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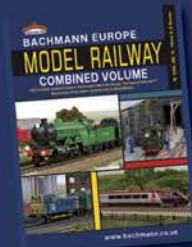
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Builder Mick Payne shows us his magnificent EM gauge line.

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PRACTICAL

Weathering wagon interiors

Phil Parker has a go at an often overlooked topic - mucky wagon interiors, with some simple techniques for improving your models.



PLAY

FEATURE

The Mid-Suffolk Light Railway's projects

Howard Smith reports on his early-September 2022 visit to this operational heritage museum, set deep in the Suffolk countryside.



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126 REVIEW: ACCURASCALE PFA WAGONS

The hugely popular PFA container flat wagon has six new packs added to its range, offering five different loads, Andy York investigates...

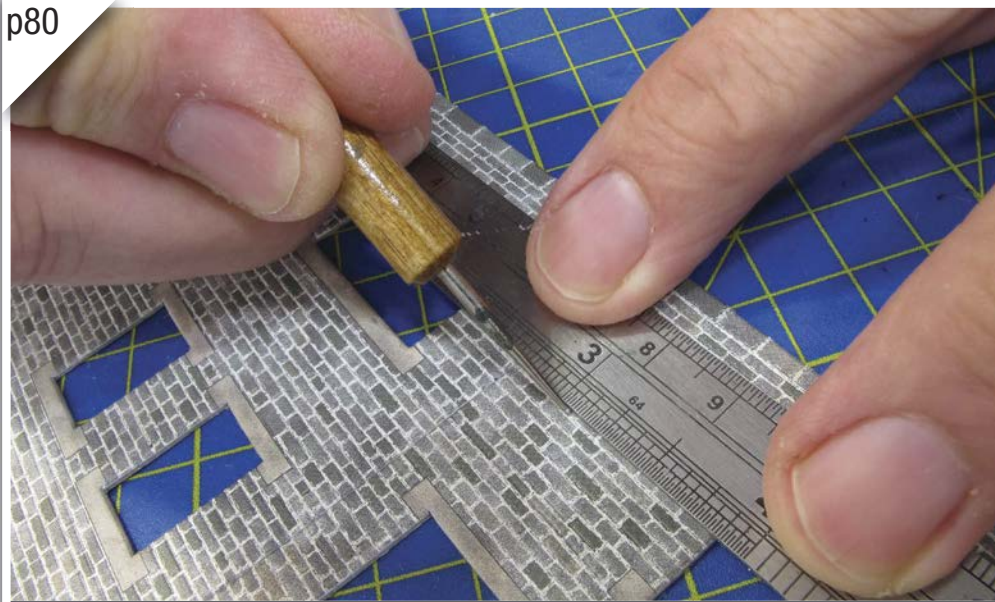
128 REVIEW: ACCURASCALE CHALDRON WAGGONS

With roots in the Stockton & Darlington era and a life spanning 150 years, these latest 'waggons' from Accurascale are a delightful representation of such a distinctive item of rolling stock.

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Welcome to December

How time flies! When the December issue of BRM heads to the printers, there's always a collective sigh of both relief and jubilation within the team – another year is complete!

Although you'll be reading this a month earlier than the festive period, mainly so we can fit in 13 issues each year, you can still feel the rumblings of Christmas, especially if you've visited a supermarket, with its shelves already stacked with seasonal chocolates, sweets and gift ideas.

And what a year it has been, we've certainly seen an impressive standard of layouts, and new projects that came out of lockdown.

There are too many highlights to mention in the few words we have here, but some personal favourites within the team include 'Shenston Road', the wonderfully detailed tribute to the Black Country by Greg Brookes, which was featured in the February 2022 issue, the ECML special we ran in June, which came packed with history, memorable layouts and practical features. And, 'Meldon West' in the January issue, which some refused to believe was N gauge because of the level of exceptional detail.

The last issue's cover feature, 'York', is also worthy of a second mention, an exceptional

layout that has proved very popular with readers online.

We also saw the return of shows this year, and starting 2022 was our Festival of British Railway Modelling, which saw record attendance. Our 2023 exhibition is shaping up to be just as great, and as this issue hits the shelves, ticket sales are open, so make sure you book yours – nothing quite beats seeing layouts in person. We'd also recommend you join our weekly newsletter at www.world-of-railways.co.uk to stay ahead with the latest news about the show, and more.

Speaking of shows, final plans are being put in place for the return of the Warley National Railway Exhibition. If you're planning to attend, come and see us at stand 18 – we have some interesting things to share, with prizes to be won!

Although we tend to plan the magazine for months in advance, we also love surprises, and this month features one of our favourites of 2022 – the East Derbyshire Mineral Railway, a large EM home layout we stumbled upon while taking photographs of Mick Payne's 'Cransley Estate', which features next month. It's a great layout, jam-packed with interesting cameos and detail – turn to page 22 to see more.

Alongside East Derbyshire Mineral Railway are three other impressive layouts in this issue, all wonderfully different with various sizes, gauges and periods depicted. 'Burnroyd Works' is, a modern industrial scene that regularly features on the exhibition circuit, second is an N gauge tribute to the Somerset and Dorset line, Midholme, and finally, we have Penmaenbach, a North Wales-inspired layout set in the 1980s.

There's also a whole host of practical advice on offer, including modelling a river, upgrading your older rolling stock, working with magnorail, building a railway inn, upgrading a card kit, and more.

We've definitely ended the year on a high note. If you've got a favourite layout or article that we've featured this year, let us know by emailing brm@warnersgroup.co.uk. And remember, you can still purchase digital issues of all our BRM magazines from 2022 long after they have left the newsstand, head to www.pocketmags.com/british-railway-modelling-magazine to find out more.

Happy Modelling!

The BRM team

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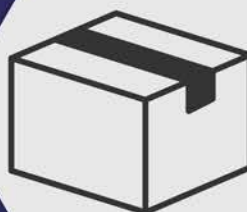
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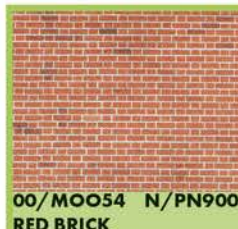
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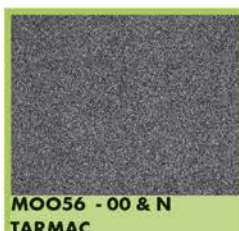
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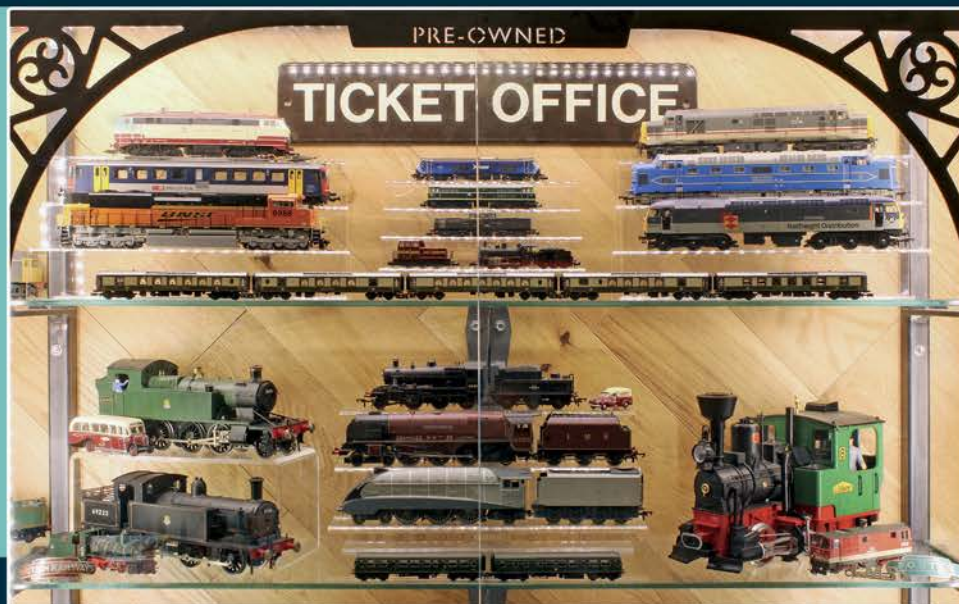
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Price: £63.71 Digital: N/A

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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

FNA-D Nuclear Flask Wagons
Stage: Engineering Samples Due: Q3 2023
Price: £74.95 (2-pack) Digital: N/A

SR 10t Banana Vans
Stage: Engineering Samples Due: Q4 2023
Price: £84.95 (3-pack) 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: Deco Samples 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

Class 63xx Mogul 2-6-0
Stage: CADs Due: Q1 2024
Price: from £144.50 Digital: 18-pin

Class 28 Co-Bo
Stage: Deco 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: Deco Samples Due: 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: Early Sample Due: Q2 2023
Price: from £212.50 Digital: 21-pin

Class B4 0-4-0T
Stage: Deco Samples Due: Q4 2022
Price: from £195.50 Digital: 21-pin

Class 3MT 2-6-2T
Stage: Early Sample Due: Q2 2023
Price: from £488.75 Digital: 21-pin

Class 26
Stage: Deco Samples Due: Q4 2022
Price: from £551.65 Digital: ESU XL

Class 37/0 Re-Tool
Stage: Early sample Due: 2023
Price: £568.65 Digital: ESU XL

Class 45 'Peak' Re-Tool
Stage: Early sample Due: Q3 2023
Price: from £568.65 Digital: ESU XL

Class 55 'Deltic'
Stage: Early sample Due: 2023
Price: from £619.65 Digital: ESU XL

Class 66
Stage: Engineering Sample Due: Q4 2022
Price: from £285.92 Digital: 21-pin

Class 73 'Electro-Diesel'
Stage: Engineering Sample Due: 2023
Price: from £662.15 Digital: ESU XL

GWR Streamlined Railcar
Stage: Painted Samples Due: Q4 2022
Price: from £297.50 Digital: 21-pin

Class 117 2/3-car DMU
Stage: Early samples Due: 2023
Price: from £594.15 Digital: 21-pin

Stroudley 4 Wheel Coaches
Stage: Deco Samples Due: Q4 2022
Price: from £96.77 Digital: Yes TBC

Mk2 & Mk2A Coaches
Stage: Prototypes Due: Late 2022
Price: from £254.15 Digital: N/A

Mk1 Covered Carriage Trucks
Stage: Early sample Due: 2022
Price: from £169.15 Digital: N/A

LMS 50ft Inspection Saloon
Stage: CADs Due: TBC 2023
Price: TBC Digital: TBC

TTA Tank Wagons
Stage: Early samples Due: TBC 2023
Price: £72.25 each Digital: N/A



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OO Gauge (1:76 Scale)

Steam locos



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



4S-001-001 Class 78xx 'Manor' 4-6-0 7800 'Torquay Manor' in GWR green shirtbutton emblem (Dap) £140.72



4S-001-006 Class 78xx 'Manor' 4-6-0 7810 'Draycott Manor' in BR lined green early emblem (Dap) £140.72



H4-P-013 SECR P Class 0-6-0T 5027 in ROD green (Hat) (RRP £99) **BARGAIN**...£84



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



R3995 Standard Class 6MT 'Clan' 4-6-2 72004 'Clan MacDonald' in BR green early emblem (Hor) £196

Diesel locos



45101 Class 450 'Peak' D57 in BR green small yellow panels and split centre headcode. Heljan general release. (Hel) **NEW**...£160.65



R30089 Class 67 67014 in Transport for Wales white and red (Hor) £175

Electric locos



R3569 Class 71 E5005 in BR blue (Hor) (RRP £206.99) **BARGAIN**...£99



R3568 Class 71 E5018 in BR green no yellow ends (Hor) (RRP £206.99) **BARGAIN**...£99



R3893 Class 91 91117 'Cancer Research UK' in GNER (Hor) £196.50

EMUs



R30081 Class 390 'Pendolino' 4 car EMU 390119 'Progress' in Avanti West Coast Pride (Hor) **NEW**...£287.50

Bi-Modal Multiple Units



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

Train sets - analogue



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

Coaches



H4-6FB-901C 6 wheel full brake tool van in BR Olive green (Hat) **NEW**...£33



H4-6FB-901CL 6 wheel full brake tool van in BR Olive green - working lighting (Hat) **NEW**...£40



LMSCoachPackA LMS Period III Non-Corridor 4-pack in BR crimson (Includes R4799, R4800, R4801 & R4801A) (Hor) (RRP £237.96) **BARGAIN**...£108



H4-46Pack-101L Pack of 4 coaches (4BT, 4T, 6C123, 6BT) in GWR chocolate and cream - working lighting (Hat) **NEW** £150

Wagons



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



H4-RHTT-002 Rail Head Treatment Train 'Water Jet' 2 wagons and water jetting modules (Hat) (RRP £118) **BARGAIN**...£99

N Gauge Diesel locos



2D-058-003 Class 58 58002 'Downmill Colliery' in Railfreight Coal Sector triple grey (Dap) **NEW**...£116.45



2D-058-002 Class 58 58020 in Railfreight grey red stripe and cab front logo (Dap) **NEW**...£116.45

0 Gauge (1:43 Scale)

Steam locos



2D-007-013 Class 66/4 66413 'Lest We Forget' in Freightliner / G&W orange (Dap) £96.77

Bi-Modal Multiple Units



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



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

DMUs



7S-026-008 Class 3F 'Jinty' 0-6-0T 19 in UTA (Ulster Transport Authority) lined black (Dap) **NEW**...£197.95



7S-026-010 Class 3F 'Jinty' 0-6-0T 47406 in BR black early emblem - as preserved (Dap) **NEW**...£197.95



7S-026-011 Class 3F 'Jinty' 0-6-0T 47482 in BR black late crest (Dap) **NEW**...£197.95



7S-026-012 Class 3F 'Jinty' 0-6-0T 47680 in BR black late crest (Dap) **NEW**...£197.95



7S-026-012S Class 3F 'Jinty' 0-6-0T 47680 in BR black late crest - Digital sound fitted (Dap) **NEW**...£355.30



7S-026-009 Class 3F 'Jinty' 0-6-0T 47569 in BR black BR lettering and early emblem (Dap) **NEW**...£197.95



7S-026-011 Class 3F 'Jinty' 0-6-0T 47482 in BR black late crest (Dap) **NEW**...£197.95



H7-A4-008 Class A4 4-6-2 60009 'Union of South Africa' in BR green late crest and unstreamlined corridor tender (Hat) (RRP £750) **BARGAIN**...£579



2059 Class 03 shunter in Industrial dark blue (Hel) (RRP £419) **BARGAIN**...£249

2058 Class 03 shunter in Industrial yellow wasp stripes - unnumbered (Hel) (RRP £419) BARGAIN diesel locomotive.



2058 Class 03 shunter in Industrial yellow wasp stripes - unnumbered (Hel) (RRP £419) **BARGAIN**...£356.15



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5600 Class 56 in BR blue - unnumbered (Hel) (RRP £729) **BARGAIN**...£495



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7P-001-105U Mk1 SO second open in BR blue and grey - unnumbered (Dap) (RRP £205.97) **BARGAIN**...£159.95



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7F-047-001 HEA coal hopper 360104 in Railfreight red and grey (Dap) **NEW**...£46.75



7F-047-002 HEA coal hopper 360000 in Railfreight red and grey (Dap) **NEW**...£46.75



7F-047-003 HBA coal hopper 360114 in Railfreight brown (Dap) **NEW**...£46.75



7F-047-004 HEA coal hopper 360354 in EWS maroon (Dap) **NEW**...£46.75



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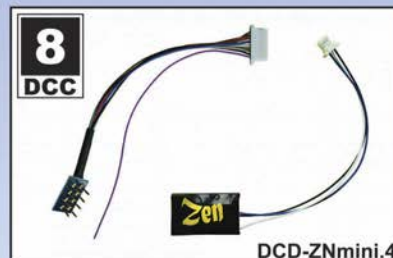
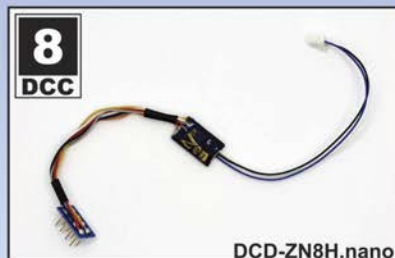
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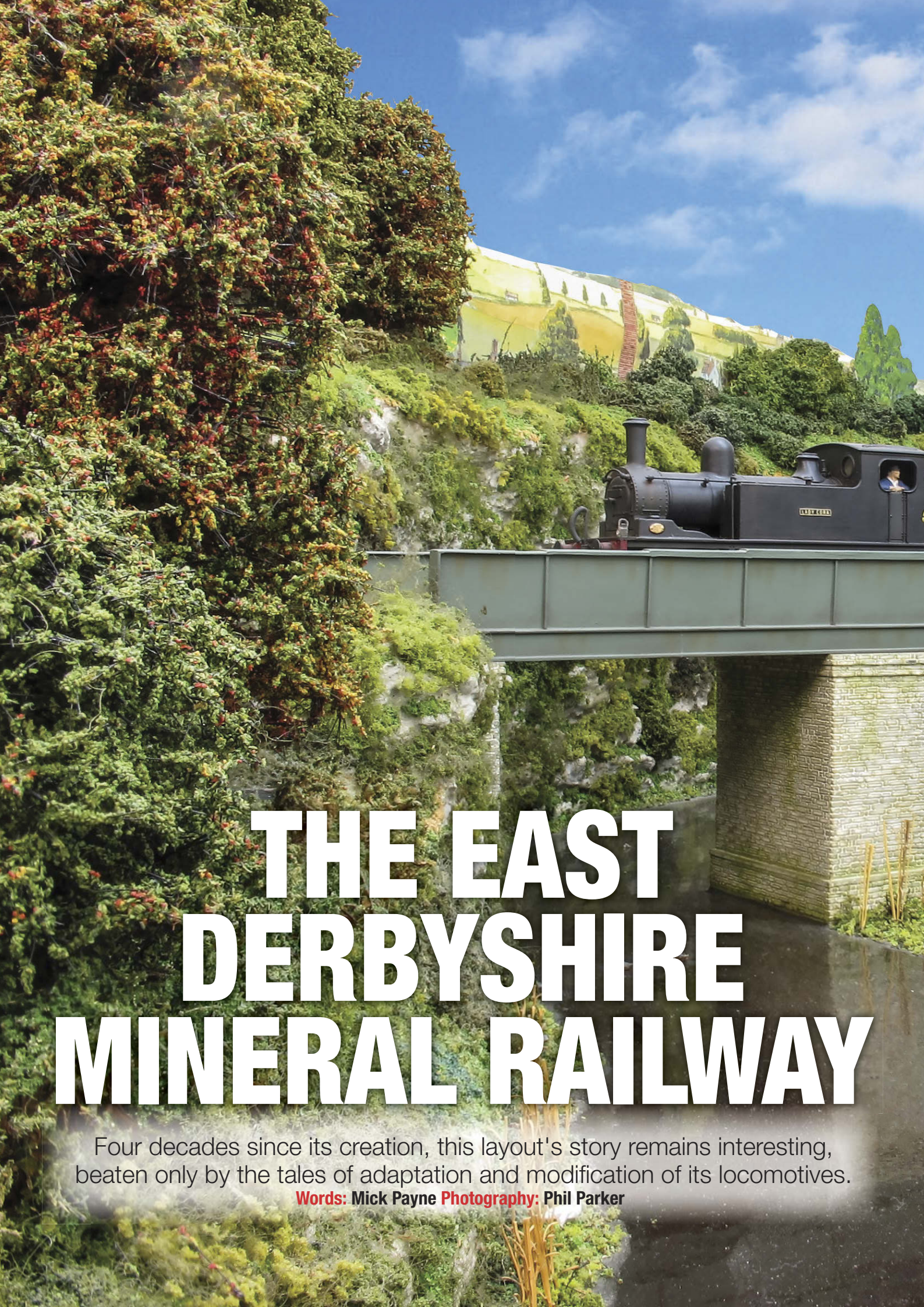


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THE EAST DERBYSHIRE MINERAL RAILWAY

Four decades since its creation, this layout's story remains interesting, beaten only by the tales of adaptation and modification of its locomotives.

Words: Mick Payne **Photography:** Phil Parker

J72 No. 5 *Lady Cora* crosses the bridge over the canal en route to Foxdale with the early morning goods.



I have always been fascinated by light and mineral railways; the more unusual the line, the more it appeals to me.

As a young modeller, the likes of the 'Madder Valley Railway' and the narrow gauge exploits of P D Hancock's 'Craig & Mertonford Railway' instilled a lifelong interest in these lines.

More recently, layouts such as the 'East Suffolk Light Railway' and many other standard and narrow gauge ones have proved how independent and different these lines were. My own original layout, 'The Stoke and Matlock Light Railway', had to be dismantled due to a house move some 20 years ago. Luckily, it was photographed prior to this and appeared in MRJ No. 104 in 1998.

Once the house move was completed, and after a year altering and decorating our new home, thoughts turned to a new layout. During house rewiring, I noticed the roof space would make a good home for a new layout.

Having spent all my working life in the building trade, this job held no fears for me and, after a few weeks of nights and weekends, I had a usable space in the loft. The area created for the railway was 22ft x 10ft.

Construction begins

A framework of 75mm x 25mm planed softwood with 50mm x 50mm planed softwood legs was constructed and fixed around three sides of the room at 1m high, its width being 750mm wide at Foxdale Station and the village side, and 600mm at the end and other side.

The baseboard that formed the station area was then fixed on top of the framework.

As these are 100mm deep, the end of other side boards sits below the main boards. Track in this area is raised up on timber blocks with ply decking. The front edges of all baseboards are fitted with 9mm ply, profiled to the shape of the scenery and extending down to form a pelmet, below this are curtains to hide all the things us modellers collect.

These boards are stained and varnished and give a smart appearance to the layout.



The coal office clerk poses for our photographer, as he takes a photograph of the Black Swan Foundry from the coal yard at Cransley.



Narrow boat *Victory* prepares to moor up at Fox End Basin to await a load of bagged lime from the factory at Clayhill.

“ The trickiest part of creating the scene is getting the colours right, they need to blend together into a realistic picture. ”

FACTFILE

Layout name: The East Derbyshire Mineral Railway

Scale/Gauge: 18.2mm gauge / 4mm:1ft scale / EM

Size: 22ft x 10ft

Era/Region: Derbyshire

Layout type: Continuous run



The 12.05 midday passenger train slows to pick up the lone passenger at Clayhill Halt before proceeding to Foxdale Station.

The reason for staggering the height of the boards is because the layout is set in Derbyshire and I wanted to show ground level below as well as above track level.

If you are wondering why the station baseboards are 100mm deep, it is because these were meant originally for an exhibition layout. I built them with 12mm side and cross bearers with 9mm ply and 12mm 'Sundeala' board for top surfaces. How on earth I thought I was going to lift them, I dread to think! However, not wishing to waste them, they were pressed into service and are still as flat as the day I made them. On the side opposite to the main boards, access to removable cassettes is by a bridge, which sits over the trapdoor during operating sessions. This is probably clearer to see on the trackplan.

There are 16 stock cassettes and 10 locomotive cassettes so that operators can mix and match the trains.

Our preferred method at that time was copperclad sleepers with Code 75 nickel silver bullhead rail soldered together. All points are built on top of EM Gauge Society turnout plans. Remember, this was 25 years ago, and I don't know whether I would do it like that now. The absence of chairs would probably annoy some folk, but when it is painted and ballasted, it is hardly noticeable. All trackwork was then glued down directly onto the baseboard surface with PVA to a trackplan drawn onto the boards. After the glue had set, a groove was cut through the copper skin of the sleepers using a cutting disc in a mini drill to isolate each side of the track from the other.

Electrics and points

Pointwork is all operated by wire in tube, in runs grooved into the baseboard surface. This, in turn, is connected to DPDT switches at the front edge.

And so, to the dark art that is layout wiring. Luckily for me, Trevor spent the largest part of his working life in electrics, so it fell to him to do the wiring diagram. This he did, and I fitted wiring where indicated. He came along for a few nights and did the clever bit. The layout is split into various sections, controlled by switches at the front of the baseboards.

Three ECM Compspeeds, which must be at least 40 years old, are used. These are old veterans with switchable feedback and are still hard to beat.

We have tried newer controllers but for consistent slow running, we have yet to

Signals



The semaphore signals were bought as a job lot from a friend who used to attend swap meets back in the 1980s. We think they might have been made by Hamblings; anyway, they are of an all-brass construction, posts, lamps and arms, so, for any that needed modifying, it was an easy matter to do with a soldering iron. When cleaned up and repainted, they have made a robust signal.

These are operated from a simple rod and crank system running under the baseboard. All the ground signals are from MSE and are either Midland or LMS patterns.



Early morning bird's eye view of Foxdale MPD as Kerr Stewart Victory Class *Pegasus* and Sentinel *Progress* are prepared for the days work.

“ If you choose a light railway as a subject to model, you have to be prepared to build suitable locomotives for it. ”



Fry's bakery and general store is situated at the edge of Cransley village overlooking the station. The district nurse enters the shop, as Mr Fry's old bullnose Morris is parked in the forecourt.



Sentinel *Progress* departs from the permanent way depot at Foxdale Yard with the track maintenance gang's crew van in tow.

better the old Compspeeds. As can be seen, this is all very 'old hat', but in the 25 years of the layout's life, we have had no problems at all. We must have done something right!

Setting the scene

Hillside and rock faces were formed by cutting and gluing polystyrene blocks to the baseboards and, when dry, carved to shape with an old hacksaw blade. This was followed by a layer of decorator's filler.

Rock faces were given washes of black and brown poster paint to colour the filler to the desired colour. Grass areas were first given a coat of PVA with a layer of cheap green scatter. Next came a second layer, but this time I used Greenscene coarse turf; this was further enhanced by more coarse turf in patches to five extra thicknesses.

Hedges are horsehair with a dusting of suitable scatter. To give an overgrown look, the hedgerows and embankments were enhanced with foliage mats and clump foliage to represent weeds and brambles.

Trees are a combination of homemade with twisted wire trunks with foliage applied. Ready-made trees from different suppliers were employed, some used as bought, others modified to improve their appearance. The trickiest part of creating the scene is getting the colours right – they need to blend together into a realistic picture.

Most buildings were built from scratch and are based on buildings I've seen in the area, adapted to suit their location on the layout. My favourite method is to make a shell from 1.5mm white mount board, which is clad with Slater's embossed coarse stone sheet, window sills and lintels being added from suitable microstrip. Most window frames are from the now-discontinued D&S range, but I have also used Peco and Wills frames, too. Corrugated iron buildings have the same method of construction but using Slater's corrugated iron sheets scribed to represent individual panels. Brickwork is a mixture of Slater's and Howard Scenics Victorian red brick. For slate roofs, I used Superquick grey slate glued to a card base and scored each row of slated to add subtle relief to the roof.

See another great layout from Mick Payne next issue!

Stars of 'The East Derbyshire Mineral Railway'

There's a mixed bag of 'wimps and misfits' that run on the layout, just what every light or mineral railway would own. Their construction methods? Some are old, some are new, well fairly! Some are kits built straight from the box and others part kit- and part scratch-built. I will use white metal, brass, or plastic to achieve what I'm looking for. Parts are either soldered or glued and no fancy expensive tools, apart from a mini drill with disc cutter and burrs, are used. Painting is always grey car spray primer, followed by enamel top coats. Decals are usually HMRS 'Pressfix' with dry-brush and powders for weathering.

Kerr Stuart Victor Class No. 2 *Pegasus*

No, not the new and very nice RTR one, but a Centre Models white metal kit that is at least 40 years old. I discarded the white metal chassis lump and replaced it with an etched brass one from Impetus Models – remember them? This has to be 25 years old. The chassis is beam-compensated, fitted with Markits wheels, a Branchlines' gearbox and Mashima 14/24 flat can motor. Due to the compensation and sheer weight of the body, now that it is 'well run-in', it runs beautifully. It is rather a big 'tank' for this type of line, but it is usually used on stone traffic trains requiring more power. Finished in green with moderate weathering, it is a nice cobbling up of parts.

Hunslet Saddle Tank No. 7 *Binniwith*

Another Centre Models kit, built originally by fellow modeller, Trevor Wade, to 16.5mm gauge, this ancient beast was fitted with its white metal chassis. I changed it to EM gauge by moving out the brake gear and fitting Romford EM axles. This sufficed for a few years until I became a bit frustrated at it stalling often. Time for a bit of scratch-building – side frames were cut from nickel silver sheet and EM frame spacers soldered to form a new chassis using the original coupling rod to make axle centres. New Markits wheels were used to replace the old Romford drivers. It is beam compensated using High Level hornblocks. The original motor mount and Anchorage motor had been nicely mounted by Trevor, so were used again, and it now runs nicely.

J72 No. 5 *Lady Cora*

A nice easy one this – using an RTR body (Mainline if I remember) and mating it to a Branchlines' chassis and gearbox, again compensated. With Markits wheels and a Mashima 12/24 motor, there is still room under the body to hang a small flywheel on the other side of the motor. This is one of the most straightforward locomotives to build, finished in black with a moderate weathering job, and has been a very reliable performer. Once again, adding as much weight into the side tanks will help keep its feet on the ground.

Adams B4 No. 11 *Cheryl*

The observant amongst us will notice that this is not a B4, but some strange machine bearing a slight resemblance to a Tri-ang 'Nellie' from the 1960s. When buying my SE Finecast Kit and looking at the parts you are provided with, you have castings to build both versions of the locomotive. Having built mine as per Southampton Docks, I was left with castings that part built the variant with different tank side, cab front, back and sides and roof. I only needed a footplate, boiler and a few fittings to make another locomotive body, so a second B4 chassis kit was purchased from SE Finecast and assembled with motor gears and gear box as per the proper B4 but omitting the outside cylinders. I fashioned a footplate out of Plastikard and mounted the aforementioned casting onto it using a short section of plastic tube for the boiler. A rummage through the spares box revealed a chimney, dome and other fittings needed. I cut out the top half of the cab back to detail it and add character to the body.

Sentinel No. 13 *Lady Harriet*

Not much I can say about this one, just a standard RTR Model Rail Sentinel, re-gauged to EM. Repaint, added crew, number and nameplates. Like most modern RTR, it runs quietly and smoothly. A little gem.

Terrier No. 16 *Lady Francis*

The body of No. 16 is from a first-generation Hornby 'Terrier'. The chassis is a Branchlines' 'Terrier' with Markits wheels, High Level gearbox and hornblocks with Mashima motor. There was some widening of the footplate and valances needed to persuade the chassis to fit under the body, but I got in to fit eventually. Would I do another 'Terrier' body? Most definitely not!

Black Swan Foundry No. 4

This freelance little diesel is a Tenshodo motor bogie fitted with 14mm wagon wheels. It has a scratch-built Plastikard body with as many white metal fittings I could find in the spares box to give it much-needed weight. It will run tolerably well, provided you switch off all the feedback to the controller.



Hunslet Side Tanks No. 9 *Empress* & No. 6 *Victoria*

These two locomotives have build similarities. The chassis for *Empress* comes from a spare Agenoria Peckett kit, while *Victoria* uses a Branchlines' 'Terrier' chassis. Both are compensated, have Markits wheels, High Level hornblocks and gearbox with Mashima 12/20 motors. The bodies of both locomotives are scratch-built using Plastikard, white metal and brass fittings. They are modelled on the Hunslet side tanks, 10 of which ran on the Manchester Ship Canal system. Both locomotives were a nice exercise in scratch-building.

Hunslet Saddle tank No. 8 *Lady Rebecca*

For the next locomotive, I went to Mercian Models to provide the metalwork. The chassis was built up and compensated by my usual method. I fitted Markits wheels, High Level hornblocks and a Mashima 12/20 motor using the motor mount supplied with the kit. In this format, the locomotive never ran well, so after 12 months, I part stripped the chassis and fitted a High Level gearbox. Refitting the Mashima motor transformed *Rebecca* into a nice running locomotive.

P W Train Brake No. 23

This slightly strange vehicle was inspired by a picture I saw in a book. It is a Ratio GW Brake third with the passenger compartments removed and replaced with low wagon sides. I added detail to the open wagon part to add extra weight.

Auto coach No. 25

I am rather proud of the auto coach. Although freelance, it has a slightly NE feel about it. This might be because I think the sides are cut down from Ian Kirk. I remember cutting a sizeable lump out of the brake end to reduce its length. The plain end and driver's end were cut from Plastikard and detailed. The floor, solebars and foot boards are all Plastikard, with underframe truss rods in brass. The interior was detailed and roof added, which was also from Plastikard. Kenline roof vents and lamps complete the body, the whole of which rides on a pair of metal bogies rescued from an old LNER coach of unknown vintage.





Both the houses in this scene are scratch-built using card covered with Slater's plastic stone sheets, windows from Peco, and styled on local buildings familiar to me. Weathering on all buildings is achieved by dry-brushing with enamels and weathering powder.

The locomotive is scratch-built based on the Hunslet side tanks, as supplied to the Manchester Ship Canal.

This J72 is an old Mainline body on a Comet chassis. All locomotives are hand-painted and renamed and numbered as necessary.

The level crossing is a figment of my imagination using many items from my scrap box.

The road surface was firstly painted with grey paint and, while wet, fine sand was scattered over the top. When dry, excess sand was hoovered off and the surface weathered with enamels and weathering powders.

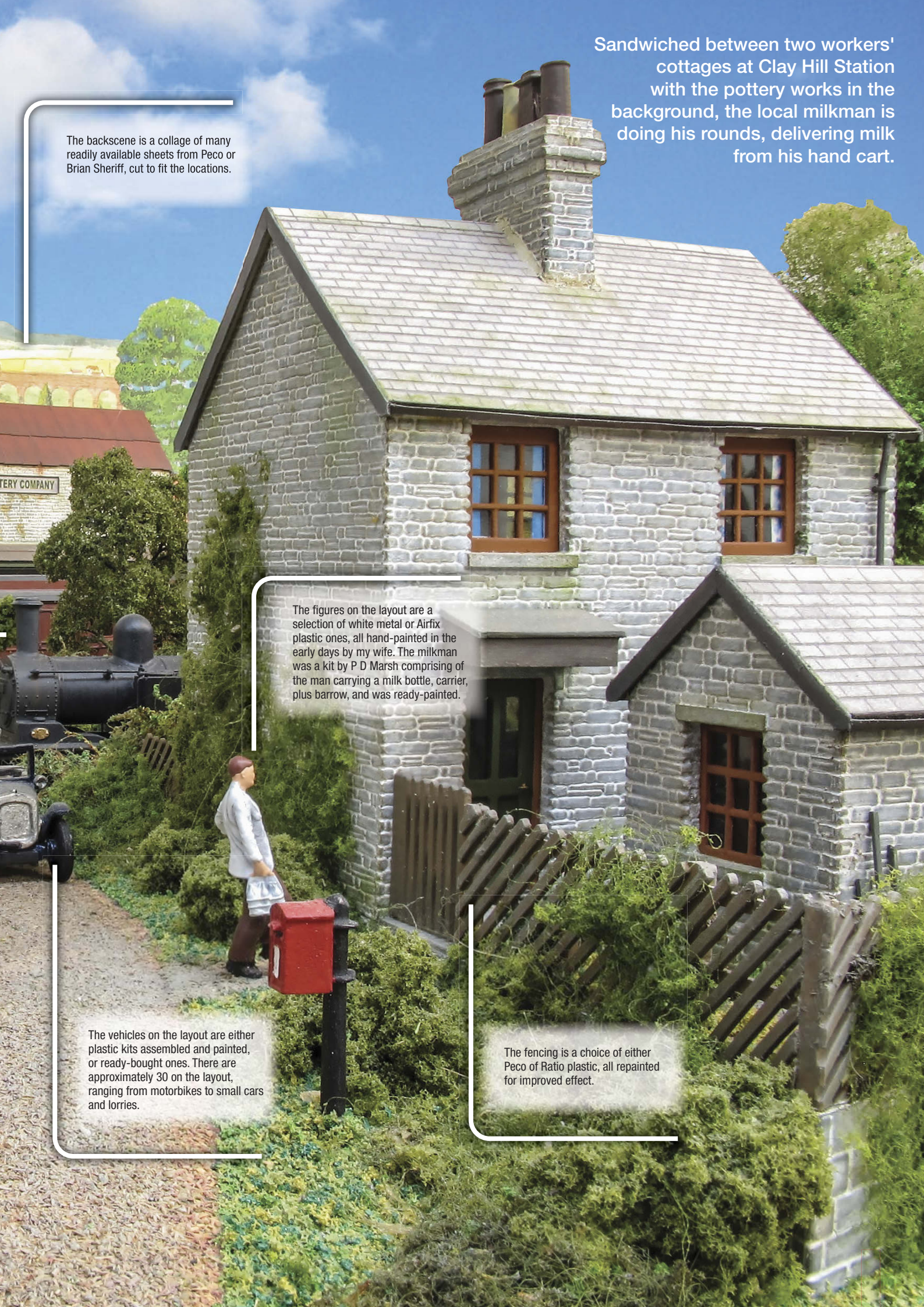
Sandwiched between two workers' cottages at Clay Hill Station with the pottery works in the background, the local milkman is doing his rounds, delivering milk from his hand cart.

The backscene is a collage of many readily available sheets from Peco or Brian Sheriff, cut to fit the locations.

The figures on the layout are a selection of white metal or Airfix plastic ones, all hand-painted in the early days by my wife. The milkman was a kit by P D Marsh comprising of the man carrying a milk bottle, carrier, plus barrow, and was ready-painted.

The vehicles on the layout are either plastic kits assembled and painted, or ready-bought ones. There are approximately 30 on the layout, ranging from motorbikes to small cars and lorries.

The fencing is a choice of either Peco or Ratio plastic, all repainted for improved effect.



Locomotives and stock

If you choose a light railway as a subject to model, you have to be prepared to build suitable locomotives for it, as there is very little in the ready-to-run market that can be converted to EM gauge. Therefore, locomotives are much like the prototype was – a real mixed bag. The oldest is a Kerr Stuart 'Victory' class and a Hunslet 16in from a Centre Models white metal kit, both are at least 35 years old, compared with much newer offerings from AJH, Agernioia

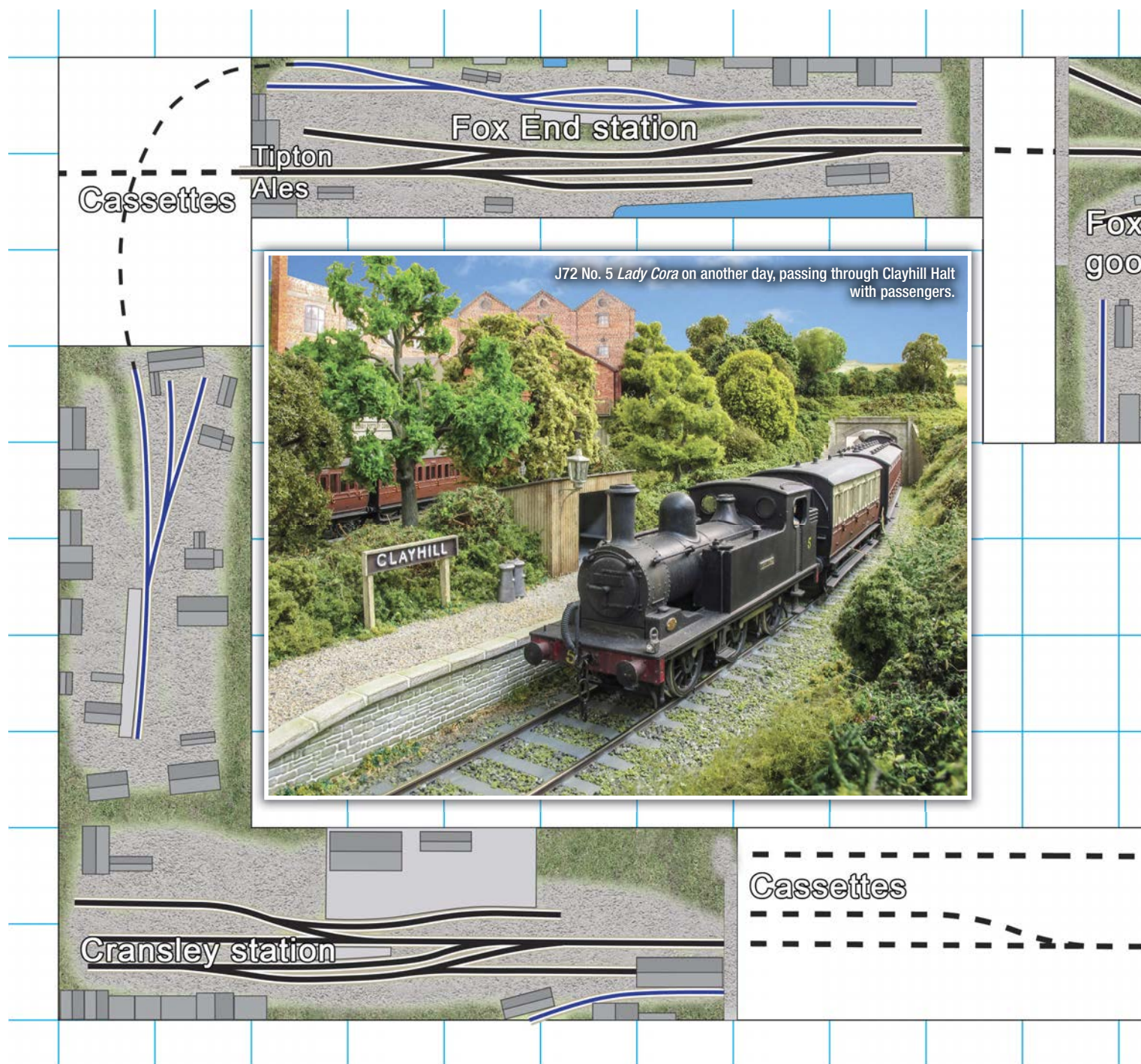
and Mercian.

Just recently, I have tried my hand at scratch-building locomotives and have completed two so far. Both of these have proved very satisfying projects and, in some ways, easier than building a kit. The common theme for all is that they have compensated chassis with Markits wheels. All have Mashima 1220 motors; while early locomotives have either Comet or Branchlines' gearboxes. New builds have the excellent High Level ones.

With thanks

First and foremost, to Trevor Wade for his enthusiasm and interest over many years, also to the third member of our little group, Dave Smith, whose large 7mm:1ft scale layout we visit and operate on a regular basis. Both have contributed in many ways to the layout's various improvements.

And last but no means least, my wife Chris, who has encouraged me in all my modelling over many years, offered advice and provided lots of tea and lunches for us.



The layout over the years has been altered and rebuilt many times. I think P D Hancock used to call it moving the furniture, but I think it has got to the stage that gives the most satisfaction to operate and look at.

While the 'East Derbyshire Mineral Railway' has been developing, I have built several other small layouts in EM and OO, with the intention of exhibiting again. I'm still in possession of a small OO gauge layout, so who knows? You might see me out somewhere in the future.

About the modeller

Name: Mick Payne

Age: 76

Number of years modelling: Since a teenager with a gap when I had a young family, starting again in 1979

Name of first layout: 'Stoke and Matlock Light Railway'

Back in the early 1980s, when I first met my friend and fellow modeller, Trevor Wade, we were both working in OO gauge with RTR locomotives and stock. Together with two other enthusiasts, Pete Atkins and Dave Marshall, we built an OO finescale layout called 'Elstob', which we exhibited mainly in the Midlands and East Anglia for a few years. Following this, we exhibited 'Four Mills Siding', a layout built by Peter.

A good time was had by all, but for various reasons, the little group broke up leaving Trevor and me doing our own thing as they say. Around this time, and because of the contact we had at exhibitions with 'finescale' modellers, we were beginning to see the better running and appearance of EM gauge and P4. At the same time, Trevor was just starting a large layout in his loft and decided to change to EM gauge. Seeing the improved look of the trackwork, it did not take me long to follow suit.

My favourite aspect of building a layout is creating a picture in my head and building the scene, adding the detail to bring it to life with scenery, buildings and accessories.





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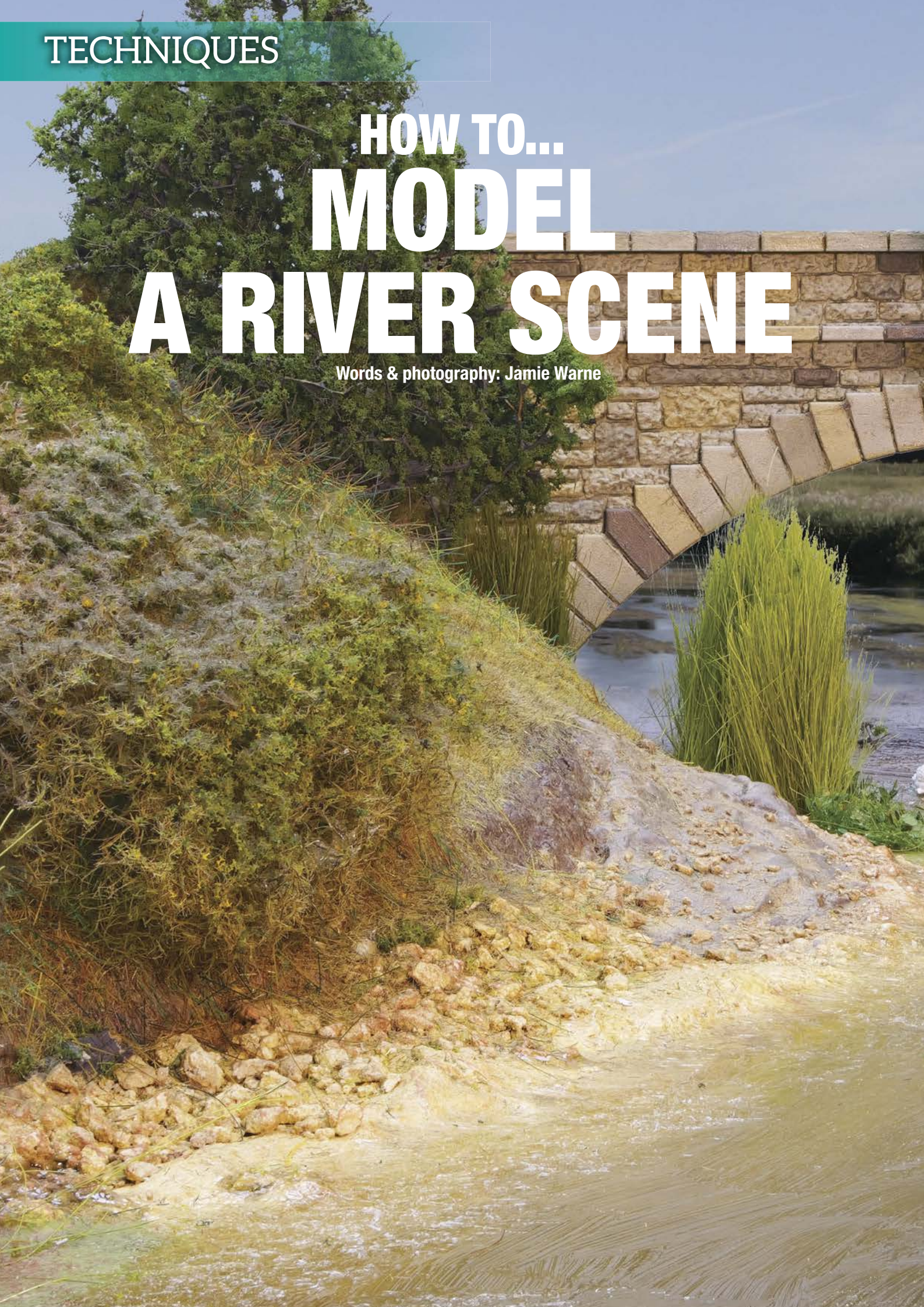
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TECHNIQUES

HOW TO... **MODEL A RIVER SCENE**

Words & photography: Jamie Warne





TECHNIQUES

A river can make a very attractive focal point on a layout, although even the most experienced modeller can be put off trying to recreate one because they can be quite hard to model. There is some truth to that, but with forward planning, it's not as difficult as it looks – you just need to research product compatibility, and take it slowly. When you've done it once, you'll

want to model a water feature on every layout! Using resins is nerve-racking, but the pay-off is a superb scene, which will likely be the main talking point of your layout.

