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BRITISH RAILWAY MODELLING
BRM

Welcome

to Spring

Spring is a popular season for us modellers, and it's not difficult to see why. It's a sign that the gloomy frosty days of winter are (mostly) behind us, and the season also provides much scenic inspiration, with bright skies, budding flowers and animals awakening from hibernation.

Spring also means more shows, and as you're reading this latest issue, we have just hosted The Festival of British Railway Modelling at Doncaster Racecourse. We're now gearing up towards our biggest show, the London Festival of Railway Modelling, on March 18-19, held once again at the fantastic Alexandra Palace. If you haven't booked your ticket yet, there's still time to take advantage of our advance ticket rate, with prices starting from £8.00. Who doesn't love a day out watching the trains go by and grabbing a bargain or two? Hopefully, we will see you there!

One of the many great layouts attending the show this year, 'Wolfe Lowe', is featured in this issue, and boasts a fantastic quarry scene with scale loading of wagons. Unintentionally, this issue has somewhat of a quarry theme, with the wonderful 'Port Dinorwic' by Kathy Millatt also featuring, which is due to also be featured in Hornby's latest series of *Hornby: A Model World*.

Our cover feature this month is 'Copper Wort', Pete Goss's sequel to the hugely popular 'Worlds End' layout. His latest creation winds the clock back further still, representing Britain's brewing heartland, with superb detailing throughout. And, just in case you needed any further convincing to book a ticket for our London show, you can also see 'Copper Wort' in action at The London Festival of Railway Modelling, head to *www.world-of-railways.co.uk/shows/* for more information and to book your ticket.

This latest issue is filled with great practical features that will hopefully inspire you on your next modelling project. Make sure you send us your latest creations – we love to see how our readers are getting on, and we may want to feature some of your great modelling in these pages, too.

The BRM team

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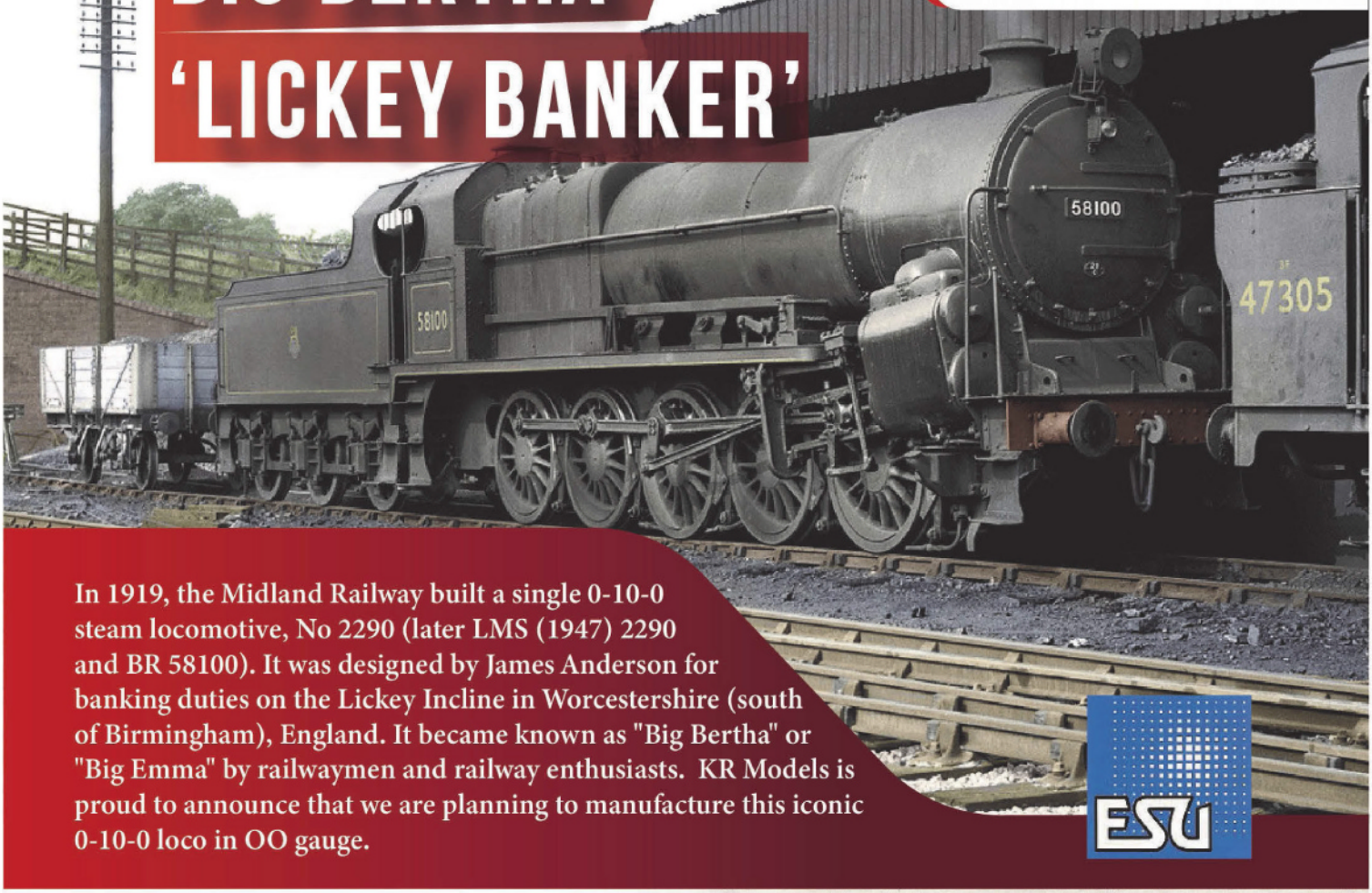

