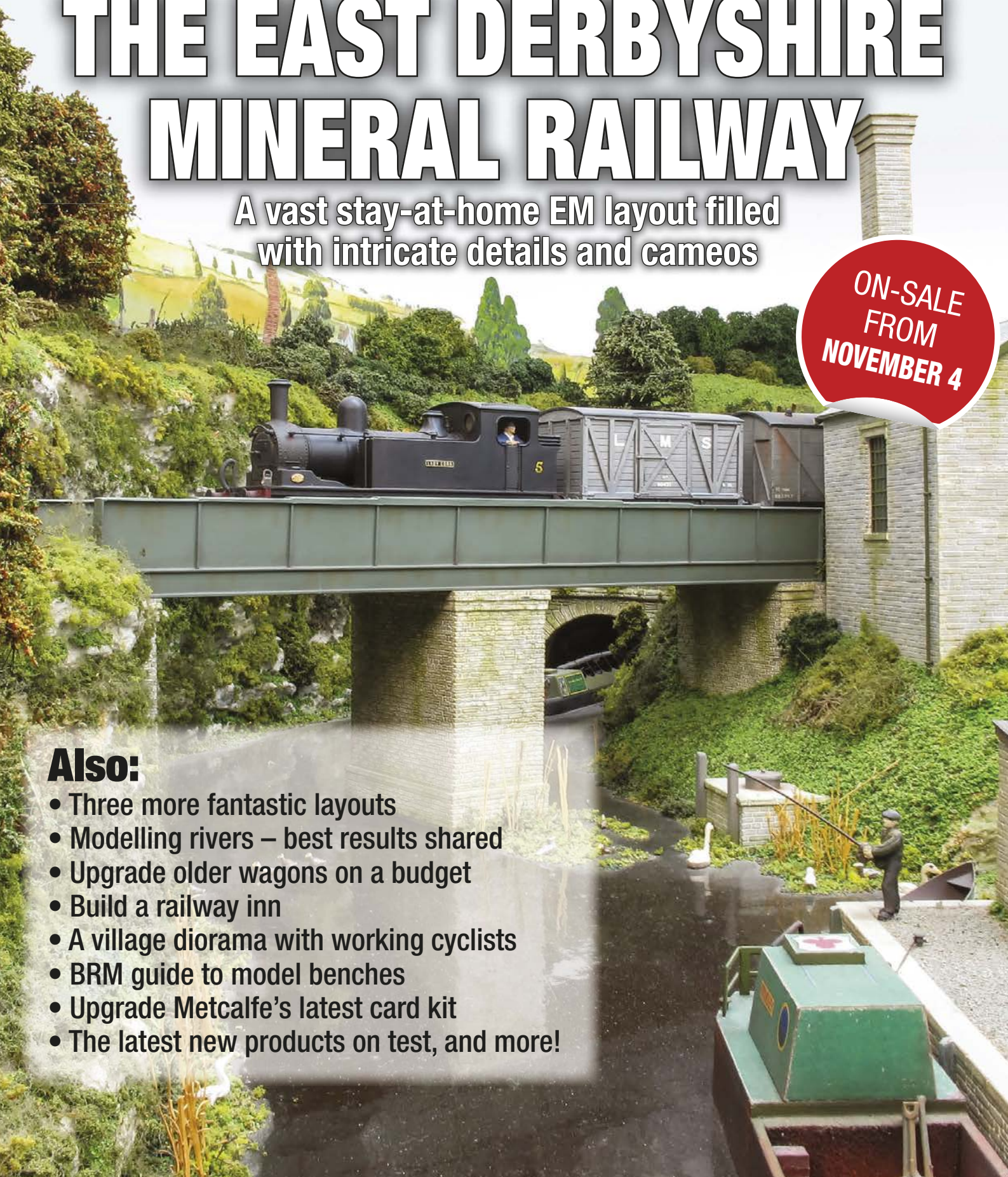
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Buffer Stop

Moving problems

Organising a show is a difficult job. There's far more to it than swanning around inviting people to bring their layouts along for the weekend.

Before the fun starts, you need to find a venue, and that's easier said than done. Even though the pandemic is receding into memory, schools and colleges aren't keen

to rent out their space for nothing, and if they let you in, there will be a deep clean to pay for at the end of it before the students return.

Proper exhibition halls are wonderful, but financially out of reach for all but the largest events. The £20k+ bill for a weekend means that the attendance had better be good, or a hefty loss might land on the organisers. Worse, what happens if you need to change your venue?

Railway modellers are often slow to adapt, and it can take time for us to get used to a new location. Phil remembers being told his local show took place in the centre of town, five years after it moved out! Persuading potential visitors to try a new place for the first time isn't easy. We always read about those who "will wait a year to see how it goes" on RMweb.

Don't wait. If there's a model railway show near you, go to it. If you don't, it might not be there next year.



Do you have green fingers? What's the favourite plant you've grown (or killed)?

Andy: 22 years ago, I planted a twig of an acer; it's now a magnificent and full 22ft tall. A shame it was at my old house!

Debbie: Nope – I've only recently got into gardening and not successfully grown anything yet...

Howard: Too many favourites, but my Blue Atlas Cedar, Lebanese Cedar and Japanese White Pine bonsai trees I'm particularly fond of.

Phil: Dwarf banana trees. I started with a single seedling and have produced well over a hundred from that tiny plant.

Ruth: My house is full of plants! My favourite is my Monstera deliciosa.

This month in pictures...



At Guildex, Andy got to fondle Dapol's new O gauge J94, on video!



Miniature Phil eyes up the cake at an exhibition – it's almost to scale, too!



Howard visited the Mid-Suffolk Light Railway for a tour of on-going projects. See it soon on WOR TV for subscribers and in digital copies.



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