Needless to say, there are different types of river scenes – from fast-flowing turbulent rapids to relatively sedate meandering sections further downstream. I can't possibly cover every type, but the techniques shown

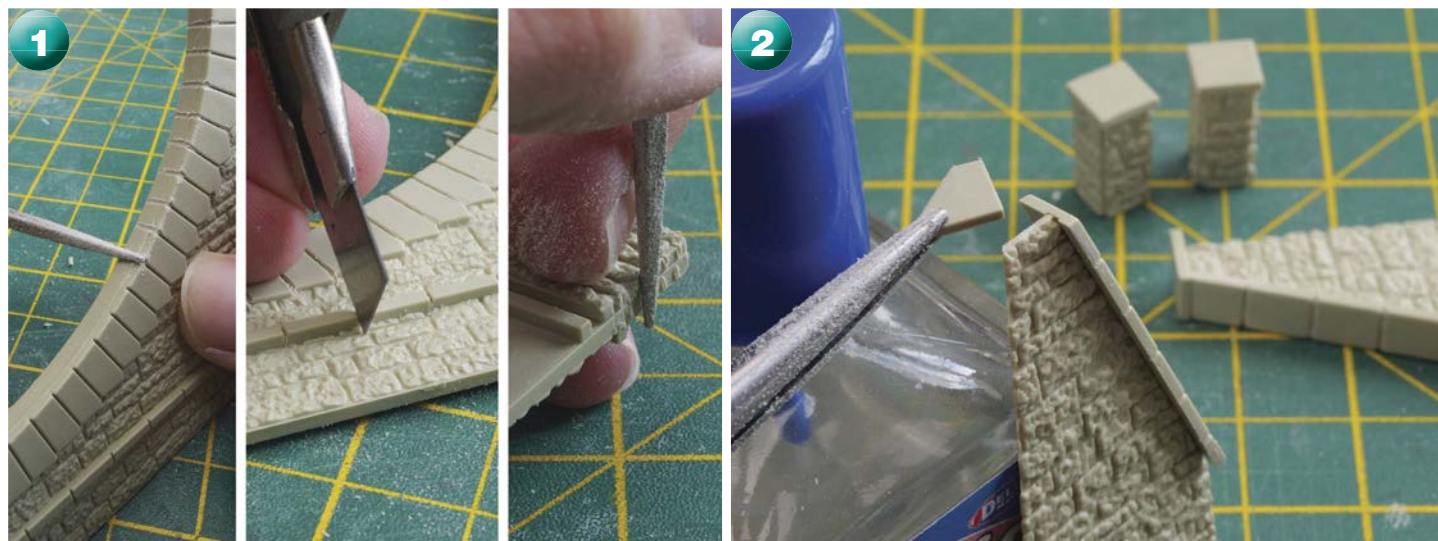
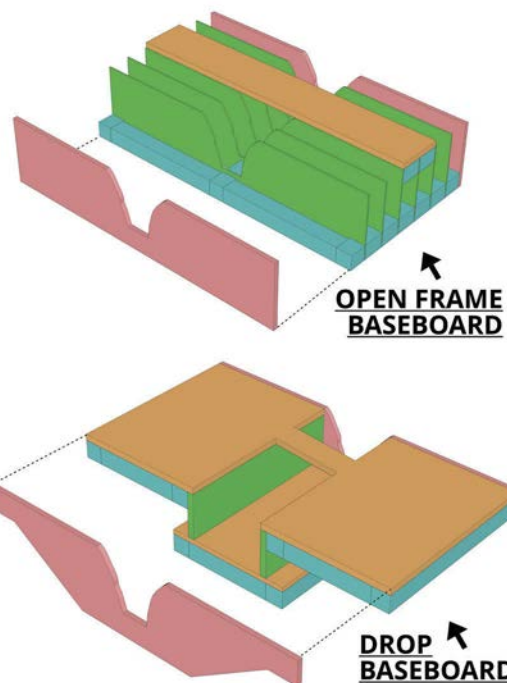
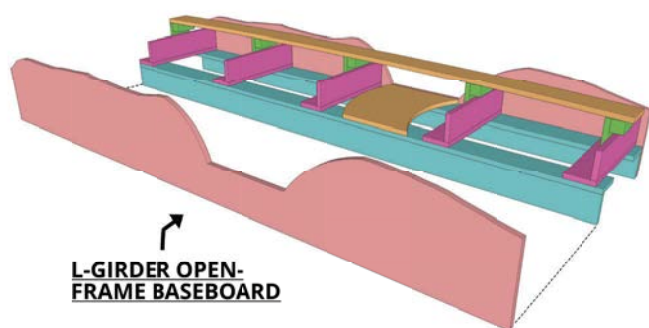
in this article can be applied to virtually any water scene.

There are, of course, other methods of modelling a river, but in my opinion, and especially for deeper bodies of water, nothing quite beats seeing a fully modelled riverbed below a deep resin pour. It also creates the perfect excuse for underwater cameos!

PLANNING

When planning a water feature, it is wise to bear it in mind from the project outset; before any wood is cut. This is especially true if it will run underneath a railway or a road, as you will require sufficient depth below the main level. This often requires you to build either a 'drop' or 'open-frame' baseboard to accommodate the extra scenic height required. It is very hard to build such a river scene as an afterthought, unless either your scenery base is thick rigid insulation that you can dig into, or the river scene will be an extension piece.

A drop baseboard is much simpler to build, and can be supported using thick ply plates covering the board joints – with the boards made from a PSE softwood frame and a plywood top. An open-frame baseboard is typically created by using 'L'-girders, onto which you can attach upright ply supports for the track and scenery. This is much more complex, and will also require further thought as far as landforms go.

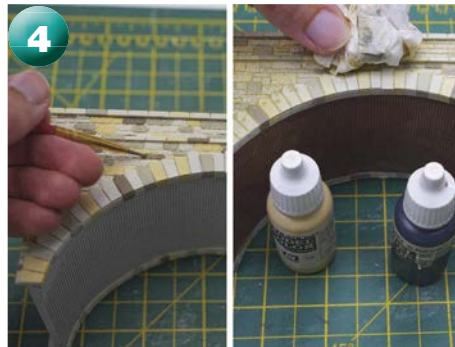


Sometimes, planning doesn't start with a pen and paper! The bridge will determine the placement and design of everything else, thus, the Wills River/ Canal Bridge is built before anything else. It's a very simple build using the provided instructions, although a few aspects are worthy of further explanation. To add realism, scribe stone joints into the underside of the stone arches, the top of the decorative corbels, and the ends of the parapets – first using a craft knife, and then a square needle file. You can also use these tools to lightly roughen the stonework to 'age' the structure.

During assembly, watch out for the orientation and positioning of the wing wall components. On the long front capping piece, the angled end should be on the bottom, and the top should lie flush with the top of the wing wall – so that the top capping stone can sit level, as shown. The groove under the long capping stones helps to locate them properly, but ensure that the wider overhang is on the side not visible. This is so that the full thickness of the wall doesn't have to be modelled.



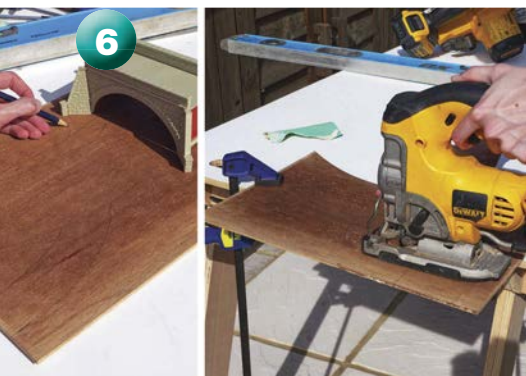
The brick arch should be pre-curved, using a cylindrical object. During assembly, ignore the initial sharp radius curved slots from whichever end you choose to slide it into, as they create too much resistance. Instead, guide the arch within the pegs to start with, then carefully bend the walls to clip the arch ends into the tightly curved slots. Strangely, the brick arch braces are labelled, but never mentioned in the instructions – the short ones are for the single track version, the double track using the longer ones. Glue these with pressure against the bottom of the arch.



The painting isn't too dissimilar from the instructions provided. Although, to provide texture, create a more paint-friendly surface, and help hide small holes, the structure is sprayed with Plastikote 'Dove Grey' Chalk Effect first. Onto this, a base coat is applied, followed by slight variations, achieved by adding small amounts of other colours to the original mix, and applying it to random stones. Washes of Vallejo 'Buff' and 'Black Grey' are added and mostly removed – the former to desaturate the patchwork colours, the latter to add grime.



If you haven't already done so, the brick arch will need to be painted. You may have noticed that I only use a handful of colours in all my dioramas – you don't need to buy colours for every potential scenario! As such, I've mixed Vallejo 'Hull Red' and 'Brown Sand' to create a suitable colour. The latter is a colour I use for almost everything, as is 'Middlstone'; a wash of which is used here to weather the arch, and will again be used later to weather the riverbed at the bottom of the arch.



We can now use the bridge to plan the scene. Don't forget to allow enough room for the installation of the wing walls. With the bridge in position, the course of the river, including a secondary channel for additional interest, is drawn onto an offcut of 4mm ply. This is clamped to the edge of a bench and cut out using a jigsaw, making sure you don't inadvertently cut the bench! In retrospect, the bridge should actually sit on a higher plinth, using 12mm ply or similar to raise it up from the riverbed.



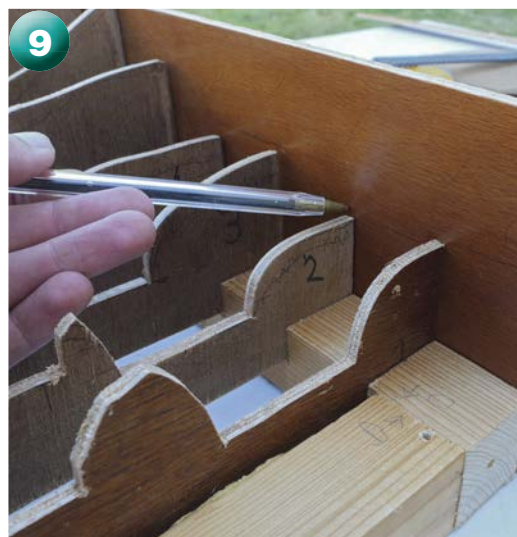
Much like a traditional baseboard, I'll start with a glued-and-screwed PSE softwood frame. However, instead of a ply top, regular half-depth slots into the two longer side frames are cut before assembly – into which 5mm plywood terrain profiles will be glued later on. These slots are marked using a carpenter's square, and will be slightly less than 5mm wide to allow the 5mm plywood profiles to be an interference fit. For once, I cut them by hand with a tenon saw – my woodcutting skills are lacking, but I found that clamping a 'palm plate' down helped ensure accurate cuts!



Using thick insulation boards or foam to create landforms would be very wasteful here. The large height difference may require almost as much insulation to be removed as is kept. Additionally, the resin we'll use to represent water gets hot as it sets – a foam base will need significant protection against this! I, therefore, opted for an open-frame baseboard with a plywood riverbed – the latter would allow the resin 'water' to fill evenly, and more predictably, thereby reducing the chance of 'sinkholes' or bubbles caused by improperly sealed joints and differing densities or dips in the sub-base.



The terrain profiles start as rectangular slats, cut out using a circular saw guided by a straight edge, clamped to the bench. These are temporarily slotted into the frame, with the ply riverbeds placed on top. Vertical lines are drawn down from the edges of the riverbed until they reach the level required using a carpenter's square. The other land contours can be worked out, but don't forget to allow extra height for the bank to account for the thickness of the ply riverbeds, above the profiles.



Around the edges, we need fascias, which not only neaten things up, but provide a solid, protective edge for the comparatively brittle plaster scenery later on. With all the profiles in place and trimmed to shape, draw a smooth contour that follows these profiles. Temporarily clamping the fascias to the wooden frame means you don't need four hands to hold everything in place! Allow extra length (equivalent to the thickness of the ply) on both sides of the front and back pieces so that you can cover the edges.

TECHNIQUES



Before assembly, a dry-run is essential. I realised that a few spots weren't quite level, or weren't trimmed enough. The third last and penultimate profile (those that will support the trackbed) also can't be glued before the riverbed is slid in, as the last profile would otherwise get in the way. When happy, glue everything into place, along with two softwood battens to support the future trackbed. Note that the smaller channel is lower as it will feature a weir, and that a carpenter's square ensures the riverbed sits flush with the frame. The bricks are used as weights while the glue cures.



The gaps between the profiles can either be filled with scrunched-up paper or thin strips of cardboard. Whichever method you choose, the most efficient way of gluing these in place is with a glue gun. Most modellers suggest using 1in strips, but I chose to form a latticework of 1cm wide strips of cardboard due to the condensed nature of this diorama. I also felt that the thinner the strips, the more control you have over the contour shape. First, strips are connected between the side fascias and the edge of the ply riverbeds, as shown.



Additional strips are interwoven in a perpendicular fashion, using the glue gun on every junction, including on the ply terrain profiles. Make sure you weave them properly – alternating above and below the original strips where possible. I used a pair of fine-nosed pliers to help thread the strips and avoid burning my fingers on the hot glue. This creates a surprisingly strong sub-base – I certainly overestimated the number of plywood risers needed, and I'm sure you could get away with half the number I did – in fact, it left me wondering if I needed the profiles at all!



The trackbed is another offcut of 5mm ply. As shown, a notch needed to be cut in the fascias as I cut them slightly taller than the terrain profiles. The trackbed is at a slight angle for added interest, so although it isn't fully supported by the softwood blocks, being glued and screwed to them will create a strong enough structure. Additionally, it is glued to the bridge deck. Oh, and don't forget to countersink screws so that the track can be laid perfectly flat on top!



Given that open-frame baseboards make using polystyrene more difficult due to the frequent contour profiles, I opted to try plaster bandage for the first time – despite it being an 'old school' technique. I was told that you should use the bumpier side on top as there is more plaster, but I couldn't tell the difference! In any case, using a wetted brush helps smooth and sculpt the bandage, as well as activating the plaster itself, and ensuring it adheres properly. Each bandage should overlap the previous one, preferably by half.



Once the plaster bandages have had time to cure, we'll now need to fill in all the holes and create a smooth surface. Woodland Scenics 'Smooth-It' is used (although standard household filler is a cost-effective alternative), and once again, a wetted brush is useful. This is applied all over the diorama, working in small sections at a time. We can also use the plaster to create texture by dabbing the brush vertically – particularly useful for creating the point bar. Similarly, a dentists' pick helps mimic the eroded outer bank of the meander.



The secondary channel is lower by approximately 10mm to add a bit of interest by building a weir. To build this, put a scrap of wood at the junction so that you have something to build the plaster against, then use an old butter knife to form the slope of the weir. You'll want to know how high you want the resin in the main channel to be, and build the weir high enough so that you don't lose too much resin to the secondary channel.

River bed and water

Time for a geography lesson! Riverbeds are divided into an upper, middle, and lower course – each with their own characteristics. Upper courses are typically steep, shallow, and turbulent; with rocky chasms, waterfalls, rapids and riverbed debris commonplace. Middle courses have a wider, deeper bed, the land is relatively flat with gentle valley sides, and meanders are commonplace. Lower courses are wider and deeper still, with large, flat floodplains, and limited bank erosion. Geological conditions across the UK also vary considerably, so study your chosen area carefully – particularly looking at riverbed formation, debris, and the structure of the river banks.



My all-important prototype visit showed prominent meanders, with the outer banks showing signs of erosion, and the inner banks featuring depositional landforms (point bars). Debris along the river bed here is limited to mud, gravel, and small rocks, so hardened plaster is broken up with the end of a rolling pin or by using fine-nosed pliers. To grade, you can use sieves and stockings, but with neither available, I dragged a rule (slightly lifting it up more and more as I went) along the pile of plaster lumps. Crude, but surprisingly effective! The various grades were then sorted into small jam jars.



The finishing touches along the river bed include more natural debris. Sticks and branches are torn from Woodland Scenics Fine Leaf Foliage, and attached to the riverbed using its 'Water Effects', not PVA. Additionally, I've also added a representation of roots on the outer bank of the meander, which have become exposed as a result of the erosion. These are actual roots from real grass, which have been dried out and trimmed to size.



Our river bed requires colour, but don't make the common mistake of using blue! Starting with a generic light-coloured stone base coat, browns, greens, and dark greys are slowly introduced; creating darker, muddier tones towards the areas intended to represent the deeper areas of water. The subtler the transition, the more effective this will be. A combination of slightly watery paint and techniques such as dappling will usually help. I haven't ever used one, but an airbrush would be an ideal tool for this!



Make sure you take reference photographs while on your prototype trip! Look at where debris occurs, and try to work out why. I've already explained about point bars on inner banks of a meander, but there will be other places where deposition occurs – particularly against boulders, logs, and bridge abutments. For variety, I stuck a few larger rocks in the river bed, which will cause material to snag against it, usually in a 'V'-formation. The further away from this obstruction, generally speaking, the smaller the debris size. Once you're happy, secure the 'rocks' using Woodland Scenics 'Scenic Cement'.



Don't worry about it if, once the paint has fully dried, the transitions aren't as subtle as you'd like. To further blend these colours together, you can apply washes of paint – dabbing along harsh transition lines, then brushing all over with a slightly different muddy tone. I used Vallejo 'Middlestone' as a base, and added various colours. Another thing to consider is adding a green, dark grey, or white wash along the waterline, and, in particular, at the base of the bridge, including the brick arch. Look at any often-submerged structures and you'll likely see obvious waterline staining.



Next comes colouring. The first method is to give them a wash with a generic base colour. I mixed Vallejo 'Brown Sand' and 'Dark Sand' with a drop of 'Black Grey' to create a muddy brown. Using a pipette, the watery mix can then be applied, but try not to swamp the rocks as you'll weaken the glue. Once dry, this time we can dry-brush the rocks, using a few tones of the base colour. You'll likely break some rocks free, so once you're done, push them back into place, and secure everything with another spray of 'Scenic Cement'.



PVA glue (or wood glue) isn't suitable to use on a surface that will be covered by a product from the Woodland Scenics water range, such as 'Water Effects' and 'Deep Pour' as used in this article. Instead, use its Scenic Cement to secure riverbed detailing. The Scenic Cement is designed to work with the rest of its products, meaning it is more stable, and won't turn the water milky or produce other unwanted effects that could spoil your hard work. Always allow plenty of time for paints and glue to cure, and remember that the riverbed should be watertight.

TECHNIQUES



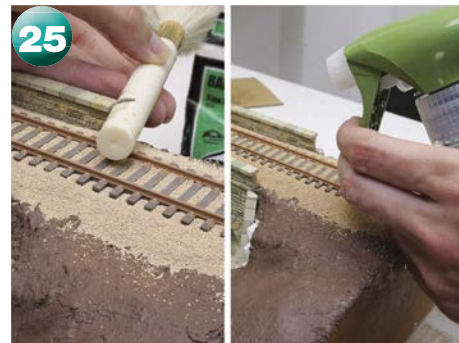
We now need to dam our open-ended river channels. Just like the branch debris, this means using Water Effects as a glue. First, cut oversized shiny/smooth Plastikard lengths to cover the river channels, allowing extra height just to be safe – we don't want the resin to overtop them! Apply Water Effects, creating a constant line around the opening. Press the Plastikard into place, ensuring that any gaps are properly sealed, and use a brush to smooth the excess on the river side. Allow to cure for 24 hours.



Back to the river, and before charging ahead with the Deep Pour resin, thoroughly read the provided instruction book! First, you'll need to apply the measuring labels to the cups, ensuring the top sits up against the rim. Now take some rough measurements of your river bed, and head to the Woodland Scenics website to find its water volume estimator. I planned the water feature so that I'll need exactly one box of Deep Pour. When you're ready, pop the two bottles in the provided bag, seal it, and immerse it in warm (not hot!) water for 15 minutes.



As we now have to wait, it's a great time to add the railway track. I'm using some ageing set-track, but even these old track panels can be updated with paint and simple weathering. First, the whole thing is primed, followed by painting the sleepers in a generic brown. Painting the rails and chairs in Vallejo 'Brown Sand' follows, and doesn't take too long if you very slightly water down the paint. Finally, 'White Grey' is dry-brushed along the sleeper tops to suggest sun-beaten wood.



I find ballasting therapeutic; although that could be because I never have to do much! A small plastic box barely wider than the sleepers is perfect for pouring ballast into place as you can glide it along the track. Use a soft brush to further refine the ballast placement, followed by repeatedly tapping the rails with the handle, forcing any stubborn stones off the sleepers. A quick mist of water followed by a 50:50 mix of PVA/water and two drops of washing up liquid applied with a pipette, and you'll be done in no time!



Now comes the nerve-racking part! I'll be making two separate pours (see the next step for why), so, using the provided mixing chart in the booklet, I'll mix half (120ml) of the water base and half (60ml) of the activator together, stirring gently for 10 minutes. The mix is then poured over the river bed, and will self-level; although you may need to persuade the edges of the resin to lie flush with the banks using the provided mixing stick. Once happy, place a container over the diorama to prevent dust from settling on top, and check within 20 minutes to ensure all is well.



In the meantime, we can model a prominent feature of the Avon; river weed. For this, spread Woodland Scenics Field Grass into small clumps onto baking parchment, and spray with Scenic Cement to seal it. Once the glue has dried after 40 minutes, the weeds can be removed from the parchment, trimmed to be less uniform in length, and laid on top. Now push the upstream end into the still-wet resin with a dentist's pick – preferably until it hits the riverbed, but don't force it if the resin has begun the final curing stage.

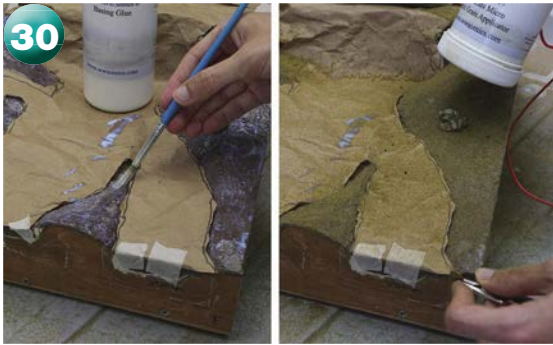


Once the first pour is tacky (3-4 hours), the rest of the resin can be warmed and mixed using the second mixing cup and mixing stick. Again, after mixing for 10 minutes, pour it on top. The key is to pour slowly, and frequently, and allow a few seconds for the resin to self-level so that you can judge the water height. Do ensure, however, that the riverweed follows the flow of the river; running the mixing stick gently through the weeds helps here. Once happy, cover, and leave to cure; again, check that all is well within 20 minutes.



If, as found on this diorama, you have an additional river channel that sits at a different height, I would strongly suggest approaching the two channels as separate entities when pouring the resin. Make a temporary high dam between the two channels, so that if, like me, you misjudge the quantity of resin required or height of your weir, it won't cause the lower channel to overflow! You can then add the weir structure after the two resin channels have fully cured, and hide imperfections later using Water Effects to create turbulent whitewater.

30



After 24 hours, peel off the dams, and carefully remove any excess glue with a chisel. Grass and vegetation is next on the to-do list. The river, bridge, and track are first masked to protect them. Basing Glue is then brushed onto the rest of the diorama. WWS Patchy 1mm fibres are then applied with a static grass applicator. Tip the diorama to remove any excess, then apply layering spray and do a second layer of those fibres. After that, various 2mm, 4mm, and 6mm fibres in various shades are added in ever-sparing quantities – each layer secured with layering spray.



I wasn't sure whether to add static grass before or after the water; but I figured that it would be easier to remove any stray fibres from the glossy hardened resin than it would be from the riverbed (which is true), however, some of the static grass layering spray did find its way onto the resin. Thankfully, I found that the glue (which had caused the surface to go foggy) can be easily removed using cotton buds, and then a microfiber cloth; both being soaked in isopropyl alcohol. Crisis averted!

31



With over 180 species of aquatic plants along the Avon, a representation of just some of the common variants is perfectly adequate. As I don't have a small enough static grass applicator, smaller bunches of tall grass on the water meadow are formed by putting blobs of PVA glue on the diorama, and sticking short bundles of Natural Straw Field Grass in. For flowering types, just apply PVA to the ends and sprinkle suitable shades of Plant Hues (or similar) on top. These can also be sprinkled onto the rest of the water meadow and secured with layering spray, avoiding the resin.

32



Waterline reeds are produced in a similar fashion, but instead, use Light Green Field Grass, and are glued onto the resin using Water Effects, not PVA. Some species appear to go from yellow at the base to green at the top – so the lower third was given a wash of yellow paint. To hide the fact that the reeds don't enter the water, speckle green paint around their base. You can also, while the paint is still wet, sprinkle on Plant Hues to represent algae blooms – red, green, and yellow are common colours; all of which are included.

33



Fool's Watercress is a low-lying plant that spreads along the shallow water edges, and is represented by thinly teasing small lengths of Poly Fiber out, adding layering spray, and sprinkling on both 1mm Patchy fibres, and Green Blend flock. Generic bushes are also created in the same way, although try to do the messy work away from the diorama! Plant Hues can be sprinkled on top for tonal variety. Other waterline plants include arrowhead, which can be represented fairly accurately simply by adding MiniNatur Tufts with Leaves. Being near resin, both plants are secured with Water Effects.



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(C1212) Water Effects
(CW4511) Deep Pour Water (Murky)
(FP178) Poly Fiber
(T49) Blended Turf (Green Blend)
(FS629) Plant Hues
(FG171) Field Grass (Natural Straw)
(FG173) Field Grass (Light Green)
(F1131) Fine-leaf Foliage (Medium Green)
(S195) Hob-e-Tac
www.woodlandscenics.com

Note: You'll need a 5mm plywood sheet, lengths of square-section PSE softwood, screws, and cardboard for the baseboard.



Woodland Scenics Fine-leaf Foliage comes with a tree armature – the limbs of which can be bent and twisted to form a more natural 3D shape. The plastic used is very flexible, but will hold the shape you manipulate it into. The trunk and branches can then be dry-brushed with Vallejo White Grey to highlight raised detail. The same is done with Vallejo Middlestone, albeit this time on the tops of branches and other areas where moss and lichen would accumulate. Temporarily insert the trunk into the provided baseplate, and Blu Tak it to the workbench to keep it stable.



We can now use 'Water Effects' to suggest ripples and turbulent water. For ripples, simply drag and/or flick the paste with a brush. For turbulent water, such as around the submerged rocks and immediately after the weir, simply dab the brush to create a patterned effect. On the weir itself, push the 'Water Effects' down the slope to create both a current on the weir, and a raised bit of turbulence at the bottom. After 24 hours, dry-brush white acrylic on the turbulent areas to create that white-water look.

Conclusion

Unfortunately, I had to completely redo the river bed after originally using PVA to seal it, not realising that it is incompatible with the Woodland Scenics range. Thankfully, this was discovered before potentially wasting the more costly Deep Pour resin! The best advice I can give is to always use materials from the same manufacturer, or that you know (through testing) will work together without adverse effects.

It can be tempting to rush ahead, but allowing plenty of time for glues and paints to fully cure is crucial, as is sealing the river bed, and ensuring that the sub-base you use is able to withstand the heat produced as the resin sets. Using foams without a thick layer of plaster on top is just asking for trouble. That said, once preparations were made, I was quite surprised with how easy the Deep Pour resin was to use compared to other resin-based products.

As such, I'm hoping that despite all of these warnings, I haven't scared you away! Like I said in the introduction, provided you take a few precautions, you'll be able to create a river that you can be proud of – after all, everyone loves a water feature!



Foliage can be broken off the clumps in the box, and glued onto the ends of branches. I used cyanoacrylate, but Woodland Scenics Hob-e-Tac would be a far better choice as the glue is tacky, and thus will grab the foliage straight away. Once all the branches are covered, sprinkle the remaining small clumps of foliage into gaps, and secure with layering spray. Like before, you can also sprinkle on Blended Turf or Plant Hues to give tonal variety. Remove the base, poke a hole into the scenery where you intend to place it, and glue with PVA.



Two finishing touches are then added – the first being wildlife. The Preiser Ducks, Geese and Swans set comes with 18 animals, but for a diorama this size, just stick to a select few. These are glued in place with a dab of 'Water Effects'. Don't forget to manipulate it to create ripples around them, using a real-life photograph to help you get the shape of the ripples correct. Lastly, a Model Railway Scenes bench is glued onto the gravel area to complete the scene. You could also add figures and even small boats, should you wish.



Trees along river banks often have branches and foliage barely above (and sometimes in) the river. Together with the plethora of plants in and around the shallow water by the banks, it is a great way to hide the water seam, and also useful to hide animals so that younger visitors have something to search for on your layout at exhibitions! One further detail you could add is the classic rope swing dangling from a branch – just make sure you also model the disturbed ground below where people's feet drag.



- Battery screwdriver & drill
- Countersink bit
- Tenon saw
- Carpenter's square
- Sandpaper
- Jigsaw (or hacksaw)
- Skilsaw (or hand saw)
- Woodworking clamps
- Woodworking chisels (various)
- No. 0, 2 & 8 brushes
- Soft brush
- Fine-mist spray bottle
- Metal rule
- Mechanical pencil
- Craft knife
- Glue gun
- Masking tape
- Dentist's pick (or similar)
- Fine-nosed pliers
- Needle files (various)
- Styrene cement
- Static grass applicator



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PLAY

FULLERS WHARF

Malcolm Hine's Peak District layout satisfies on many levels, but its canal interchange makes for a particularly attractive centrepiece.



Factfile

Layout name: Fullers Wharf
Scale/gauge: 7mm:1ft / O gauge
Size: 15ft 6in x 2ft 4in
Era: mid-1930s
Location: North Derbyshire
Layout type: Sidings to canal interchange
Power/control: DC
Words: Malcolm Hine
Photography: Andy York

“with the location decided I began serious planning to see what could be squeezed into the available space – a 16ft shed



Ex Midland 1F 0-6-0t No.1702 arrives with a short mixed goods, which will be shunted and exchanged for loaded wagons before returning to Buxton as a delivery van sets off on its rounds.

DIGITAL EDITION

The Manning Wardle 0-4-0ST JUBILEE 1897 departs the low level narrow gauge terminus and passes the motor boat 'Ferret' making its way through the canal lock.



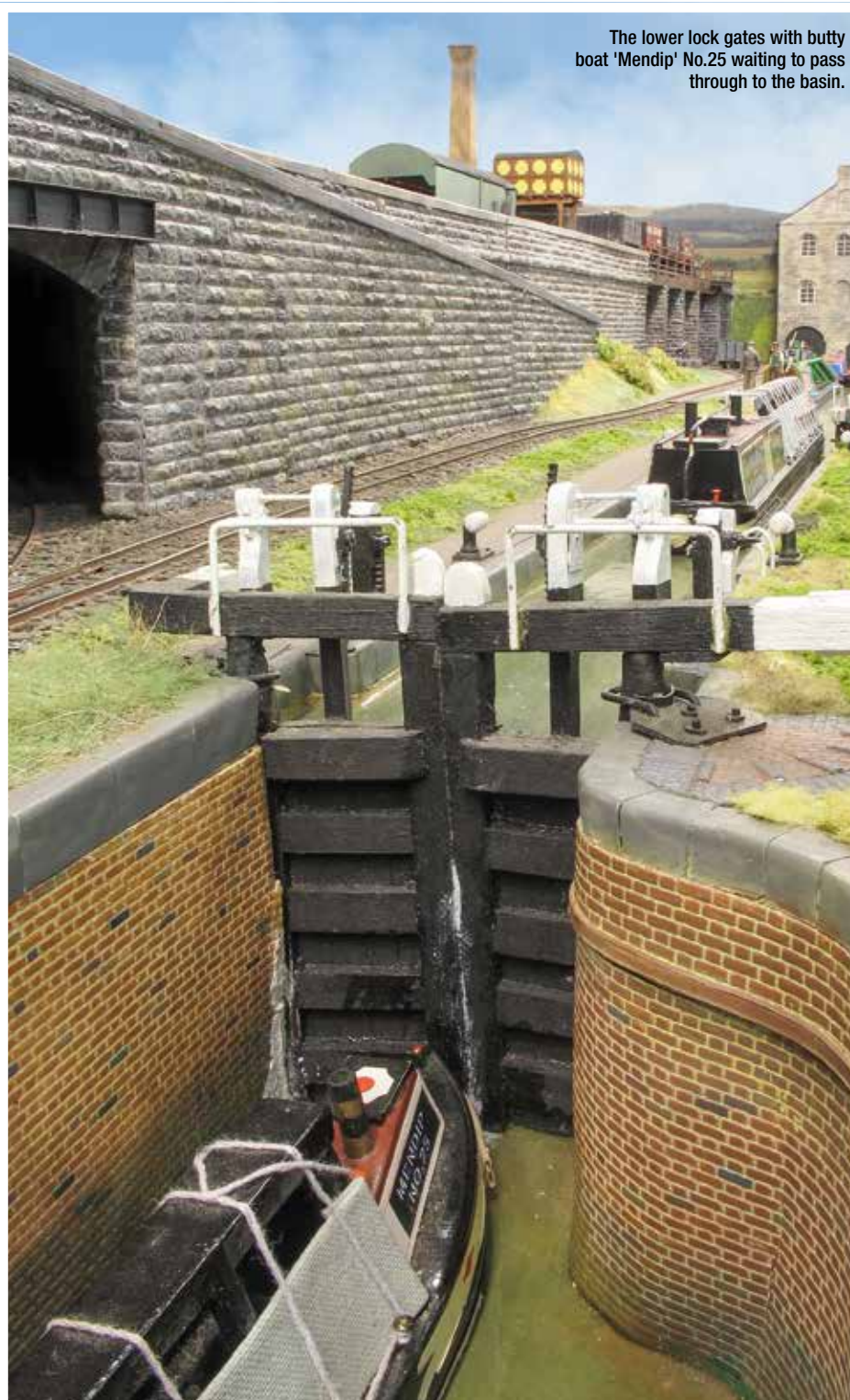
Those who know me will recognise the theme of an imaginary layout based on the northern fringes of Derbyshire. I had been modelling narrow gauge for some years culminating in an O/16.5 scale layout called 'Stoney Middleton'. After some years on the exhibition circuit I felt it was time to start on its eventual replacement. Naturally, I wanted to keep to the same geographical area, but this time I had a fancy to move up to standard gauge. After wrestling with various schemes, I arrived at the layout you see before you.

I wanted to keep a narrow-gauge link and I liked the idea of a canal. I delved into the history of the transport scene in the area and found that the Cromford and High Peak Railway (C&HPR) had an interchange with the Peak Forest Canal at Whaley Bridge as well as a goods facility at Shallcross Yard. There was also an interchange between the canal and the High Peak Tramway nearby at Bugsworth Basin. This was handy because I'd already bought and constructed a Javelin kit of a North London tank as used on the C&HPR.

With the location decided I began serious planning to see what could be squeezed into the available space – a 16ft shed. I eventually arrived at the plan much as it is now. The only alterations that have taken place were to change the standard gauge fiddle yard from a hidden cassette to the turntable used today. I decided to build this layout on baseboards constructed from 6mm exterior quality ply using diagonal bracing to give the necessary strength and make it light weight. The baseboard ends were strengthened with 9mm ply, whilst giving the depth required for the pattern-makers dowels to provide positive location and alignment. The boards were constructed to incorporate the canal at the lowest level, the narrow-gauge line which runs alongside its length and a tunnel under the standard gauge yard to a hidden cassette fiddle yard.

Following house move, I decided the time had come to concentrate on the new layout so 'Stoney Middleton' was sold along with some of the stock. The track was laid to the standard gauge to provide dairy and coal sidings, a run-round loop and two kickback sidings to a goods yard with a loading dock, cattle dock and crane. A roadway provides the visual link between the upper yard and the coal drops, canal and narrow gauge at the lower level. Trackwork to both the standard and narrow gauge is Peco with O gauge points from C&L and Marcway kits to

the canal attracts a lot of comments and queries. It was one of the earliest scenic items to be tackled, because everything else is built up around and above it



The lower lock gates with butty boat 'Mendip' No.25 waiting to pass through to the basin.

Ex Midland 1f 0-6-0t arrives with a wagon of limestone from one of the local quarries.



The cattle dock has been swept clean and the porters take advantage of a quiet moment to discuss the fortunes of the local football team.

provide a comparison with the Peco points. I have however standardised on Tortoise point motors on all points both narrow and standard gauge and have found them to be reliable, smooth and quiet in operation. The control system is plain and simple DC from a Modelux 1.5Amp handheld unit on the standard gauge and a Gaugemaster WW handheld unit on the narrow gauge. Point control is via double pole double throw switches with LEDs to indicate which direction the point is set. Couplings are three-link on the standard gauge, which influenced the decision to have this at the higher level to make it more accessible and Kadees on the narrow gauge using fixed magnets strategically placed to allow remote uncoupling.

Scenery

The scenery has been gradually developed over time. The canal attracts a lot of comments and queries. It was one of the earliest scenic items to be tackled, because everything else is built up around and above it. A base of quality ply was cut to size, then painted in the base colours – darker towards

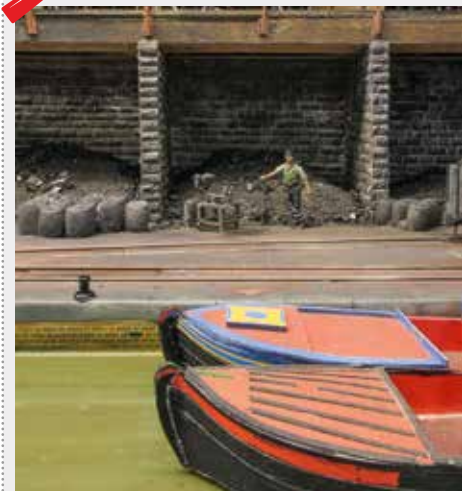
ON EXCLUSIVE



Ex LNWR Chopper tank No.6428 shunts full wagons into the coal dock while the coalman pauses from his labours.

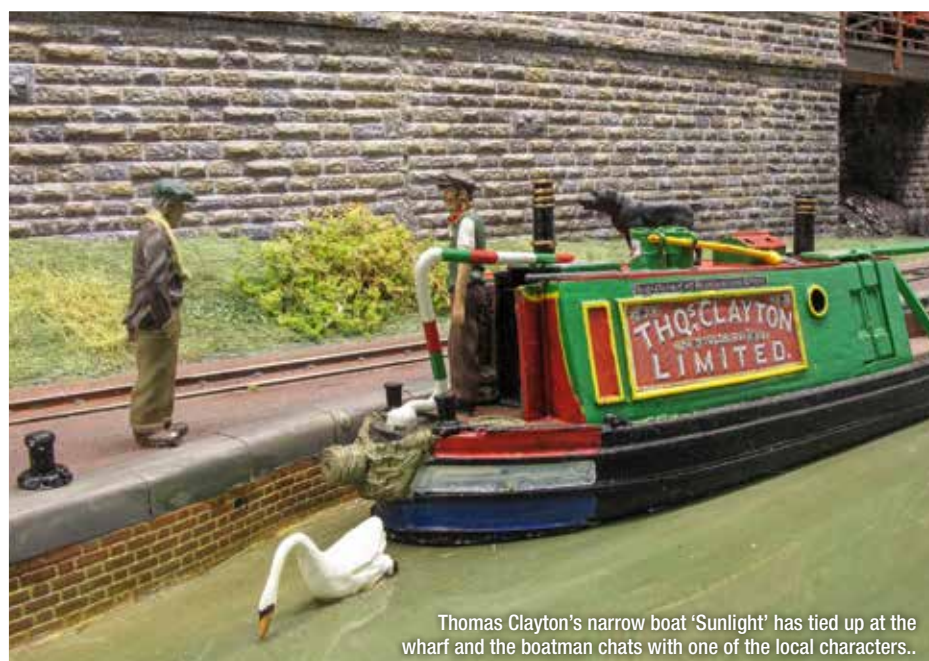
the centre and lighter at the edges. Then followed the application of many layers of thinly applied gloss varnish occasionally tinted with either green or white to produce an opaque finish. The embankment is made from strips of cereal packet glued with PVA, then built up with strips of newspaper soaked in a runny mix of filler. The surface was painted and the grass applied using carpet underlay glued with PVA. This was spray painted with an airbrush, then trimmed with nail scissors. The backscene was from ID backscenes, applied using wallpaper paste. The retaining wall which runs the length of the layout makes use of Slater's coarse stone painted with oil paints. The buildings consist of the dairy and a canal warehouse based on a photograph of Samuel Oldknow's warehouse at Marple on the Peak Forest Canal. Stonework is made from DAS modelling clay on a 3mm ply base which is scribed and painted with enamels. One of my favourite modelling activities is adding detail,

KEY DETAILS



COAL DROPS

Knowing what to include on a layout is a problem often faced by many - ambitions to include many things with limited space, or lots of space with uncertainty on what to include. Sometimes, it's a simple case of observing or researching typical traffic flows. Passenger services aside, most railways were built to move goods. In the case of Fullers Wharf it's coal, aggregates, livestock and produce. In an instant you've four building themes - something to handle coal, something to handle milk, with exchange sidings for the rest. The coal drops make an interesting feature, where coal from the wagons would be unloaded into piles below, before being transported locally. This widespread practice is no longer, but traces can still be found, such as those at Bridgnorth on the Severn Valley Railway.



Thomas Clayton's narrow boat 'Sunlight' has tied up at the wharf and the boatman chats with one of the local characters..

although I feel it's important to be restrained. There are a few cameo scenes like the yard porters pausing from their labours to chat about the fortunes of the local football team.

Stock

I've stayed with the same period of the mid-1930s. This and the location has obviously had a bearing on the choice of locomotives and stock run on the layout. All of my standard gauge locos are kit-built from etched brass.

1. Park NLR 0-6-0 tank No. 27515 by Javelin as stated earlier. These locomotives had a long and distinguished career on the C&HPR to which they were well suited with a short wheelbase for the sharp curves and enough weight to provide adhesion for climbing the gradients as well as braking.

2. LNWR 2-4-0T No. 6428, built from an ABS kit. Nicknamed 'chopper tanks' because of the distinctive exhaust sound when being worked hard. This was also a long-lived engine, lasting on the C&HPR until 1952, 15 years after its classmates had disappeared.
3. LMS Jinty 3F 0-6-0F No. 7469 built from an Alan Gibson kit. A ubiquitous shunting tank, this one was built by the Vulcan Foundry at Newton-le-Willows.
4. Midland 1F 0-6-0T No. 1702 from an Oldbury models kit.
5. Midland 3F 0-6-0 tender locomotive from a JM Models kit. Originally built by Dubs & Co. in Glasgow in the early 1890s.

For the narrow gauge I currently have four locomotives:

1. *Lady Laura*, a Peco Hunslet on a Branchlines chassis.

2. *Sir Christopher*, a Peco GVT Beyer Peacock tank on a Branchlines chassis.
3. *Alf*, an ex-WD petrol-electric tractor by S&D Models on a soon to be replaced Hornby chassis.
4. *Jubilee 1897*, a kit by Agenoria of a Manning Wardle 0-4-0ST.

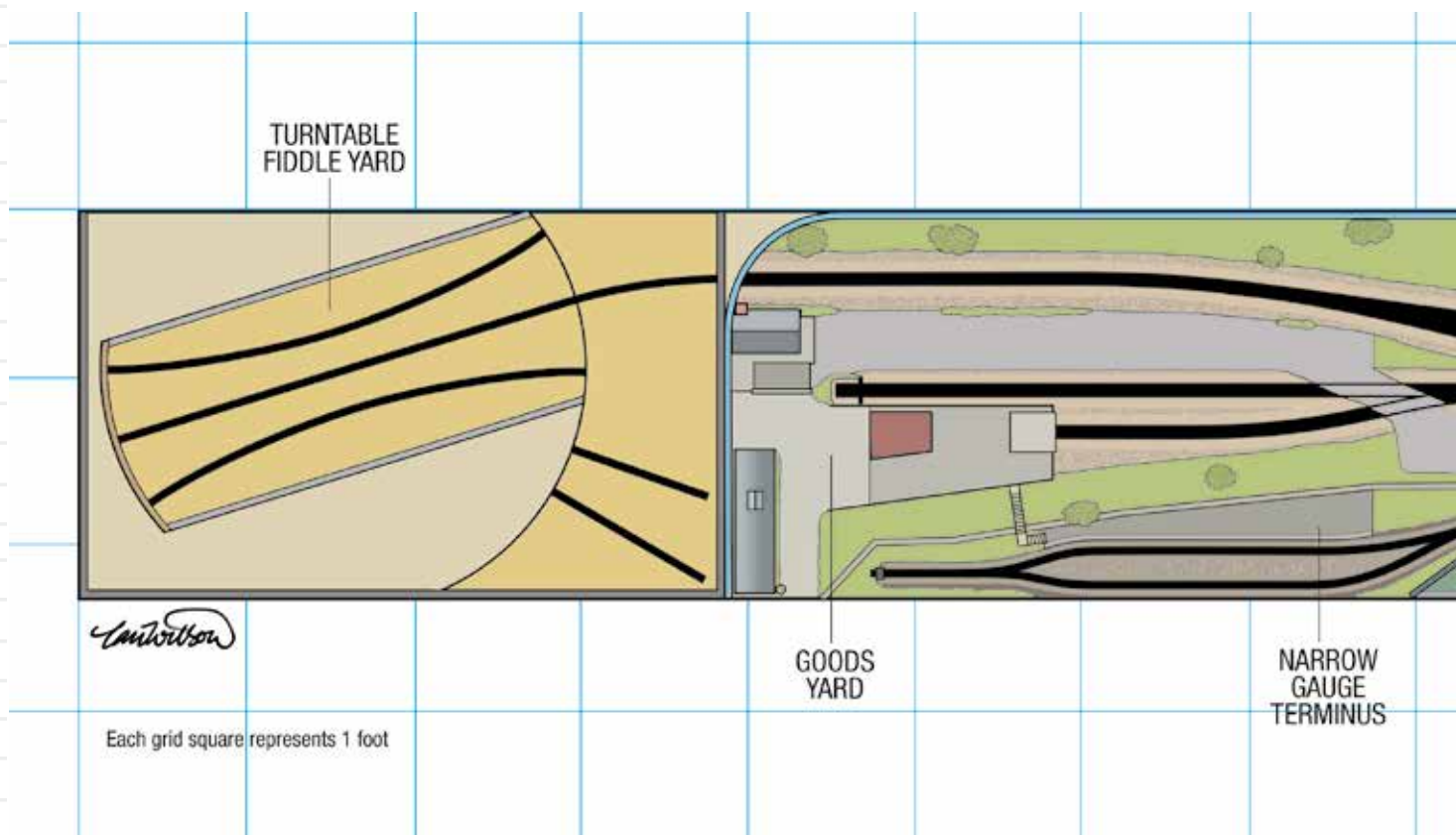
The freight stock on both standard and narrow gauges are from a variety of kits or scratch-built and reflect both the period and location, although there are far more than the layout can handle as I can't resist adding to the fleet.