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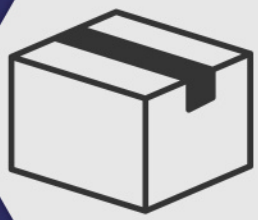

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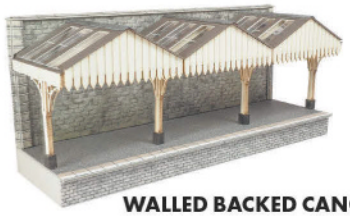

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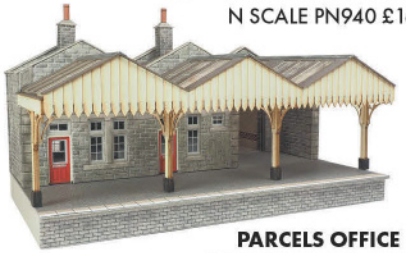

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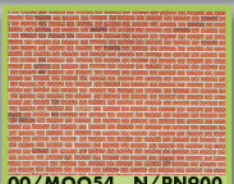

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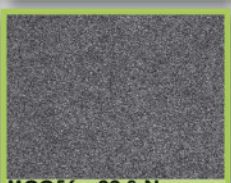

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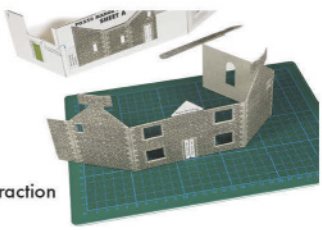

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Class 31
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Wisbech & Upwell Tramcars
Stage: Engineering Samples **Due:** Q2 2023
Price: £63.71 **Digital:** N/A

Siphon G Vans
Stage: Deco Samples **Due:** Q1 2023
Price: £54.95 **Digital:** N/A

GWR B-Set Coaches
Stage: CADs **Due:** Q4 23/ Q1 24
Price: £144.45 (2 pack) **Digital:** N/A

SECR 6-wheel Brake Van
Stage: Early sample **Due:** Q1 2023
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Stage: Engineering Samples **Due:** Q3 2023
Price: £74.95 (2-pack) **Digital:** N/A

SR 10t Banana Vans
Stage: Engineering Samples **Due:** Q4 2023
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NER 20t Coal Hoppers
Stage: Engineering Samples **Due:** Q1 2024
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JHA P&D Hoppers
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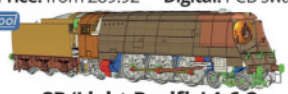
N Gauge Steam Locos

LSWR Class M7 0-4-4T Retool
Stage: Deco Samples **Due:** Q1 2023
Price: from £89.92 **Digital:** PCB swap



SR 'Light Pacific' 4-6-2
Stage: CADs **Due:** Q1/2 2023
Price: from £189.98 **Digital:** 18-pin

Class 63xx Mogul 2-6-0
Stage: CADs **Due:** Q1 2024
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Class 2MT Ivatt 2-6-2T Retool
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N Gauge Diesel Locos

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Price: TBC **Digital:** 18-pin

Class 59
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Price: from £146.88 **Digital:** 18-pin

Class 43 HST (Updated Batch)
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Class J94 Austerity 0-6-0ST
Stage: Early Sample **Due:** Q2 2023
Price: from £229.50 **Digital:** 21-pin

Class B4 0-4-0T
Stage: Deco Samples **Due:** Q1 2023
Price: from £213.78 **Digital:** 21-pin