Running

Operation on the standard gauge involves despatching trains in sequence from the fiddle yard to be shunted and exchanged then sent back. The fiddle yard is the same length as the run-round loop so there is no sense

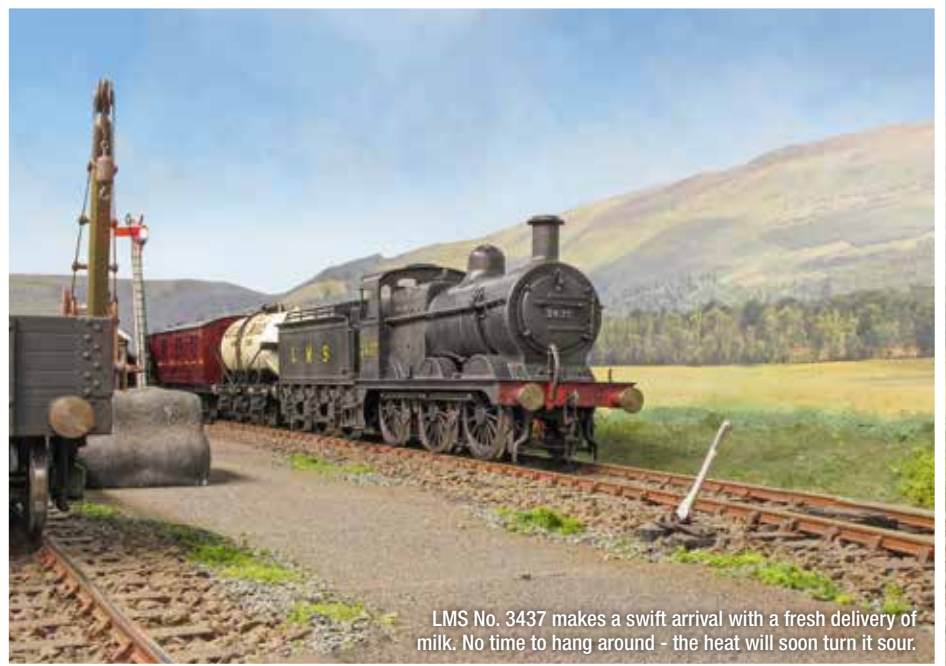
Trackplan

FULLERS WHARF

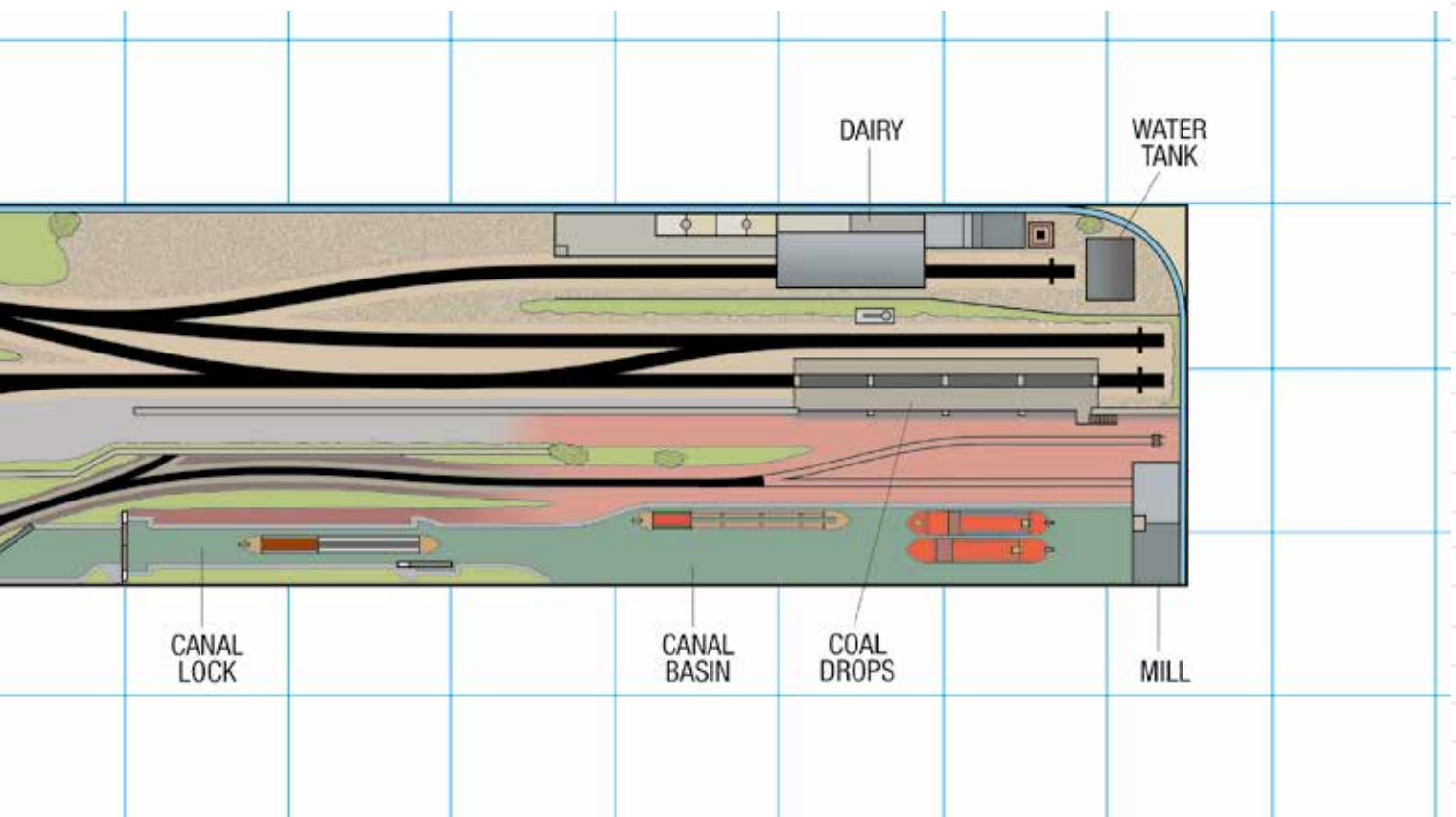


in trying to add more wagons as it makes shunting impossible. The trains are usually arranged as two mixed goods as well as a milk train, which is swapped for a van train from the dairy. These are returned to the turntable fiddle yard, which enables trains to be turned without the need for handling. The narrow gauge is operated on the same basis using a cassette fiddle yard which also allows trains to be reversed without handling.

This is Fullers Wharf, then – a hopefully believable corner of the North Derbyshire/Cheshire borders. The plans I have for the future include adding a stable and blacksmiths and replacing the kit-built weighbridge office. There are a number of scenic details that I would like to add, so I will be busy for a while yet. The layout is due to be exhibited next at Ely on the 19th May 2018. ■



the trains are usually arranged as two mixed goods as well as a milk train, which is swapped for a van train from the dairy



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BAY WINDOW

Following a downsize to a park home, I had to give up my OO gauge loft layout and my Swiss metre gauge garage layout. Thinking I had nowhere for a layout, I realised I could have a small OO gauge layout in the bay window, with the wife's permission, of course. The trackplan is based on 'Canute Quay' by Graham Muspratt with an extra siding. A 'P' Class and a 'Terrier', with a 'USA' tank locomotive spare are the motive power. Nine wagons are all that's needed for shunting. Track is Peco, point motors are Seep, with added micro switches. The buildings are a mix of kit- and scratch-built, with the usual assortment of plastic card for walls and decking.

David Hale



ALL FOR A GOOD CAUSE

The Sleaford and District Model Railway Club is hosting its Charity Model Maker's Show, in aid of the Lincs and Notts Air Ambulance, on Sunday, November 20. Doors will open at 10.00 and close at 16.00, with tickets costing just £4.00 for adults, with under 16s entry free if accompanied by a paying adult.

Hosted at the Ruskington Village Hall, exhibits across different model-making styles are promised, including model railways, fairground, dolls' house, Lego, matchstick, radio control, and more. They will also be demonstrations throughout the day and trade stands available to pick up your modelling essentials.

Eddie King

WIN BIG WITH BRM!

In the August issue of BRM, we gave away over £1,000 worth of prizes to eight lucky winners who answered correctly to the various competitions on offer. These prizes are now all safely delivered to the winners – thank you to everyone who took part! Watch out for other competitions in the magazine soon!



"Rock band ZZ Top have a long walk back from their gig at Blakey Rigg!"

Congratulations to David Johnson for his winning caption!

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BURNROYD WORKS

Designed to be a generic slice of action seen on today's railway, this highly-regarded and detailed layout is presented by its creator, Chris Burnage.

Words: Chris Burnage **Photography:** Phil Parker



Passing on the main line is 60074 on cement train duty, with 37421 on the down line pulling support wagons, with work going on to strip a Class 60 of parts in the TMD.

My preferred theme for a layout has always been industrial, as I find the theme more interesting – trains moving through an industrial landscape gives plenty of scope for different building styles and scenery. Heavy freights and the variety of locomotive liveries are something I find most appealing.

Driving around Sheffield, Rotherham and Leeds for work, I saw plenty of industrial themes to try and replicate. By not modelling a specific area or place, I didn't restrict myself, instead it opened up the imagination for planning and viewing for the public.

I took my time drawing up ideas and thinking about what size I could fit into the house. Like most designs, I went through a process of refining my ideas to create a realistic trackplan and maintain operating interest. I finally settled on two 4ft x 22in boards built in box form.

The boards were kindly constructed by Neale Burrows of the WMRS from 25mm x 50mm box cross sections of MDF and 9mm MDF top. The ends were also 9mm MDF, as was the backscene board. The front fascia was deep enough to allow for the depth for the Tortoise motors. The finished boxes were sealed with a coat of varnish and then the fun part of transferring sketches to the boards could begin.

Extra movement

The track used was Peco Code 75 concrete sleeper track with medium-radius points for the two main lines and steelworks.

The sidings were Peco Code 75 wooden sleeper. My wish list of what I wanted was, as always, larger than could be incorporated into the final design, but I knew that the design had to have two main running lines through the layout. This was to showcase the many locomotives I have resprayed or kit-bashed, and scratch-built rolling stock e.g. Colas Mk. 1 support coaches train and Class 69 locomotives. The two lines were laid as a shallow 'S' across the boards to help give space for the locomotive depot at the front and the full-scale low-relief steel and pressing plant at the rear.

In the initial design, the plan was to access the locomotive depot from the main line on the down line across the up line by using three points, but a double slip was incorporated to reduce the distance required. Although not so common in reality, it helped to give extra movement and access and increased operational interest; an



FACTFILE

Layout name: Burnroyd Works

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

Size: 19ft 6in x 4ft 6in

Era/Region: 2008-present day

Layout type: End-to-end

Class 60074 (resprayed by myself) passes the steelworks, hauling TEA fuel wagons.



important factor in lengthening the lifespan of any layout.

Once the track had been laid, the wiring was tackled, DCC being the method used to control the locomotives and points. Again, being a member of a club was shown to be an advantage, having help from Neale. Tortoise point motors were used, with a NCE switch-it board allowing you to control the points via your hand-held throttles, which, in my case, is the MSC unit. Having thoroughly tested the track and electrics, adding the scenic features could begin.

Setting the scene

The backscene was painted in duck eggshell blue. Ballast was laid from Woodland Scenics using two colours, which I feel gives a better look, and on the lines into the steel and locomotive depot, the ballast was weathered heavily using enamel washes and powders to give the appearance of old ballast having been there for some time. The standard features of a modern railway have been modelled. Lineside trunking was made from Wills kits with orange cable trunking in places between the lines. Lineside boxes and switches are from the same range. I always try and add as many scenic details as I can without overloading the scene. For example, I modelled a small cameo scene at the front by removing one of the small concrete tops off a section of Wills box trunking. I placed fine cable in there, where a Network rail crew, a mixture of Bachmann and cast white-metal figures, can be seen working on it.

To create the idea of the railway cutting through the landscape, I used insulation foamboard to create contoured side pieces. I do not like it when layouts leave through a big hole into the fiddle yards and I have spent a lot of time creating realistic scenes through which the trains disappear. The exit in front of the steelworks has a pipe gantry bridge to disguise the fiddle yard. This was made from a mixture of Knightwing and Walthers products. At the other end is a road bridge that was a cast resin kit of parts that can be used to custom-make the bridge to your own design. After being painted and weathered with a door added under one of the arches, it is modelled as a welding shop, which has a LED light unit that gives the appearance of work being carried out.

Graffiti has been added on the bridge section, as this arch has been replaced with a stronger metal bridge added to span the track for heavy goods vehicles to pass over



60074 passing with an oil train, while DC rail 60028 is on spot hire delivering steel. This view offers a better sense of scale of the fabrication and pressing plant building, behind.



Class 37421 leads the scratch-built support wagons train with 37099 at the rear.

heading to the steelworks and industrial units.

The locomotive maintenance depot was kit-bashed from various kits, mainly the Peco depot for the sides and front ends. The roof sections were from the Walters HO scale double locomotive shed and the doors were corrugated plastic card, painted and weathered. Inside details, with more being added, are a mixture, but more recently are from West Hill Works, which is turning out

some excellent scenic accessories that bring the whole scene to life.

Building work

I took time in deciding what to add on the backscene. It had to be industrial and added to the feel of the layout. I settled for the backscene on the second board to be finished off with a low-relief Post Office sorting building made from plastic card, with doors from the spares box. After



Network Rail 97303 passes a Class 70 on a cement train, while inspection is being carried out by Network rail track crew, on lineside cabling.

painting and weathering, signage was added. This was a mixture of homemade decals and using products from a junior member of the club who owns Snazzy Scenics. The town name of Burnroyd is a real place near Manchester, but this is fictional to the layout as it's a combination of mine and my wife's maiden name.

On the first board, I wanted something that would dominate the scenery and give purpose to the sidings. I decided to model a full-scale backscene building of a steel and pressing plant. This would give purpose to the freight train movements. This was scratch-built from a 5mm foam board cut out from a sign-maker I know. This is good, as it is strong, lightweight, easy to cut and glue, and cheap! This created the carcass of the building on which other materials were added. The brickwork is from Redutex, which is embossed self-adhesive backing, cut and peel off to use. Care needs to be taken when laying it down as it is difficult



Class 60099 loads its train in the steelworks.

to re-position once in place. The protective barriers around the ends of the buildings are made from lollipop sticks.

For the cladding, I used 7mm:1ft scale spaced corrugated Plastikard from Slater's. I tried 4mm:1ft scale and it didn't look right. The doors are again cut from Plastikard and the building vent fans are laser-cut card products. The modeller today is fortunate to have 3D and laser-cut products to hand, but there is still the opportunity to use traditional skills and materials.

Final details

The crane draws a lot of interest at exhibitions. It was based on examples I have seen in Sheffield. It was kit-bashed from the N scale Vollmer container kit. The running trunking on the building was made from plastic and support 'H'-girders cut to suit. The main steel grab was built using pictures of the prototype.

Silos were added using parts from a Walters kit. The office Portakabin is a Knightwing kit with added detail, such as the air conditioning units from Unit Models. The loading annex building has a loading platform with an image of a real steel plant glued in place to give the appearance of depth and add detail to the interior.

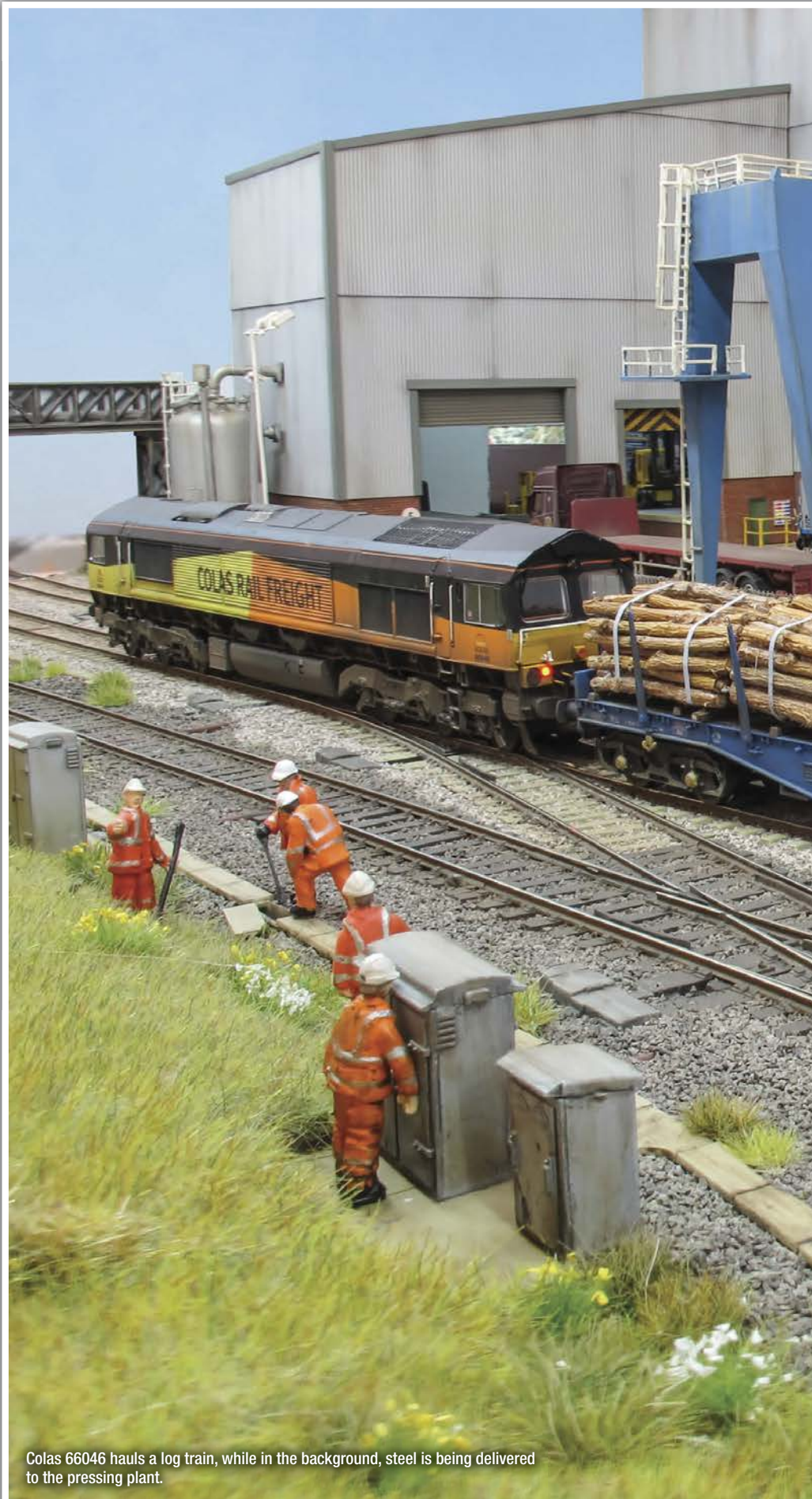
Small details were added, such as signage photocopied from a catalogue and scaled down alongside extensive use of scenic furniture from West Hill Wagons Works, such as scissors lifts, racking, and waste bins.

Ground cover was laid down Woodland Scenics static grass. I find that there is not one colour that can be used straight from the packet. Using photographs as reference, I made up a mixture of colours and lengths from 4mm and 6mm summer/autumn grass. Grass and weed clumps were added from products bought at an exhibition. Trees and bushes were made using sea grass sprayed with track dirt paint. When dried, they're dipped in watered-down PVA glue and sprinkled with fine scenic foliage to beef up the look. The final products can then be cut down and formed into clumps as required.

Rotating stock

There are a few talking points in the depot. The Class 69 in the maintenance shed is a kit-bashed locomotive made from a Hornby new version 56 and Bachmann 66 with 3D-printed parts from another member of the club, Chris Mead.

It is finished in primer grey as 69001, depicted when undergoing extensive trials.



Colas 66046 hauls a log train, while in the background, steel is being delivered to the pressing plant.



A Class 60 has been cut up for spares and is a reproduction of the real locomotive laid up at Toton. I used a Lima 60 bodyshell, cut out the plastic grilles and some roof sections, purchased a resin Class 60 engine, and used Shawplan parts for the grille frames.

The layout's stock is operated from two turntable fiddle yards at each end, both having eight lines, the length of each line being 4.5ft. The total length of each board is 5ft. A real talking point for the public is that both these fiddle yards rotate 360 degrees with stock on, meaning full trains can be turned round without handling, and sent back through the layout. Both yards have a separate control panel, with eight isolating switches mounted on each, so that each line can be powered independently to avoid accidents. Again, these are detachable and

mounted to the board by 'D'-type sockets.

Next steps

In terms of what's next for 'Burnroyd Works', most people have said they would like to see the layout become a roundy-roundy, and I have come up with an idea to extend the layout by one more section of 4ft, by tagging it onto the back of the steel fabrication plant.

I have acquired a 16ft fiddle yard and curved ends, as I'm currently building a new layout called 'Roydburn Mills'. I have a plan to extend the steel plant backscene by another 2ft and create road access via another bridge over the main lines with a scenic break, works' access security gates with loading bay, staff car park, low-relief main office block and incorporate a small platform halt on the down line for works

access by passenger train. On the opposite up line would be a disused station building, but working platform. The downside to this plan is, once you start, there is no turning back and, in my mind, I'm thinking if it's not broke, don't fix it. The public likes to see the turntable fiddle yards at each end currently, so I'm going to keep on thinking about this some more.

I'm off to Spalding on November 5/6 and I hope to get invited to the big shows, which, for me, are Ally Pally and Warley, both of which I have done in the past with 'Troutons'. I'm currently just finishing off a small 5ft layout call 'Back ut Shed', which is packed full of small details and will showcase the locomotives I have resprayed and created over the years. I also hope to have a third class 69 on show (69004) soon.

Europheonix 37808, resprayed and adapted by myself, leaves shed, while the new Class 69 in primer grey, another adaptation, awaits its new livery.



About the modeller

Name: Chris Burnage

Number of years modelling: 13 years

Name of first layout: 'Troutons'

Favourite era/region: Era 10 – any place where diesel freight runs

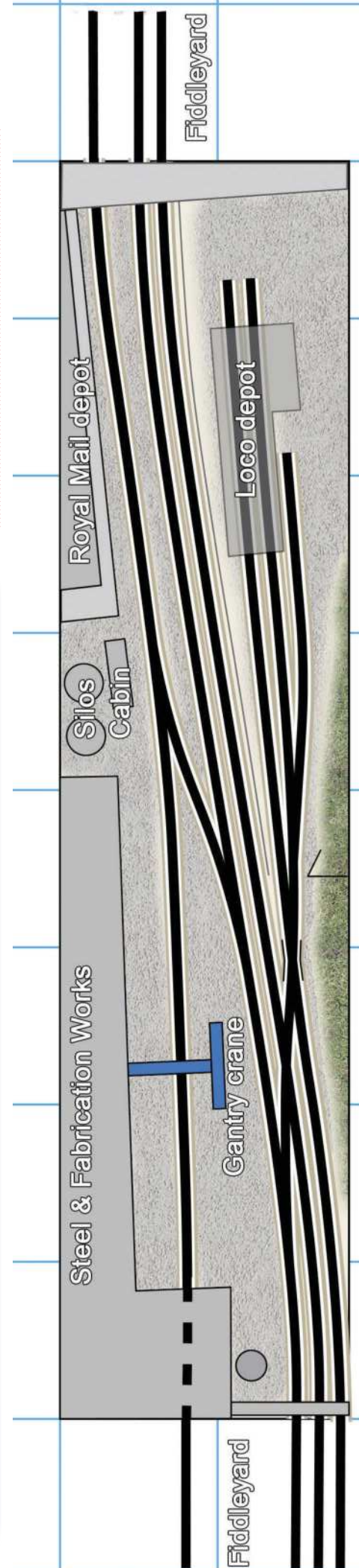
Favourite locomotive: Class 60 and 37

My interest in modelling started back in 2005, when I decided to get my old Tri-ang and Hornby stock out of the loft from my parents' house for my son, who was six years old at the time.

After about a week, it was clear he was not particularly interested, but the bug had got me again, and I enjoyed trying to get the old locomotives to work. Moving forward a few years, after seeing an advert in the local paper for an open day at the Wakefield Railway Modellers club rooms, I decided to attend.

I was made most welcome and, by the end of 2008, joined as a member and became involved in a new club layout called 'Troutons'.

This layout attended many exhibitions and being involved confirmed to me that I enjoyed exhibiting and modelling the modern period. 'Troutons' was 24ft x 10ft and could only be erected at exhibitions, which limited its running. I really wanted to have my own layout to show my creativity and of a size that could be erected at home allowing more operating opportunities. Being a member of the 'Troutons' team and a member of the club, I gained more experience and skills from being around other modellers.





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Burnroyd Works.

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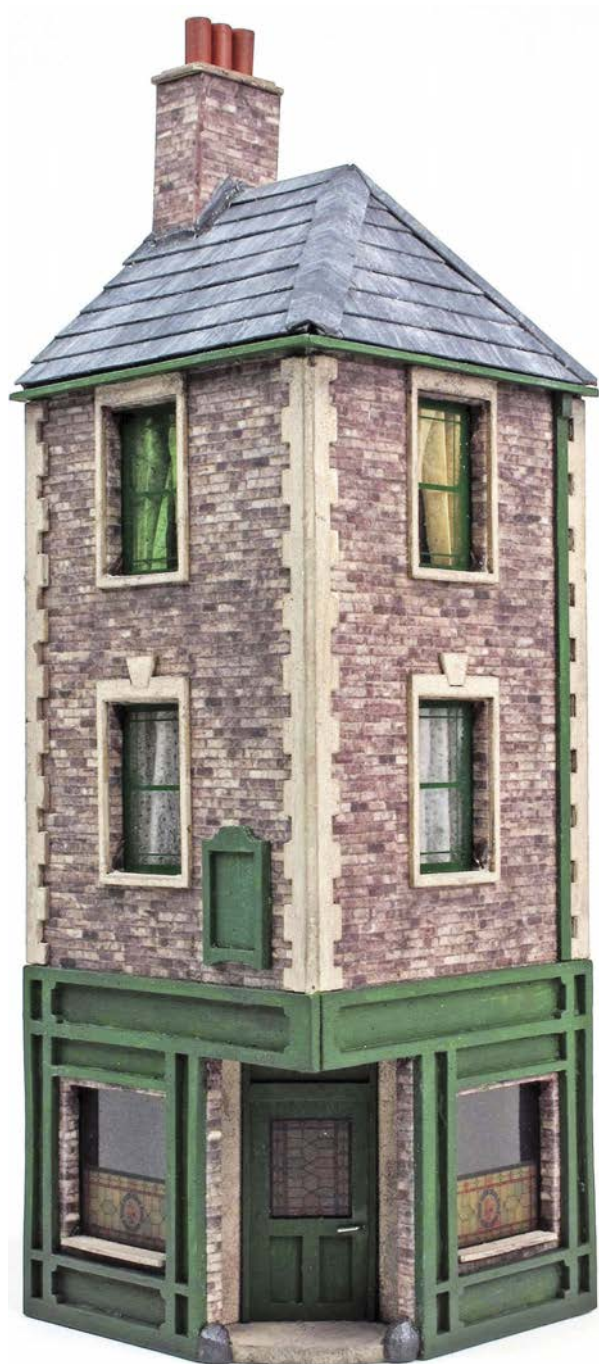
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PLAY

HOW TO... CONSTRUCT A RAILWAY INN

Words & photography: Michael Russell

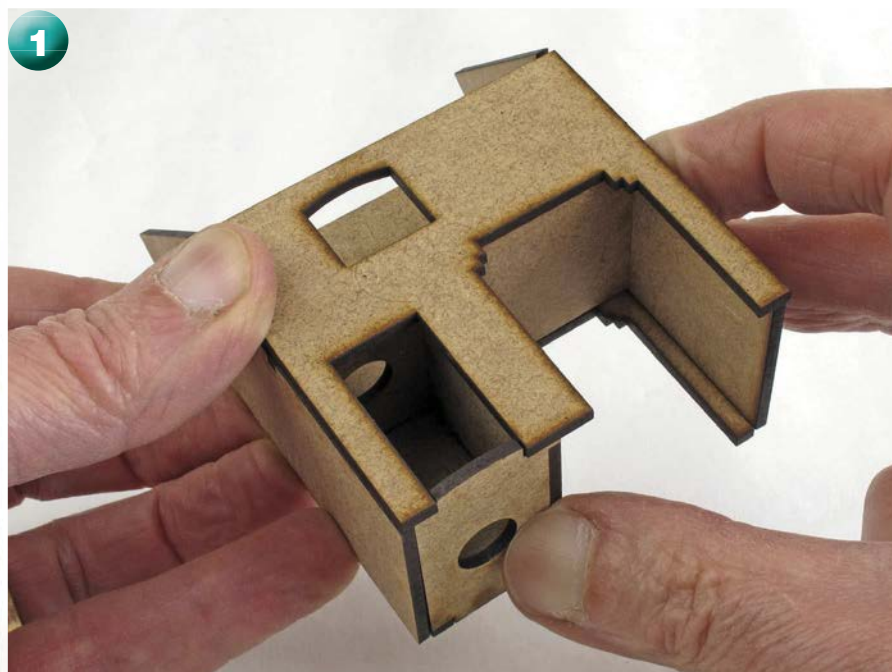


Card kits have been popular for model buildings for many years and levels of realism have increased, but it is possible to raise the game further still. Ranges of laser-cut wooden kits have appeared that are easier to adapt, built out of a stronger base material, and more flexible when it comes to the exterior finish. The caveat is that it does take more confidence to construct these because they are not a pedantic build. When I first started modelling, I built models strictly to the instructions. However, now that I have more experience, I rarely build anything without modifying it. While you don't have to alter the basic structure of these kits, the choice of finish is entirely your own and none is supplied with the kit.

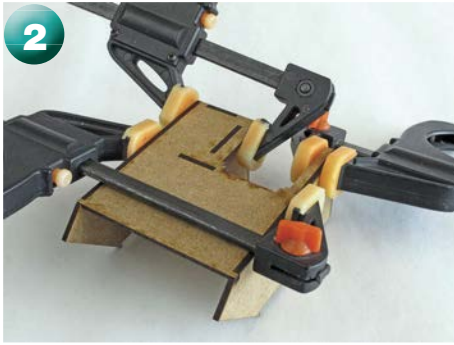
If you are at the stage where you would like to try something more challenging than a straight 'out of the box' build, and a step up in realism, this article has been written with you in mind. There is satisfaction in being able to stamp your own mark on a kit, even in a small way, and to produce something that is unique, despite its mass-produced origins.

These instructions should be considered supplemental to those that are supplied with the kit. I concentrate on the Railway Inn model, but the principles are generic and apply to other kits in the range, too.

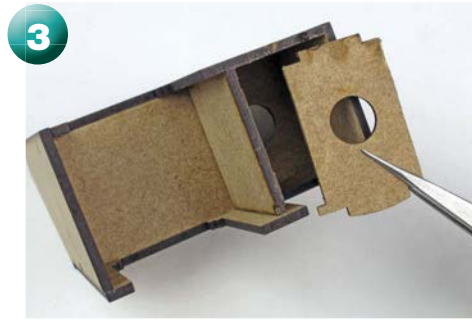
The carcasses



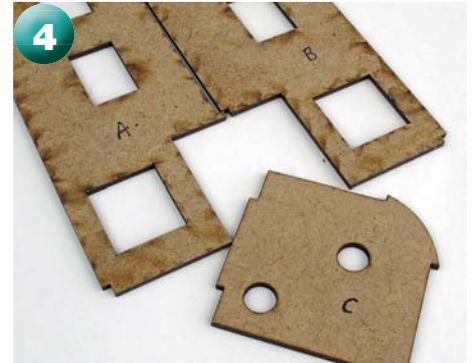
After looking at the kit instructions, do a dry-run to familiarise yourself with the parts. It is often possible to hold parts together in your hand with gentle pressure before glue is applied, so you can get a good idea of where you are heading.



Stick several parts together where they support each other and be quick about mating parts together once the glue has been applied as it sets surprisingly quickly at room temperature with absorbent material such as this. Use a number of clamps to apply gentle pressure.

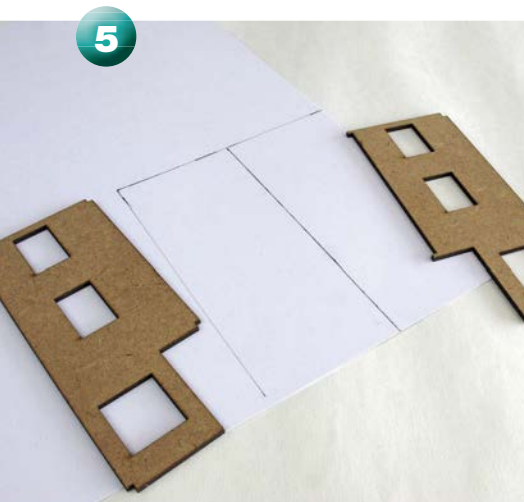


Beware of accessibility issues when adding internal elements later. For example, on the Ted's Workshop model, the base doesn't want fitting until later, otherwise, you won't be able to stick the door in place. It also affords you the opportunity of painting and weathering the step built into the base beforehand.

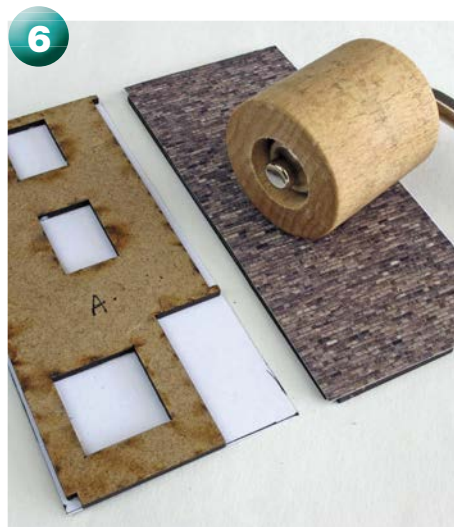


Take care to ensure that you identify parts that look similar and mark them accordingly. For example, with the Railway Inn kit, the sides A and B are slightly different, not only in the placement of tabs, but in their widths, too.

Exterior finish



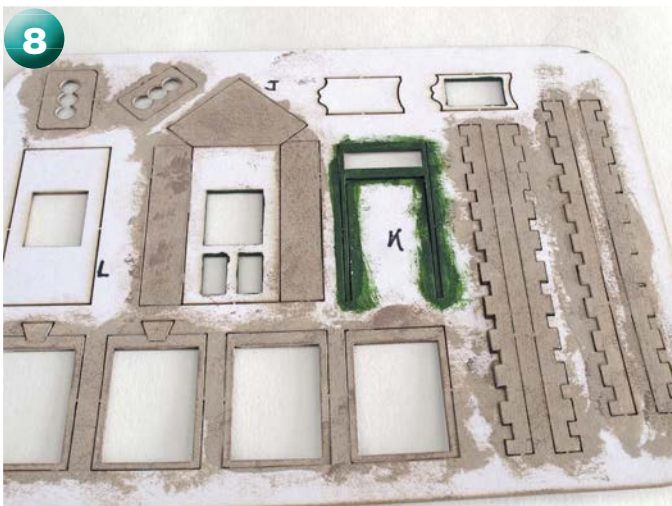
When using paper to cover the buildings, draw around the sides on the reverse of the paper and cut it out. Err on the side of caution and cut slightly bigger than you think you'll need; you can always trim it afterwards.



Stick the paper in place using PVA glue and use a decorator's seam roller to ensure it is flat and in contact with the surface. Wait for it to dry before proceeding.



Cut into the corners of window and door apertures using a sharp knife, then fold the tabs over and glue in place with PVA. Use a blunt tool to rub the edges to form neat creases.



Paint the trim parts on the runners using a thick paint to minimise warping. Paint both sides of each part at the same time for this same reason. For the stone effect, apply a darker shade to a cloth, dab it on a scrap surface to remove most of the paint, then use this to texture the trim.



The trim can now be glued into place using PVA glue. For the inn front, I only painted the sides of the parts while they were still on the runners using dark green, which seems to match that of the windows quite well.

TECHNIQUES

10



You can further detail the models by adding door handles. This one is made from a paper staple, bent to shape and glued in place after drilling a hole. In retrospect, this was perhaps not the best choice for an inn and a flat plate would have been better.

13



Use similar colours to the brickwork to touch up white edges showing from the brick paper. The white edges, despite their narrow width, show up starkly on the finished model and seriously impair the finish.

16



Glue the door recess and windows in place using PVA glue. Trial fit the windows beforehand as the uppermost needed trimming beyond the guide marks printed on the item.

11



Where the trim meets the corner, I ended up with a gap that I filled with Model Filler and filed flat when dry. Touch this up using the same technique employed before on the stone parts.

14



To hide a gap in my brick paper, I made corner guards from small pieces of Milliput. Mix the two parts of the epoxy material together, form in place and leave to dry. Then, paint these with a mix of black and gunmetal acrylic.

17



If you want to fit lighting to your model, it is important to seal all gaps. I used Humbrol Model Filler for this, but beware of getting it on the windows. You cannot perform this step later and it is worth the small extra effort involved now.

12



Paint the brick areas within the inn frame green to make it look like one solid wooden unit. With the part glued, you can use thinner paint and multiple coats.

15



I painted the top of the brick walls to match the sills of the upstairs windows using the stone colour paint, but added new sills to the lower inn windows cut from the runner material.

18



I made intermediate floors by gluing two pieces of card cut from cereal packet back-to-back and then gluing into place. Cut holes for lighting fitment by using an 8mm hollow punch in line with those in the base. You can detail the interior, but I chose to paint mine using black acrylic.

Detailing interiors

Adding internal lighting can certainly make the lack of interior detailing very obvious, but installing the latter can add a lot to the build time and certainly isn't always necessary. Buildings with large windows, such as greenhouses, signal boxes, or those in prominent positions, will need an interior modelling, even if the building is unlit. If the building has small windows, or they are masked with curtains, an interior isn't necessary and is the option that I tend to pursue. In this case, painting the interior black, and using subdued lighting, is all that is required. You need to consider this in advance because, if you glue your buildings down, or make the interiors inaccessible, it will be more difficult, if not impossible, to retro fit.

19



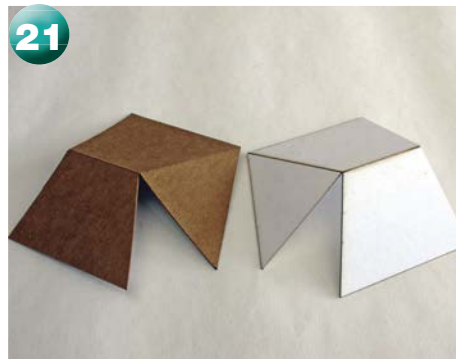
Net curtains are made using hygiene wipes that have become common since the advent of Covid. Fold them up and saturate with hair spray to encourage them to keep their shape. Curtains can be made from tissue paper painted with acrylic, but be careful when wet as they are very fragile.

20



Glue the curtains in place using a strip of PVA at the top and bottom. If you leave a gap between the curtains, allow a bigger gap between them at the bottom than the top to imitate the effect the curtain bar has on the drape of the material.

21



Using the supplied roof as a template, I cut a second roof from cereal packet cardboard. I then cut this down to size to reduce the overhang and afterwards, cut the original item to match. This ensures that the original isn't damaged during trial fitting.

22



I glued both roof parts together to make a stronger roof before fixing in place with PVA. You will need to use rubber bands to hold this steady until the glue has set. These need to hold the joints tight, but not distort the material.

23



I modelled slate tiles. Paint them with a base coat of mid-grey and, when dry, use white and black acrylic employing the dry-brush technique to model streaks in a downwards direction. Again, I painted both sides at the same time to avoid distortion.

24



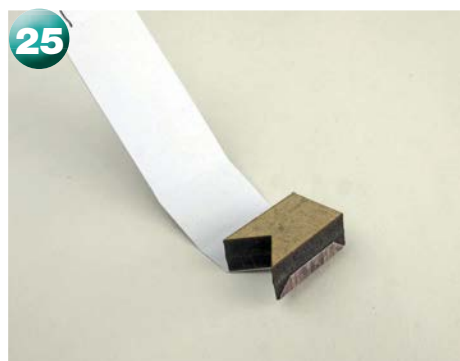
Separate the tile strips, measure and then stick in place with PVA starting at the bottom, overlapping the rows and working upwards until the space is filled. Fix the ridge tiles in place last once you reach the top.

Alternative exterior finish

An alternative finish that you could use on this kit is a render. To model this, simply brush on PVA glue followed by a thin layer of air-drying clay. Paint when dry using acrylic or emulsion paint. If you want to learn more techniques to decorate your Petite Properties building, the Exterior Finishes guide contains many ideas and advice.



Building the chimney



Cut a strip of brick paper to match the height of the chimney. Glue one side in place and trim the paper to match the roof angle. Then wrap and glue the paper one side at a time until it is fully covered.



To make the chimney look more prototypical, and to hide the gap to the tiles, paint thin paper with a mix of grey and gunmetal to represent lead flashing. When dry, fold and stick in place with PVA.

Final embellishments



Guttering and downpipes can be made out of the spare runner that the parts are cut from and are definitely worth adding as their absence is noticeable. There is space below the roof to add guttering without modification.



Like all buildings, some weathering will improve the finish. I used black and white shades and concentrated on the roof and lower sides. Put some staining on the floor around the door. Don't be afraid to mix the powders to get shades of grey.

Conclusion

By chance, I showed the finished item to a toy shop owner and he asked me what it was made from. He guessed it wasn't made from cardboard because there were none of the tell-tale white edges to the paper ends. He surmised the whole item was 3D printed and was surprised to hear it was made from MDF, card and paper. So, the Petite Properties models certainly are a level above the cardboard kits if you're ready for the next level in realism and a slight increase in complexity.

I found the kit easy to construct and very flexible with regard to build options. In these environmentally-conscious times, I have a predilection for kits that contain a minimum of plastic. With a little extra detailing work, they can be made to look as realistic as anything else out there. If I were to add further detail to the model, it would be the Inn signage and a television aerial.



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weathering powders: (AV0011) black and (AV0012)

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Expo Tools

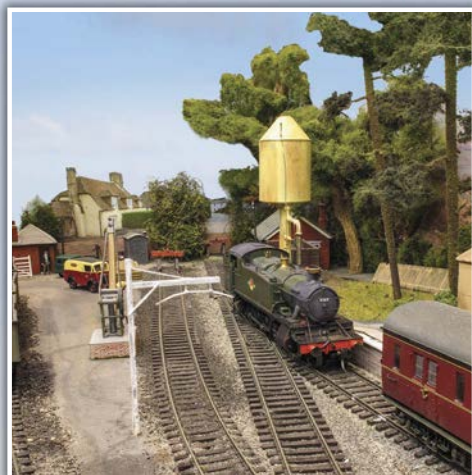
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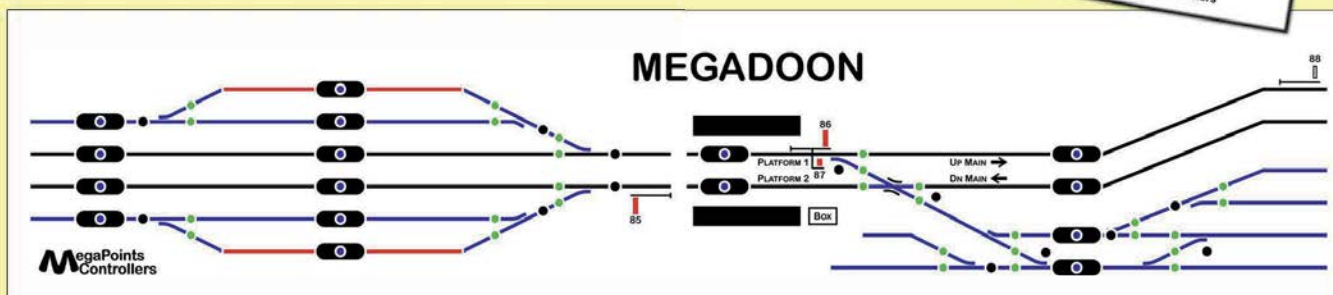
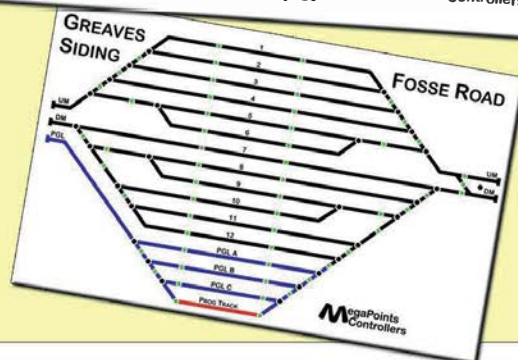
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Rev: 04-19



MIDHOLME

Creating this N gauge layout with the appearance of 2mm finescale track was a fait accompli for Richard Holmes. Here he describes his methods.

Words: Richard Holmes **Photography:** Phil Parker



A 4F trundles through Midholme with another load of coal from the Radstock collieries.

I have been interested in the Somerset and Dorset since I was a child, recalling reading about double-headed steam locomotives storming over the Mendips with summer Saturday holiday expresses. Ivo Peters' wonderful photographic albums rekindled this interest when they were published in the 1980s. At the time, I was working in Ipswich, and a friend and work colleague (ex-BR surveyor), Mike Beckett, was experimenting with EM gauge. His well-laid and painted soldered track looked so much better than the standard

plastic OO gauge at the time. Mike was a strong influence and, at his invitation, I exhibited a OO9 layout at one of the first Stowmarket exhibitions. For the following year's exhibition, I built a small EM gauge layout, which was the first 'Midholme'. Mike helped me operate the layout and we ran a combination of his stock and mine.

After a lapse of several years due to other commitments, family and work, I started modelling narrow gauge again, this time in 7mm:1ft scale. I made my own finescale narrow gauge track from Code 70 rail on PCB sleepers and scratch-built all the buildings and other features. This layout has

now been passed on to Abingdon Model Railway Club to make way for other projects. The layout is exhibited by them from time to time.

'Midholme' Mark II

While I am a member of the 2mm Scale Association and have been hugely inspired by many layouts: 'Highbury Colliery', 'Fence Houses' and 'Wansbeck Road', I'm not sure that my engineering expertise is sufficient to build 2mm:1ft scale Walschaerts valve gear.

'Midholme' was, therefore, constructed as an N gauge layout, and the stock is mechanically unchanged, as modern N gauge stock is quite capable of running on Code 40 tracks and points. I have also found that, generally, the visual quality of

FACTFILE

Layout Name: Midholme

Scale/gauge: 2mm:1ft scale / 9mm gauge / N

Size: 11ft x 5ft

Era/region: Somerset and Dorset 1958 – 1963

Layout Type: Continuous loop



the modern 2mm:1ft scale locomotives is matched by their running and reliability.

Like many modellers, I find storage space a problem. My layouts are consequently designed to be portable, so they can be stored away neatly when not in use. My wife might object to the word 'neatly' being used!

The concept behind 'Midholme' was a through station with limited goods facilities where the track changed from double to single track. This was to give operational interest. Initially, the layout was built in an end-to-end configuration with cassette fiddle yards at either end. This meant, at exhibitions, you needed two operators. During lockdown, I converted it to a continuous run, with a rear fiddle yard and an operating position at the front. The minimum track radius was set at 2ft 3in. This allows for close-coupling of the stock, which was fundamental to the design.

The layout is set in the period of 1957 to

1963 (trainspotting days). This provides for a variety of liveries and a mixture of steam and diesel traction. Whilst the S&D was a steam-only line, I run locomotives from the green diesel era occasionally. I can't resist a Warship or a Western, both of which might have run on the line had it continued after 1966.

Scenic work

When it comes to scenery, the first thing I do is install a backscene; the rest of the scenery can then be blended into this to help create a feeling of space. On 'Midholme', the backscene is a Gaugemaster product with approximately three inches removed from the bottom. This reduces the foreground detail, which in 2mm:1ft scale would be overscale and gives a better feeling of depth. The backscene is mounted on thin ply and lining paper and is curved at the corners. When it has been installed, I spray it with

matt varnish to remove the sheen.

The buildings are predominantly scratch-built using brick papers and embossed Plastikard on a mounting board core. Slate roofs are 3mm strips of paper notched at 2mm intervals and overlapped to give the slate effect. Corrugated roofs are produced from corrugated aluminium from Campbell Models, an American supplier. Where kits have been used, they tend to have been detailed. For instance, the station building has new roofs, new chimneys, new parapets, gutters and downpipes.

To make the basic scenery, I have used the same method for many years and, though there are now better ways of doing it, old habits die hard! It is formed of cardboard profiles with a lattice work of thin strips of cardboard over the top, covered in strips of newspaper soaked in wallpaper paste. When dry, this is covered with a mixture of Polyfilla and poster paint to provide an

This 4F will shortly be held at the home starter signal to wait for a Bournemouth-bound semi-fast to clear the single line section.



underlying colour. This is then covered in PVA and scatter material is sprinkled on. When this has dried, the surplus is shaken off and the scatter is covered in a dilute PVA mix with more scatter and ground cover sprinkled on and built up until I am happy with the finish.

The trees are twisted copper wire for the main trunk and branches with fuse wire for the smaller branches. This is covered in a mixture of Polyfilla and PVA and spray painted. Postiche is teased out into fine balls. These are sprayed with strong hairspray and scatter is applied. This foliage is carefully attached to the tree with more hairspray.

Trackwork

Two things that I think can spoil a 2mm:1ft scale layout are the somewhat obtrusive couplings and the track. 'Midholme' is not a shunting layout, and because I like close-coupled stock, I have used a mixture of Dapol buckeye couplers and a wire coupler, which I produced myself. Neither are automatic, but this doesn't affect me because of the way I run the layout.

To me, the Finetrax trackwork is the most pleasing element. In fact, I am frequently asked at exhibitions if it is a 2FS layout.

I use Wayne Kinney's Finetrax, which is Code 40 rail inserted into plastic sleeper bases. Separate kits are available for the points. I lay the track on a thin layer of PVA and ballast it with fine sand. Once the loose

Baseboard construction

The baseboards are made of a mixture of 6mm ply and softwood with diagonal ply bracing underneath to prevent any warping. This is important as accurate joints are required if you are operating with Code 40 track. The boards are mounted on trestles giving a viewing height of approximately 51in, which I think enhances the presentation. The main scenic area is illuminated by strip LEDs mounted in a front pelmet; this is cantilevered out from the rear of the baseboards on tubular arms, which slot into tubular formers built into the rear corners.

The additional baseboards forming the two ends and rear fiddle yard are hinged in the middle and fold in half for storage. They are self-supporting when unfolded and need only trestles at the ends. The baseboards bolt together and track alignment relies on dowels fitting into brass bushes. When the layout was extended, I was concerned that there was too much "off scene". Consequently, I added basic scenery to the front part of the end boards, which lengthens the viewing area, whilst not detracting from the central focus of the layout.



Here we see the 4F again, which now has the right of way through the single line section to Bath – note the weathered wagons, including some old wooden-bodied types.

A Standard Class 82XXX leaves Midholme with a Bath Templecombe local.



sand has been shaken off, the sections of track are given a further coating of sand by applying dilute PVA on the tip of a small screwdriver and sprinkling additional sand between thumb and forefinger. After a little bit of practice, this enables you to build up a realistic level of ballast to the sleeper tops. When this is dried, it is sprayed with a Sleeper Grime aerosol by Howes. The whole area is then dry-brushed using a light stone paint. Finally, I paint the rail sides with a rust colour. This is all quite fiddly, but I think the end result makes it worthwhile.

Control of the layout is analogue as I didn't want to have to install decoders into all my locomotives. The layout is controlled from the front, and the points in the main scenic area are hand-operated by the 'wire in tube' method. The polarity of the crossings is controlled by homemade switches mounted under the baseboard with simple wiper contacts. The points in the fiddle yard are Peco Code 55 and are operated by Seep solenoids. The position of the points is indicated on the control panel by the toggle position on the switches. Actual operation is by 'push to make' buttons.



The goods shed is based on Midford, but not an exact copy. The wire couplings that I use can be seen on the first van. The close coupling can also be picked up here.



The station building is another Metcalfe kit, with added details. I am particularly keen on re-covering the roofs as they are such a visible feature.

Part of one of the end boards leading to the fiddle yard, where the track converges under the bridge – a modified Metcalfe kit. The picture illustrates the generous radius that I refer to in the text.



Rolling Stock

I don't operate to any timetable, but like to display a regular variety of trains to keep visitors at an exhibition interested.

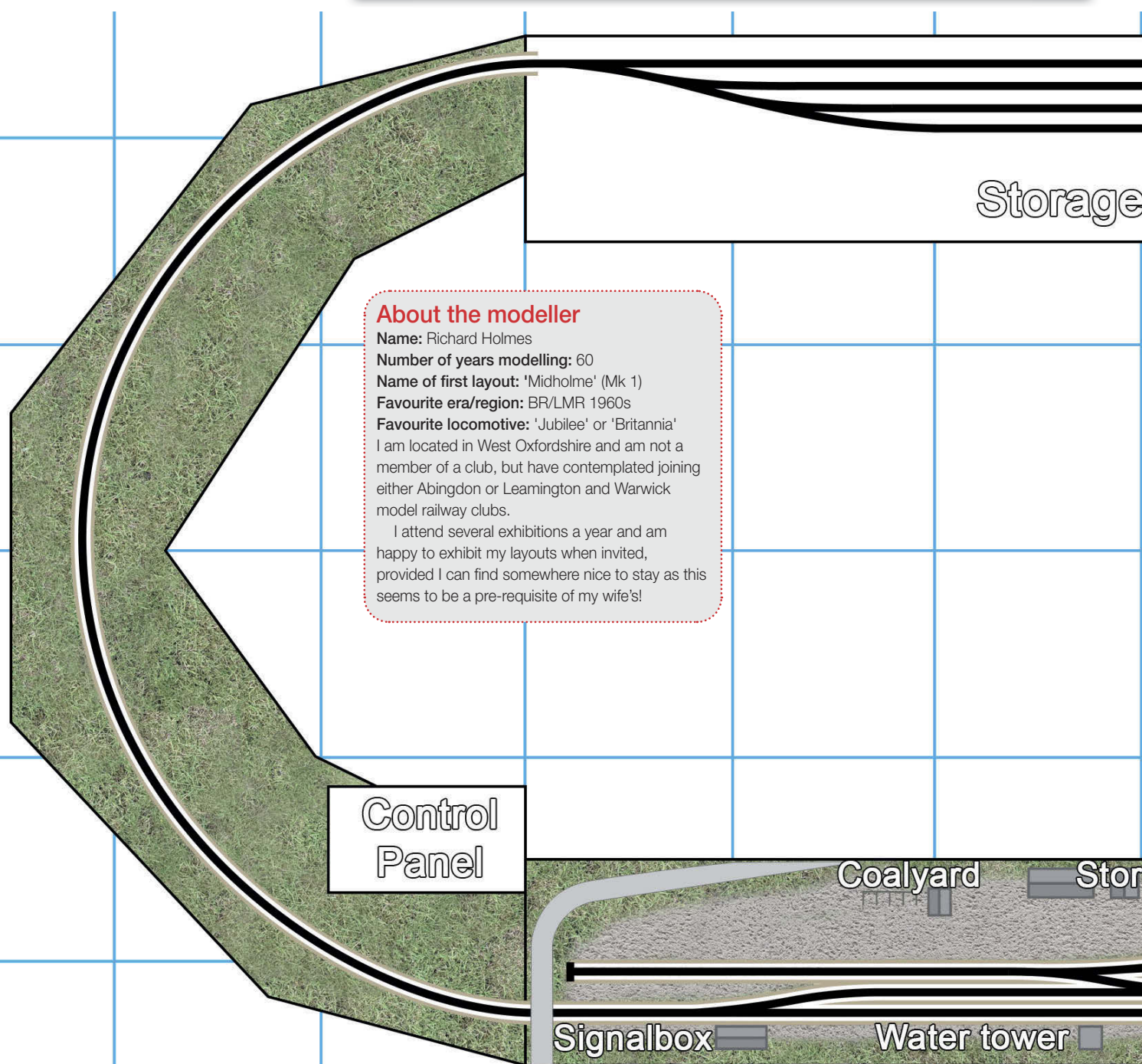
On the S&D, there was a mix of Southern and LMR stock. Generally, the locomotives were either former LMS or British Standard classes and I try and run only locomotive types that actually ran on the line. These are predominantly Graham Farish and Dapol ready-to-run. The coaching stock comprises BR Mk. 1 passenger sets, a Bulleid three-coach set, a two-coach Suburban set and a mixture of parcels vehicles. Goods trains normally comprise van trains and coal trains but there is a mixture of other vehicles, too. Most of the stock is weathered by airbrush using thin mixes of track colour and dirty black. Coach roofs and underframes tend to be hand-painted as are locomotive chassis, which are then masked when the final weathering is carried out. This keeps wheel treads and valve gear paint-free.

Future projects

During lockdown, I built a model based on The Ashover Light Railway, the remnants of which we used to visit when I was a young child. This is a compact layout, approximately 4ft 6in by 1ft 3in, plus fiddle yard. To date, it has not been exhibited.

I am also constructing a model of Henstridge Station on the S&D. Basically, this is a test track, which will be mounted on the wall of my study at home, so that I always have somewhere to run any stock I am working on. This is the problem of the main layout being portable. Although it is a test track, it has been fully-detailed with predominantly scratch-built structures.

The 4F again, waiting for the right of way after the 73XXX has passed with a Bath to Bournemouth semi-fast.



About the modeller

Name: Richard Holmes

Number of years modelling: 60

Name of first layout: 'Midholme' (Mk 1)

Favourite era/region: BR/LMR 1960s

Favourite locomotive: 'Jubilee' or 'Britannia'

I am located in West Oxfordshire and am not a member of a club, but have contemplated joining either Abingdon or Leamington and Warwick model railway clubs.

I attend several exhibitions a year and am happy to exhibit my layouts when invited, provided I can find somewhere nice to stay as this seems to be a pre-requisite of my wife's!

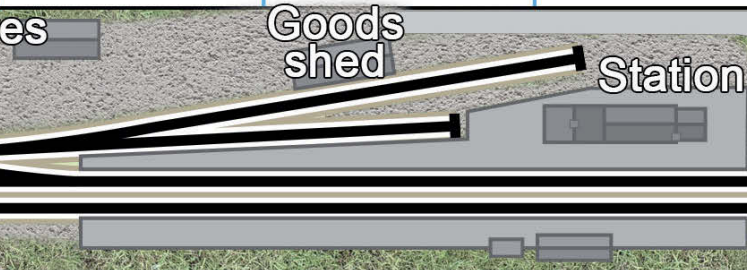
Part of the depot occupied by Graingers, the local agricultural engineers and coal merchants. These buildings are card-based, with a mixture of brick paper and boarding made from postcards.



An overview of the main station buildings with a local stopping train arriving.



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A tour of Midholme

Richard Holme shows us around his stunning 2mm scale layout – Midholme.

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A GUIDE TO RAILWAY BENCHES

Phil Parker explores station furniture for modellers of all eras and regions.

Words & photography: Phil Parker



It's said that you should be able to identify the location in which a model railway is set, without seeing any of the trains. Branding isn't a new idea – railway companies have been at the forefront of this pretty much since the first trains ran, where corporate colour schemes covered all the buildings and there was an enthusiasm for sticking their name or crest, on anything that didn't move.

For most of us, our main contact with the railway is on stations, and our main contact with stations is whatever we sit on while waiting for a train. With companies requiring many hundreds of benches, it's no surprise that these became a major part of the brand. After all, when your Great Western experience starts by sitting on a well-made bench incorporating the company crest at the ends, it says something positive about the people who will be transporting you.

Even today, benches matter. Chiltern Trains has commissioned re-runs of the classic GWR benches for many of its stations as a nod to the past, but also because they work remarkably well. The cast-iron ends stand up to the rigours of life on an open platform. There are still originals earning their keep, as well as the replicas!

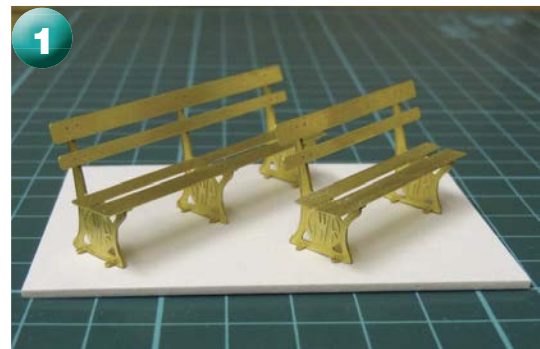
Considering how iconic station benches are, modellers are not that well served with miniature versions. There are many generic models on the market, but the sort of bench you find in a park is not the same as the one you find on a main line station.

Model benches aren't easy to build. At the very least, you'll need to make a few cast ends that are identical. Either that, or you are bending bits of wire – tricky, and frustrating.

Fortunately, there are kits out there, at least for 4mm:1ft and 7mm:1ft scale modellers. They are a little fiddly to build,

but we've had a go with as many as we could find, so you can bring your platforms to life realistically. There are pre-made options available from larger RTR manufacturers, too.

In the meantime, all this modelling is tiring. I think I need a sit down...



Starting with the Great Western Railway, these 4mm:1ft and 7mm:1ft scale models are etched kits from Severn Models (www.severnmodels.com).



Cooper Craft once produced authentic 4mm:1ft scale plastic models for 10ft benches, and although now out of production, they still turn up regularly on the second-hand market.



Some GWR stations enjoyed simpler, but longer seats. This 14ft long version is a Dart Castings (www.dartcastings.co.uk) whitmetal kit. You'd also find this style inside waiting rooms and shelters.



The Midland Railway rustic-style bench was fitted to its more rural stations. The company was absorbed into the LMS and examples still exist. This one has found its way to Welshpool station.



Peco produces a ready-made version for 7mm:1ft scale, but this is a 4mm:1ft scale item from Dart Castings, representing a 10ft model. The unusual arms and legs are well-reproduced.



Surprisingly, 3D print firms haven't really gone into bench production yet – perhaps the fine supports to be printed make this harder? One which has is Mudmagnet Models (www.mudmagnetmodels.weebly.com) with its resin-printed 4mm:1ft scale LSWR seat.



Staying down south, we have this Southern Railway 9ft-long etched bench kit from Shire Scenes (www.dartcastings.co.uk). It comes as part of the pack with trolleys and sack trucks, perfect to fill your platform.



Easily the most iconic bench of modern(ish) times is the curved steel version that first appeared as part of the Network Southeast rollout in 1982. Vandal-proof and surprisingly comfortable, they have migrated to many places, including this one on the banks of the River Thames.



Ten Commandments (www.tencommandmentsmodels.co.uk) etched kit isn't the easiest to assemble, forming the prototype curves being tricky despite a guide in the instructions. Once built though, they look the part.

Assembly with adhesive

With the exception of the 3D-printed model, all these benches will need to be assembled by the modeller. Fortunately, all can be stuck together using superglue. In fact, both Severn Models and Shire Scenes recommend this method.

Don't be nervous about superglue; there are a few tricks to avoid ending up in a sticky mess. First, there are two types – gel and liquid. The gel version tends to stay where you put it, but can produce a bulky joint that will show up on the finished model.

For this job, liquid glues are neater, but never apply the adhesive straight from the tube. Place a few drops on a piece of plastic, and pick up small drops with a small screwdriver, or even a pin. Touch this in the joint and let capillary action carry it where it's needed. It will dry quicker this way, too.



Use a reasonably fresh tube or bottle. Superglue goes off over time. Storing it in the fridge helps, but isn't popular with the family. Both types of glue will become thicker and take longer to dry. When that happens, you can sometimes save matters by using a superglue 'kicker' – a spray that sets the glue instantly. Joints speeded up like this aren't as strong, but these are benches, so it probably doesn't matter. Having mentioned gluing, I

soldered the brass bench together. It's not a difficult job, as long as the metal is clean, so polish it with a mild abrasive first. Tape the seat to a bit of wood and add the uprights with small amounts of solder and flux. Something like this isn't a bad thing to practise on. After all, as long as it looks right – it is right.

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ENHANCING A RAMSHACKLE WORKSHOP

Phil Parker builds Metcalfe's latest kit, with subtle upgrades that help make the building unique.

Words & photography: Phil Parker

Forget your palaces and stately homes, I'm much more interested in scruffy industrial buildings. Fortunately, as a modeller, they are much more useful prototypes for any layout I'm likely to build. Because of this, the moment a new kit for what I like to think of as a 'working building' is launched, I'm very keen to take a look at it.

One of the things I find most pleasing about an industrial building is that most have been modified during their life. Extensions are added, as and when required, and the builders won't be too fussy about matching the materials, or enhancing the beauty of the main structure.

This is perfectly shown by the new Metcalfe Ramshackle Workshop kit. Starting out as a good, solid, stone building – something familiar to the Yorkshire-based designers – at some point the owners have added a brick boiler house extension. The contrast between the materials appeals to me, although conservationists might beg to differ!

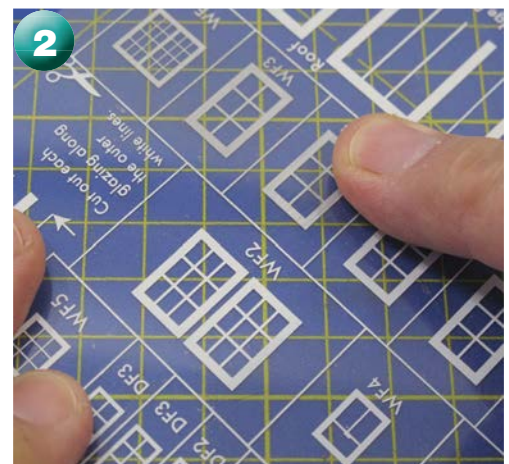
Much as I love building Metcalfe card kits, you don't need me to repeat the excellent instructions included in the packet. That's handy, because I'm not good at following them – I like to go 'off-piste' and do my own thing. It's my model, after all.

There's really nothing wrong with the kit as supplied, but the corners of the buildings bother me, and, as the roof of any model is the nearest thing to your eye, printed tiles don't look as good as separately-applied alternatives. Since I'm tinkering, the stonework is very nicely coloured, but flat. Easy enough to improve, if a little time-consuming.

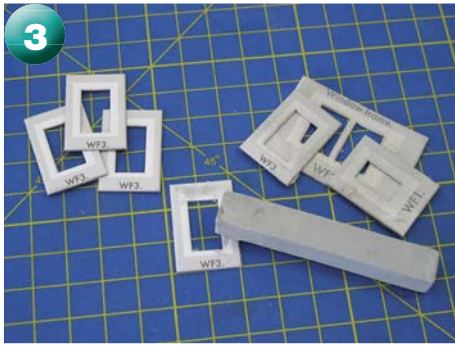
Does this matter? Well, as I enjoy the practical side of the hobby, increasing the time taken on the model just adds to the fun. And I know I'm going to get a nice looking model at the end of it.



The kit follows the normal Metcalfe format of pre-printed and die-cut card sheets and printed, clear windows. Additionally, a set of injection moulded plastic steps are included.



All those window frames are very white. Toning this down is simple enough, though – rub a pencil lightly over the glazing bars, then smudge with your finger. It would be possible to change the colour this way too, by using a pencil crayon.



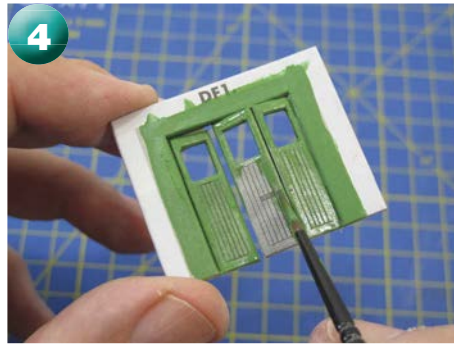
Pencils will also work on the card window frames, but a pastel is better as the colour can be rubbed to smudge it and give an even tint. Packs of grey pastels are available cheaply from high-street art shops – perfect for weathering, too.



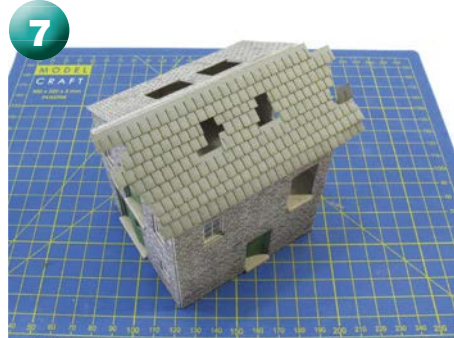
A light spray of matt varnish, with the can held further away than the instructions on the side recommend, adds a little more texture as the paint will be very slightly dry by the time it hits the surface.



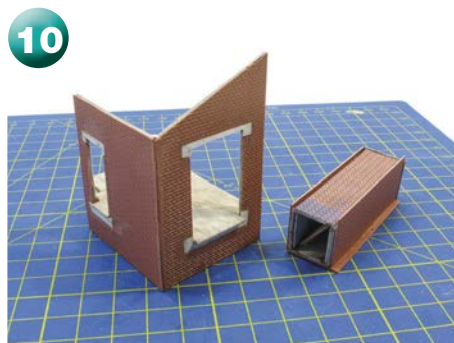
On the corners of the stone building, a little neutral colour wood filler hides the gap, and then a pencil is used to roughly join up the courses. No need to be precise with this, or worry about colour matching – with the gap gone, the eye seems to ignore imperfections.



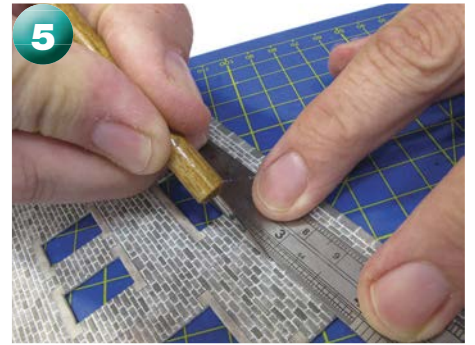
When opening the doors, you can see the edges of the card. I scribe the plank lines with the back of a knife to give a very fine line, then paint the card, covering the edges and inside of the window frames.



Roofs are the most visible area on a model, so adding laser-cut tiles makes a big difference. Handily, the lines on the kit roof are perfect to line up the replacement strips of tiles, which are fixed in place with a smear of PVA glue.



Covering the corners on the brick boiler house is tricky, so I'm cladding the whole thing in Flemish Bond Plastikard fixed in place with solvent-free UHU, and bonded at the corners with liquid solvent.



To my eye, stone looks a lot better if it has some texture, and being a high-quality paper, the Metcalfe printed walls scribe really cleanly. I do all the horizontals with a rule, and the verticals freehand. All this is three hours' work, but worth it.



The supplied leadwork looks a bit chunky to me, so I make my own with 6mm wide strips of cigarette paper stuck in place with UHU, then painted a different grey to the roof.



A piece of Wills asbestos roof looks much better than the flat card original, although I have cheated and left the skylight off. Dusting the cream paint with talcum powder while it's tacky gives the material an appropriate texture.



Metcalfe Models (PO286) Ramshackle Workshop
www.metcalfemodels.com

Scale Model Scenery (LX228-OO) Roof Slates
www.scalemodelscenery.co.uk

Wills (SSMP219) Corrugated Asbestos sheet
www.peco-uk.com

Finally, the steps are assembled with plastic glue and fixed to the side of the building. These are a really nice moulding – any chance they could be sold separately, Metcalfe?

HOW TO... UPGRADE ROLLING STOCK

Words & photography: Steve Beadle



I read with great interest the article in BRM April 2022 on the BRM project layout as I had just completed upgrading some of my own older wagons.

Reluctant to discard them, I've always wondered what I can do with these items of rolling stock and if they could still find a place amongst newer, more detailed models.

I had a few Hornby OAAs, a model that hadn't changed in decades and I've seen other people's work and what can be achieved with them, so I thought, what can I do?

After research, I found photographs to work from and made a start...



I read a piece in a book, *Detailing Ready To Run Wagons*, by the late Iain Rice that explains how the Hornby model sits too high on the swivelling wheel trucks and it showed how to correct this.

The wagons were dismantled, unclipping the bodies from the underframe. The wheel trucks were cut and removed.



I cut the trucks down and re-attached them directly to the underframe. This was trial and error and the plastic used is virtually non-stick, so I used much Araldite adhesive. After doing this, the wagons will not negotiate sharp curves and the tension-lock couplings are lost, but as I only have a small shunting plank and wanted to use scale couplings, this was not a problem.



After the underframes were completed, I re-assembled the wagon and made representations of the side stanchions and metalwork from microstrip. The interiors were given a base coat of grey primer.



Screw couplings were added, and then I started painting and weathering. As these wagons have so many variations of their liveries, I picked some from the photographs I had been studying and tried to copy them as best I could. Most of the painting was done with acrylic paints. I re-painted some planks and faded others using light greys or beiges. For the faded paint, I mixed a lighter version of red and dry-brushed it over the top, always in the direction of the planks. After that was thoroughly dry, I applied transfers from the Modelmaster range.



I used an Enamel pin wash to highlight the planks, then the underframes were brush-painted with a mix of Frame Dirt and Matt Black paint, along with the wheels. Some of this mix was dry-brushed and washed up the sides showing dirt that has come up from the track.

The techniques used – washes and dry-brushing have been well documented and I've gained inspiration from many people. If there's one really important bit of advice I could give, it would be 'less is more' – something I find difficult to stick to, but I'm learning!



After removing the cling film, the sheets were stuck down over the wagon and painted a blue-grey colour. This was then painted with a satin varnish to look like a plastic tarpaulin, which was used to cover these wagons. I used brown cotton to represent the ropes used to tie the sheets down. Job complete!



The wagon interiors were painted using Lifecolour weathered wood sets; these contain greys and browns and were washed and dry-brushed over the base colour.



I had seen photographs of wagons with loads sheeted and I wanted to try and replicate that. I made up loads from scrap card and glued them in the wagons. Then, I wrapped the wagons in cling film, soaked some tissue paper in watered-down PVA and stuck it over the wrapped wagon and left it to dry thoroughly.

9 WEATHERING TIPS

1. Always research, there are plenty of photographs in books or on the internet. If you can't find the exact subject, look at stock from the same era you want to model as to how dirt builds up and liveries fade.
2. It is much easier to add more weathering than try and take some off.
3. An airbrush isn't always needed, realistic weathering can be achieved with brush painting and powders.
4. Weathering powders will need a matt surface to adhere to. A light coat of matt varnish from a rattle can will help them adhere as a factory finish is generally too smooth to keep hold of the powders.
5. Weather the interior of open wagons first, then the sides and ends, then the underframes.
6. Fade the paint first on the wagons by dry-brushing either a lighter colour of the livery or a light grey or beige.
7. The chains were picked out with MIG Track Brown weathering powder.
8. There is a lot of information to be had from the internet. Youtube has many videos and RMweb is a treasure trove of inspiration and help. I also look at what Aero and Military modellers do – they get stunning results although it is a different subject, so some methods are not always necessary for railway modelling.
9. I would always say do not be afraid to try – get low-cost cheap rolling stock from a show or toy sale or even use Plastikard and practise different methods. Even basic weathering can lift a model to something unique and there is a lot of satisfaction looking at your weathered model and thinking, "I did that!"

TRICKY TRANSFERS

I applied the transfers after the basic painting. The position of these was determined referring to my photographs as these varied across the wagon fleet.

Transfers ideally need a gloss surface to avoid 'ghosting' and I brush-painted it with gloss varnish, but only the area I was to put the transfer on. I used a small amount of Humbrol Decal Fix to soak the transfer until it starts to come away from the backing.

The transfer was slid from the backing into place on the model. I used the planks to line up the transfer. If the transfer had come completely away from the backing it can still be gently picked up with a paint brush and placed on the wagon.

Excess Decal Fix was soaked away using a small piece of kitchen roll. At this point, I used a toothpick to gently adjust the transfer if needed.

Once in place, a small amount of Decal Fix was gently brushed over the transfer, taking care not to move it. Then it was left for a few days to dry thoroughly.

Once fully dry, I brush-painted matt varnish over the transfer, then left it to dry. I carried on with the weathering, using powders and dry-brushing, finally blended the transfer in.

HOW TO... ENHANCE AN OLDER RTR MODEL

Words & photography: Michael Russell

Proving that many a vintage model can yield a new lease of life, Michael Russell takes to this internal-user wagon of giant proportions, demonstrating useful visual upgrades.



PDF NEWSPAPERS and MAGAZINES: WWW.XSAVA.XYZ

There are a number of TV programmes that I enjoy where antiques and other old items are restored or refurbished to give them a new life. I'm very keen on this philosophy and since model railways have been around for many years, there are plenty of older models about. Some of these fill a niche where it can be difficult to justify the production of an item in quantity to modern standards.

One of these is the Lima torpedo wagon. There are plenty of these models still around and I managed to purchase a damaged example for only a few pounds without much effort.

The real-life vehicles tend to be large. They didn't, in general, run on the national network and could therefore be built to fit around the loading gauge of the complexes where they would spend their lives. The Lima model is a little small, even taking into consideration that it is to HO scale.

One way of giving it better proportions is to enlarge the body while at the same time reducing the number of wheels supporting it. However, be aware that you could have clearance issues if you make the body too large. My model has sustained quite serious damage during its lifetime and this is a good time to sort this out, too.

SHOPPING LIST

Lima (or Hornby) Torpedo Wagon

W: www.hornby.com

Poly Cement, acrylic black, white, blue, light rust, mid rust, dark rust

W: www.humbrol.com

Rocket Plastic Glue

W: www.deluxematerials.co.uk

Styrene sheet and 0.45mm brass wire

W: www.slatersplastikard.com

Accurascale (AC2016) Instantan couplings

W: www.accurascale.co.uk

Milliput

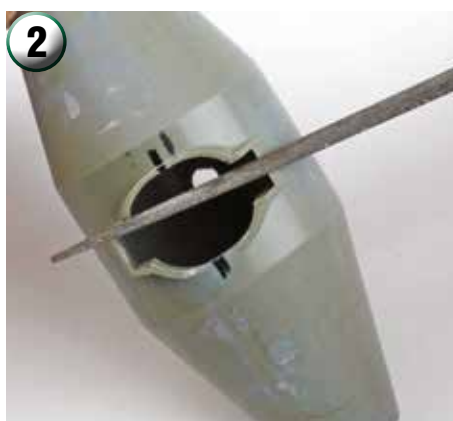
W: www.expotools.com



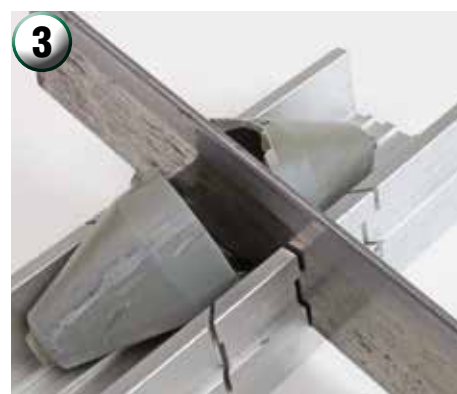
ON EXCLUSIVE



1 Disassemble the model into its component parts, using a container for storage. It's all screwed together, which makes this an easy process. You will need to lever out the centre wheelset of the larger bogies to get at the pivot screws.



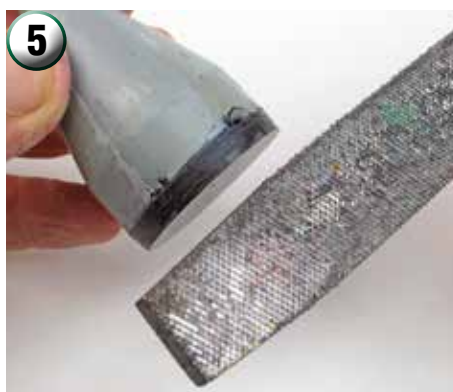
2 File, saw and snip off the detail from the main body of the wagon and pull away any parts stuck on. Use a file to mark the centre of the main body ready for cutting.



3 Use a razor saw and cutting block to saw the body in half using the centre marks as a guide. Take your time with this and don't force the tool. A good square cut will minimise rectification, so take your time.



4 Using the body halves as templates, draw around the ends onto 2mm thick styrene sheet and cut the pieces out ready to be used as spacers. Use knife cuts to remove the bulk of the material and file to get a rough profile.



5 Add one spacer at a time and stick them to the body ends and use a rough file to form the new pieces to the same profile. Add an equal number of spacers to each end piece.



6 Glue the two halves together. I used a total of six spacers to lengthen the body, but you could use more or employ a length of pipe. Use filler to hide any joints and to fill in blemishes.



7 Make wrappers from 0.020in styrene sheet using a former of the same approximate diameter. I found a rolling pin was about the right size. Hold in place with cardboard and rubber bands. Dip into boiling water for a minute.



8 Add the bands one at a time using a plastic glue with a slow grip. Rocket Plastic Glue is ideal for this and gives you time to make positioning adjustments. I added three layers.



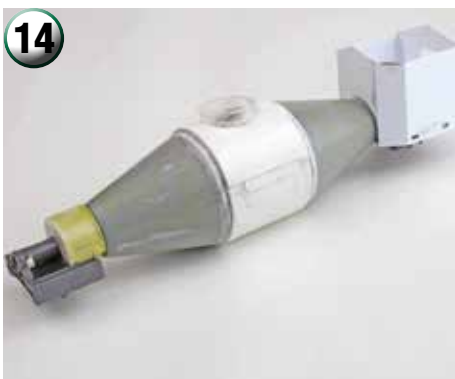
9 Use a file to shape the wrappers to the same profile as the ends. Add filler to further blend them. The last wrapper doesn't need to go around the full circumference, nor be profiled.



10 Drill a hole in the top of the main body using a small drill and enlarge it gradually using successively larger drills. The largest I had was 10mm. Drill side holes to ensure that the ends are not sealed boxes.



Being unable to acquire styrene tube of the correct diameter, I found a glitter tube ideal for making a surround for the new filler hole. Profile with a large round file and glue in place with Poly Cement.



Glue the end pieces to the bodies using the tabs for correct orientation. Don't reuse the original screws as these cause misalignment and poor running. Use cyanoacrylate, epoxy resin, or Milliput depending on the size of the gaps involved.

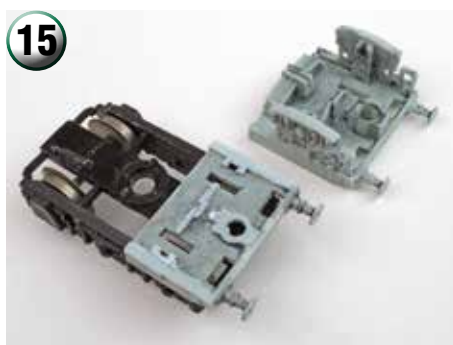


Use 1mm styrene sheet to add further detail to the bogies. Raise the level of the new detail using spacers. Check this doesn't foul the body end pieces for the full range of their circular motion.



Reuse the tube to make end covers for the bearings and hold in place with Milliput. Use 0.020in styrene sheet and employ hollow punches to make new end covers.

Updating the Bogies



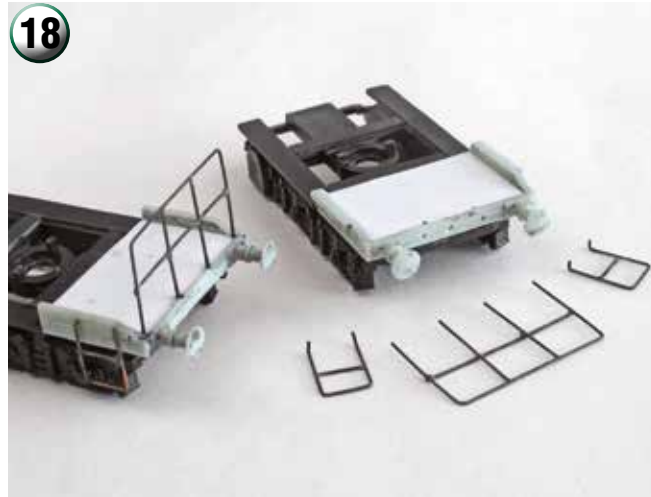
For end platforms, I used a razor saw to cut the suspension and other parts off the end of a Hornby PGA wagon left over from a previous project. You could make a buffer beam from scratch using plastic sheet.



Salvage the mounting points from the old master bogie frames and stick these under the end pieces. Add a floor to the end pieces at the same time, using styrene sheet.



Use cyanoacrylate to glue spacers to the end of the bogies to your desired buffer height. After filing the ends square, cut and glue a piece of styrene in place to give the platforms a flat surface.



Fold up handrails from 0.45mm brass rod and solder together. Use Blu-Tak or something similar to hold the pieces steady while you solder. Chemically blacken the handrails, drill holes and fix in place with cyanoacrylate.

Filling and sanding

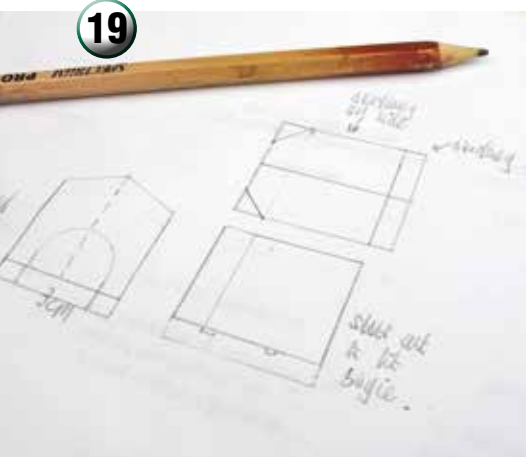
There is nothing that shouts out 'model' more than a seam line, as it is an obvious sign that the injection moulding process has been employed. Seam lines can take some effort to remove and the best results will be obtained when a full repaint follows. You can also get a hollow forming where two pieces of plastic are stuck together. This tends to be worse on older models, such as the one being worked on here.

The filling process consists of levelling holes and imperfections with filler. When dry, remove material proud of the surface with a rough file, a fine file and then sanding paper of varying coarseness. This is best done over several sessions while you wait for the filler to set. After each round, inspect the surface for imperfections. This involves the use of the eye, but also your sense of touch, which is good at feeling irregularities on a surface. Eventually, you will arrive at a surface that seems blemish-free.

It isn't absolutely necessary to use a primer when working with plastic, but it can be a great help for spotting small blemishes. The use of a filler tends to make the surface mottled, making it much harder to spot imperfections. A primer brings everything back to one colour, which makes it easier to see faults. At this stage, you will use very little filler and employ very gentle sanding. Feel free to add a second layer of undercoat to aid your quest for perfection. All this takes time and patience, but it is worth the effort, even on a model such as this where a showroom finish isn't required.

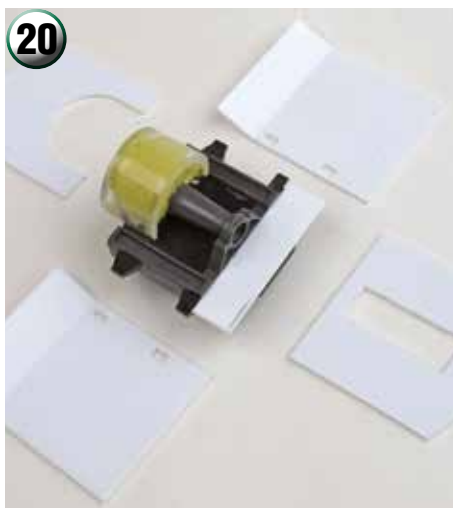
Building an end shelter

19



When making an item from scratch, it is a good idea to draw a plan. I drew a scale diagram with three projections and took measurements from the wagon parts.

20



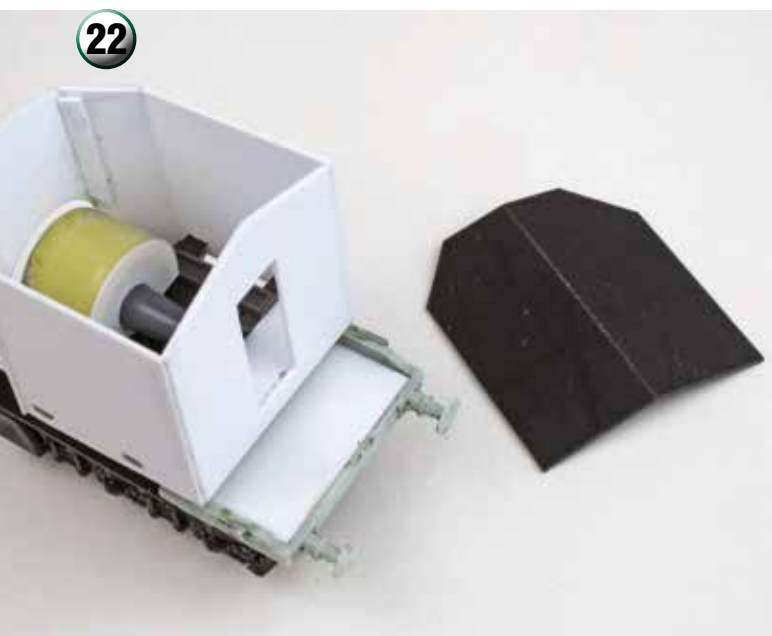
Add a platform to the back of the end piece and cut the sides from 0.8mm thick styrene sheet. I cut holes in the side sheets to fit the original shelter mounting lugs. Use a compass cutter for the circular hole.

21



Add the sides to the floor and use 'L'-shaped styrene in the corners for strength and to form accurate right-angled joints. Note how the angled parts have been formed by partially scoring through the styrene.

22



Glue a sliver of styrene into each gap formed by scoring and, when dry, file to the corner profile. This is much stronger and neater than using filler. When making the roof, ensure there is an overhang over the doorway.

The original Lima wheels have deep flanges and may not run on modern trackwork. If you have this issue, fit replacement wheelsets. Ensure that you purchase wheels with the correct axle length to fit within the bogie frames, which are narrower than some. If you have access to a lathe, you could also try turning the original wheel flanges down a little, using the depth of modern wheelsets as a guide.

Final Assembly

23



Paint the interior of the shelter a dark grey and glue on the roof. Use a file to adjust the roof overhang so it is straight and even.

24



Temporarily refit the bogies and try the wagon on some track, including straight and curved sections. Ensure that bogies can pivot through their full range without impediment and adjust as necessary.

25



Add steps to the body using 0.020in styrene sheet. I made steps 2mm high and 8mm long. Mark the centre line and view from the end before the glue has set to facilitate correct alignment.

26



Molten metal would collect around the hole when filling or pouring took place. You can replicate this by using household filler. Stir in dark grey acrylic paint and smear it on while referencing photographs of the prototype.

Painting and weathering

27



Since metal components are used, use a primer first. Remove all wheels from the bogies, mask the pivot points and spray parts separately. Drill 1mm holes and fit three coupling hooks to the buffer beams.

28



To get more texture, I sprayed the top surfaces with more undercoat and, while wet, sprinkled on tile grout. When dry, I then brushed off the excess and sprayed with primer again to seal it.

29



Give the model an all-over coat of a base colour. I made mine by mixing black and blue acrylic paint together. Judge the colour by consulting prototype photographs.

30



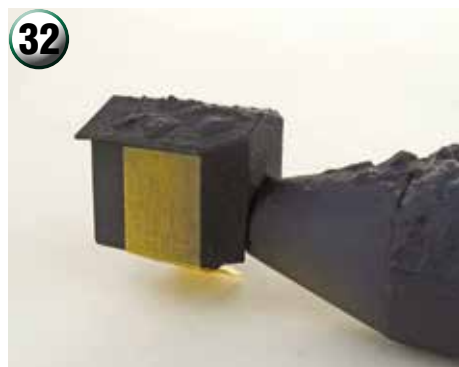
Use a dark rust colour to add a light coat of rust to the sides of the shelter, the sides of the frames and the underside of the main body.

31



Spray the streaks down the side of the shelter using an airbrush. Make a mask from a piece of cardboard and cut a slit to spray through. Spray a mid-rust first, and repeat using a light rust colour.

32



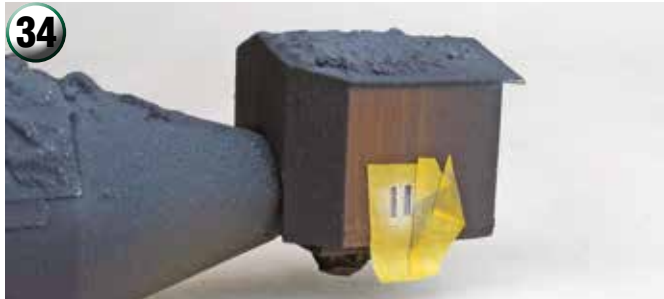
To remove overspray from the shelter front, add masking tape and spray a darker shade of the base colour on the shelter front. This will give a sharp edge to the rusted sides.

33



Mask the shelter front and sides. Mix some white into the base colour and spray this on the top part of the model only.

34

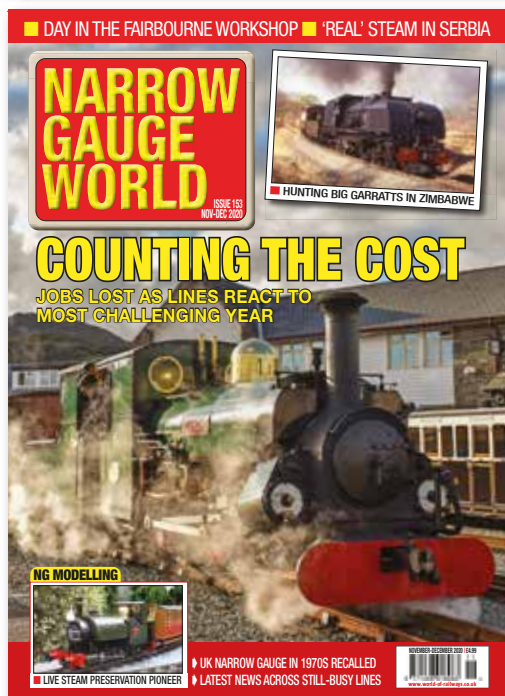


For the final touch, the numbers would be hand-painted and are best recreated in a similar way. Cut out the numbers in masking tape using a sharp knife, stick in place and spray over with a light grey. Job complete!



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PENMAENBACH

The Railfreight era of the 1980s heavily influenced this clever scene, which draws inspiration from locations along the North Wales coast.

Words: Chris Hopper **Photography:** Phil Parker



A heavily (but prototypically) weathered Bachmann Class 47 shunts MOD traffic. The obligatory 'bus on the bridge' – a prototypical Crosville – puts in an appearance.



FACTFILE

Layout name: Penmaenbach

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

Size: 2m x 0.4m

Era/Region: BR LMR 1970s-1980s

Layout type: Fiddleyard to station

A Bachmann Class 40 shunts a selection of ready-to-run Railfreight wagons. The Kernow PRA china clay wagon was a particularly interesting weathering challenge.



The inspiration for 'Penmaenbach' came about because of one of the few periods when I was able to get out to see and photograph real trains was the Railfreight/Speedlink era in the early 1980s. This was mainly in North West England around Liverpool and Warrington, but I also managed visits to the North Wales coast, the Cardiff area and the South West.

I have quite an interest in the North Wales railways and enjoy models of them – possibly started by a fond memory of a fine model of Holywell Town seen at the Merseyside Model Railway exhibition at the Bluecoat Chambers as a teenager in the 1970s, and reinforced by the superb P4 model 'Mostyn', currently seen on the exhibition circuit. I had previously built layouts of areas and eras I had not seen in numerous scales and gauges, but this was something new.

Early days

Although 'Penmaenbach' is a small layout, I wanted to capture the character of the scenery, stonework and structures of the North Wales main line. I've enjoyed the research process, including nostalgically

re-watching the Railfreight Today DVD series, reading numerous books and reviewing my photographs from the 1980s. There is a wealth of reference material available about the Railfreight era, including the works of David Larkin, Simon Bendall, Michael Rhodes and Paul Shannon. The structures and scenery on Geoff Kent's 'Black Lion Crossing' layout were also much admired during my research activities.

I enjoy taking my layouts to exhibitions and I like to have some purpose to the operations. Although the classic 'inglenook' design isn't to everyone's taste, it helps structure the operations and occasionally staves off that mental weariness that sometimes characterises Sunday afternoon exhibiting. More usefully, it means operators who are less familiar with the layout can be meaningfully occupied and possibly help convince viewers we know what we are doing. The 'inglenook' part of the layout is designed to accommodate Speedlink and Railfreight rolling stock with the OAA/VAA two-axle wagon as the standard wagon length giving a 3-3-4 shunting puzzle. The layout also includes a branch line with platform, giving a bit more operational

interest, including passenger workings if wanted. Track is Peco Code 75 bullhead, and as only the large radius points were available at the time and I was using long wheel-base wagons, I needed 1500mm rather than my normal 1200mm or less as the length of the scenic section.

I had seen Grainge and Hodder laser-cut boards at a number of shows and a discussion at Warley confirmed they would be happy to produce a 1500mm x 400mm board as a special order in their customary 6mm plywood along with a matching 600mm fiddle yard board. Delivery was prompt, the parts and instructions were well presented and construction was a pleasure.

I also used 3mm birch plywood to make up a projecting lighting fascia that sits above the layout. This uses lightweight low voltage LED strips with diffuser paper. Everything was primed before more work was done and finally painted in a very dark gloss green when the layout was completed.

Trackwork

The track bed is the HO black foam product from Woodland Scenics and was added once the basic trackplan had been confirmed

“ Hopefully, we are never so fully absorbed by operating that we can't stop and talk to exhibition visitors. ”

and the Peco bullhead track assembled to the required formation. I also prepared a hole for the Rapido Railcrew undertrack switchable uncoupling magnet I planned to use for the Kadees I've adopted as my standard coupler. This was subsequently removed and a single standard Kadee 322 Code 83 magnet fitted between the rails under the road bridge where the shunting track leaves the scenic section. UK models are not particularly magnet friendly, and the magnets in the Railcrew uncoupler still attracted the steel axles of the British OO gauge stock when it was 'off', leading to odd movements during operation.

Wiring was also planned at this point. I use DCC so no sections are required, but I tend to provide many feeds for reliability. The DCC-friendly Peco Unifrog track was then laid and point motors installed. I used brass screws and copper-clad sleepers to make things more robust at the baseboard joint.

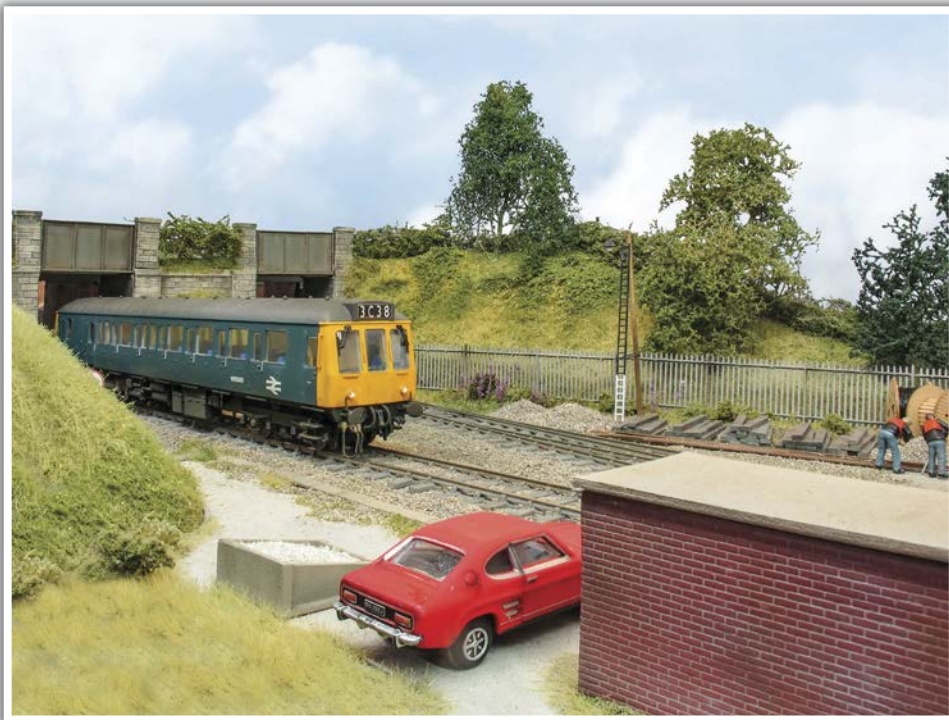
A retirement gift

Once operational, life intervened, and the layout was then neglected for some time until I decided to book a place on the Missenden Railway Modellers' Summer Retreat in 2019 as a retirement present to myself. This meant I would have an opportunity to make meaningful progress on the layout. But it needed careful planning and preparation to ensure I got as much as I could out of the time and had all the tools, references and materials I needed.

The week went well and proved a great opportunity to make progress. The track was painted with enamels using Phoenix Weathered Sleeper colour and a light Rusty Rails wash, and a cess was added alongside the track with Busch ash heavily toned down with real ash from a log burner.

The track was ballasted, then over-sprayed using a light buff/grey enamel paint mix in an airbrush. This had the effect of toning everything down and blurring sharp edges between colours.

I had already roughly cut out landscape forms from 50mm insulating foam, so these were trimmed to fit around the bridges, then covered with ready-mixed filler with



A Dapol Class 121 diesel railcar provides part of the limited passenger service. With the exception of some Wills girders, all the structures in this photograph are scratch-built.

added earth-coloured paint. These were finished off at the bench and only fixed in place when the layout was nearly complete. A combination of Gorilla glue (the water-activated version) and cocktail sticks set into holes in the baseboard surface held everything in place.

I had almost finished the overbridges and retaining wall before the week away. I used plastic products, including Slater's stone sheets, Micro-Engineering (US HO) plate girders, Evergreen strip, scratch-built girders and some Wills brickwork. During the week, I was able to spend time painting these to match – as well as I could – the stonework in colour photographs I had of bridges on the North Wales main line around locations such as Abergele and Llandudno Junction. I had already been impressed by the work done by Karl Crowther on the stonework on his 'Hebble Vale Goods' EM gauge layout, so I tried to follow his methods. I'm actually quite pleased with the way the stonework turned out.

I made a platform carcass for the main line from thin bass wood. The platform front

would not usually be visible, but I finished the front with brick paper and prepared a top surface with stone flag edging and an ash surface.

Road surfaces were templated with paper, then cut from Daler mounting board.

Working with a group of fellow modellers was also a great opportunity to get the self-adhesive photographic backscene fitted. I think it took three or four of us to do it properly. Some time later, I removed this and substituted a simple plain light blue painted backscene – despite my best efforts, the self-adhesive sheet blistered and was damaged.

I was very pleased with the work I did at Missenden, and, once back home, I carried on with various jobs to maintain progress as, at the time, I was hoping to exhibit the layout in the first half of 2020. Sadly, it didn't get shown until late 2021, but it now has a few more exhibition invitations for 2023 onwards.

I have since become involved in helping to run and tutor at the Missenden events, so must declare my interest!

Buildings & structures

Most of the low-relief buildings are based on MDF kits from Petite Properties, suitably detailed and covered with various stone papers. These are excellent kits and were a great little project in their own right.

After having great fun assembling and detailing a Peco/Wills (SS67) Wayside Station Building, I decided what I actually wanted was a more modern, very simple, flat roof 'bus shelter' waiting room structure for the platform. I drew up a simple design based on photographs of the station at Penmaenmawr and built one in styrene strip and sheet. It was not robust enough, so I set about a second version in brass mainly made with the spare brass from etched kits, plus a small piece of thin sheet for the roof. It does the job and although small and insignificant represents my first scratch-built brass model.

Another false start was a Knightwing single-storey Portakabin which built up very nicely but it just looked too big, so a smaller Scale Model Scenery laser-cut ex-LNER sectional concrete hut was made up and finished in the blue and white colour scheme that I've seen on some of these buildings. There's a photograph of one at Llandudno Junction, so I felt justified in using it in a North Wales setting.

I've also used a two-storey Portakabin office laser-cut kit from Scale Model Scenery with an external staircase, and a simple brick-built building was scratch-built and an ex-LMS ballast bin and a coal bin made from styrene bits. Cable trunking and equipment boxes were added along with speed restriction and limited clearance signs.

The original signal box was a Phoenix Precision (ex-Modelux; ex-Churchward) etched brass kit of an ex-LNWR Type 4 with a resin lower storey. It was finished in early London Midland cream with maroon trim. I was not entirely satisfied with my efforts and also decided I wanted a model of a box that had been re-painted into white with rail blue trim. I approached Andy Pearce of Railmodel (formerly Lasercraft Devon) to see if his tall Type 5 LNWR box was available in 4mm. He provided a trial kit, which I test built over a period of time, including a number of revisions and new bits from Andy, but I am very pleased with the final result. I simplified the build by using York Model Making self-adhesive tiles. I also added Modelu gutters and downpipe fittings on brass rod, plus a Modelu signalman and an interior from Severn models.

Street lamps, road and station signs and



A small fleet of die-cast vehicles has been assembled to add colour to the scene.

A Class 20 at work at Penmaenbach. The Civil Engineers' 'Dutch' livery is a favourite to weather with airbrushing, washes and pigments all used.



ROLLING STOCK



I decided that the aim of the layout was to have something plausible and presentable from a scenic and modelling perspective but recognising it is actually just a shunting puzzle with lots of individual wagons (many of which I remembered from trainspotting trips to places like Warrington Bank Quay) rather than absolutely prototypical rakes or train formations and strictly accurate loco types and numbers.

Locomotives and wagons are mainly ready-to-run (predominantly Bachmann), but I enjoy building and modifying things as well. The market is now incredibly well-served with suitable models compared with the time when I was out and about in the 1980s.

As part of my layout planning, I did prepare a chronology of locomotives and wagons from the mid-1970s to 1990, so I could try to present a reasonably accurate picture of BR operation at the time. I must add that I was glad of the information and help I had in doing this from the Charwelton team. However, "Rule 1" does get rolled out from time to time and, while I strive for plausibility when I show 'Penmaenbach', it's fair to say we are reasonably broadminded with some rolling stock and motive power. For example, a Class 24 was not a regular on Railfreight or Speedlink stock (having effectively disappeared by 1978), but, because I have a rather nice Sutton Locomotive Works version in Rail Blue, this does get regular use on the layout. No one has complained yet...All stock is weathered, referencing photographs of the real thing.



station lights were mainly scratch-built from brass and plastic rod.

A Dapol ex-LMS starter signal was lightly weathered and installed. It is very vulnerable at the front of the layout, so I've made it removable and it only comes out when the layout is in use. A switch was added to the point panel to provide control. The signal was obtained from Rail Room Electronics, who also provided an excellent aftersales service.

Small mirrors are fitted in place under the bridge to provide an illusion of distance.

Operating 'Penmaenbach'

The layout is operated using a DCC Powercab system from NCE. This is relatively easy to use, and I'm usually happy to hand the throttle over to other operators with a brief explanation. The 'stack' of six locomotives that can be stored in the Powercab handset is just right for this layout. I don't use the DCC handset for point control instead there is a small user-friendly control panel with a traditional trackplan and a switch for each point. The points are operated by DCC Concepts Cobalt Analogue point motors powered by a dedicated Gaugemaster WM2 9V power supply.

Locomotives have DCC sound installed, but we are careful to keep the sound at a level that complements rather than dominates the presentation.

I've used Kadee couplers on the stock for 'Penmaenbach'. I had used these on US HO stock on previous layouts and have adopted them as standard for OO gauge (although I am currently experimenting with Sprat and Winkle couplers on a current project depicting an earlier era). Kadees are a viable 'plug and play' way of getting hands off uncoupling on British layouts, although I do sometimes do a number of adjustments for more reliable operation at shows. I also use the US draft gear box with 148 couplers where I can, such as on kit-built stock as I feel this gives marginally better reliable operation than the #17-20 NEM versions.

'Penmaenbach' is usually operated as a shunting puzzle, and all the wagons have small laminated photo cards, which are used to randomly generate the required shunting puzzle. The cards are laid out on a small shelf in front of the fiddle yard, so the viewers can see what we are trying to do.

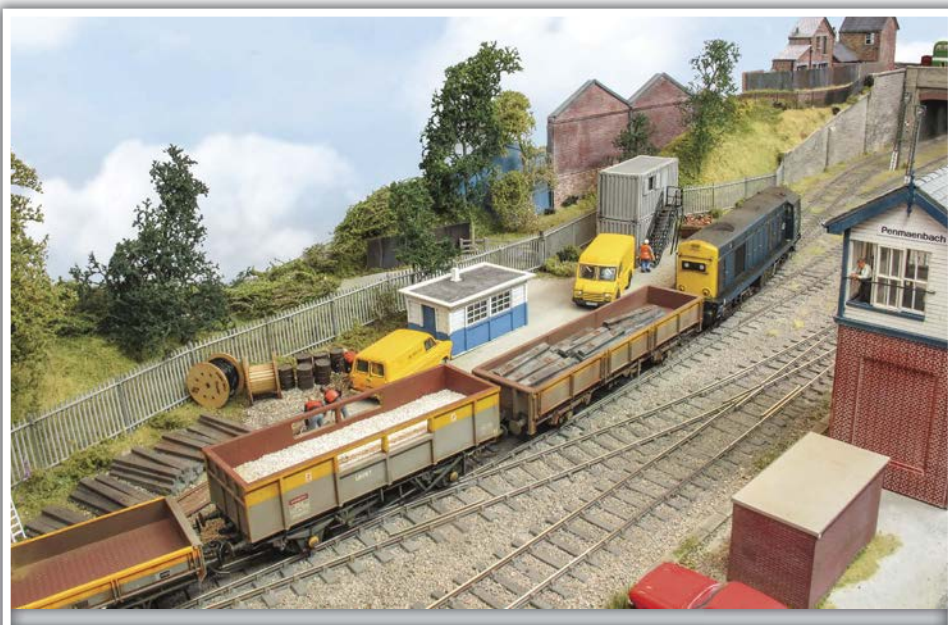
We operate from the front with the control panel for the points located near the fiddle yard on the left of the layout. Hopefully, we



A Bachmann Class 08 in the yard – many of the wagons have scratch-built loads.



Another view of the MOD traffic. The Scorpion CVR(T) was built from a rather old Airfix kit found on eBay. This, like the layout itself was an exercise in nostalgia.



The crowded and cramped Civil Engineers' yard.



The signal box and signal help capture the feel of North Wales railways I hoped to achieve. The single Kadee uncoupling magnet can be seen under the bridge on the right.

are never so fully absorbed by operating that we can't stop and talk to exhibition visitors. I do seem to spend a lot of time explaining both the Kadees and DCC while others keep things moving.

The layout is normally set up for shows on a simple wooden frame that sits on two Screwfix trestles hidden behind a suitable dark drape. When not out at a show, I can store the layout on brackets in the garage at home, so playing trains or testing new stock is possible whenever I wish.

In conclusion

'Penmaenbach' is definitely finished. I may add the odd wagon or locomotive to the exhibition stock box – I'm currently taking an interest in steel traffic where the current RTR offerings provide interesting weathering and detailing projects. I'm also assembling a few locomotives and wagons associated with nuclear waste, so 'Penmaenbach' may see the odd session at shows when it travels forward in time to the present day.

My railway interests are many and varied – lockdown provided an opportunity to add to my collection of layouts, including a small Wisbech and Upwell-inspired cameo as well as a small urban shunting layout also based in the North West, but using earlier blue and green diesels and short wheel-base rolling stock. I'm currently working on another cameo – this time, a small Somerset and Dorset-based branch line through station. Fortunately, I've been able to dispose of three other layouts over the same period.

'Penmaenbach' could not go to shows without my regular (and occasional) helpers. Bill, Eric, Harvey and Rob all deserve my thanks.



An overview of the layout showing the lighting pelmet and operating position.

About the modeller

Name: Chris Hopper

Age: 63

Number of years modelling: 50 at least

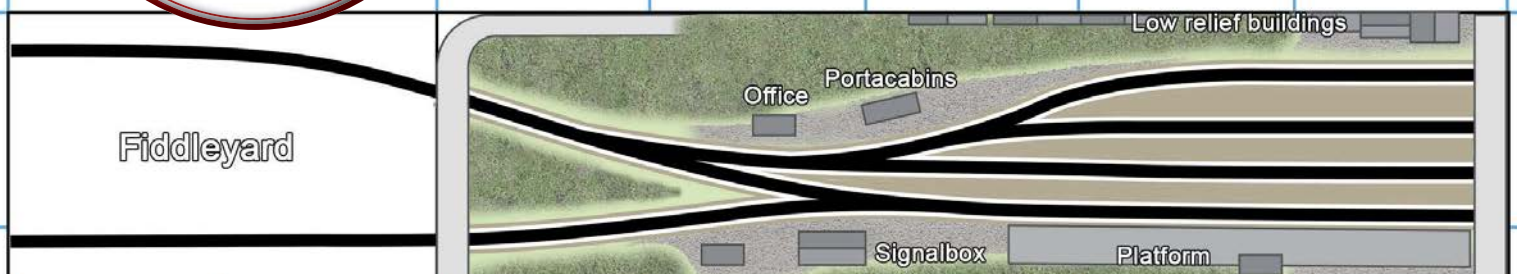
Name of your first layout: 'Gilbert Junction' (US HO Boston & Maine)

Favourite era/region: London Midland Region 1970s onwards

Favourite locomotive: Currently Class 68s... but I have many favourites

I have wide and varied railway interests both prototype and model. I enjoy documenting the current scene and share a lot of my photos on RMweb and Flickr. I have built and exhibited layouts in a variety of scales including O, HO, OO, ON30 and 16mm.

Five years ago, I attended a weathering weekend at Missenden with Tim Shackleton and the late Mick Bonwick providing the tutor input – I was a raw novice with a fear of airbrushing, but thanks to them, I now feel extremely confident dealing with airbrushes and other weathering techniques. I have progressed so much that I now tutor the airbrush weathering courses at the Missenden Abbey Railway Modellers weekends.



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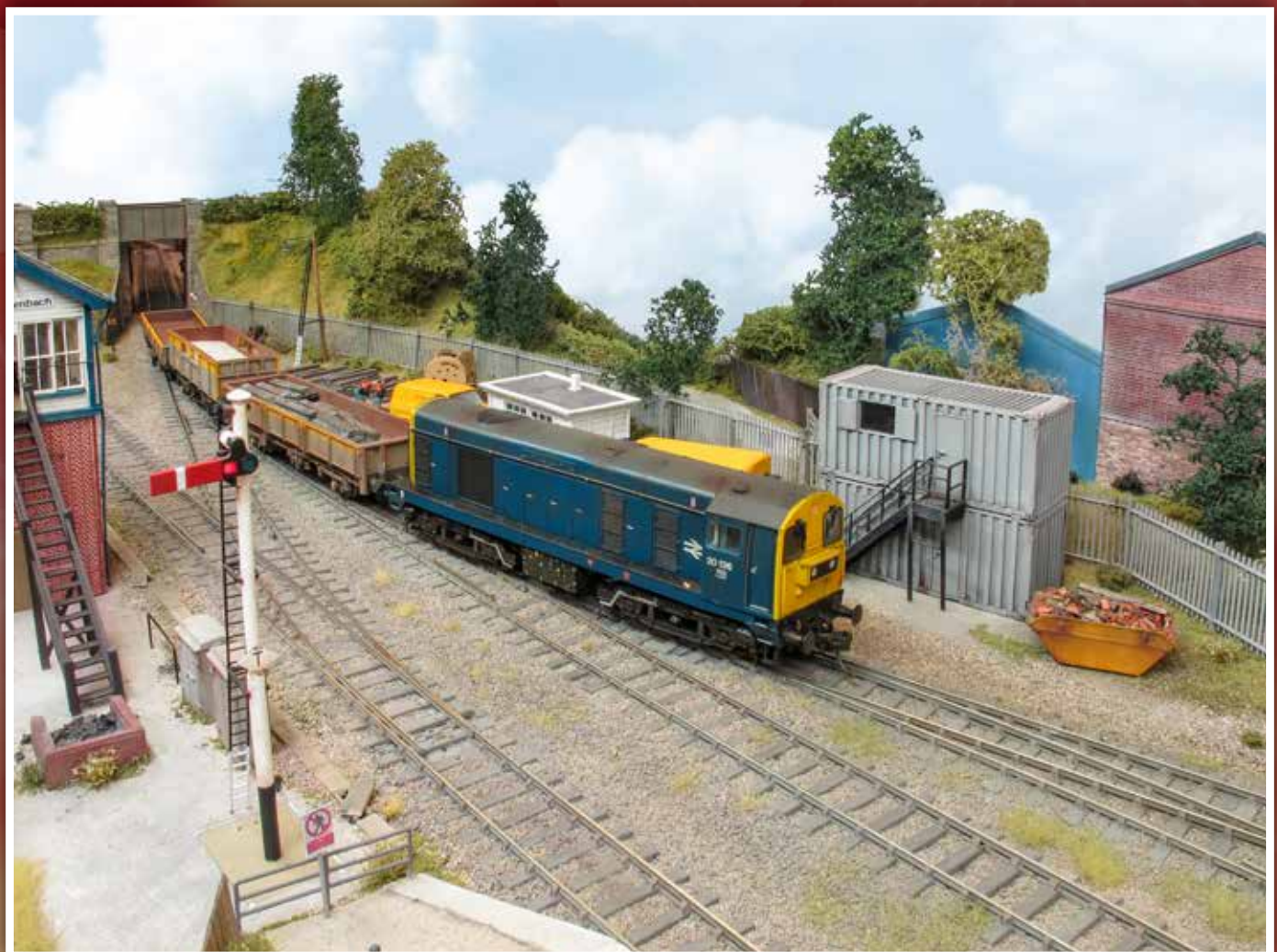
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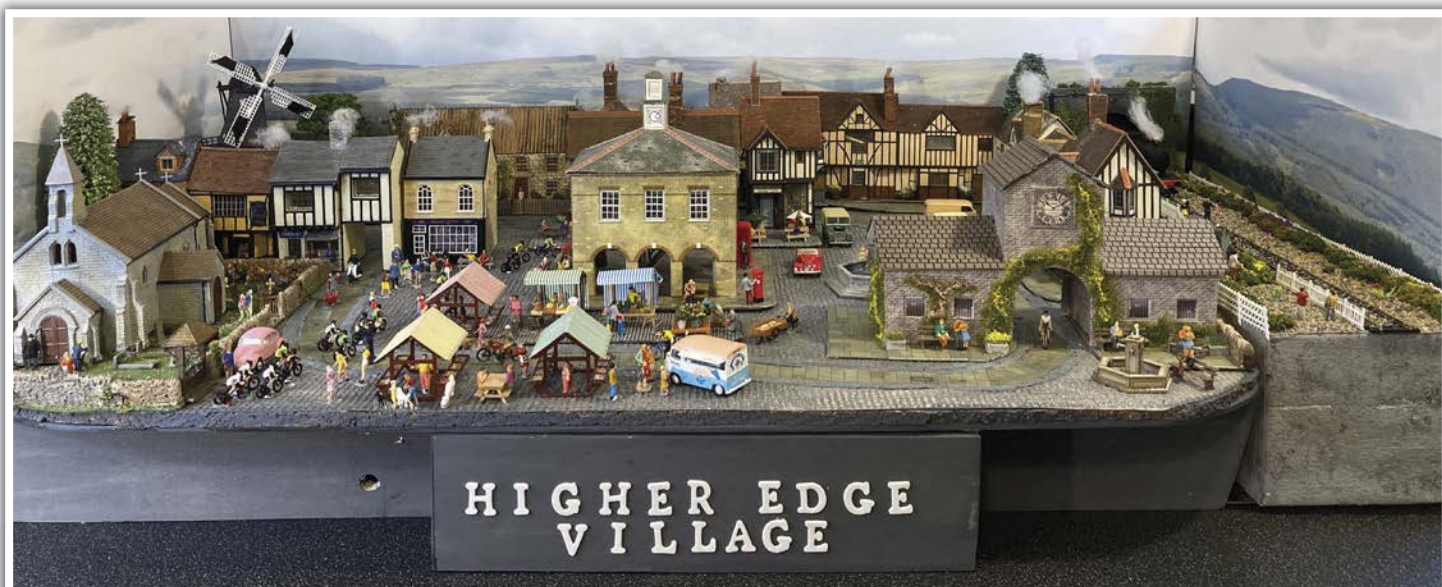
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ANIMATE A VILLAGE WITH MAGNORAIL

Words & photography: Carol Flavin



Until I decided to make my own Magnorail diorama, I had never seen this rather magical way of adding movement and animation to a model railway layout or diorama in person. I had watched many videos and decided that I would like to make a village setting with cyclists whose legs go round, weaving in and out of buildings and market stalls. I bought a starter kit that contained everything I needed to create the cycle track for my village. The exercise proved challenging, but very worthwhile.

Why a diorama?

My own large layout 'The Edge Hey & Strines Railway' (EH&SR) fills a whole bedroom in my Victorian house and was largely made during lockdown.

Because EH&SR is so large and not transportable, I decided to make a diorama of the village with the cyclists (whose legs go round when they move on the track and look amazing), rather than the alternative of the cars. I wanted to take this out to demos with my team, the LocoLadies, at model railway exhibitions. We will be at the Warley National Exhibition in just a few weeks.

This village needed to be a transportable diorama, and I wanted it to be a number of

things:

- Robust enough to travel and survive a number of days of nearly constant use
- Animated (there is a moving windmill as well as the cyclists and other figures)
- Have the look and feel of a typical English village with appropriate buildings that

allow the cyclists to weave in and out of them (particularly through arches)

- Contain a market, as I enjoy visiting them
- Be attractive and interesting enough for people to want to see it

I have discovered that I enjoy making villages and sourcing buildings that look the



The Edge Hey & Strines Railway, which fills a room at my house.

part. Although I have scratch-built many model railway items, I am always happy to incorporate second-hand buildings as I feel they do justice to the people who built them in the first place. I fettle them up and add little touches, such as greenery growing up the building, to make them my own.

Starting the village

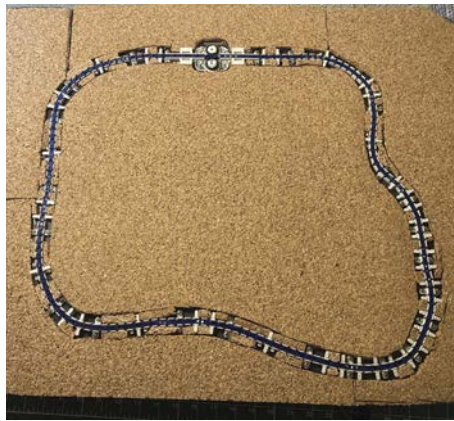
Firstly, I used a piece of marine ply, that my husband had leftover in his garage, to make the base. I then supported it on a framework of wood so that there was no chance it would sag. All of this was painted mid-grey.

The Magnorail has a plastic channel, which you can screw into place, that then carries the plastic pieces or links that form the chain that is pulled round by a small motor using 'O' rings. The motor hangs down below the surface of the board, which is another reason why I added height as well as support below my board.

Creating the right layout for the Magnorail track and all of the buildings I wanted to use in the village became a 3D puzzle until I was happy that it would all work together and create the look and feel that I wanted.

Laying Magnorail track

Once I was confident that I had the setup that I wanted, I screwed down the conduit or channel on the plywood. An oval hole was cut in the board where I wanted the motor



The Magnorail track in place with the cork fitted to make the final surface level.

to sit and I put the motor together following the instruction booklet. Then the motor was firmly held in place and lined up with the channelling.

The channelling stands proud of the baseboard, so I used a cork roll of the same depth (7mm) and placed round it. I glued this in place using Copydex glue and weighted it down, leaving it to dry for two days to be sure it wouldn't curl up.

I then put together the links of the chain in the formations recommended by the instruction booklet. The cyclists, and the other items I designed to run on the track, are pulled round by strong Neodymium Magnets provided in the starter kit and pushed into holes in the chain links. I did eventually manage to place all of these magnets into the chain links, but I found this process very difficult. It is important that they are placed correctly and with the right polarity for the cyclists. My not particularly nimble fingers had problems holding them with the correct tools, including plastic tweezers. I still find minute magnets on some of my metal lights, where they landed when they flew out of the holes in the links where I was trying to place them!

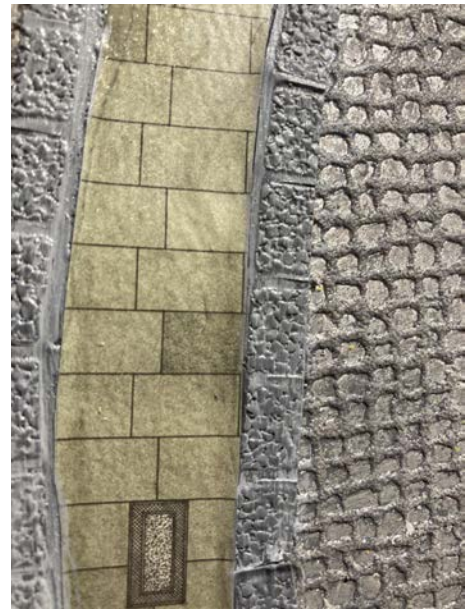
The plastic links then need to be fed into the channelling so that the chain forms a continuous link of the correct length. Again, I found this difficult to manage. As it was, I broke apart the chain link on a number of occasions. They are easy to put together, but just as easy to separate. Eventually, to my relief, I got the links in place and at the correct length, and the motor pulled it all around successfully.

Creating a realistic surface

Most of the village was to be covered by a cobble-effect paper. This was a sample piece of wallpaper that I found, which I painted grey and gently added buff titanium to with

a cloth to enhance the look of cobbles. This was stuck in place, leaving approximately 3cm around the Magnorail channelling, so I could create the track for the cyclists.

Creating the track surface was a bit challenging. I wanted the cyclists to travel over a slightly bumpy surface, so that it looked realistic, as if they were cycling over the cobbles, so I stuck down a continuous length of plastic sheet, which I cut out from a template that I made. The plastic is sold as an 'artificial' water surface with tiny ripples on it. I already had a sheet of it in my



The Superquick pavement used as the track surface with painted wallpaper samples creating the cobbles and pavement edging.

store that was unused, because I made the water on my layout using paint and acrylic structure gel instead.

Once in place, I painted the surface of the cycle track with grey acrylic paint and varnished it. The cyclists rode around it very well but, unfortunately, they ended up creating a groove in the paint.

I then resurfaced the trackway using a pack of Superquick pavement and added pavement edging stones with another wallpaper that had squares with a suitable mottled surface, which I painted grey. I then varnished the finished track. This worked very well and looked in keeping with the village.

Adding the cyclists

It is possible to buy the individual cyclists ready-made and painted, but each starter kit comes with two cyclists to make yourself. I started to make the first one, and dropped one of its legs on my workshop floor, never to be seen again. I did, however, make the



Early stage in the village where I am putting together the Magnorail track.



The Magnorail cyclist and the moving figure that I have created.

second one successfully. I also bought some extra ready-made painted cyclists to take to the demonstration.

From the beginning, I wanted to add a few extra figures of my own and include another of my grandsons who is at college training to be a farmer. He appears on the track in dungarees with a wheelbarrow. There are also racing cyclists (whose legs don't move), dog walkers, a mother with children, a rather laid-back man on a motorbike and another man on a scooter.

I created some plastic sliders from a thin ridged piece of plastic from a box of grass tufts. I put neodymium magnets underneath

the plastic with the correct polarity to attach to the ones already in the chain links, and stuck the appropriate figures and small vehicles on the plastic with Bostik glue. I had some experimenting to do, to get these to work smoothly, but I'm very happy with the result. At my grandchildren's request, I even added Thor!

Assembling the village

The diorama needed to be transportable with nothing apart from the cobbled surface (stuck down) and with the cycle trackway in place.

It was important that everything fitted



A gatehouse with a clock tower with the cycle track running under it.



The cyclists wore a groove in the first trackway.



The market in Higher Edge Village in front of the market hall.



A number of the second-hand buildings that I wanted to include in the village

together like a jigsaw puzzle, so I took each of the buildings that I wanted to include and placed them on a piece of grey plastic to reinforce them. The plastic base with the building attached then became a small entity in its own right fit for transporting. For example:

- Houses and shops were given pavements or gardens
- The market stalls, including a cheese stall and a plant stall, were made and stuck down on the plastic, which was then covered by more of the 'cobbled' wallpaper
- The church was given a wall, a lych gate and a graveyard as well as people and flowers
- In the corner, there is a working windmill, which I made from a Faller kit (this too was an interesting challenge as it had many small parts, and I had never done anything like it before)

These are interchangeable, and I also have a diorama of a blacksmith's forge that I can add to change the look of the village. All are easily removable, so I can store them in a box to make the diorama transportable and it is easy to put back together again.

Incorporating a railway

I wanted to add a length of track, a station and a locomotive coming out of a tunnel, so I cut a block of roofing insulation the



Some older card buildings that I have used as the Railway Inn.



The graveyard in the church.



Some of the market stalls including a cheese stall and a plant stall, made into a small diorama for ease of transportation.



The working windmill in the corner of the diorama.

same height and length as the side of the baseboard. I covered it with wallpaper that looked like concrete, then added track and ballast as well as a small Wills station halt and created access to the village by steps. The locomotive is shown as coming out of a tunnel entrance. I chose not to make the locomotive move, as it is a through train and would look odd shunting backwards and forwards.

Adding backscenes

The village needed to be in a setting that added to the realistic look and also hide the

controller and its wiring at the back. I used lengths of birch ply, which I stuck to some 'L'-shaped pieces of wood to allow each of the three sides to be free-standing so they could be transported. I put a coat of glue on the ply, which I allowed to dry. I then stuck down the Gaugemaster photographic backscenes with decoupage glue. I have found this works well to prevent bubbles forming.

Completing the look

I am a great fan of bringing a model to life by adding realism and colour to a scene using plenty of people and vehicles. People

often group together to chat, or sit on a seat to watch the world go by. They cluster around ice cream vans or interesting market stalls. My grandson is a champion cyclist, and I included him in a scene as part of the 'Tour de France' type peloton that is shown riding through the village. There is even a pair of 'trainspotting' photographers waiting for the train to arrive!

Once I was happy that the village looked how I had envisioned it, and functioned how I wanted it to, I finished the diorama with its own sign.

Make sure you come and see the diorama for yourself at Warley this month!



A peloton of cyclists racing through the village and drawing a crowd to cheer them on.



An alternative view of the peloton of cyclists with the blacksmith's forge in place, rather than the church.



The heritage railway with a locomotive coming out of a tunnel into a station. Note the photographers in the foreground waiting for the train to arrive at the station.



Higher Edge Village from above.

See the construction of 'The Edge Hey & Strines Railway' on Carol's YouTube Channel: 'Model Railway Scenics with Carol Flavin on #EH&SR'.

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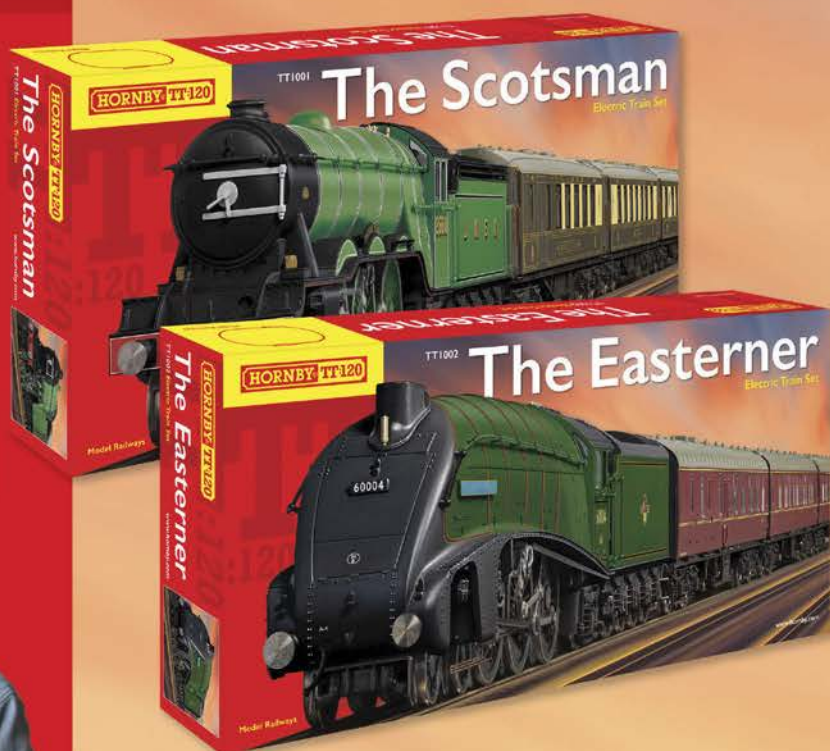
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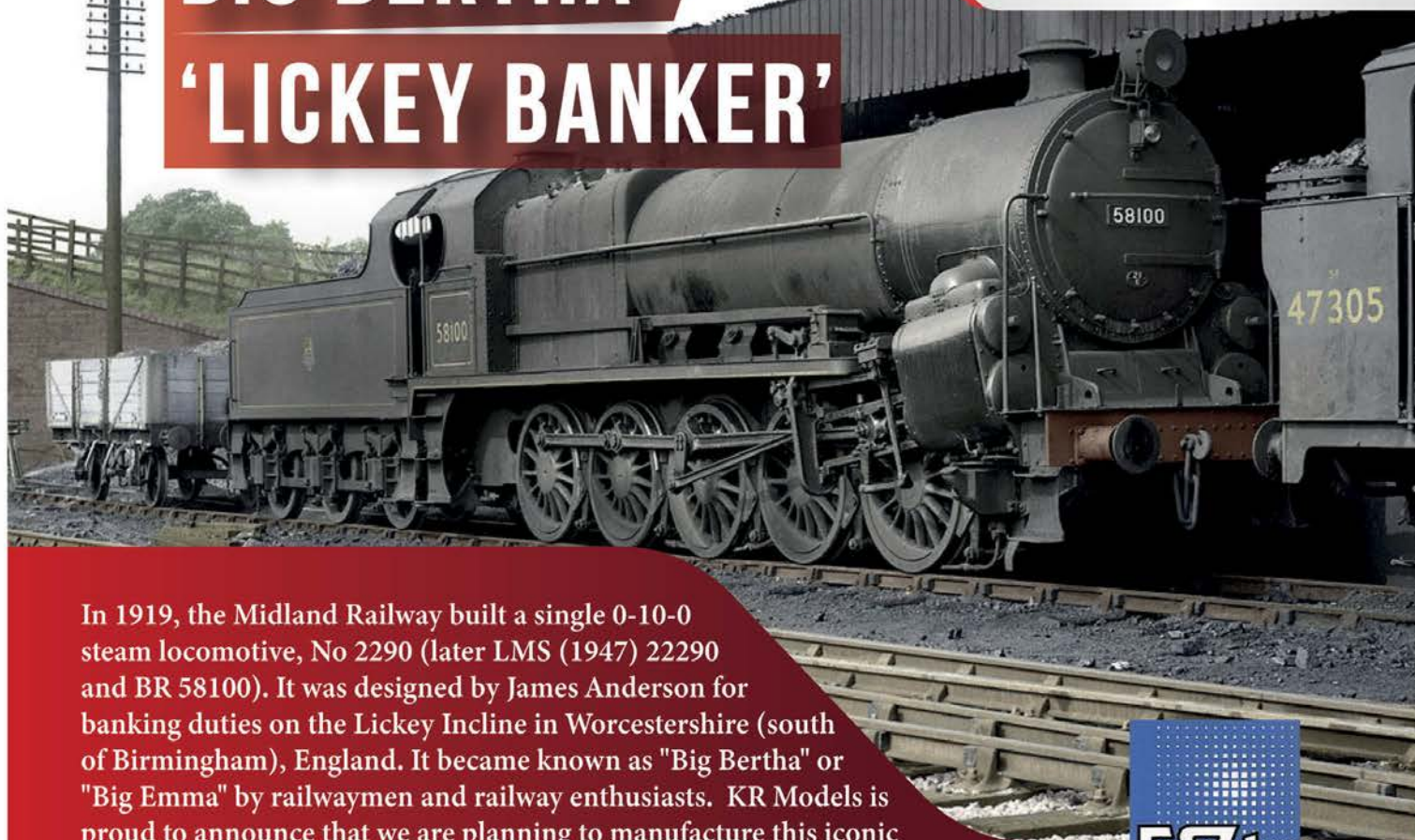
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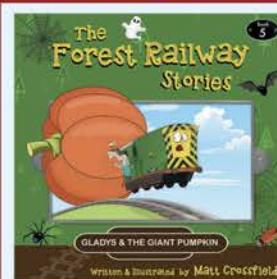
British Railways management, whilst introducing modern rolling stock, decided the line duplicated other routes and passenger services were withdrawn on 1st January 1962 and freight finally from April 1965. To the last, local staff remained patriotic to the line, boasting they were: 'Colne Valley and proud of it.'

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The Forest Railway Stories 5

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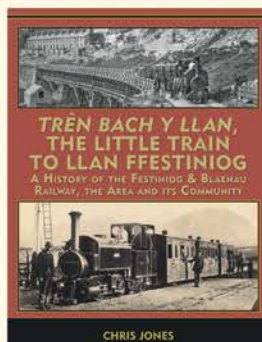
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A HISTORY OF THE FFESTINIOG & BLAENAU RAILWAY, THE AREA AND ITS COMMUNITY
CHRIS JONES

The history of the Festiniog & Blaenau Railway has long been overshadowed by its internationally renowned neighbour, the Festiniog Railway, even though the two made a junction at Blaenau Ffestiniog. Although they shared the same narrow gauge the two lines were quite different, the Festiniog & Blaenau having a distinctive connection with the local, Welsh, communities from which it had drawn much of its initial investment, rather than the absent Irish financiers who expected regular dividends from the Festiniog. This new account of the Festiniog & Blaenau Railway combines original research in local and national archives, including the financial records of the Company, together with information from local newspapers, to reflect the communities it served and the personalities involved, alongside the principal industry of the area, the extraction and processing of slate. The location of the Festiniog & Blaenau made it a player in the political manoeuvrings of the standard gauge L&NWR and GWR as those companies tried to gain access to the lucrative traffic in slate from Blaenau Ffestiniog. The account concludes with the eventual conversion of the Festiniog & Blaenau to standard gauge by the GWR's puppet, the Bala & Festiniog Railway, and the fate of its players and ambitions. The story is supported by contemporary maps and documents, together with illustrations including specially prepared drawings of the locomotives and rolling stock, previously unpublished photographs, contemporary documents and the exquisite, full colour, drawings prepared for the construction of the railway, also previously unpublished. All are presented at the largest size possible, commensurate with their quality. The author is a long-term volunteer on the Festiniog Railway and Co-Archivist to the Festiniog Railway Company.

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The British Fishing Industry is steeped in tradition, superstition, and to some extent, change of any kind. The move from sail to steam was a prime example of this reticence forward-thinking owners, it would have taken even longer. The industry's next move from steam to motor was yet another classic example of this adversity to change but, gradually the advantages and reliability of the internal combustion engine saw it replace both sail and steam within our fishing fleets. Also, as with steam, the motor-powered side trawler reached its peak as well as its demise within one person's life span. In this work I have tried to show the development of motor power from its initial installation in sailing smacks (where it was used as a secondary form of power) to the early petrol/paraffin motors and later heavy oil engines and finally the powerful marine diesels and diesel-electric drives of the 1960s. Not only did the motor-powered side trawler achieve reliability, speed, and excellent towing capabilities, it also made for a more comfortable living environment for its crews, with heated cabins, and hot water on demand and diesel-powered generators gave ample power for modern navigation and radio communication systems. The book is well illustrated with drawings and photographs which hopefully will make it an invaluable tool for both the researcher and model maker alike.

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Alan M. Keef

To mark the fiftieth year of the company's existence, this book covers some 119 locomotives that are classified as having been built by Alan Keef Ltd. From a first, very crude, diesel locomotive in 1976 to sophisticated machines including several steam locomotives and a brief mention of monorails, they are all here. Battery electric locomotives are included with hybrid technology being only just over the horizon. Locomotives are listed in chronological order and include basic mechanical details, the customer and later transfers to new owners, together with names gained or lost along the way. With a portrait style image of each machine as built, photographs in its working environment are given. There is also a section on models of Keef locomotives together with numerous drawings for those so inclined. In addition, there is a section on the many and various items of rolling stock built by the company.

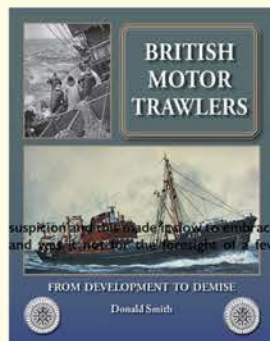
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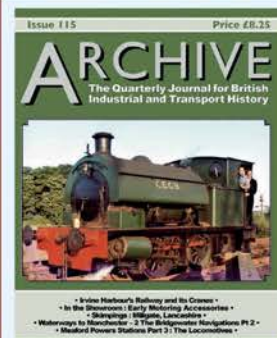
Donald Smith



suspicion and this made it too late to embrace and make the most of the benefits of a few

FROM DEVELOPMENT TO DEMISE

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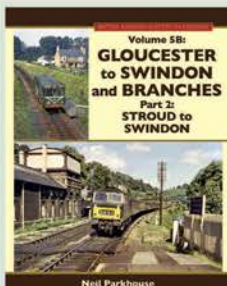
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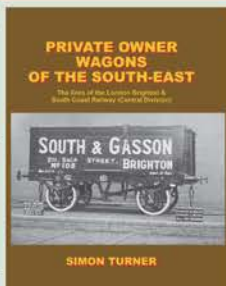
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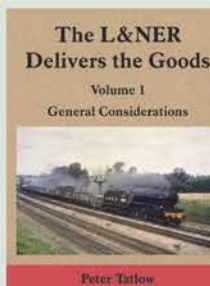


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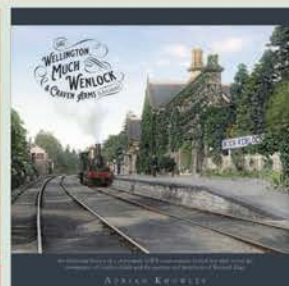


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An Aster for Fulgurex Gauge One LNER 'A4' 'Silver Link', sold for £3,000, part of Glorious Trains in June 2022 that totalled £278,000

Our next special train auction, the 36th Trains Galore, approaches. It already includes numerous fine locomotives and stock. Our last two fine auctions in December and January included over £250,000 worth of Gauge One, highlighting our leading position in UK auctions of toy and model railways. Our upcoming sale also includes RTR in all gauges, exceptional 4mm fine scale and 7mm fine scale, as well as railway memorabilia and stationary and traction engine models.

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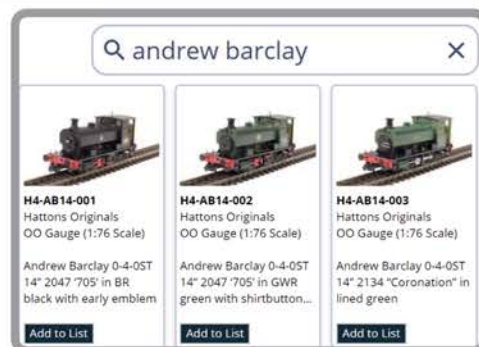
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Watch an interview with Simon Kohler on the launch of Hornby TT on world-of-railways.co.uk

HORNBY ENTERS TT MARKET – THE NEW RANGE



In what represents one of the most significant investments in model railway tooling by a British model railway manufacturer in a new range announcement for years, Hornby has shared its plans to enter the British TT market. Already exposed to the continental TT market through its Arnold TT range of products, Hornby's goal is to make 1:120 true-to-scale models mainstream in the UK, sitting neatly between the most-popular scales of 'N' and 'OO'.

The impressive new range comprises eight new locomotive toolings in different guises, more than 70 new items of rolling stock, a track range, model buildings, accessories, and plans to further expand. With development of models already at an advanced stage, thanks to its hiring of further product development and design staff – working in addition

to its Hornby main range personnel – we were invited last month to its Margate headquarters for a preview and presentation of its range. Numerous items could be seen, from early 3D-printed models, to engineering prototypes, and for those soon to arrive, decorated samples. Meanwhile, its track range was tooled and manufactured, then stored in its warehouse.

Hornby's TT range is to be offered as direct sales only, meaning that products will be available to purchase via its website only, rather than being available in model shops. The manufacturer is keen to build up a relationship with buyers of its new products, enabling it to react more quickly to sales or trends, though hasn't ruled out that its TT range would be retailed through more conventional independent model shops in the future.

The new range is to be released in phases, the first planned to arrive ahead of Christmas 2022. Locomotives are designed DCC-ready, with a Next18 DCC interface.

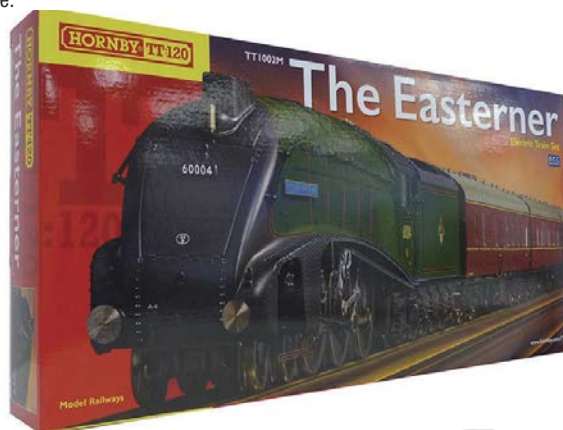
Discounts across all new products in the TT:120 range are to be offered as an incentive to members of its newly-formed TT:120 club, too, aiming to bring together like-minded modellers of the same scale, while facilitating communication with its core market.

Hornby is to offer TT:120 club members a 15% discount off its standard TT:120 lines, and 20% off its special promotional lines, while producing a 32-page club magazine featuring tips, articles and guides. From February 1, 2023, a £30 TT:120 Club membership fee will apply. Further details of the benefits of membership such as free access to the Hornby visitor centre can be found on its website.

What is being manufactured?

Train sets

- The Scotsman train set (with and without sound)
- The Easterner train set
- The Scotsman Digital train set
- HST train set
- British Pullman train set (with and without sound)
- LNER East Coast Mainline HST train set



The Easterner train set (left) priced at £194.49 will contain a newly-tooled A4 Class 4-6-2 Pacific locomotive, three coaches, a transformer, controller, five leaflets, a rerailer, 12 third radius curves, six standard straights, a sixth radius curve and buffer stop.



One of the most versatile of the diesel-electrics announced is the Class 08 0-6-0, shown above. Early and later builds are to be represented, with tooling to cater for the differences in doors, and running plate boxes.

Locomotive tooling (diesel-electric)

- Class 08 0-6-0
- Class 43 HST Train Pack (era 7)
- Class 50 Co-Co (with and without sound)
- Class 66 Co-Co (with and without sound)

Further planned releases include a Class 31, 37, 47, 60, 67, Class 800, and Class 73.



Original and 'face-lifted' variants of the HST were seen in EP stage – tooling changes permitting the production of original headlight units, and more modern light cluster variants.

Locomotive tooling (steam)

- LNER Class A1 4-6-2
- BR Class A3 4-6-2
- LNER Class A4 4-6-2
- LMS Princess Coronation 4-6-2 (with and without sound)



BR A3 Class 4-6-2 60084 *Trigo*, in BR lined green with late crest. The sample was missing its valvegear at the time of photography.

Rolling stock

The manufacturer has tooled for the BR Mk. 1 coach, with a CK and BCK in a choice of numbers in BR maroon and carmine and cream liveries, while the LMS 57ft Corridor First, Corridor Third, Brake Third and 50ft Passenger Brake are to be offered in a choice of running numbers in LMS maroon, BR maroon, and BR carmine and cream liveries.

Pullman cars in FK and Third Class Brake guises in a choice of numbers and names are to be offered, with lights. Decorated samples were seen at Margate, with the delivery of models expected in spring, 2023.

Also in tooling is the Mk. 2E catering for the TSO, FO and BSO guises in BR blue/grey, while its Mk. 2F will be rolled out in Intercity livery covering the TSO, FO and BSO variants. Meanwhile, its BR Mk. 3 tooling is to initially offer a TSO, TGS, TF, RB / Buffet in Intercity and GWR liveries, also with a choice of numbers.

Freight stock is to be offered in the form of an HAA merry-go-round coal hopper, 21T mineral wagon, TTA tank wagon, and, as shown above (from left to right) 12T tank wagon, seven-plank wagon and LNER/BR vent van, in a variety of liveries. An LNER Dia. 034 'Toad B' and BR Dia. 064 'Toad E' concludes its impressive number of planned rolling stock releases, for now.



Decorated samples of its Pullman coaches were proudly displayed, showing the advanced nature of these, to be made available individually, and as part of its The Scotsman train set, with and without sound.



Track

Tooled in its warehouse is a track and accessory range, comprising uncoupler ramp, quarter curve first radius, half straight track, half curve in first, second, third and fourth radius, diamond crossing in L/H and R/H, curve in first, second, third, fourth and sixth radius, L/H and R/H point, buffer stop, quarter straight track, straight track, power connecting track, locomotive and rolling stock railer, power connecting clip, digital power connecting clip, digital power connecting track and fishplate pack.

Buildings

A selection of buildings and lineside structures is to be offered too, from a footbridge, to Settle and Carlisle (S&C) station, based on that at Dent, an S&C waiting room, S&C signal box, water tower, engine shed, goods shed, straight platform, platform ramp, small church, Mason's Arms, 1930s-style bungalow, Blinkbonny house, Terraced house, Fornbes' Menswear shop and Jeweller's shop

For pricing and availability of the above products, visit the Hornby website.



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SMALL SUPPLIERS

Model locomotive nameplates for charity



Railwaymania has manufactured etched Great Western Railway-style name and numberplates to commemorate the ascendance of King Charles III to the throne.

Created by railway podcast producer, Corwin Bainbridge, the thin items are designed to glue directly over the Hornby name/numberplates and require careful handling. All profits from the sale of the plate sets will go to the Jessie May Children's Hospice at Home.

Two number options are available:

- 6027 follows on from the GWR's tradition of renaming the next highest number King Class locomotive (6029 *King Stephen* became *King Edward VIII*, 6028 *King Henry II* became *King George VI*), in this case, *King Richard I* would be renamed *King Charles III*.
- 6030 is an additional locomotive, adding one onto the existing 6000-6029 series.

Two nameplates are supplied, with two cabside numberplates. For those modelling the British Railways era, a smokebox numberplate is also included. The £9.50 price includes UK postage.

Mudmagnet Models expands accessory range

Mudmagnet Models has released 3D resin-printed kits of oil/fuel tanks in 4mm:1ft (OO) and 7mm:1ft (O) scales. Joining its growing range of kits, the tank features pipework and is available with either brick or concrete block supports.

Suitable for a number of uses, such as a small depot, farm yard or factory, 4mm:1ft scale models are priced at £8, with 7mm:1ft scale variants priced at £19.

Pictured is the painted 7mm:1ft scale version with separate supports, while the 4mm:1ft scale version has integral supports.

To see the full range of products, visit the Mudmagnet Models website.



Contemporary figure range from West Edge 3D



Australian manufacturer, West Edge 3D is increasing its range of 3D-printed, full-colour model figures, created from 3D scans of people.

Its focus at present is on 'contemporary citizens' – a variety of which is often lacking in many manufacturer's ranges – though it plans to move to period figures over time. Its current range features clothing that is universal around many parts of the world.

Its Stratasys J55 Prime printer enables detail in clothing to be created, with patterned fabrics and checked shirts visible in 4mm:1ft scale.

A number of cemetery headstones and memorials have also been produced using photogrammetry. The memorials are reproductions of those found in Sydney's cemeteries including Rookwood, the city's largest. Models reveal the geographical orientation of the original memorials – sun-bleached to one side, with mould on the other.

West Edge 3D's owner and operator, Lindsay O'Reilly, also co-founder of Ixion Model Railways and electronics engineer Moss West, said, "These figures can be printed in any scale from N to G, the larger the scale, the more detail is evident. The growing range of colour accessories is planned to include structures and station, platform, yard and architectural details."

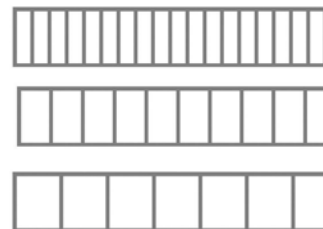
For pricing, availability, and options for customisation, visit the manufacturer's website.

York Modelmaking window frames

A new range of laser-cut window frames has been developed by York Modelmaking. The plastic components are designed to save time if cutting out individual windows on a project, and join its growing range of architectural details. The components can be used by scratch-builders, kit-builders, or those looking to customise ready-to-plant buildings.

The frames are designed in three configurations for the spacing of the glazing bars – quarter width to height, half width to height and two-thirds width to height. The smallest depths of 10mm and 12mm are cut on a fret with five pieces approximately 100mm long per pack. The rest of the range; 15, 20, 25, 30 and 40mm deep all have four pieces, approximately 215mm long per pack. Prices per pack start from £9.00. Watch our video of these new products on World of Railways.

Further details and individual specifications can be found on the York Modelmaking website.

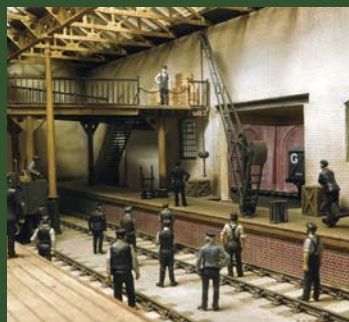


ON WOR THIS MONTH

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



Your social media questions to Metcalfe Models, manufacturers of card kits, answered. Nick Metcalfe is interviewed by Howard Smith... <https://youtu.be/52aNJUMHV8k>



More than 100 years ago, workers on Britain's railway workers were striking – and a forum member has modelled the story.



Howard Smith interviews Hornby's Simon Kohler, about the manufacturer's new range of products for TT 1:120 scale. <https://youtu.be/cq-BuLQQcwk>



Quickview: a look at Arnold's ferry van from its TT range, suitable for Southern Region British layouts.

FNA-D nuclear flask wagons promised for 'OO'



Accurascale has revealed it is to manufacture models of the FNA-D wagons, as used by the Nuclear Decommissioning Authority for the transport of nuclear fuel rods from sites nationwide. The latest addition to its 'Powering Britain' range of freight stock that focuses on energising a nation, the FNA also complements the growing Accurascale nuclear

wagon range, with the monster KUA wagons and the recent arrivals of the low-level nuclear waste PFA wagons, featuring an array of interesting containers.

Tooling is complete with the first samples under evaluation, and models are expected to arrive in Q3, 2023. Twin packs are priced at £74.95 with 10% off packs of two or more direct via Accurascale. Pre-ordering is now open via local stockists and Accurascale direct, with an anticipated delivery date of Q3 2023.

Accurascale commented, "With these growing ranges in mind, the FNA-D has been on the Accurascale 'hit list' for a long time as the young company looks to continue to serve the enthusiasts and modellers of the current era railway operations with prototypically short trains, perfect for those modellers with space restrictions. A model of these wagons is essential for the Accurascale range."

Working closely with WH Davis, manufacturer of the real FNA-Ds, Accurascale was given extensive access to drawings as well as the opportunity to survey the real wagons in the quest to create the most accurate model of the distinctive prototypes.

The FNA-D is expected to feature the following specification:

- Minimum Radius 438mm (2nd Radius)
- Weight 133g
- 10 individually numbered wagons packaged in two-car sets
- Bogies include separate brake shoes in line with wheels and brake adjuster plus rotating axleboxes
- RP25-110 profile OO gauge wheels with space to fit EM (18.2mm) or P4 (18.83mm) wheels
- Sprung buffers and dummy screw couplings included
- Fine separate plastic, metal wire and etched metal detail parts, including air pipes, brake handwheel, hood opening equipment, brake equipment, grabs, warning label holders
- Kinetic NEM coupler mounts at correct height with mini tension-lock couplers
- Working tail light on one vehicle in each pack, powered by a single CR1216 battery and controlled by magnet switch

40 of these vehicles were built in three batches for the Nuclear Decommissioning Authority (NDA) by WH Davis in the UK between 2014 and 2019, numbered 11 70 9229 001-040. They are used for carrying spent fuel from nuclear power stations and sites undergoing decommissioning to the facility at Sellafield for reprocessing or storage. The FNA-D continues Accurascale's range of nuclear vehicles, which includes the KUA bogie flask carrier and the PFA two-axle container flat. The wagons, which also carry the UIC code 'Uas' are a like-for-like replacement for the fleet of BR and Procor-built FNA nuclear flask wagons that were built between 1976 and 1988, now all scrapped.

The major updates are bodysides with exposed framing and the distinctive Barber BER22.5 'Easy Ride' low track force bogies. Internally the vessel support structures are designed to carry a wider range of flask designs. Accurascale has obsessively replicated these characteristic features in the smaller scale with a composite die-cast and plastic design that includes full underframe detail and brake equipment.

Despite the number of working nuclear power stations shrinking dramatically since the turn of the millennium, the FNA-D wagons can still be seen over much of the UK, usually between one and five wagons behind a pair of Direct Rail Services (DRS) locomotives. These operational sites are Hartlepool, Heysham 1 & 2, Torness and Sizewell B. However, three closed locations are undergoing the de-fuelling process and shipping irradiated fuel rods to Sellafield: Dungeness B, Hinkley Point B and Hunterston B. Meanwhile, Valley loading point, for the former Wylfa facility on Anglesey, completed this process in 2019, but still sees irregular visits by flask trains, as does Georgemas Junction, which serves the experimental reactors at Dounreay.

Pre-ordering is now open via local stockists and the Accurascale website.



AIMREC to celebrate birthday with Ashford180 Exhibition



Ashford International Model Railway Excellence Centre is to conclude its first full year of operations with a celebratory event marking the 180th Anniversary of the South Eastern Railway arriving in the town in 1842.

To be held over the weekend of November 19/20 in Ashford, in venues linking the town centre with the home of the Railway Works in Newtown, Ashford180 is expected to feature a range of exhibitions, displays and activities with a strong link to local railway history.

Two model railway exhibitions will feature new layouts alongside well-known favourites. A month-long photographic exhibition at the Gateway will showcase the work of local photographers in capturing Ashford's railway history alongside a selection of images from the Rail Camera Club 'Rail Cameramen' Exhibition first exhibited at NRM Shildon in 2018.

A highlight will be the return to Ashford of two models built by apprentices at the Railway Works – a 7 1/4in gauge Bulleid Pacific *Fighter Pilot* made for Festival of Britain celebrations in 1951, and the last ever locomotive built in the Works, a 5in gauge 0-4-0 suitably named *Ashford* in SECR livery. These will be on display at Ashford College, alongside other large-scale models of Ashford-built locomotives, heritage organisation and society stands and rare screenings of local film-maker Sonny Hanson's film of the Railway Works from 1947.

Entry is priced at £10 for adults and over 14s, with wristbands available at venues and valid for both days. For the complete list of attendees, visit the AIMREC website.

Class 37 exclusive for KMRC



The versions available now are:

- (35-301Y) Bachmann Class 37/0 37012 *Loch Rannoch* in BR large logo livery, DCC ready
- (35-301YASF) Bachmann Class 37/0 37012 *Loch Rannoch* in BR large logo livery, DCC sound-fitted
- (35-301YSFX) Bachmann Class 37/0 37012 *Loch Rannoch* in BR large logo livery, DCC sound-fitted Deluxe

The body includes many separately applied metal detail parts, such as grab handles, windscreen wipers, etched fan grilles and sprung metal buffers. The dual-fitted speaker system returns, offering authentic sound reproduction and this is pre-fitted to every model, while the Class 37 features a new 'Yard Light' mode, allowing red taillights and/or marker lights to be displayed at both ends of the locomotive when operating on DCC.

Using the model on DCC also provides cab lighting and engine room lights at the push of a button, while analogue operation sees marker lights, tail lights and headlights – where applicable – illuminate as desired. Each model is supplied with a full set of decorated, model-specific bufferbeam pipework and accessory parts.



The model joins the retailers' exclusive models of 47484 *Isambard Kingdom Brunel* in GWR 150th anniversary green livery, and 37418 *An Comunn Gaidhealach* in as-preserved BR large logo livery, each available now in DCC-ready, DCC sound-fitted, and DCC sound-fitted Deluxe variants.

Models can be purchased by visiting the KMRC stores in Guildford or Camborne, or via its website.

Class 120s and 377/387s proposed for 'N'

Following delivery of its N gauge Class 320/321 units, and ongoing progress on its Class 313/4 PEP units, Revolution Trains is to offer Britain's most populous train, the Class 377/387 'Electrostar' electric multiple unit, as its next N gauge model.

Revolution is planning to offer the Class 387 units, with gasket-frame glazing, and the earlier Class 377 design with ribbon glazing, in liveries including Southern, GWR, First Capital Connect, and South Eastern along with Great Northern and possibly Heathrow and Gatwick Express. Models will feature a high specification and detailing with low-profile motor, interior detailing and factory-fitted directional and saloon interior lighting, tinted glazing where appropriate, Next-18 DCC interface and sound versions.

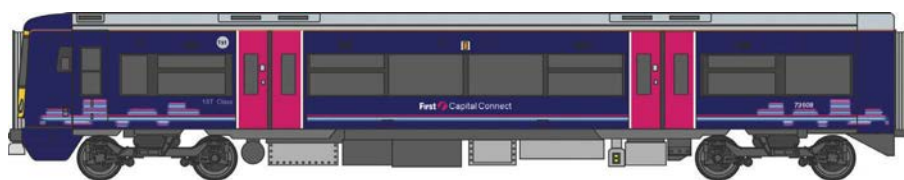
Models are in development with pre-ordering expected to open before the end of the year and delivery expected around 12-18 months later, depending on the ongoing recovery from Covid and energy disruptions. Images graphics released are illustrative, and not representative of the model CAD.

Meanwhile, after the release of its Class 128 Diesel Parcels Unit, Revolution Trains is offering the Swindon-built 2- and 3-car Class 120 cross country diesel multiple units, aimed at the transition era enthusiast. This model builds on the development carried out for its Class 128 Diesel Parcels Unit, and will use the same tried and tested chassis to speed development and aim to reduce costs, while retaining the performance, specification and detailing expected.

Models will be offered in two-car and three-car sets in liveries reflecting the working lives of these stalwart workhorses – a selection of possible liveries is shown and models are expected to be available to pre-order from early next year.

No complete Class 120 units survived into preservation – the only remaining vehicle from the entire fleet is TSLRB 59276 at the Great Central Railway in Leicestershire. However, several vehicles – including a complete set – of the similar Swindon-built Class 126 units are preserved at the Bo'ness and Kinneil Railway, and Revolution visited these earlier this year as part of its preliminary research, being aware of the differences between these and the Class 120s.

For further details, visit the Revolution Trains website.



Golden Valley Hobbies under new ownership

Following the retirement of Fiona Mulhall after nearly 20 years at the helm of Golden Valley Hobbies (GVH), the company is now under the new management of Sarah Fuller and Shelley Williams. In order to hold more stock in the UK and be able to dispatch orders to customers quickly, GVH has now moved to new larger premises on the Isle of Wight. Early opening hours, five days a week, have also been implemented to help availability.

Shelley Williams commented, "Fiona has grown Golden Valley Hobbies to be an established and recognised distributor to model shops in the UK. She has definitely earned the right to retire and we hope to do her justice with our future management and development of the business. We now offer extended support to retailers by being available earlier in the day so they can reach us before opening their shops. Other changes will be forthcoming [...] to allow us to work more closely with model shops."

Golden Valley Hobbies distributes more than ten brands of model railway items, ranging from continental scenery suppliers such as Busch, Vollmer, Kibri, Tillig and Auhagen to British signalling specialists Eckon and Berko or American lubricant manufacturers, Labelle and Exclusive.

Rolling stock announcements for 'O' by Dapol

Models of the GR 'Mogo' and SR 12T ventilated vans are to be added to Dapol's growing range of RTR rolling stock. The 'Mogo' had a 12T capacity and was fitted with end doors and wheel bars to allow a motor car to be loaded and transported in a goods train, hence its telegraph code 'Mogo'.

Early Mogo vans had planked bodies but were later constructed with ply body sides. Dapol's models are to be priced at £51.40 and are expected to be delivered in Q2, 2023. Models will feature a die-cast compensated chassis, brass bearing pockets, a detailed injection-moulded body, many separately-added fine details, sprung metal buffers, plus, sprung metal coupling hooks with Instantanor or screw-link couplings where appropriate. Models will be available in a choice of liveries and are to be vacuum-fitted, as follows:

- (7F-068-001) Great Western 'Mogo' grey 126342
- (7F-068-002) Great Western 'Mogo' grey 126336



Dapol is also to manufacture the even-planked version of the 12T SR van, the standard Southern Railway goods van with a 10ft wheelbase and distinctive elliptical roof. About 1000 fitted vans were built 1936-38 with even planked sides, the SR later built uneven planked versions as well as ply-sided vans later in their construction history. The following guises are to be offered:

- (7F-069-001) Southern Railway 12T van grey 48977
- (7F-069-002) BR Southern 12T van 'Parto' 549091

Meanwhile, its sights on manufacturing the GWR 'Toad' brake van for 'O' are confirmed, with CAD almost complete and models expected to arrive in Q4, 2023. With an RRP of £94.00 each, the following guises are proposed:

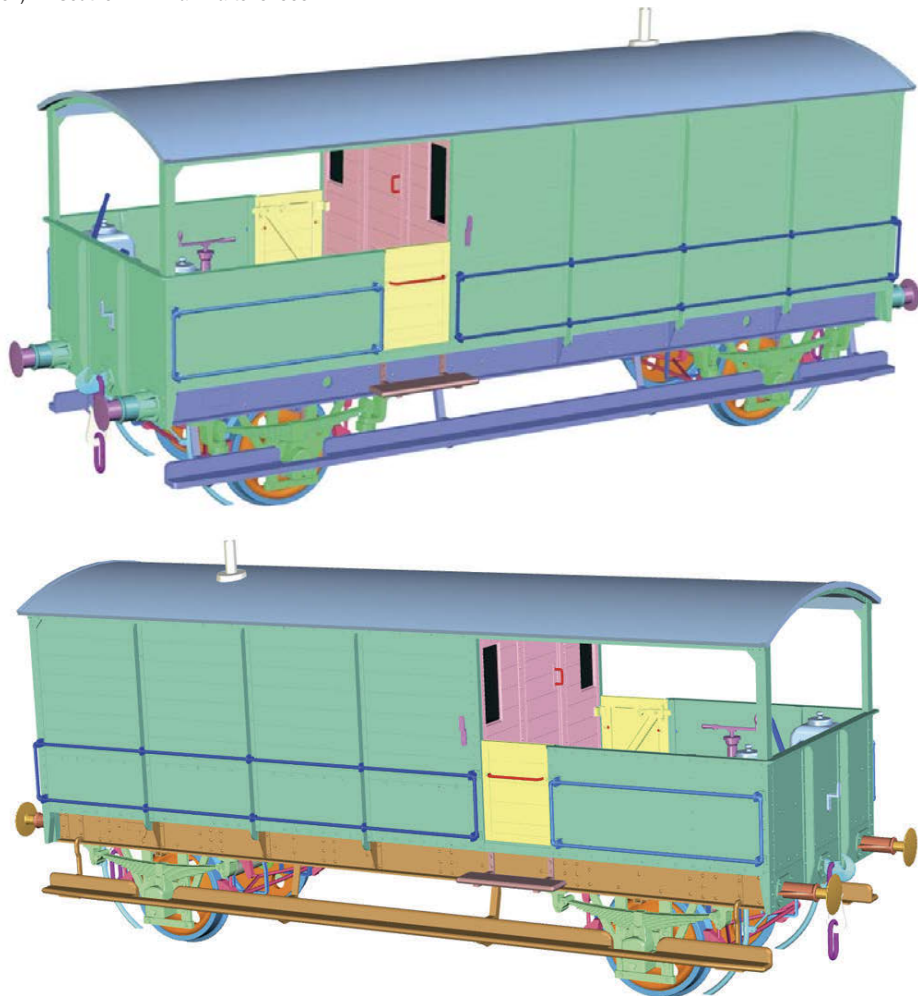
- (7F-300-001) GWR Toad Brake Van grey 56683 Dia. AA15
- (7F-300-002) GWR Toad Brake Van grey 68684 Dia. AA15
- (7F-300-003) GWR Toad Brake Van grey W17953 Dia. AA15
- (7F-300-004) GWR Toad Brake Van grey unnumbered Dia. AA15
- (7F-300-005) GWR Toad Brake Van grey 114925 Dia. AA19
- (7F-300-006) GWR Toad Brake Van grey W68673 Dia. AA20
- (7F-300-007) GWR Toad Brake Van grey 17410 Dia. AA21
- (7F-300-008) GWR Toad Brake Van bauxite W17445 Dia. AA21
- (7F-300-009) GWR Toad Brake Van bauxite W17390 Dia. AA21
- (7F-300-010) GWR Toad Brake Van bauxite unnumbered Dia. AA21

After World War One in 1918, more 20T vans to the improved design were built with GWR self-contained buffers and given Diagram AA15. A total of 378 were built between 1918 and 1927. The next development was the AA19, which were built between 1927 and 1931 incorporating many RCH parts such as buffers and axleboxes but utilising the same body. The total constructed was 221 vans. Diagram AA 20 followed which was externally identical to the AA19 vans with a total of 354 being built between 1934 and 1943. The Diagram AA21 was for 100 vacuum-fitted vans built 1939/1940, with vacuum brake gear with the brake cylinder in the front of the brake veranda.

Dapol's models will feature a die-cast compensated chassis, plus:

- Finely-profiled wheels and axles with brass bearing pockets
- Highly-detailed injection-moulded body
- Full interior detail
- Many separately-added fine details
- Sprung metal buffers
- Sprung metal coupling hook and Instantanor or screw-link couplings where appropriate
- A choice of liveries
- Vans are vacuum-fitted where applicable

For further details, on the above models, or to place a pre-order, visit the Dapol website, or see your local stockist.



WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Hornby enters TT market: an interview with Simon Kohler

Howard Smith interviews Hornby's Simon Kohler, about the manufacturer's new range of products for TT 1:120 scale.

WATCH THE VIDEOS HERE

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



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WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Quickview: Arnold TT ferry van

Rolling stock suitable for British-outline 1:120 scale layouts being in short supply, sees Howard Smith turn to opportunities from the continent.

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



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DIGITAL EDITION EXCLUSIVE

York Modelmaking window frames

This new range of window frames from the manufacturer aims to simplify the conversion of kits, ready-to-plant model buildings or act as an aide to scratch-builders.

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



PLAY

HORNBY

9F 2-10-0

Words and photography: Tony Wright

Hornby has had a 9F in its portfolio since 1971, when, according to Pat Hammond, it was 'the most complex model Rovex had ever developed'. It was the first in the range to be fitted with a Ringfield tender drive, which, having traction tyres, meant high haulage capacity. Various manifestations of the type (usually *Evening Star*) carried on through the 'Silver Seal' range – occasionally in high-gloss – until, in the first decade of this century, a locomotive-drive Hornby 9F emerged. This ran beautifully, but was lacking in detail, particularly with brakes on the locomotive chassis. It was more 'Railroad' in concept and far inferior to the Bachmann competitor. This, its latest and all-new 9F, is wonderful!

The prototypes, of which 251 were built between 1953 and 1960, at Crewe and Swindon, were the last of the BR Standard types. They superseded any of their predecessors, hauling heavier trains at higher speed than previously and could be seen on all the regions of BR, but were not so common in Scotland or on the SR.

Some had a ridiculously-short life of only five years, a criminal indictment on BR's locomotive-building policy of the day. With *Evening Star*, we had the last steam locomotive for British Railways when it was named at Swindon on the March 18, 1960. Turned out in lined green and with a copper-capped double chimney, it was a fitting tribute to all the builders of steam locomotives in this country.

With such a short average life, there were few variations in the class. There were the 10 unsuccessful Crosti-boilered examples, three fitted with Berkley mechanical stokers (along with *Evening Star*, one of the review models), some had double chimneys (one a Giesel ejector), some had air pumps and they towed a variety of tenders. Apart from the 'Crostis', they were a great success. Notable examples of their worth include the Annesley-Woodford ex-GC 'windcutters' or 'runners', their work on the South Wales-Paddington expresses, including *Evening*

Star on the 'Red Dragon', their use on the Somerset & Dorset in the summer – including *Evening Star* on the last 'Pines Express' – the job of hauling enormous iron ore trains between Tyne Dock and Consett, topping and tailing the rakes, 92184s recorded 90mph down Stoke Bank as a substitute on the up 'Heart of Midlothian' on August 16, 1968 and their work on the Saltley-Carlisle heavy freights over the Settle and Carlisle was a feat. Nine, including 92220, have happily been preserved, but they are precluded from main line working now because of their flangeless centre drivers.

Two models have been sent for review; the evergreen *Evening Star* and 92167, one of the trio fitted with a Berkley mechanical stoker. Correctly, 92220 tows a BR 1G tender, and 92167, also correctly, tows a BR 1K (unique to 92165-67). On inspecting all



Twin flywheels and a powerful motor ensure superb running.



of the numerous books I have on this class, these two models are very high in fidelity. They match all the drawings I have at my disposal, both in principal dimensions and in detail – the latter of which is incredible. Speaking of that detail, there are so many individual parts, including cinder guards to the cab, sliding roof ventilator shutters, extensive pipework and conduits, clacks, tender doors and a wonderful rendition of the Walschaerts valve gear/motion – for the first time, with the return cranks leaning correctly forwards at bottom dead centre, both sides! Even the differences between the side-on WR's lamp brackets (on 92220) and the front-on other regions' lamp brackets (92167) are apparent. Extra detail to be fitted by the purchaser includes tender brake rigging, cylinder drain cocks, front vacuum standpipe, front steps and a screw front coupling, though some of these front-end features might have to be omitted if the front tension-lock coupling is employed. A tiny crew is also supplied.

The finish on both is exemplary; Hornby has been criticised of late for its rendition of BR green, but on 92220, it's as perfect as

This is the gap between the locomotive and tender as supplied. Close it, and the two won't go back into the packaging.



This really is a most-impressive model, especially with all the extra details fixed on at the front end. Correct-pattern wheels, lubricator linkages and support straps to the deflectors are notable features.



Following the recent practice of other RTR manufacturers, Hornby's latest packaging is its most substantial ever. This is the NRM offering.



one could ever expect. It really is dead right. Lining and lettering is very good, though the boiler band lining's black centre isn't quite as wide as it should be. 92167 is finished in a pleasing satin black, though it's crying out to be weathered (9Fs were seldom cleaned). As mentioned, 92167 was one of a trio fitted with a Berkley mechanical stoker in a bid to increase the loads to be hauled. Though this was theoretically-possible, in practice, the experiment ultimately failed because the coal had to be hand-sorted – too small and it was crushed into dust and too big, it jammed the stoker. Hand-firing had to be resorted to, though the fire door was higher and smaller, making it more difficult. Ultimately, the devices were removed. The stoker is present on the model – from the 'tube' connecting the locomotive to tender, the upward angle of that 'tube' into the firebox through the footplate (a trip hazard?) and the 'butterfly' fire hole door, modelled open so that the illuminated firebox glow can be observed (also on 92220). Out of interest, 'extreme' modellers might like to replicate 92167 (as the last surviving operational 9F) by removing the rear coupling rods on both sides (making it a 2-8-2!) and also by removing the stoker, and also weathering it into oblivion!

After a few 'unconvincing attempts at accurately-rendering BR green on its Thompson Pacifics, Hornby has got this manifestation absolutely spot-on with *Evening Star*. It's superlative, and up to top professional painting standards. Etched plates are provided to cover the printed-on ones, if desired. Detail-wise, the only things missing are the prominent sand pipes (usually visible in silhouette) between the bottom of the boiler and the frames. Sprung buffers are standard all round.



Performance-wise, these are among the best I have seen in RTR locomotives. On test on my 'Little Bytham', both performed perfectly on respective heavy freight and heavy passenger rosters – smoothly, quietly and powerfully – 'silk-like' is, I think, an apt description. You can watch them in action on the digital edition of the magazine. Traction is aided by the locomotives having a die-cast smokebox/boiler/firebox, giving more-than-adequate weight. Though taking the body off the chassis is achieved by simply undoing two screws, fore and aft (a blessed relief from some models where taking them apart is nigh impossible!), do take care because the AWS conduit can snag on the lubricator on the LH side. All wheels are true-round and concentric and ran with equal ease through my mixture of hand-built and Peco trackwork. Twin flywheels at each end of the five pole motor's armature add to the smoothness on simple analogue control. Provision for DCC is provided in the tender body, for those who wish to fit it. There's also space inside to fit a sugar-cube speaker, should that be required. A two-position drawbar is provided. As-supplied, it's in the

'wide' position, so that the locomotive fits into its packaging (the most substantial from Hornby I've ever seen) and, once out, can negotiate train set curves. If trying for the 'narrow' position, the front of the drawbar fouls the rear body-fixing screw, which means it can't be done. All I did was to turn it through 180 degrees, filing a little off the (now) rear end so that it fitted perfectly. The narrower gap is visually much better, though I had to bend the tender doors in a little more so that 92167 could negotiate 2ft 6in radius curves. Take care if doing this because I managed to ping out one of the tender's front vertical handrails. Amazingly, I found it on the floor and was able to re-glue it back in place.

Hornby's latest 9F is certainly as good as any competitor and, in some ways, is more refined. I must have built upwards of double figures of 9Fs using Model Loco and DJH kits, but none – despite my best efforts – is as good as this latest Hornby RTR example. And, why should I confine my comments to just 9Fs? If there's a finer RTR steam-outline locomotive in OO gauge out there, I'd love to see it – this one is superlative!

datafile

BASICS

Manufacturer: Hornby Plc

CATALOGUE REFS:

(R3998) 92220 *Evening Star*

(R3986) 92167

RRP: £252.99

Gauge/scale: 4mm:1ft scale/16.5mm/00

Era: 5

Company/Operator: BR

Weight: 500g

Body: injection-moulded plastic

Chassis: die-cast metal

Minimum Curve Radius: R2 (438mm)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks



The modified close-coupling arrangement.



WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

Hornby 9Fs on test

Hornby's all-new 2-10-0 toolings are tested with lengthy trains around the straights and curves of Tony Wright's 'Little Bytham' OO gauge layout.

WATCH THE VIDEOS HERE

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



PLAY

HATTONS GENESIS COACHES

Words & photography: Phil Parker



LBSCR umber four-wheel composite.

When Hattons announced its range of generic, pre-grouping coaches in October 2019, the reaction was swift. Some couldn't understand the concept of a coach not based on a single prototype, while others understood that producing a model suitable for a variety of lines was an excellent commercial idea. There are many pre-grouping model locomotives in need of something to pull

after all, and many branch lines that would benefit from shorter, older stock for their passenger trains.

While the models might be generic, there is no shortage of detail. Metal footboards, wire handrails, and separately-applied grab and door handles make the body beautiful. If a single footboard is preferred, a separate one is provided in the pack. The roof furniture will show whether oil, gas or

electric lamps are fitted. Inside, the interiors are painted and luggage racks are fitted.

Underneath, the brake rigging is modelled and the coaches ride on either Mansell or three-hole wheels, depending on the prototype. On the six-wheel chassis, the centre axle moves freely 4mm side-to-side to allow the model around curves. Standard tension-lock couplings are fitted in NEM pockets. If I have a criticism, it's that these



Under each coach is a representation of brake gear and vacuum cylinders. The centre wheelset slides from side to side. Electrical pick-ups are built into the bearings, so there are no wipers on the wheels to increase drag.

datafile

BASICS

Manufacturer: Hattons

RRP: £36 to £40

Gauge/scale: 16.5mm gauge 1:76 OO

Era: 2-4

Weight: 60g (4-wheel coach) 87g (6-wheel coach)

Body and chassis: Plastic



The roof unclips easily enough by sliding a fingernail under the edge. Inside you find the PCB holding the lights. On the other side of this is the DCC socket. Luggage racks are a nice touch, although all but impossible to see when the coach is on the track!



With the lights on, you can see the painted interior. This coach depicts oil lamps, so LEDs are a yellow colour rather than white.

look a little long and keep the coaches quite far apart. Something shorter, perhaps even a three-link coupling chain, would really suit these models.

All this adds up to a bewildering array of options. From seven different body styles, we then have nine liveries. You decide if you'd like individual models, or a pack of three making up a train – the numbers will

be different and correct for each company.

Finally, models can be supplied with working lights. These operate on both DC and DCC. If you choose the latter, there is an 18-pin socket between the roof and PCB with the LEDs fitted.

We'll have to let the photographs do the talking. Whether you like the idea of a generic coach or not is up to the individual.



To see the coaches running, scan this code, or visit: www.youtube.be/Kc3yKxwighM

Skilled modellers could take an etched kit and produce something absolutely spot-on, but they will need to master both construction and painting to a very high standard. For most, these will tick a lot of boxes and will quickly find homes.

WORLD OF RAILWAYS

TV

DIGITAL EDITION EXCLUSIVE

First look: Hattons Genesis coaches

Phil Parker examines the first batch of new generic pre-grouping coaches to arrive from the retailer's new tooling suite.

WATCH THE VIDEOS HERE

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



PLAY

ACCURASCALE PFA LLNW WAGONS

Words & photography: Andy York



When Accurascale first released its PFA container flat wagon last year with assorted containers, it was the low-level nuclear waste wagons that flew out of the warehouse doors fastest, so the team looked further into the waste traffic and have now released six different packs containing five new wagon loads.

Direct Rail Services Ltd. (DRS) acquired a fleet of 23 of the PFA wagons for carrying low-level nuclear waste in 2000 and has utilised a variety of containers for different purposes.

Low-level nuclear waste containers

Accurascale has released three wagon/container packs containing three individually-numbered and individually-decorated containers. These ran in longer rakes of up to 15 wagons (with an empty flat wagon at each end as a barrier) and are akin to a standard 20ft ocean-going

ISO container. However, these differ with a subtly-angled centre panel and two strengthened ribs each side. These more conventional containers are finished in a brown red livery with distinctive markings and are used for export of reprocessed

uranium from the Thermal Oxide Reprocessing Plant (THORP) at Sellafield to Russia via eastern ports. The first working took place in 2004 and, while they are usually exported from Hull, they have previously used Felixstowe and Immingham





There are three LLNW container pack containers with three differently numbered and marked wagons and loads in each pack.

in the past. Typical power for these services in the past was top-and-tailed Class 20/3s and Class 37s, but more recently Class 68s have become the norm.

Nupak containers

Since the late 1990s, the Nupak reusable drum carriers have found themselves a wealth of heritage traction in the early years of DRS, right up to their replacement by Novapacks in 2017. Initially loaded on bogie KFA wagons, they were partnered with the two-axle PFAs from the early 2000s. They were initially used to move aging LLNW from Drigg to Sellafield that needed repackaging and storing at Sellafield, but more recently have been noted on Berkeley workings from Winfrith and Harwell between 2013 and 2017. They have operated singularly and in pairs on a 20ft ISO transport frame with a variety of different-sized containers. Accurascale's pack features the most typical pairing of two green 3739-series and blue 3390-series Nupak containers and one 20ft 2896-series container in brown red livery.

Novapak containers

The Nupaks were replaced from 2017 by the Novapak Type Bs, which were larger in size and offered better protection from their hazardous contents. These are also used on the Berkeley to Crewe and Crewe to Sellafield routes and are often mixed with 2896-series, 'Dragon' flasks and unloaded PFAs acting as barriers. Initially, single PFAs with two Novapak containers were the typical quantity in a train but, from 2020, pairs of PFAs with four Novapaks began to be the norm as decommissioning of the Harwell and Winfrith sites accelerated. These too are offered in a pack of two wagons with Novapaks and one wagon carrying a 20ft 2896-series IP-2 container.

Dragon pack

One of the more curious loads is the 'Dragon' flask. It is used to carry 40L stainless steel canisters of fuel from the decommissioned Winfrith Dragon reactor in Dorset. The distinctive containers are moved by road to the loading terminal at Berkeley in Gloucestershire for onward transport to Sellafield. They first appeared in 2018, often accompanied with one or two 20ft FHISO containers (Full Height ISO), which the pack replicates. Accurascale has tooled two different 20ft x 8ft 6in IP-2 containers for this new production and the 'Dragon' flask will be teamed with a pair of one of these types. These 2896-series containers will be provided in grey and blue paint schemes, both with unique printing. This trio of three PFAs and loads is part of the Accurascale Exclusives range and only available via its website.



The Novapak loads are the smaller grey cases, which sit on the mounting cradle with two wagons of those loads plus an LLNW container PFA.



The Nupak loads are in two different sizes and colours and the pack, again contains an LLNW container wagon.

datafile

BASICS

Manufacturer: Accurascale

Catalogue Refs:

(ACC2093DRG) Dragon Pack 1

(ACC2094NVA) Novapak Pack 2

(ACC2095NUP) Nupak Pack 3

(ACC2096) 2031 Container Pack 4

(ACC2097) 2031 Container Pack 5

(ACC2098) 2031 Container Pack 6

RRP: £74.95 (set of three wagons)

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

Era: 9 to 11

Company/Operator: BR

Weight: 55g per wagon

Chassis and Body: Die-cast frame and plastic body

Minimum curve radius: 438mm (R2)

Couplings: NEM-mounted tension-locks

Accessories: Dummy instanter link couplers, brake pipes

Diminutive, for a UK container wagon, the unladen flat wagon weighs in at 40g thanks to the die-cast components in the chassis, with a wealth of fitted plastic detail parts underneath representing the braking systems. All of the containers contain individual markings, all executed to a high standard.

The packs are sure to be popular and represent good value at £74.95 per pack and are an enticing attraction to those who bought the earlier low height waste container wagons.

ACCURASCALE 4T CHALDRON WAGGONS

Words & photography: Andy York



Accurascale has taken us to the present day with its 'Powering Britain' range of coal carriers and, now, back to the early eras of the railway with its Chaldron coal waggons. These waggons have their roots in the Stockton & Darlington era, North Eastern days and beyond as industrial internal users, spanning 150 years.

The recognisable Chaldron design appeared around 1820, but that in itself was the continuation of an outline that dated from the mid-17th century onwards. These two-axle wood framed 'black waggons' were built to slightly varying degrees of design, but a common outline for the transportation of coal, brick, timber, stone and 'muck' across the North East of England. A 'Chaldron' is a unit of measurement equating to 53cwt in weight, and with weighbridges not being used there at that time, it was a means of standardising coal wagon loads for collieries and merchants. The most efficient way was to use units of volume as a measurement, and hence the term 'Chaldron' became the common reference for coal wagons in the North-East, becoming the standard carrying capacity used in wagon loads until 1860, when the 4T Chaldron, with its new outline body pioneered by the West Hartlepool Harbour

& Railway Co. and the Londonderry Colliery Railway, established itself as the prominent design type of these distinctive waggons. By 1865, the remaining 3T Chaldrons were generally upgraded to 4T by the use of 'greedy boards', which extended the height (and capacity) of the wagon. By this time, the North Eastern Railway had inherited around 15,000 Chaldron wagons from the constituent companies and by 1867 this had risen to a zenith of around 34,000 vehicles in operation, as other companies were absorbed into the NER. Their use on the main line was supplanted by more appropriate open types, but they continued as internal user wagons for many decades as

they were ideal for tight radius curves.

Extensive research of the prototypes was conducted, including surveying of the magnificently-preserved examples at the Beamish Living Museum, and Accurascale has produced five main variants of the type, based on the S&DR style dating from 1835-45, built at Shildon, the North Eastern Railway (and subsequent Internal User pattern) P1 types of the second half of the 19th century and the improved 4T 'Black Waggons' that were so prevalent in and around the Seaham area, of which we have identified three main body profile types. Within these five variants, there are different arrangements of 'bang plates', handbrakes



The 'greedy boards' fitted to the right-hand wagon expanded the Chaldron's carrying capacity as well as displaying differences in the planking and doors.



and wheel styles, which have been included within the tooling suite.

Accurascale deemed traditional tension-lock couplings to be too large for the delicate nature of its Chaldrons and so the waggons are connected via new fine link chains, with neodymium magnetic heads, connected to the waggon via prototypical cotter pin coupling. This gives a very pleasing alternative that securely maintains a train of length that can be easily uncoupled by hand. The couplings on the review samples have a tendency to attach themselves to the cotter pin and chain but they readily untie when two waggons are brought together. The combined coupling length may be longer than scale, but it means that they will happily handle curves tighter than first radius. Two extra NEM-fitted coupling chains are supplied with the waggons for coupling to locomotive/additional rolling stock. Where users will encounter an issue if modelling a scene correctly is that the dumb buffer spacing and height is different from standard buffer positions on other stock, so a means of translation should be considered either as wide dumb buffers to a locomotive or a horizontal beam over the dumb buffers on the waggon.

The model waggons are diminutive with a length over the dumb buffers of 43mm and a height of 25mm from the rail to the top of the boards on the lower waggons. The all-over black livery is straightforward enough, and the white printing of the different operators and numbers are clear and precise. The open-spoked wheels are blackened, too, and the axles are simply a clip fit into the retaining pegs on the chassis but are still quite free-running. There is very fine detail in addition to the intricate moulding, particularly the brake lever on one side of the waggon and its retaining handle and chain. The interior planking is captured, as are the planking and straps on the bottom door of the hopper.

Each pack of three waggons produced has been themed by colliery, and each waggon depicted is based on photographic evidence and reference to colliery records to confirm lettering styles. Some packs contain just one style of waggon, while others contain mixed styles where research has shown that they operated in conjunction with each other.

The full list of the types of waggon in each pack is as follows.

Pack A: North Eastern Railway - Three P1 style Chaldrons, circa 1890.

Pack B: Hetton Colliery Railway - Three ex-NER P1 style Chaldrons in pre-1911 lettering

Pack C: Seaton Burn Coal Co. - Two ex-NER P1 style Chaldrons and an S&DR style Chaldron, circa 1902.

Pack D: Pontop & Jarrow Railway - Two ex-NER P1 style Chaldrons and a S&DR style Chaldron in pre-1932 lettering, circa 1910.

Pack E: Wearmouth Coal Co. - Three ex-NER P1 style Chaldrons, dating from the period 1900 to late 1920s/early 1930s.

Pack F: Lambton Collieries (Earl of Durham's Collieries) - Three ex-NER P1 style Chaldrons in pre-1896 livery.

Pack G: Stella Coal Co. - A perfect example of how Chaldrons were kept in service, being repaired as necessary, until they were fit only for firewood. Three S&DR style Chaldrons, circa 1950.

Pack H: Londonderry Collieries - Three 4T 'Black Waggons', in two body styles, circa 1960s.

Pack I: Seaham Dock Co. - Three 4T 'Black Waggons', in three body styles, circa 1950s.

Pack J: Vane-Londonderry Collieries - Three 4T 'Black Waggons', in two body styles, circa 1960s.

A further limited edition run of 300 packs in NCB livery was an exclusive to

datafile

BASICS

Manufacturer: Accurascale

Catalogue Refs:

(ACC2800-A) North Eastern Railway Chaldron Pack
(ACC2801-B) Hetton Colliery Chaldron Pack
(ACC2802-C) Seaton Burn Chaldron Pack
(ACC2803-D) Pontop and Jarrow Chaldron Pack
(ACC2804-E) Wearmouth Coal Co. Chaldron Pack
(ACC2805-F) Earl of Durham Chaldron Pack
(ACC2806-G) Stella Coal Company Chaldron Pack
(ACC2807-H) Londonderry Chaldron Pack
(ACC2808-I) Seaham Harbour Chaldron Pack
(ACC2809-J) Vane / Londonderry Chaldron Pack
(ACC2810-K) Ex-S.C.C National Coal Board Chaldron Pack

RRP: £44.99 (set of three wagons)

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

Era: 1 to preservation

Company/Operator: NER and industrial users

Weight: 10g per wagon

Chassis and body: Plastic

Minimum curve radius: 438mm (R2)

Couplings: Neodymium magnets and chains

Accessories: Adapter for NEM pockets

Accurascale, but those have long been sold out on pre-order.

The model is a delightful representation of a distinctive type and we should thank researcher Paul Isles for persuading the Accurascale team that these would be a viable product.

One final point, the word 'waggon' is correct for the era with 'wagon' replacing it around a century ago.



KERNOW MRC LSWR VANS

Words & photography: Andy York



In a surprise announcement, Kernow Model Rail Centre revealed its first 7mm:1ft scale product – an LSWR Diagram 1410 Covered Van, which is an exclusive model with the tooling owned by the retailer.

The low roof, sliding door Diagram 1410 covered vans were the most common LSWR van with more than 1000 built. Although many were scrapped or entered departmental use before Grouping, some passed into SR ownership in 1923 and others saw departmental use, with examples surviving beyond nationalisation.

The numerous LSWR 10T covered vans were built between 1885 and 1922 to a few diagrams as the design evolved. Different body styles were combined with either timber or steel chassis with two axlebox

types; Panter or Warner's, and several different brake systems. Brake gear varied from single sided double block, 'Morton Clutch', the rarest for this diagram, 'Lifting Link', and most commonly what the SR called 'Freighter', which had independent brake gear on each side.

10 covered vans to the Diagram 1410 were built for the Somerset & Dorset Joint Railway (S&DJR). They differed from the LSWR versions as they didn't have the end vents and only single-sided brakes. They later were absorbed into SR stock and had end vents fitted, to become identical to D1410 vans.

The tooling suite for the models allows for bodies with either 8 1/2in or 6 1/2in end planking with and without the end vents on steel chassis, eight open spoke or 10 closed

spoke wheels, and single sided, Morton, freighter or lifting link brake styles. The specification of the model includes a highly-detailed body and chassis, prototypical brake gear and safety loops fitted, beam compensation, sprung buffers and a sprung coupling hook fitted with metal three-link couplings.

The model exhibits very crisp moulding and detail with a good solid paint finish, SR dark brown in the case of our review sample, with a good density to the white lettering. The central sliding door has a finely-moulded securing lock and chain and horizontal rail. The buffers and hook coupling are both sprung and ready-fitted with a three-link coupling. The solebar and underframe equipment is pleasing with the 'Freighter' independent braking on

Whilst the underside of the wagon is quite basic, there is good alignment between the brake shoes and the wheel treads.



In all visible areas the wagon is well-detailed capturing the distinctive external framing well.



datafile

BASICS

Manufacturer: Kernow Model Rail Centre

Catalogue Refs:

(K7010A/B) 8 1/2in end planking, eight open spoked wheels, and Morton Clutch brakes in LSWR brown

(K7010C/D) 8 1/2in end planking, no end vents, eight open spoked wheels, and single side brakes in SDJR grey

(K7010E/F) 8 1/2in end planking, eight open spoked wheels and SR freighter brakes in SR brown pre-1936

(K7010G/H) 6 1/2in end planking, eight open spoked wheels and SR freighter brakes in SR brown post-1936

(K7010J/K) 8 1/2in end planking, 10 closed spoked wheels and SR freighter brakes in BR brown

(K7010L/M) 6 1/2in end planking, 10 closed spoked wheels and SR freighter brakes in BR grey

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

Price: £77.95

Era: 1885 - 1950s

Company/Operator: LSWR/SR/BR(S)

Weight: 162g

Chassis and Body: Injection-moulded plastic

Minimum curve radius: 1028mm (R2)

Couplings: Sprung three-link



both sides. This model features the closed spoke wheels commensurate with its later SR livery; these are very free-running on pinpoint axles within the metal bushes in the axleboxes.

Initially, six models have been produced with Panter axleboxes and varieties of end planking, brake gear and liveries with two running numbers for each option as shown in our Datafile panel. More permutations are planned.

The models have been produced and will be in stock shortly priced at £77.95, but if you order before delivery and pay in full, there is an early-bird price of £66.95 on offer.



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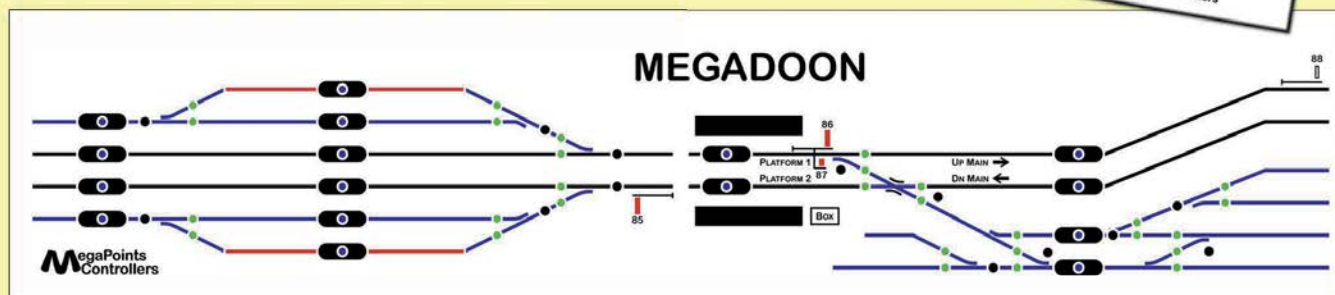
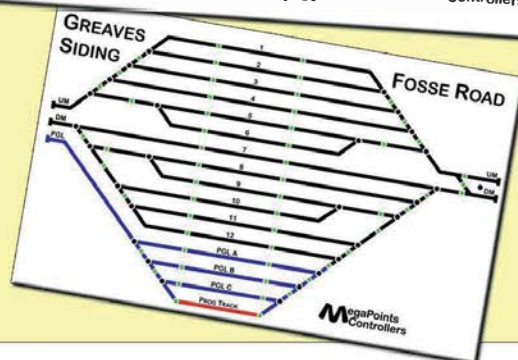
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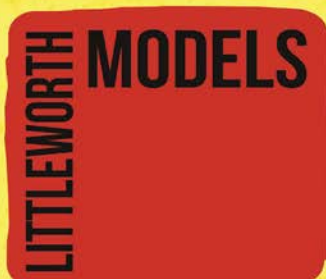
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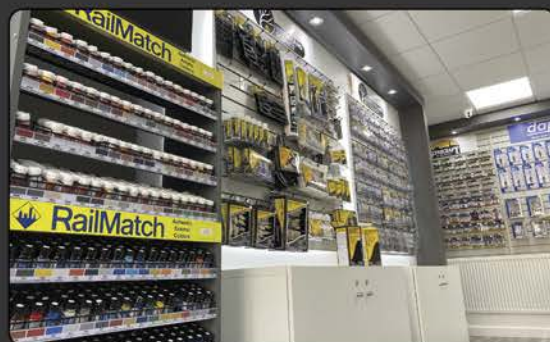
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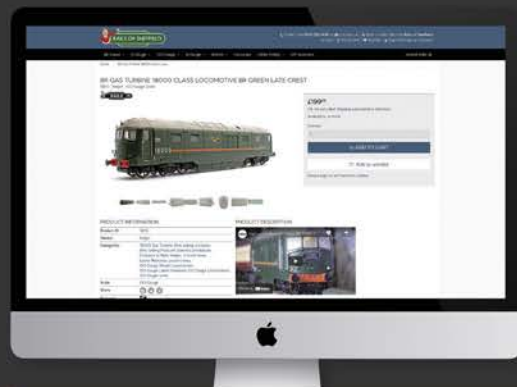


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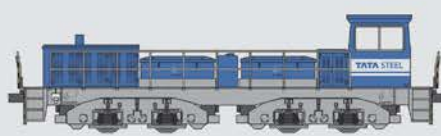
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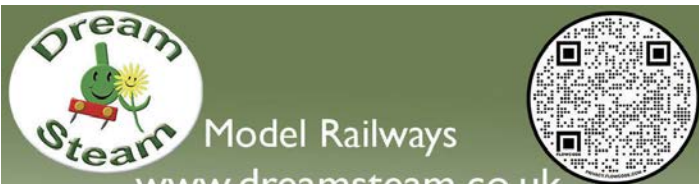
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SOUTHERN TIMES



The new history periodical for students of the
SR BR&G and pre-group constituents.
Issue No 3: Autumn 2022

Southern Times Vol 3 £12.50

Southern Times No 3 is out now. As with previous (and future) issues there is an eclectic mix of locomotives, rolling stock and line descriptions, including in this issue the demise of the 'Lord Nelson' class, 'Riding the Rivers', the LSWR 'A12' 'Jubilee' type, Part 2 of the Deptford Branch, and Part 1 of the much lamented Horsham to Guildford line. The latter a contemporary description from the late 1940s when any ideas as to closure were certainly not being considered. Add to this more loco allocations from the 1930s, our regular 'Archives' feature with more on signal boxes, colour pages – of course – and not forgetting some Southern Electric stock. Hard to pack it all in to 80 sides, it fits – just!

GREAT CENTRAL IN THE MIDLANDS



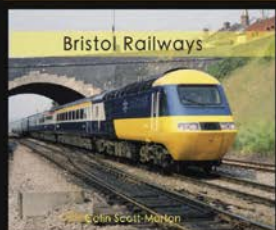
Images from The Transport Treasury
Compiled by Peter Sikes

NEW

Old Oak Common



Andrew Wilson



Bristol Railways

Colin Scott-Monro

LMS Steam in the 1930s The George Barlow Collection



Compiled by Brian J. Dickson

Great Central in the Midlands by Pete Sikes £14.95

The photographic selection in this book, with several from the camera of Mike Mitchell, follows the line from Staveley Central through the East Midland cities of Nottingham and Leicester to Brackley Central in Northamptonshire, the southernmost station on the Great Central main line in the Midlands area.

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Nov 12/13 - TELFORD IPMS Scale Model World, Telford International Centre, St Quentin Gate, Telford, Shropshire, **TF3 4JH**. Saturday 10-6, Sunday 10-4.

Nov 19 - PORTSMOUTH South Hants Model Railway Exhibition, Admiral Lord Nelson School, Dundas Lane, Portsmouth, Hants **PO3 5XT**. Sat 10.30-4.30. *Plenty of Free Parking*

Nov 19/20 - WORKINGTON Model Rail Show, Energus, Blackwood Rd, Lillyhall Estate, Workington, Cumbria, **CA14 4JW**. Sat 10-5, Sun 10-4.

Nov 19/20 - FALKIRK Model Railway Exhibition, Grangemouth Athletic Stadium, Kersiebank Avenue, Grangemouth, **FK3 0EE**. Sat 10 - 5 Sun 10 - 4.30 *** NEW VENUE ***

Nov 26/27 - BIRMINGHAM
Warley National Model Railway Exhibition
Hall 5, NEC Birmingham, **B40 1NT**.
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www.warley-mrc.org.uk

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

Jan 22 - BOLTON - IPMS SCALE MODEL SHOW, The Premier Suite, University of Bolton Stadium, De Havilland Way, Bolton **BL6 6SF**. Sunday 10 - 4pm. **FREE PARKING**

Jan 28/29 - KENDAL Model Railway Exhibition, Kendal Leisure Centre, Burton Road, Kendal, Cumbria, **LA9 7HX**. Sat 10 - 5. Sun 10-4.30

Feb 4 - SWINDON ALSRM 7mm Trade Show STEAM, Museum of GWR, Firefly Avenue, SWINDON, Wilts. **SN2 2EY**. Sat 10 - 4.30. www.alsrm-events.co.uk

Feb 4/5 - ALTON - FebEx 2023 Alton Model Railway Group Exhibition Eggars School, Anstey Road, Alton, Hants, **GU34 4EQ**. Saturday 10.30 - 5. Sunday 10.30 - 4.00.

Feb 18 - TONBRIDGE Model Railway Exhibition, Angel Centre, Tonbridge, Kent, **TN9 1SF** 10-5. www.tonbridgemrc.com Less than 5 minutes walk from Tonbridge Railway Station.

Mar 4 - KETTERING Gauge 'O' Guild Spring Show and Exhibition, Kettering Leisure Village, Thurston Drive, Kettering, **NN15 6PB**. Saturday 10 - 4. ***Plenty of FREE parking***

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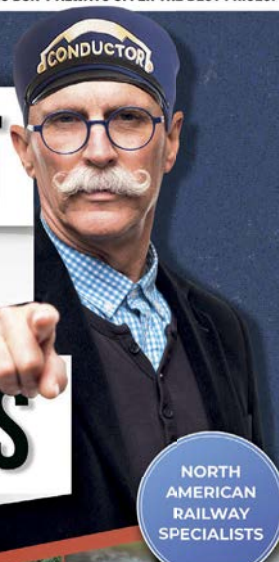
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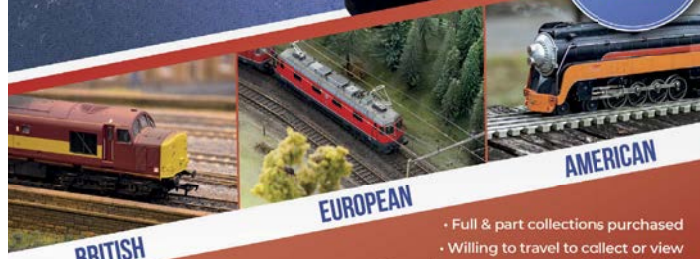
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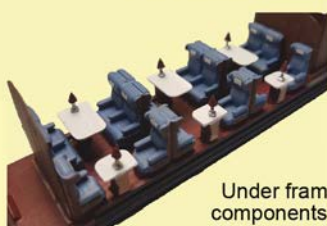


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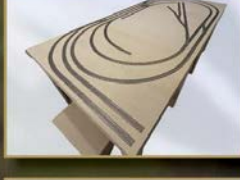
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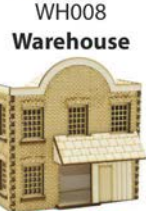
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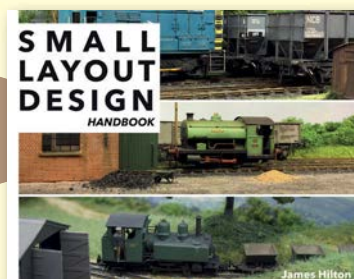
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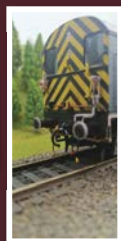
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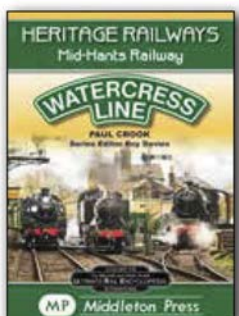
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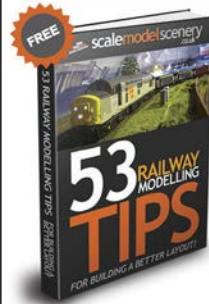
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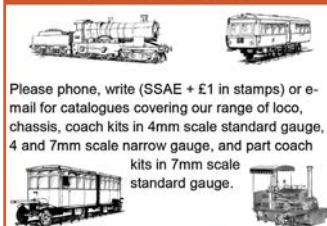


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NEXT ISSUE

HAYLING ISLAND

A slice of summer to brighten up the darker evenings

ON-SALE
FROM
DECEMBER 1

Also:

- Two more fantastic layouts
- How to model realistic pine trees
- Adding lights to road vehicles
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Buffer Stop

Bricking it?

OK, we've discussed the possibility of including layouts of foreign prototypes in BRM, and the response was more positive than we had expected, so let's look at another exhibition staple. One likely to be even more controversial – Lego layouts.

Most shows seem to include a model railway made from the famous Danish bricks. Usually set up on a series of tables, there will always be a crowd, and not just of kids. Quite a world of AFOLS (Adult Fans of Lego) exists out there. We even interviewed Holger Matthes, the author of *The Lego Train Book*, a few years ago for a virtual exhibition. You can watch this at: www.youtube.be/ZExqQMAr0pA

The thing is, there's often a lot of work going into turning plastic bricks into realistic trains. Does that mean they have a place on our pages? Our sister magazine, *Garden Rail*, featured a large outdoor Lego layout back in July 2018, but that's outdoor modelling; they think differently there – probably something to do with being out in the sunshine all the time.

One argument might be that trains are trains, and anything we can do to involve youngsters in our hobby must be a good thing. Has anyone started this way and moved to more serious modelling? People tend to consider *Thomas the Tank Engine* as the ideal introduction to our hobby, but maybe the more hands-on approach Lego demands might produce more practical modellers?

Have you ever encountered someone famous in an unusual situation?

Andy: Years ago, I sold Kim Wilde a kitchen.

Debbie: Does Gazza in a Wetherspoons pub count? If not, Bobby Charlton opened our new school hall.

Howard: Nope – they must be avoiding me!

Phil: Snooker pundit Ken Doherty walked in and ordered a coffee at the café I was eating lunch at a few days ago.

Ruth: After appearing in the WOR TV videos, Howard and Phil are my superstars!



This month in pictures...



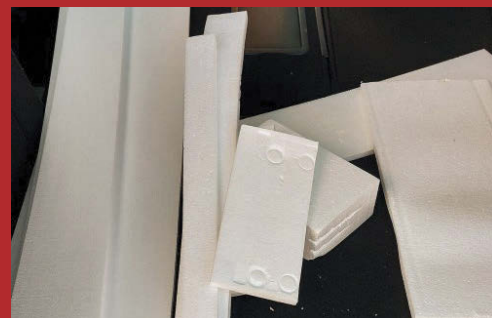
Howard visited the Metcalfe Models factory in Yorkshire. See more on WOR TV soon, and World of Railways for our Q&A session.



The Gauge 1 Association celebrated its 75th birthday, with cake. Of course Phil was there for a slice, or 2...



How big is this coupling? Someone at Elsecar Heritage Centre has used OO gauge wagons as inspiration for a mural.



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GARDEN

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ISSUE 337

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VIEW FROM THE END OF THE PLATFORM

Incorporating GARDEN RAILWAY
WORLD Issue 337 September 2022

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HARD WORK PAYS OFF

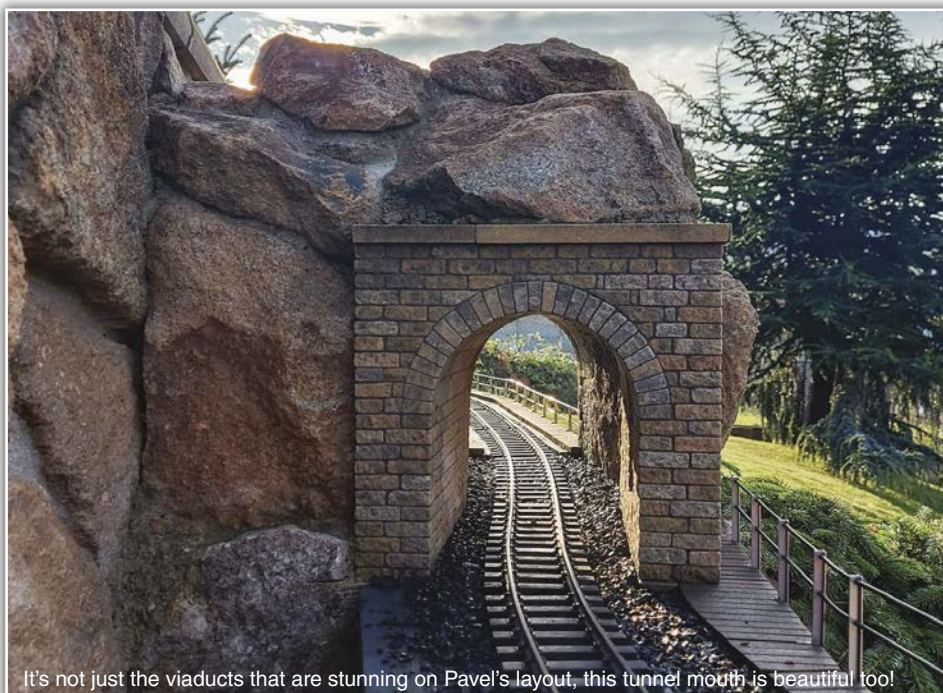
Last month, you found me moaning that I'd been working hard at the NGRS, building a layout. However, my efforts pale into insignificance compared to those of Pavel Ponížil for our main feature this month.

When I saw his work on Instagram, I knew I wanted to bring it to you on these pages. Fortunately, Pavel takes a good photo as he's based in the Czech Republic, so sadly, I couldn't nip over and take a look.

What I hadn't expected to discover was that all the amazing structures are build stone-by-stone. Each viaduct takes a year, and his

workmanship is truly amazing. How do you build something so neat and square? I'm sure that would defeat me, although, in the back of my mind, I'd love to have a go!

No time for that though, as next month we start a major build, an Accucraft Peckett live steam kit. Now, I'm far from an expert in steam, so it was handy that, at the recent Garden Railway Specialists Birthday celebrations, Mark from the team was able to talk me through the process of raising steam, and we've filmed it for you to enjoy. Visit: www.youtube.com/watch?v=mJGMXiupbQc



It's not just the viaducts that are stunning on Pavel's layout, this tunnel mouth is beautiful too!

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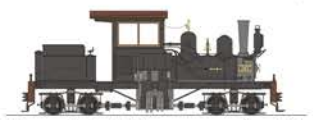
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A Rhb narrow gauge railway, in the Czech Republic

Building any garden railway takes time and effort. Pavel Ponížil takes this to the extreme, and the result may be the best-looking outdoor line in the world.

My name is Pavel Ponížil, I am 51 years old, and have been modelling in the Czech Republic, building my garden railway for 14 years. My work passion is bicycles, which I have been dealing with since I was little. I raced and went on trips and that was what took me to Switzerland and Italy, where I fell in love with the view of the railway in the mountainous landscape, stimulating me to build a railroad. And that's my passion outside of work.

I was inspired by human skill in building a railway in the difficult mountain landscape of the Alps, and because our garden is located on a steep hill, I thought of building just such a railway there. On my long trips around Switzerland and Italy, I had the opportunity to observe the magic of the region and the construction of high bridges on which trains ran.

My line began in the corner of the garden in 2008, at the same time as the construction of the house. Due to the fact

that the railway is located in very difficult terrain, the track must tackle a fairly steep climb, where the elevation gain is 5cm per 1m. With a total elevation of the garden of about 18 metres, this is a very difficult task. That is why there are so many bridges, stone bridges and tunnels on the track.

The line doesn't give in to the terrain, it zigzags, runs underground and even over bridges. After the completion of the first section behind the house, this was still not enough for me, and I wanted to add

An overall view of the layout.



RhB Class ABe 8/12 3513 'Allegra', made by LGB, passes over one of the viaducts.



a small double-track stop from the upper station. When visiting, my father-in-law issued one of his impossible challenges at the time: "until the train set brings me wine to the upper garden kitchen, it is not a finished railway!" I gladly accepted the invitation, and today, the railway features a full 300 meters of track.

So, in 14 years, I built in the garden: rocks, bridges, a small lake, tunnels, a railway station and a castle. I have learnt a lot from the process, I hope that over time there will be much more! I try to make everything look believable, from lamps to huge bridges. That's why I work out my buildings down to the smallest detail.

I have been working with the Czech company, ASY Model, as a satisfied customer, since 2016, when I found the company on the internet. I contacted the owner, Mr. Chudoba, and we agreed on the first project, an iron railway bridge.

Over time, I learned to work with cut sandstone cubes and began using them to build stone bridges. First, according to the instructions from Mr. Chudoba, and later my own. I adjust the size of the cubes with pliers, or a grinder for stone materials. Then, the stones are glued together with acrylic glue from Soudal. Furthermore, on



Being surrounded by the beautiful Czech scenery makes taking attractive photos easy. LGB produced Ge 4/4 waiting in the station for the Glacier Express to pass through.

Building using individual stones



Some models are built to plans supplied by ASY Model, you can see the guide underneath the blocks. Of course, care is needed to stop them sticking to the paper.



The viaducts are partly pre-fabricated on the workbench, and then the larger units are brought to site, where the rest of the stones are added to complete the model.

completion, the building must be grouted so that the frost does not attack the 'mortar' in the winter. The grout must be very thoroughly rubbed into the joint between the cubes and thoroughly washed for the broken sandstone to retain its natural color. After grouting, the sandstone develops a special stone patina. From the inside of the bridge, it is necessary to apply a layer of grout and, after drying, paint with a sealant. I assemble the cubes into smaller units, which I then combine into large buildings. These adorn the garden and create a real environment for the railway.

Sandstone is of very high quality and natural material, however, it is essential to follow very specific procedures to achieve the desired results. What is amazing about sandstone buildings is that the older they look, the more realistic they look. The construction of one larger stone bridge takes a year's work. It is very interesting that the bridges behave, as in reality, they are self-supporting even at heights around a meter and a half, and they do not mind heavy rain showers. However, the best time is when the snow falls. The whole track thus acquires a realistic appearance of the romantically snow-covered landscape of the Alps and comes very close to reality.

The stone that surrounds the railway is from a nearby stone quarry, the color is identical to the color of the sandstone



A class Ge 4/4 rounds the high-level curve.

stone with which the bridges and tunnels are built, so it fits very well into the character of the garden.

All train tracks are laid on concrete, especially for protection from voles. Tunnel routes are designed as track return loops. The tunnels reach an incredible length of up to 10 meters. Access is arranged so that the train can be rescued in the event of an accident.

The rails are made of brass, which I think looks much better than nickel-plated tracks, but the big disadvantage is the more frequent cleaning. I connect parts of the tracks with four-hole connectors from the Thule company, which in my opinion, also look the best in the model.

I control the entire operation with a digital system from Massoth. It has a very well-developed remote control with a long-range, but I'm still at the very beginning of digitization.

The trainsets are all marked RHB. Most models are from the well-known company LGB. I admire the reliability of the models. There are also examples from small series manufacturers, Kiss and ESU-Pullman in my collection. I am very happy to have two metal models in my fleet, which surpass the plastic models in their appearance and details.

If anyone thinks it's kitsch, and nonsense to have a railroad in the garden, every



Snow transforms the line into something magical.

day, I see the opposite. The railway is not publically accessible nearby, but if you would like to see more inspiration, visit my Instagram account: @pona701

Many thanks to my beloved wife and supportive family for taking up more and more of the garden. ■

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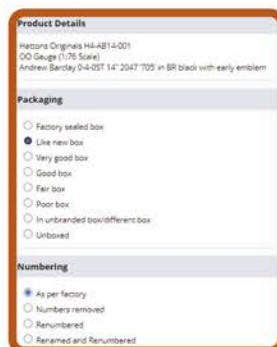
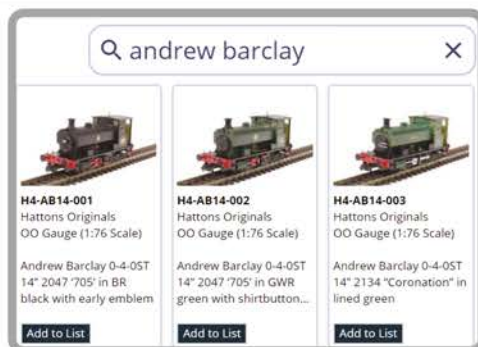
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Clara

Craig Shepherd builds the Boot Lane Works kit.

‘Clara’ is described on the Boot Lane website as a 16mm scale loco running on 32mm, inspired by the famous Bagnall saddletanks – ‘Sybil’, ‘Isabel’, etc.

The kit utilises its own adaptation of Binnie Engineering wheels, together with printed rods, laser-cut acrylic frames, which combine to make a sturdy, yet cost-effective, powered chassis. On top of this is a body made of 3D-printed parts.

Designed with the ideal of simplicity at its heart, the box contains almost all the components required to construct a simple loco, with forward-stop-reverse controls.

Boot Lane states from the outset that this is not for beginners, but is ‘reasonably easy’ to construct, requiring only basic tools, glue and paints to complete. There is plenty of room to upgrade from the basic forward – stop – reverse control, to the more involved and sophisticated RC or RC with sound set-ups.

Chassis building

Key to a good running loco is a smooth rolling chassis with no tight spots. The foundation for this is a straight and level chassis. Two sturdy, solid, printed frame

stretchers make it nice and easy to keep everything straight and level. The acrylic frame sides are then screwed into these stretchers.

Once the paint was dry, starting with one of the stretchers (they are both the same,

though they do clearly have a top and bottom) I attached one frame side. The frames are attached by M2 8mm self-aping screws. Three screws sees your frame attached to the front stretcher. A further screw and the motion bracket are then attached. I then



The contents of the box.



I deviated from the instructions by painting the chassis parts first with Halfords acrylic spray paint after lightly roughing the surfaces.

fitted the motor block, and then a further three screws fix the rear stretcher.

Putting the frame to one side to look at the cylinder prints, when building these kits I always sand with light wet and dry paper, then break out my secret weapon, Perfect Plastic Putty. This is a filler that you can smooth in with a damp finger and get an excellent finish, with no effort at all. A coat of high-build primer and then some maroon paint finished the job.

Once the cylinder paint had dried, it was time to take the correct sided part, helpfully marked with L and R, and attach to the frames. The stretchers have holes all the way through, allowing you to push the mounting screws and screwdriver through, and attach the cylinder from the inside. The other cylinder was screwed to the remaining frame side and then the frame was screwed to the stretchers to make the final chassis shape.

It is noted in the instructions that there is the potential to have the cylinders attached to the frame sides at the wrong angle. The instructions at this point give you tips on how to ensure the inclination is spot on. This helps eliminate the possibility of any binding of the piston rod later.

Looking wheely good

The next big step towards your smooth rolling chassis is the wheels, quartering and motion, a stage that often puts people off when building their own pride and joy, but really doesn't need to be that scary and again these steps are made easier for the builder. The kit comes with pre-cut axles, one with the drive gear already on, Binnie wheels

and printed inserts. Four are to be used as fake balance weights and four, with holes in them, for the crank pins.

You start by pressing in two inserts into each of the wheels, one blank, and one with hole. These are pressed in opposite to each other (180 degrees). Next, you must make two sets of wheels, front and rear. The rear set need 16mm screws screwing through from the rear, for connecting and coupling rods, and the front need 12mm screws, for coupling rods only. The last job is sliding two brass top hat bushes onto each of the axles and then a wheel on each side. At this point, you may need to ream the hole in the wheels to accept the 1/8" axle. When pushing the wheels onto the axle it is worth checking you have a back-to-back of 28-29mm. I did this by cutting a bit of card to size and putting it between the wheels.

Quartering is next, and this is usually the big one. However, this isn't so hard to do and the rods have an amount of play in them to clean up any minor discrepancies. While putting the wheels on the axles, you will notice that while tight, you can still rotate them round. What you want to do is get the wheels 90-degrees apart from each other. To do this, place one wheel set in a vice or set of grips and simply rotate the other wheel so that they are quartered. Do this to both sets. Make a final check of the back to backs and then the quartering again. The wheels are tight enough to not require gluing. Mine haven't slipped in use.

The wheel sets will now drop into the chassis with the lip of the top hat bushes sitting on the outside of the frames. This acts as a spacer as well. A printed retaining plate

is screwed to the underside of the chassis and onto the underside of the stretchers, and it can now be placed onto some track and rolled about.

The locomotion

The final bit we need is motion and then we are on the home stretch. In my opinion, you are best to get one side running smoothly first, then remove it and do the other side. This should help you find any tight spots or problem areas. I will describe one side, the other side is done, the same but 90 degrees in advance.

You start by screwing a 10mm conehead screw into a connecting rod. With the screw in place, fit this into the crosshead, aiming for a very free moving fit. To the crosshead, attach a 2mm brass piston rod cut from one piece into 35mm lengths. Check it slides inside the slightly oversize hole in the cylinder.

Using the tube spacers over the front and rear crank pins, slide the coupling rods on and place a nut on the end of the crank pins. Check that the chassis still rolls freely. If this is not the case, find out at which point the motion is sticking and file the hole in the coupling rod until the chassis rolls freely. With one side working freely, remove the rods and repeat for the other side. Once you have both sets of rods on and the chassis is rolling free, it's time to fit the connecting rods and fake piston rod into the cylinder. Check again for free movement and make any tweaks required.

The motor has the worm gear already attached. Meshing of gears can catch people out, try to allow a little play between the worm and gear.

Body builder

All that is left now is the cleaning up of the body parts, following on from the same principle of the cylinders. The kit includes nail art for imitation rivets. I chose to only use these on the tank. I use masking tape just behind where I want rivets marked at 5mm intervals. Paint a light coat of PVA on the tank, after you have reached the priming stage, and drop the 'rivet' onto the model, moving it into place with a scalpel. Before everything is dry, remove the tape, and you are left with a lovely row of rivet heads.

It is recommended at this point that you clean up and paint all the following parts ready for final assembly; smokebox, smokebox saddle, boiler barrel, firebox, footplate (laser cut acrylic), and backhead detail. Once the smokebox is ready, you need to stick on the funnel, smokebox door and dart. The firebox is adorned with printed resin detail, though you can add more in the way of copper rod for pipework, etc.

The firebox locates into the footplate and a square hole. The boiler barrel fits into the the firebox and smokebox. The smokebox mounts onto the smokebox saddle. There is a recess inside the smokebox to glue a M3 nut. There are two 16mm M3 screws that fit through the stretchers both front and back, through the footplate and into the smokebox. The saddle tank is a tight sliding fit on top of the boiler barrel. The boiler barrel is hollow.

Simple control

I went with a simple DPDT switch so you can stop the loco or make it run in forwards or reverse. The footplate comes with cut-outs and mounting holes for the switch, which I wired first, then screwed to the footplate.

The boiler is hollow providing more than enough space for two AAA batteries, enough to give a scale speed and pull a few tippers.

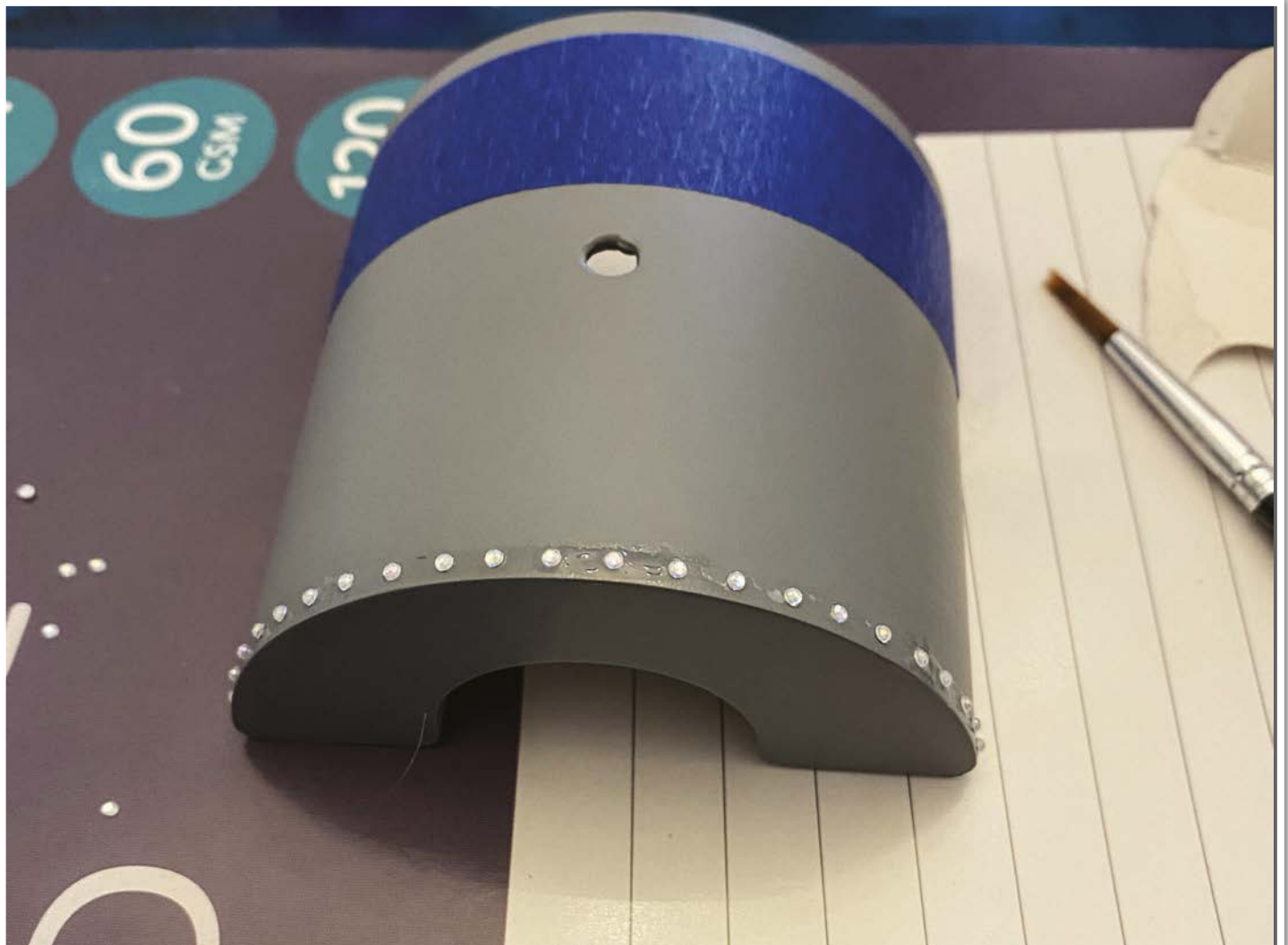
Final thoughts

So, that is pretty much the build, I have omitted a few of the final detailing bits and pieces, but these are really a case of cleaning up and sticking on the likes of; tank filler cap, regulator, water gauges. These all simply attached in my case with slow setting superglue. The instructions are clear and come with plenty of clear pictures to show you how the model should be looking. Little hints are included along the way. All in all, you get a nice tidy kit, that is not for beginners, but if you take your time should be fine for anyone who has built kits in the past. ■

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Riveting time!



Reversing Bertie

Dave Clark goes full Walschaerts on his loco.

About five years ago, I decided a Roundhouse Bertie would be an ideal addition to my railway. I've always liked its good looks and the proportions seem just right for a small narrow gauge loco.

After I purchased the engine, a few immediate modifications were made and some black paint added to the cylinders, wheels and bufferbeam rears. A new hinged roof avoids the need for that awkward hole to access the gas filler. All this made the loco look considerably better in my opinion. It was then named after my wife, so became a nice little addition to the family.

Sadly, my nice little loco didn't really get as much use as I would have expected. My line at that time was end-to-end and required running round at each end of a journey. I really didn't like pushing the loco back and forth all the time to change between forward and reverse gears. It reminded me a little bit of my childhood with OO



Positioning of the expansion link.

locos that would stall on faulty track with poor electrical connections and always needed a push! Whilst Bertie would look fine on a run, when that run came to an end, I was back to pushing backwards and forwards. What it really needed was valve gear.

About a year later, a Roundhouse Billy joined the family. This was a chance purchase of a second-hand model that had been considerably improved upon, and it rendered the Bertie largely unused, so it sat there as a shelf queen, looking beautiful but not really fulfilling its original job.

Moving forward into more recent times, a spell of illness meant that I had excess time, and I came back to the Bertie, looking for opportunities to improve upon it and to add proper working valve gear. Comparing Bertie to Billy revealed that the front face of the cylinder to rear axle distance is identical on both locos. This meant that technically the valve gear from Billy should fit Bertie. After much debating, I bit the bullet and purchased a Walschaerts valve gear set from Roundhouse. When this arrived, I spent much time looking, measuring and generally working out how it fits together.

The first job was to get Bertie into lots of bits. Detaching the body is a straightforward job, undoing the nut in front of the safety valve and bolt at the back of the cab allows the body to come free. It's then just a case of removing the burner pipe and locating screw in order to create room to jiggle the body free. Removal of the smokebox involves unbolting the running board from in front of the smoke box and then loosening off the front boiler band, wiggling the smoke box will remove this free from the rest of the loco. A couple of screws remove the gas tank, and two more pipe unions remove the displacement lubricator.

Getting the boiler off day Bertie proved to be slightly more challenging, as the superheater pipe has quite a distinct bend where it comes out of the boiler at the firebox end. The pipe could be removed if it was straightened, but I did not want the complications of bending and rebending pipes. I decided the simpler way was to remove the superheater pipe and boiler together and just leave the pipe floating around loose inside the boiler. Disconnecting it from the cylinders can prove a little challenging, working between the narrow frames, and I found that the simplest way was to remove one valve chest by undoing the four screws in the top of the cylinder assembly, then loosening off the pipe union nut allowing it to be pulled free. Finally, the superheater can be pulled free from the remaining valve chest.

Having reduced poor Bertie to just a roll-



ing chassis, it was time for some surgery. It's a good idea to do all the cutting and drilling in one go, then clean the chassis up so you can be sure it's free of swarf.

First job is to mark the position of the expansion link pivot. Roundhouse has a nice diagram in the instructions to explain where this should be positioned. Measuring the cylinder centre is straightforward, the cylinder centre can be seen as the centre of the gap in the frames for the pipework, so it is quite easy to calculate where the location should be along the frames.

The pivot height is slightly harder, it should be 16mm above the axle level. I

found the easiest way to work this out was to measure the diameter of the wheel and then the distance between the wheel tread and the top of the frame. From this, you can work out the location of the axle and the desired location of the pivot. It's less complicated than it sounds!

Once this is marked out, you can place the penguin bracket (Roundhouse's term for the weight shaft bracket) over the marking and work out the notches that need to be removed from the frame to locate these. With all this done, I wrapped up as much of the frames and cylinders as possible in old rags to protect from the swarf and set about



Shortened expansion link pivot to fit the inside frames.

drilling and grinding the various notches and holes required.

At the same time I also removed the old valve actuating rods from the slip eccentric, the best way to do this was to cut the rod from the eccentric strap, effectively leaving a washer behind the wheel. Careful grinding with a mini cutter will allow a nice clean finish and avoids having to remove the wheels with the need to re-quarter things when putting it back together.

Once this is done, you're effectively ready to build the valve gear as Roundhouse describes, but with two simple modifications required because Bertie, being inside framed, positions the valve gear on each side closer together than they would be on outside framed locos. You will need to replace the weigh shaft with a straight rod that is much shorter - I used a spare wagon axle.

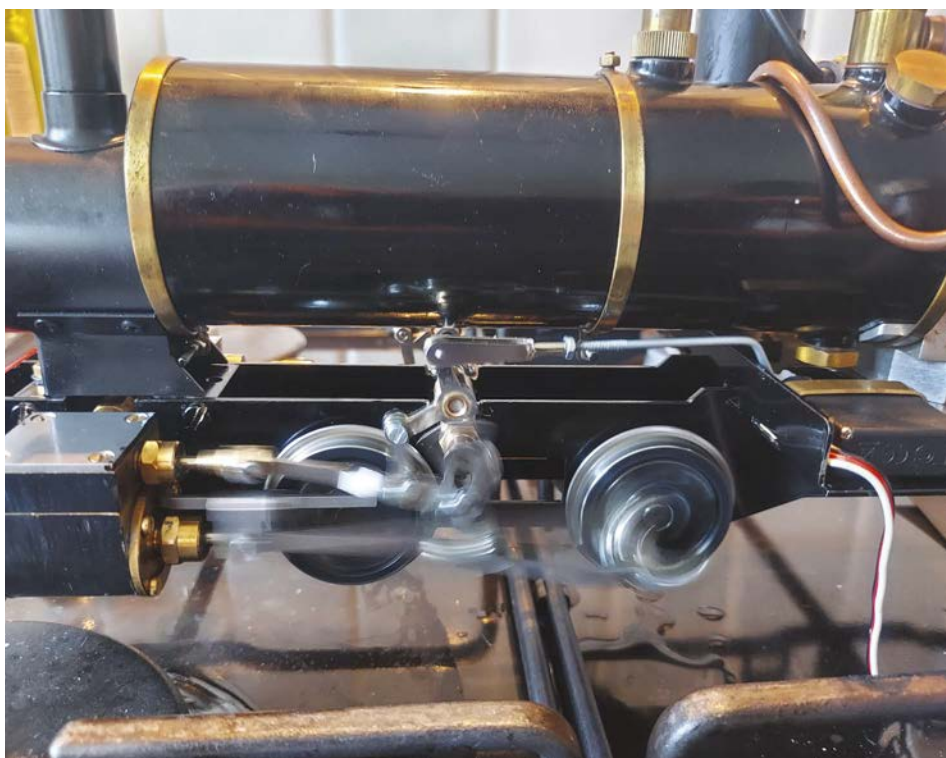
The expansion links pivots at standard length would hit each other and therefore need shortening. To achieve this, I cut the expansion bush just behind the securing nut inside the frames and then cut the expansion link pivot to length.

Once assembled, valve timings are set as per the Roundhouse instructions. This can be a little challenging to get the timings perfect and achieve a nice exhaust beat. However, there are multiple videos on YouTube, and adjusting the valve gear following the written instructions for a valve opening and closing times, soon resolved the problem and got things configured correctly.

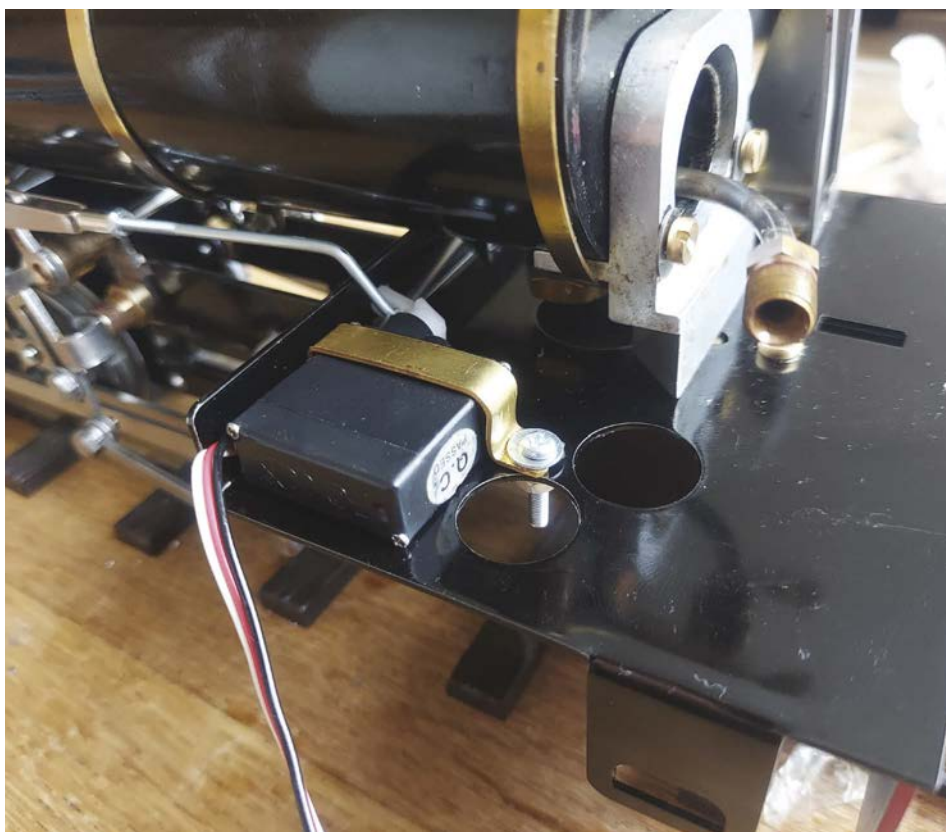
The final thing you will need is some means of operating the valve gear reversing rod. As my loco is radio controlled, I found that a servo set flat on the cab floor in front of the lubricator with the servo horn partially under the curve of the boiler was perfect. The cab doesn't fully meet the boiler, so there are no modifications needed for the body to fit over it.

It's worth noting that, after these modifications, I did not refit the running boards as the valve gear is clearly in the way of them! I took some time testing the loco to ensure that everything was running correctly. There was one small problem with the stiff valve gear not wanting to reverse, however, this was just due to a slight bend in the radius rod possibly caused when assembling the loco. A quick tweak at the pliers soon resolved this problem.

I'm pleased to say that I am left with a very nice usable loco that now can run around its train, minus assistance from the great hand in the sky. I actually think the loco looks slightly better without the running boards, more industrial, and, if anything, even more realistic. The clear view



Valve gear on test at speed!



Positioning of the reversing servo on the cab floor.

of the valve gear as oscillating is pleasant as the local moves along the line.

Now, with my modifications completed and running nicely, thoughts turn to other possible improvements. Can I fit a whistle and a Slo-mo to such a small engine? ■

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A Modular Garden Railway

Bill Piner builds an ingenious temporary railway system.

I was a OO Southern Railway (SR) modeller, first in a loft but, lead on by a friend, moved outdoors when I moved to a new house in 1976, but still in OO. Built on a low wall and rockery, I dug out a sunken shed to bring the indoor stations to waist height. Although it worked for a while, you may remember 1976 was a hot dry year, it all ended in disaster after frequent flooding of the shed and the roots from the neighbour's mountain ash growing under the low walls heaving them up well out of alignment. It was dismantled, and all the earth works removed.

In the early 1990s, the same friend moved to a new house and changed to LGB in the garden. This looked much more practical, but I didn't think I would get away with either a new ground level, or stilts railway in the garden. I decided on a different approach; a modular railway that could be stored in a shed and brought out into the garden and laid directly on the lawn for operating sessions. I also envisaged taking it to exhibitions for a ground-level display.



The baseboard module construction is simply butt jointed, glued with exterior PVA and nailed with brass panel pins. The alignment dowels are 5mm brass woodscrews with the heads turned down to go into the 5mm hole in the opposite steel plate. The excess length of screw is cut off inside the module. Luggage catches are used to hold the modules together. The 100 x 20mm cut out at the bottom is to allow modules to be stacked, bridging the track and sleeper below. The plywood sleeper at the end of each track has the copper staple pushed through from below and soldered to the rail or fishplate.

In 1995, I took a ride to Garden Railway Specialists (GRS) in Princes Risborough and met Michael Adamson, who talked through the possibilities. I didn't take to the LGB continental format, but came away with a Bachmann L&B SR Lyn (slightly under scale for 16mm), an order for a Roundhouse Lady Anne in green, a pack of LGB flexible track and four GRS hand-built six-foot radius points.

45mm gauge is nearer three foot gauge, but I felt the robustness of this track was worth it. Viewing many LGB layouts, I think it is the LGB point work that makes their track look toy-like, and using the GRS points does make the trackwork more acceptable. Visiting the Ffestiniog Railway about this time, I saw the new 72lb rail being installed, next to the original rail, it looked more like the LGB 332 code rail. This made me feel better about my choice.

To continue my SR preference, I would try to create a SR narrow gauge line based on the Lynton and Barnstaple Railway.

I have worked for many years using metric measurements, but I immediately return to imperial when railway modelling where a six-foot radius is much more natural to me than a 1.83m radius. My track base modules are made from 9mm Water and Boil Proof (WBP) plywood with three-inch deep sides and a single line width of nine inches. Straights are five feet long to match the flexible track lengths and curves are six-foot radius to match the GRS points, with two sections to a 90-degree curve. Station modules are also five-feet long and 21 inches wide to allow attachment of two track bases to each end, with a three-inch gap for joining. The modules are aligned by dowels made from 5mm brass wood screws with the heads turned down locating into 5mm sockets drilled in metal plates. I use a metal template to locate the dowel and socket positions on the modules. The modules are held together by 45x36mm luggage catches that I now obtain from Screwfix.

WBP comes in several forms including, soft wood, hardwood, construction quality hardwood and ultimately marine ply, each more expensive. In the early days, I purchased softwood WBP, which has started to delaminate in small areas, but later discovered the hardwood versions. I now use the construction quality hardwood WBP, this has no voids in the ply laminations and has not delaminated over time. Early boards were wood stained green, and given two coats of satin varnish, making sure the cut edges were thoroughly filled. Later boards, and refurbished earlier boards, are painted with green fence paint and then finished with two coats of satin varnish.



The layout of the modular boards can be seen here. The station represents Lynton, although in a more schematic form. The platforms roads and sidings are near scale length. Lyn draws into the Bay with a down passenger and Lew waits in the main platform with an up goods.

Track is laid, screwed to the boards and the sleepers next to module joints are 12mm x 90mm 9mm ply, stained dark brown. 1.5mm holes are drilled in these sleepers, both sides of each rail, and a copper staple made from 2.5mm electrical cable is hammered through from below. The wire is bent over the rail foot, trimmed to look like a track spike and heavily soldered to the rail, using a 100w soldering iron. To allow for expansion, one end of the rail is first fitted with a rail joiner, pushed on to its full length with some grease, and the staple is soldered to this. Both ends of the sleeper are screwed down aligning with the track on the adjacent module. I tried to make each module align to any other, but, perhaps due to lack of joinery skills, couldn't make it work so settled for the modules in a fixed sequence.

The GRS point geometry gives a near-scale track spacing between the platform and its loop, where the duckets of passing coaches have only a scale one-foot gap.

A mistake I continually make, even now, is to underestimate the size of 16mm. I started with an oval 12 feet diameter and with three five-foot straights in two sides. Laid out on the lawn it looked no bigger than a coffee table with 16mm trains chasing their tails. The layout has been expanded with a 2nd phase to a larger oval and in its 3rd phase nearly runs around the perimeter of my 46-foot x 33-foot garden, which is a fairly reasonable run. The reverse curve came in the third phase to make the 'L' shape layout and needed to match the

five-foot straight sections so the radius here is five feet. Initially, one five-foot curve ran straight into the reverse curve. This made the engines twitch dreadfully at the join, so the layout was pushed closer to the house and a three-foot straight inserted between the two five-foot curves. I use the loco shed road as my steaming bay and now this is a bit close to the house wall. I also need more stock storage sidings, so I am planning a fiddle yard/steaming bay in the middle of the lawn, and the loco siding will be used for spare stock storage as they did at Lynton.

I still have my eye on one more extension of the main circuit, but this will require some radical rethinking of a main flower border.

To make laying out of the modules fairly quick, I have put a lot of effort into levelling paths and the lawn, but the ground is always on the move. One path runs over the main drain for the housing estate, still sinks a little each year, and has been re-laid several times. The lawn falls away near flower borders as soil migrates into the softer soil of the border, but Filcrist lawn edging boards, well staked, are now maintaining a level edge to the lawn.

I look for a weather forecast of a three-day dry period and the modules can be set out in about two hours and put away again in an hour. If left out for more than three days, the grass under the modules yellows and takes weeks to recover. To compensate for the movement in levels in the lawn, I use nine-inch lengths of waterproof laminate board (sold for bathroom floors) to pack each joint.

I use nine-inch concrete blocks as gravel boards under my fence panels, laid level around the garden, or so I thought. When I laid the rear patio, I had forgotten that I had taken a two-inch step down in the fence behind the shed and now compensate for its lower level with packing using nine-inch pieces of three-by-two-inch CLS timber.

The station layout resembles, schematically, Lynton station with compromises to enable a continuous run and the standardisation of modules. The engine release crossover is as originally installed at Lynton and the engine shed road comes off the end of the loop. The entry to the two goods sidings uses a right-hand point to keep the boards in alignment, but I am planning a new module with a left-hand point. This will push the yard modules over, enabling the possibility of extending the main platform loco release track straight on past the yard, to an extended continuous run.

Over different visits to GRS, I have purchased additional points and track, two L&B coach Kits, two L&B Howard bogie van kits and a L&B eight-ton bogie open wagon Kit. The coach kits have bespoke bogies, which I fitted with GRS 24.5mm diameter LGB compatible steel wheels. The bogie vans and wagons are fitted with LGB bar frame bogies and, although wheels for the L&B should be 24.5 diameter, I used 28mm wheels so that I could retain the LGB hook & loop couplings and avoid them hitting the rails. If you want to run with stock using LGB original wheels, 30.5mm diameter wheels are available. I like the LGB couplings with a hook at only one end, as I find uncoupling very easy, especially when clearing stock away after a running session.

Twenty years ago, L&B goods stock was only available as kits, but GRS produced conversion kits to make a brake van from a LGB Toy Train caboose and a L&B van from a Toy Train box van. I purchased one of each and made the conversion. My family complained that everything was brown or dark green, so when I spotted, many years ago at a Merstham show, the newly released Toy Train Shell Tank wagon in its yellow colour, two were purchased and made less continental. I have used an early purchase of two L&B open wagons, with a LGB pivoting truck for each axle, to make a coupling convertor wagons between LGB and Norwegian style couplings.

In the very first edition of Garden Rail, I saw an advert for Ivydale Couplings of W&L design. They were very reasonably priced, so I ignored the discrepancy with L&B types and bought 10 pairs. These I fitted to my locomotives and GRS coaches and work well with Accucraft couplings. They seem to be cast in some sort of tin metal and accept rough treat-



Lyn, hauling the Accucraft bogie brake and GRS coach, rounds the curve behind the rose bed. The tall planting behind gives a backdrop of a hillside setting.



I like goods trains. Recent research found a daily goods was shown in the early L&B working timetables. A coal coaster must be due at Pilton Quay siding, and will want quick unloading of her 300 tons of coal. Lew is collecting all empty wagons for return to Pilton yard, and the quay for loading with the ship's cargo. I hope to build a new yard module with a left-hand point, which will be more prototypical and allow the loco headshunt to be extended straight on.

ment with slight bending and straightening.

More recent stock purchases are another GRS L&B coach made up by them as a shop display item, and from the Accucraft stable, two L&B coaches, the L&B Bogie Brake van, L&B four-wheel wagons and a L&B bogie wagon. I have added two LGB Toy Train BP tank wagons (green, but check out the initials) and three more vans yet to be converted to L&B style. My justification for

tank wagons is that they brought water from abundant supplies elsewhere on the railway to supplement the chronic shortage of water for the toilets at Lynton. I have two LGB DB vans that are so good that I do not want to deface them, and they run as purchases by the company from Germany to meet the demand for extra vehicles. All LGB plastic wheels are replaced with the GRS 28mm steel wheels.

Stock is stored in the garage in a stock

box, on large castors, of three layers in which the stock is placed and then wheeled to the garage for storage under the work bench.

In addition to my first purchase, the Roundhouse Lady Anne, now 25 years old and a truly excellent runner, I soon after purchased a Pearce Earl, a very powerful and heavy well behaved locomotive. More recently, I have purchased a second-hand Roundhouse Fowler, an Accucraft Lyn from their second batch and a Lew from their first batch. The Bachmann Lyn has been converted to battery and radio control using a RCS system no longer available. I find the push button control very easy and this is used as the yard shunter.

There are no buildings, they are far too large to store; I have recently added the bay platform line and hope soon to make a

removable platform for the station.

There is no miniature planting, my wife likes tall shrubs and plants to give height to a flat garden, in my mind these become ground features. The fuchsias provide a hilly background, Hydrangea Hill hides the valley (path) behind, and the rose bed a hill, both breaking up the line into separate areas and visually extending the length of the line.

The railway has been to local school fêtes in its smaller oval configurations but has not yet been to an exhibition, an over ambitious goal for a one-man band.

Purchases have been made from Garden Railway Services, Track Shack, Anything Narrow Gauge, and other traders, some who no longer trade. eBay has been a source of some LGB Toy Train Wagons. All these traders have been excellent in their services. ■

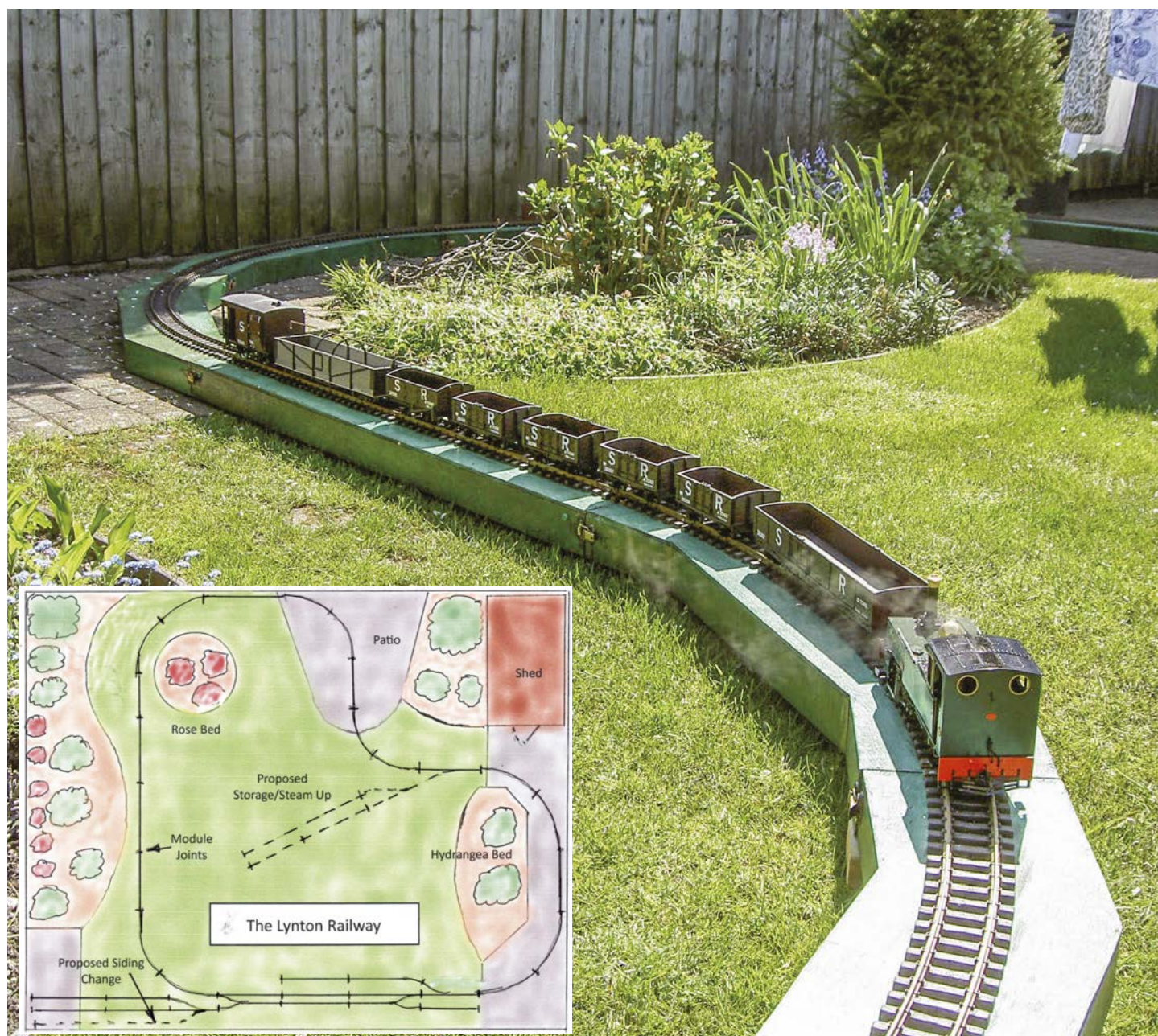
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www.anythingnarrowgauge.co.uk

Filcris Ltd
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Cambridge, CB23 2TA
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Garden Railway Specialists
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The third phase of development was to extend an oval into an 'L' shape with double reverse curves. These curves give an extra dimension to train movements. The train has passed through the valley behind Hydrangea Hill, this being taken early in the year. The brake van is my GRS conversion from a LGB Toy Train caboose.



Good Things Come In Small Packages

Mark Thatcher builds a 16mm shunter's trolley from Jurassic Miniatures.

I have always been attracted to the English language, and often research common-use parlance, idioms and expressions, as most sayings originate from somewhere and have a back story. The title of this article can be attributed to Aesop, of the fables fame, so I have already learned something new.

This shunter's trolley is indeed quite a diminutive model, measuring 85mm wide by 130mm in length over buffers. Modest this size may be, but the model packs a punch in terms of the detail you are presented with for sure.

Instructions

The instructions are presented in an unusual way – on a physical CD. On this, you get a set of PDF build notes and a bunch

of pictures. This means two things. Firstly, you will be flip-flopping between the document and image files during the build process, and secondly, you will need a CD ROM drive available on your computer or media device. I know the last two PCs I bought did not have one as standard, however, from Jurassic's ebay listing, there are enough pictures there to just about get you by, and the build itself is far from challenging, so probably without access to the CD you should just about be OK. Perhaps an alternative solution could be offered to help folk without access to such a drive in the future?

The trolley itself is of freelance design, loosely based on a number of shunter's trolleys, and is Jurassic's own. Mike at Jurassic admits to always being a fan of these,

particularly the GWR-styled wagons.

The material used in this kit is predominantly MDF, the wheels are nylon and there is also a small detail sheet, which is much thinner. This provides all the strapping and overlays you will need to augment the outside face on the trolley's body. The nice thing about this is as all the components will probably be painted black, it is far easier just to give this entire sheet a lick of paint before you separate the parts. This will save you some time and a huge hill of pain later on.

X does not mark the spot

Also on this sheet are a number of small square faux rivets, which you could use to embellish this model, however, I preferred to use some nail art rivets I had in stock. I

slipped up a little here as Cambrian Model Railways do some square-headed bolts, which would have looked even better in hindsight. The positions of these rivets are not marked with an X, but with a circle, so it was very easy to locate them.

I went a little further and also added a row of rivets to the top side of the planked base of the trolley and a few more across the running boards on the top side, to align with the running board supports that are on the underside of this model.

The floor comprises two sections and this is really a critical moment in this build as the lower floor has notches that will accommodate the sides later on. The upper floor must align perfectly with this as, if not, the whole body could end up on the skew.

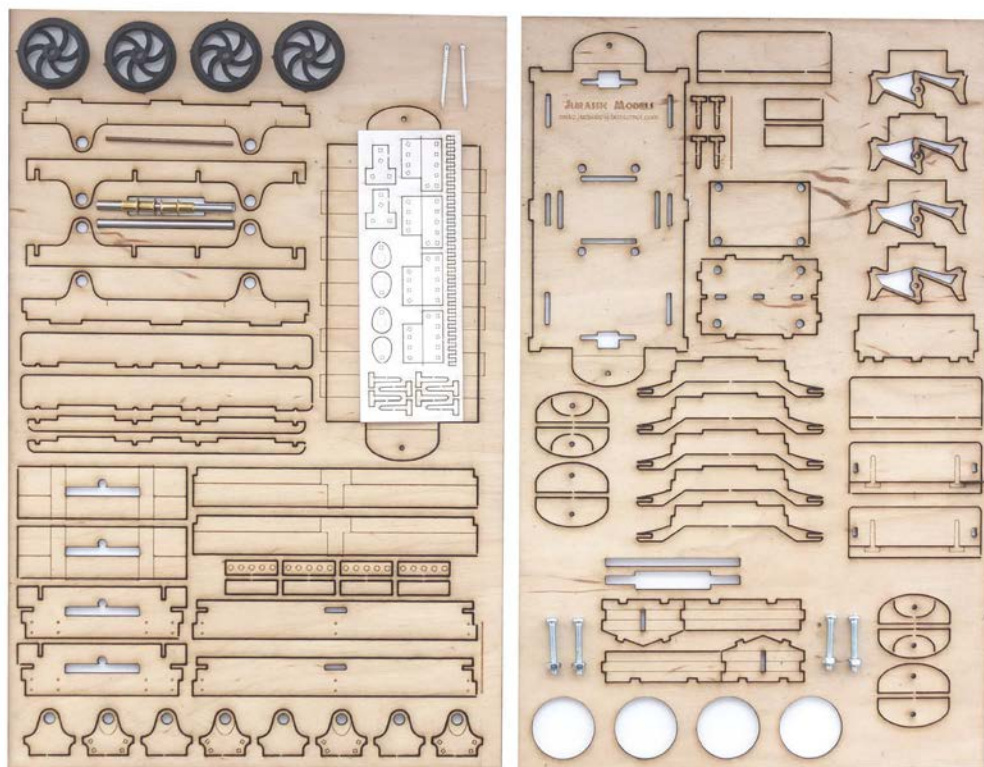
TIP: There are four holes in both of these parts, which bolts will fit through later on to secure the toolbox to the floor. I aligned the floor components as best I could by eye, then, after gluing them together with PVA glue, used elastic bands to secure them roughly in the right place. Now, as it happened, the supplied metal axles were almost a perfect fit into the aforementioned holes, so I used them as a key, by inserting them through both floor parts that pulled in both parts of the floor to achieve a good alignment.

With a little careful planning, I was able to paint the large majority of the wagon's sub-assemblies prior to the final assembly, which made for a quicker build and a more precise paint job. Only three colours were used: matt black for the chassis and body strapping, wagon grey for the body and a teak stain for the wagon floor, all from Coach & Wagon Work's range of brush-on paints.

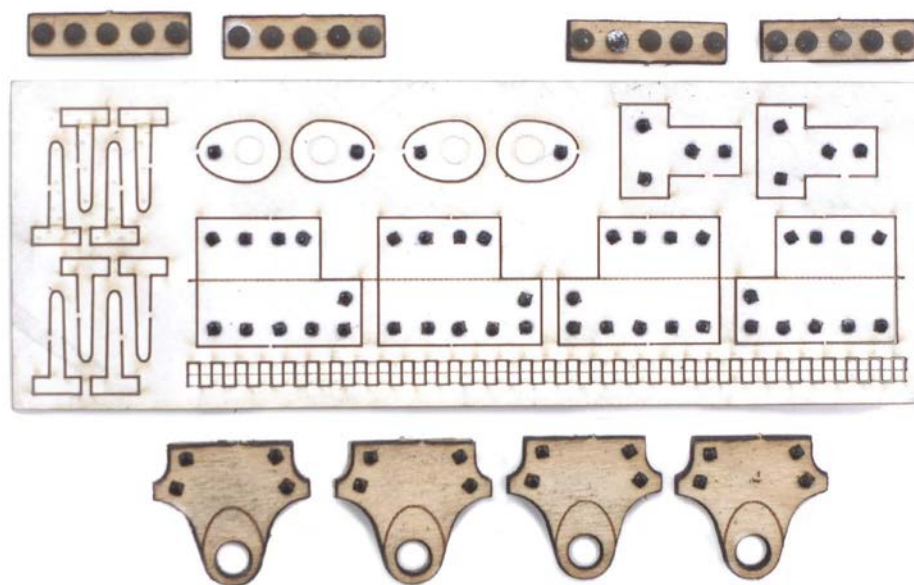
Below decks

Turning my attention to below decks, the solebar/axlebox assembly was tackled next. This is very easy and there are three layers that make up this assembly, with four oval parts cut from the detail sheet used to cover the wheel bearings. Everything is made very simple due to the tab and slot construction method used throughout this kit.

Once the solebars and wheelsets were added, there were four running board supports that are added next. Again, there are tabs in these components, so it is very easy to locate them with the tabs on the lower face of the solebars. I did, however, feel the wagon may be a little on the light side, so added some car wheel balancing weights to compensate for this.



Here is what you get in the kit, all supplied on two MDF sheets with everything required to complete the build, including four nylon wheels, which I am guessing are from Binnie Engineering.



A much thinner detail sheet is also supplied for the strapping of the body. I added rivet details at this point, as it is easier to do this now, rather than when the kit is more complete.

Making up the tool box was easy too, albeit with a slightly over-engineered solution to attach it to the floor. Firstly, you have a choice of two ends for the toolbox. Two ends have slots that fit into tabs in the roof sections, and two have not. This, I believe, is to give you the choice to model the toolbox with working hinges. The thing is if you use the ends with the slots, they are visible, so it was the obvious choice to plump for the others, and it made for a cleaner end result. Detailed hinges from the detail sheet are also

provided, or if you wanted to, four hinges from a doll's house shop could easily allow the toolbox lids to be working.

However, as there are four bolts used to secure the toolbox to the floor of the truck, these would be visible when the toolbox was open. I am not really sure why this securing method has been used. If the sides and ends of the toolbox had tabs, these could be mounted onto slots cut into the floor, which would negate the need for the bolts and nuts in the first instance. Just a thought!



The only part of the build that nearly floored me was when adding the running boards, the wider board goes flat along the edge of the wagon, and the thinner board is a back kick board that fits at a right angle to it. I found it far easier to glue both of these together as one assembly, then slide this into position, with the prongs of the running board supports neatly slotting through that assembly and thus locking the running boards into place.

Finishing off

This kit is very well detailed, but with a little careful rivet detailing and painting, I think it can be elevated to another level. I am glad I added the rivets, particularly to the running boards, as it gives a reason for the support brackets to be there. I like the contrast between the grey and black on the body and the stain of the planked floor and running boards. It does take some patience though to carefully mask up the body to paint the lower plank in black and the upper in grey. Also you may have noticed I also carried over the black where the wagon overlays and strapping on the sides and ends of the body meet up to the top surface of the body.

The only amendment I made to the kit was to only use one thickness of the supplied end stanchions that locate on the wagon ends. Eight are provided, so you can double up the thickness, but I thought this looked a little heavy, so elected to only use four of these, two at either end, which halved the thickness. I think this looks more in scale.

Tinkering time

It may not be a massive kit, but it is

ABOVE: When bonding the planked top floor to the underside of the body, I used elastic bands to hold these sections together and to ensure they were aligned, then I used the two axles supplied as keys to locate both parts in register. Just make sure you remove the axles before the PVA has fully set!



This is the assembly of the sole bars. Above are the three layers used to construct one side and at the bottom, is the finished assembly.

packed with great detail and was great fun to build. Of course, you have some tinkering time too, if you so choose, as you are not dealing with a prototype model here, so the world is your oyster.

Time for a bit of Imagineering perhaps? Aesop was also fabled as saying "The measure of our success is limited only by our imagination..." Smart guy this Aesop fellow must have been! ■

Garden Rail Resource

Jurassic Models

ebay store: mikejura

E-mail: mike.jurassic@btinternet.com

Please mention **Garden Rail** when contacting suppliers.



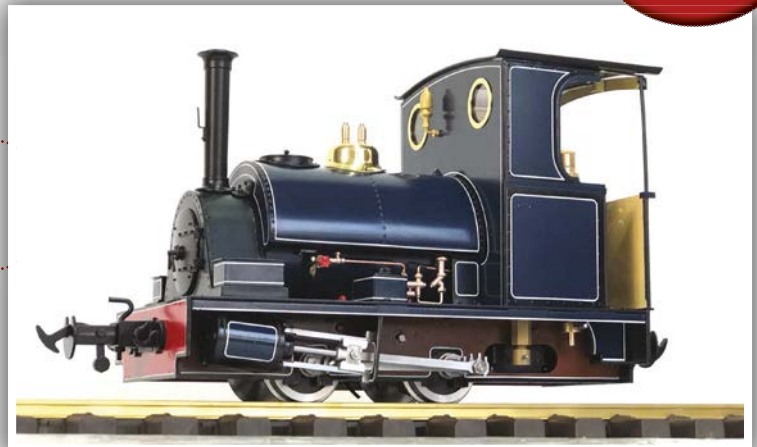
The basic assembly of the underside of the chassis is almost complete, only awaiting the running boards to be fitted and the tool box to be added on the topside of the trolley.

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Rainbow Rock halt is nestled in a wood, rather like Brynglas or Dolgoch on the Tallylyn Railway.

The Trouble with Trees

How should we represent trees on our garden railways?

When Dave Skertchly did some research for his latest project, he got a shock.

Have you ever wondered what a tree is? They are in fact plants, which get bigger every year by creating some extra flesh inside, rather like me. It is this annual internal growth that is the origin of tree rings. Trees don't die back every year, they just get bigger and bigger and bigger, until they die, or are blown over. Trees can get really huge.

When thinking about trees for our garden railways, it is the size that is the first problem we encounter. A fully grown oak can be about 100ft (30M) tall, and at 16mm/ft scale that is 5ft 4in (1.6M) pretty much the size of an average English man at 5ft 10in. A tree will also spread sideways by about 1.2 times its height. In order to represent a fine old oak, we would need to allocate a space approximating to a circle 7ft 10in (2.4M) in diameter; now that is a lot of space for just one tree. I found that the space required for just one oak was actually bigger than the loop and the space within it allocated to the Railway Works at Lost'n Bodge.

My diagram shows the true scale relationship between a fully grown stately oak and a narrow gauge locomotive. I have added dimensions at 16mm/ft, but the relationship stays the same at any scale. Not all is lost, take a look at a row of trees on the horizon and we can see that we can cheat, we can use perspective. It was when looking at trees on the horizon that I thought that pine trees might be an obvious solution, but they are an industrial crop and can become invasive plants. The only natural pine in the UK, so it seems, is the stately Scotch pine, which is seen in legends standing solitary and bent before the prevailing wind on those bleak, gale swept Scottish moors.

Since most of our railways are in gardens surrounded by fences or sheds, we can take the opportunity to fake or give the impression of trees in the distance. I suppose painting the fence a fashionable green would be a start, but just so long as we leave a gap of about 1ft (300mm) or so of earth between our track and the fence we can

grow plants up it. By growing climbers or shrubs to cover up the fence, we can create a real background. For me, I have taken the opportunity to cover up next door's shed with tall plants that are roughly the scale height of a real large tree. The plants are lilac, buddleia, hebe and some ivy for good measure.

I work on the basis that my garden is layered with tall plants representing large trees in the background. My favourite climbers are various cotoneasters (there are a lot of them) and Virginia creeper, which grows like mad but does not have deep roots and can be hoicked out easily to keep it under control. I have a rather nice large cotoneaster, which is being trained along the fence; it is evergreen too, helping to keep up appearances in winter. Of course, as we move towards the line, there is a whole range of small shrubs, sundry weeds, and mint filling in at bottom of the fence. Close to the line, there is a riotous mixture of hearts tongue fern, periwinkle and ivy, all of which need

regular chopping back and daily line inspection, but that is another story.

Before we head to the workshop or greenhouse to start making or growing a tree, there is another problem to consider; most British trees change colour and shape during the year. In winter, they are statue-like frames silhouetted against the cold grey sky. In springtime, they are resplendent in shades of bright green and vibrant blossom, while in summer they become a darker, rather dowdy green as those chlorophyll-powered solar panels (leaves) work to power these monsters. Finally, as the days become shorter, the green chlorophyll is stored safely, deep in the tree to protect it from frost and the leaves turn vibrant shades of red and brown before falling to the ground, co-incidentally blocking our lines to our continuing frustration. So, our trees must change during the year.

Of course, not all trees reach the size of a stately oak; there are lots of smaller trees such as those in my local park. Along with the big trees are many that are about 50ft (16M) tall, which would be 2ft 6in (0.8M) to scale and far more manageable. In fact, trees come in a bewildering array of sizes and shapes, which can be simulated using small shrubs from the garden centre, often sold cheaply for hanging baskets. The hebes growing behind Lost'n Bodge works are a scale 30ft (0.48M). They look superb and seem to survive regular pruning. At Llatiregub, we can see that close to the station are some ferns and dead nettle, while in the background is a small leaved cotoneaster that requires trimming, and we can just see that large cotoneaster in the distance covering the fence. By the buffet is another hebe and, to the right, some more ferns and another bushy small leaved cotoneaster and some annuals for colour.

Probably the most common woodland in England is the copse, much beloved of *Winnie the Pooh* fans of course. These woods were harvested by cutting the trees back to just above the root. The particular trees, mostly hazel, would send up long, straight shoots from the base that could be harvested for fencing, tools, furniture and even for making wattle and daub houses. In summer, coppices are dense almost impenetrable woodland. Many coppices have been abandoned as we move to modern materials. By the way hazel coppices are the chosen environment of that family favourite the dormouse, but don't disturb them, you need a license to even touch them they are so endangered, and just to think Henry VIII ate them.

I am in the process of trying to miniatur-



This paste up shows the true scale relationship between a fully grown stately Oak and a narrow gauge locomotive.

ise trees. Oak can be coppiced, so there is the prospect of keeping it small, rather like a Japanese bonsai. I planted a self-sown seedling in a plastic pot to limit its growth. To scale, it is about 20ft (12M) high. I intend to keep it to that size by chopping it back, and maybe later, I will dig it up and cut off the tap root. Apparently, it will survive this treatment, but it will be a number of years before I will know the answer. I will report back, if I am spared that is.

On my line, there are a number of boxus plants, which have had their lower branches and leaves removed. They will require trimming in due course, but they are certainly the best solution for pseudo realistic trees and can be seen on many of my favourite lines. Climate change has made our favourite box plants at risk of box blight and box moth. There isn't much you can do about box blight except to burn the plant. I fix box

moth by cutting off the eggs and their wispy webs and spraying with a strong systemic insecticide, not very environmentally friendly, but essential. Fortunately, these box diseases seem more prevalent in dense hedges where there is less air flow and the baby moths will be cosier, so it is not all bad news.

All gardens are constrained by type of soil, sunny or shady, etc. If you have peaty (acid) soil, there is a whole world of heathers that could well be trained to look like miniature trees. Alas, heathers wilt and die on my shady garden with an alkali (chalky) soil typical of the South of England, so I really have not had a chance to try them except in containers.

Real trees can be a real problem. There needs to be health and safety warning with pines. Some pines remain small, but most will grow vigorously. I must admit to being rather suspicious of three little pine trees on



This is my oak tree project. The engineers need somewhere in the shade to sit and chat, so I thought a shady oak would do the job.

my railways that are less than 1ft in height (0.3M), they look great, but I am suspicious; they cost only £1 each but they could be the dreaded *leylandii* hybrid, which can grow 3ft (0.9M) a year. They were first sold in the 1960s, so no one knows how big they might get. It is said there is an example in Kent that is 150ft (46M) tall, which will easily dwarf an Oak.

The local real trees can be a real problem too, especially sycamore or field maples with their 'helicopter' seed pods that self-seed easily. They don't look too much of a problem, but they grow very quickly, and most of that growth is a huge tap root. Once established, digging them out can be a major and rather destructive task, so be aware.

As I sit on my rustic park bench outside the Sheep Shearers arms, I sip at my pint of Fine Auld Phagbutt and hit upon a solution; yes, I should build a prototypical model of a quarry, no trees, no trouble! Cheers! ■



By the buffet is a hebe to the right, some ferns *euonymus* and some annuals for colour.



The tree beside the water tower is another boxus, with its lower branches removed. At a scale height of about 30ft, it looks quite good I feel.



Letters are welcomed on any aspect of large scale railway modelling. Please e-mail the Editor: phil.parker@warnersgroup.co.uk or post to The Editor, **Garden Rail Magazine**, Warners Group Publications, West Street, Bourne, Lincolnshire, PE10 9PH

SIGNAL BOX REPAIRS

I am currently carrying out repairs on one of my garden railway signal boxes originally provided by Jackson's Miniatures.

Many years' exposure to weather has led to water penetrating the MDF walls of one of the signal boxes on the railway, despite several coats of primer and gloss paint. The MDF expanded so much, that it oversailed the removable roof, and more rain got in. The roof and rear wall were replaced in aluminium sheet some time ago, and it is the turn of the other walls now. The aluminium is thinner than the MDF, and sits under the existing roof and also permits the side wall to extend around all four sides of the plastic window frame, rather than just three sides as originally supplied. Plastic brick or wood boarding is glued on afterwards.

The aluminium sheet is bent at the edges to provide stiffening flanges and a tip with these is to fold the wall from a sheet larger than finally required, by, say, 10mm for each flange, then cut the flange down to about 5mm after folding. Otherwise, it is very difficult to grip the narrow edge of the sheet for folding back to a right angle.

Julian James



METROPOLITAN LOCOMOTIVES

I think Dave Skertchly might have overdone the Fine Auld Phagbutt when he wrote the article on The Waterworks Locomotive Restoration in issue 336.

The Hampton & Kempton Park Waterworks Railway actually did have three Kerr Stuart built 0-4-2T locomotives dating from 1915, Hampton (works No 2366), Kempton (2367) and Sunbury (2368). Rumours of a fourth - to have been named Hurst - can be discounted, so Dave is just one locomotive out in his calculation! Though I seem to recall reading that a replica is under consideration, so Hampton Wick might yet slip to fifth on that list.

Those wishing to know more about this interesting, and little-known industrial line, might like to read Ron Howe's book *The Story of the Hampton & Kempton Park Waterworks Railway*, published by the Kempton Great Engines Trust in 2003.

Alan Butcher



DIARY DATES

Date: 27-29 August, 2022

Event: Live Steam in Miniature

Venue: Bure Valley Railway, Aylsham Station, Norwich Road, Aylsham, Norfolk, NR11 6BW

Times: 10am to 5pm

Web: www.bvrw.co.uk

Date: 3/4 September, 2022

Event: Llanfair Garden Railway Show

Venue: Llanfair Caereinion Leisure Centre, SY21 0HW

Times: Sat 10am to 4.30pm Sun 10am to 4pm

Web: www.currinnbooks.com

Date: 10 September 2022

Event: The Yorkshire Garden Railway Show

Venue: Elsecar Heritage Centre, Wath Road, Elsecar, S74 8HJ

Times: 10am to 4pm

Web: www.yorkshire.16mm.org.uk

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Date: 1/2 October, 2022

Event: 75 Years of the Gauge 1 Model Railway Association

Venue: Bicester Heritage Centre

Web: www.g1mra.com

Date: 29 October, 2022

Event: Exeter Garden Railway Show

Venue: The Matford Centre, Matford Park Road, Marsh Barton Ind Estate, Exeter, EX2 8FD

Times: 10.30am to 4.30pm

Web: www.exetergardenrailwayshow.com

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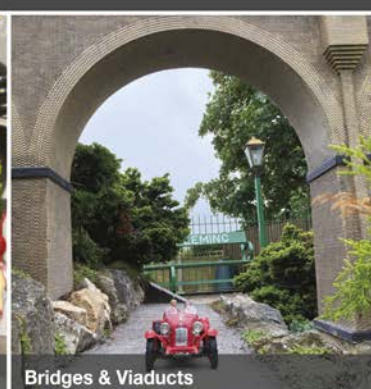
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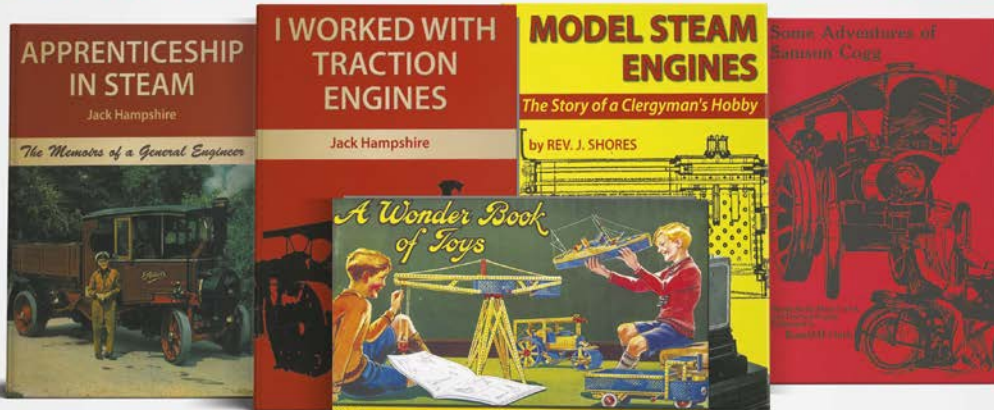


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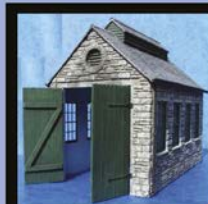
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A radio-controlled inspection railcar

Roosting bats force Ben Bucki to be inventive with a Playmobil wagon.

Recently, I found myself needing a quick model railway project. After building the Steampunk Jabberwock Crane, as featured in the October 2019 issue of this esteemed journal, I was all set to build more 'Alice in Wonderland'-inspired stock, and was part way through constructing a number of models, when a colony of bats moved into the attic.

Living in a small house, I'd resorted to the attic for storing all my models and spare parts, and overnight I lost access to it all, a situation set to continue for several months whilst they roosted. I couldn't disturb the bats, and so, all I had to hand were some odds and ends in the shed.

At the same time, I was told by my GP to do relaxing activities that I enjoyed, such as railway modelling, to help calm a stress-induced medical condition.

After briefly experimenting with the stress-relieving properties of counting bats leaving the roof in the evening, I thought I'd see what I could build, railway-wise, just from the bits in the shed. I decided that I'd use the opportunity to make something a bit more conventional than the whole Steampunk Wonderland stuff, though I still wanted it to be quirky.

Inspiration struck when reading the excellent *Industrial Locomotives & Railways of Eastern England* by Gordon Edgar, in the form of a

photograph of the Lowestoft Civil Engineers (Harbour Sidings) shunting locomotive.

'Locomotive' is perhaps stretching things to describe this wonderfully home-built Frankenstein's Monster of a vehicle, basically a motorised Grampus ballast wagon with a shed-like control cab, all in a faded, rust-stained yellow. Sadly, the real thing was scrapped in the late 80's by BR. I loved it as soon as I saw the picture, and, in any case, have a liking for engineering stock - in a vehicle-spotting/counting game with our foster-daughters on long journeys. By unanimous agreement, spotting and shouting "Yellow Train!" automatically wins.

Happily, I had an old Playmobil open wagon that would be the ideal basis for a G Scale interpretation of this homemade engineer's shunter. I also had a very cheap radio-control car, which would enable a speedy, uncomplicated motorising option. The rest of the bodywork would be my usual chopping and bodging of old kit, DIY and toy parts, but also an exercise in using Plastikard.

I haven't done much work in this medium, so I thought I'd use this as an opportunity to try some techniques out, along with adding things like working sliding doors.

As it came together, it quickly became apparent this was turning into a deceptively (some might say irritatingly) complicated project rather than the intended 'quick build', because components would need to be individually painted prior to assembly. Real life also kept intervening, and in fact, the bats had flown the roost by the time this model was ready for painting, and that was when a further complication arose; I tested it with some old Echo Toys four-wheel open wagons - and it wouldn't move.

The problem was that with the cab interior modelled and the original metal block from the wagon chassis removed to allow the R/C car parts to slot in,



The very basic installation of the chassis from the r/c car; I was pleasantly surprised just how perfectly it all fit together, with no real need for cutting of plastic. The front car wheels were unclipped and removed, and then the rear ones replaced on their original axle with G scale wagon wheels. The plastic axle sheathes just needed shortening a bit, and it was glued where the original Playmobil weight had once been clipped.

there wasn't much room to cram in more weight. The result? The shunter couldn't pull the skin off a rice pudding.

My solution was to turn it into a single-unit inspection vehicle. It would still maintain the industrial, engineering-stock qualities, but at the same time, give it some purpose, which didn't involve sitting in a siding with wheels furiously spinning if I ever dared couple it to a wagon.

After completing some other projects, and sitting waiting for a calm day to

spray paint all the parts, the model was finally finished at the start of February. Ironically, just in time for the predicted return of the bats to the loft, which does somewhat make a mockery of the whole 'quick project' plan, but hey-ho.

It was, however, an enjoyable build and allowed me to try out some new techniques, but I think anything else I do that involves cutting out quite so many windows will see me turning to the laser cutter for help... ■



Slightly rough test assembly of the main component parts, which gives some indication of the usual (for my projects) jumbling together of random bits from the spares box.

The cab ended up a little larger than originally planned, to match the angles of the plastic sprue used for the front end of the scaffold frame, and was a rather sturdy build from 2/3mm Plastikard and internal stripwood framing (the slightly wonky window apertures were going to be hidden by window frames after initial painting).

The raised sides on the wagon were cut-apart toy lorry trailers, the bullhorns are Playmobil, and the exhaust is part of a metal biro. Several bits of Airfix/Dapoi Girder Bridge are knocking around on the model, too, because honestly, is it even a kitbash if parts of this venerable kit aren't on there somewhere? If it was good enough for Gerry Anderson and Derek Meddings, it's good enough for the likes of me...

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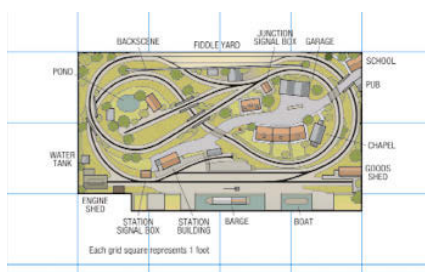


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Readers' Models

We are always proud to show off Garden Rail readers modelling. If you'd like to see your models here, send photos and a short description to the Editor.



A small Kitson & co 2-6-0 + 0-6-2 for the F C de Cundinamarca Works, number 5416.

I like three-foot gauge railways, and use models at 1 in 20 scale on 45mm track. What I don't like is the money, it can cost to get a good model locomotive, plus I am not an engineer, so I built this loco using two 0-6-0 PIKO motor blocks from G-BITS.

When the motor blocks arrived, I made up four sets of locomotive frames for the front and back engine units out of 1.5mm plywood. The footplate for the boiler/tank unit is made from a metal bar fixed to 1.5mm ply for the length of the unit. The boiler is a slice of drain pipe, the side tanks are made from wood fixed to boiler, and covered with 1.5mm ply. Tank sides, cab and the bunker are cut from one piece. The cab roof was made from some old brass.

Bill Waters



Budget Thomas was constructed using a kitchen towel cardboard inner for the boiler and thin card wrap for the smoke box.

An old Mamod was plundered for the steam valve, boiler cap, chimney and cab. Footplate and cab extension are from 5mm Plastikard, and he runs on an Essel engineering chassis - all powered by 4 x AAA rechargeables located in the boiler. I fitted an on/off switch and recharging socket in the cab, and used the radio control extracted from a £10 radio-controlled car. The control is pretty basic; forward or reverse, but when coupled to his well-ballasted girlfriends, moves at a reasonable pace.

Annie and Clarabel are from the IP Freelance Range - decals are all homemade.

Rick Turnock



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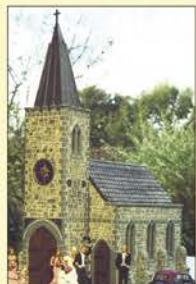
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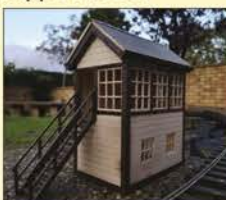
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