Class 3MT 2-6-2T
Stage: Early Sample **Due:** Q2 2023
Price: from £527.85 **Digital:** 21-pin

O Gauge Diesels/ Electrics

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

Class 45 'Peak'
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:** Q1 2023
Price: from £308.80 **Digital:** 21-pin

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

O Gauge Rolling Stock

Stroudley 4 Wheel Coaches
Stage: Deco Samples **Due:** Q1 2023
Price: from £104.52 **Digital:** Yes TBC

Mk2 & Mk2A Coaches
Stage: Prototypes **Due:** Q1 2023
Price: from £254.15 **Digital:** N/A

LMS 50ft Inspection Saloon
Stage: Engineering Sample **Due:** TBC 2023
Price: TBC **Digital:** TBC

HIA Hopper Wagons
Stage: Engineering Sample **Due:** Q2 2023
Price: £68 **Digital:** TBC

Please note - Images shown here may not be fully representative of the final products. Errors excepted.

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OO Gauge (1:76 Scale)

Steam locos

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OR76AR005 Class 415 Adams Radial 4-4-2T No.5 in East Kent Railway green (Oxf) (RRP £109.95)BARGAIN . . . £74

R3677 Class 8P 'Streamlined Coronation' 4-6-2 6229 "Duchess of Hamilton" in LMS crimson lake - as preserved (Hor) £208

R3991 Class A3 4-6-2 60103 "Flying Scotsman" in BR green early emblem (Hor) £252

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

R30200 Freelance 0-4-0ST 32543 in BR black Early Emblem - Railroad Range (Hor) £38.50

R30232 Liverpool and Manchester Centenary (1930) Pack With 0-4-2 "Lion" and Three Coaches (Hor). £239

Steam train packs

R1285M Crash train set in Tri-ang RS30 style packaging LMS 'Jinty' loco, breakdown train and oval of track (Hor). £126

R3956 Stephenson's Rocket 0-2-2 'Royal Mail' train pack three Liverpool and Manchester Railway 4 wheel coaches (Hor) £220

Diesel locos

R30073 Class 56 56047 in BR blue (Hor) £196.50

4D-005-000 Class 59/0 59005 "Kenneth J Painter" in Foster Yeoman (Dap) £147.22
4D-005-000D Class 59/0 59005 "Kenneth J Painter" in Foster Yeoman - Digital Fitted (Dap) £175.72

4D-005-001 Class 59/1 59103 "Village of Mells" in ARC (Dap). £147.22
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4D-005-002D Class 59/2 59206 "John F Yeoman" DB Schenker - Digital Fitted (Dap)£175.72

HSTs

R30215 Pair of Class 43 HST Power Cars 43022 and 43052 in HM Queen Elizabeth II Platinum Jubilee LNER grey (Hor)£362.99

R30096 Pair of Class 43 HST Power Cars 43136 "Railway Heritage Trust" and 43189 in First Great Western Green and Gold (Hor) £327

EMUs

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

Coaches

BARGAIN

R4880A Collett 57' 'Bow ended' non-corridor brake third (Left-hand) W4949W in BR crimson (Hor) (RRP £59.49)BARGAIN £25

BARGAIN

R4879A Collett 57' 'Bow ended' non-corridor composite (Right-hand) W6242W in BR crimson (Hor) (RRP £59.49)BARGAIN £25

H4-46Pack-701L Pack of 4 coaches (4BT, 4T, 6CL, 6BT) in SR Olive green - working lighting (Hat) £150

NEW

R40054 Stanier Period III 50' RK Kitchen Car D1912 30085 in LMS Coronation Scot blue (Hor) NEW £55
R40054A Stanier Period III 50' RK Kitchen Car D1912 30089 in LMS Coronation Scot blue (Hor) NEW £55

NEW

R40056 Stanier Period III 57' RTO Third Class Vestibule D1981 9003 in LMS Coronation Scot blue (Hor) NEW . . £55
R40056A Stanier Period III 57' RTO Third Class Vestibule D1981 9004 in LMS Coronation Scot blue (Hor) NEW £55
R40056B Stanier Period III 57' RTO Third Class Vestibule D1981 9006 in LMS Coronation Scot blue (Hor) NEW £55
R40055 Stanier Period III 65' RFO First Class Vestibule D1902 7508 in LMS Coronation Scot blue (Hor) NEW £55
R40051 Stanier Period III 57' BTK Brake Third Corridor D1905 5792 in LMS Coronation Scot blue (Hor) NEW £55

NEW

R40052 Stanier Period III 57' BFK Brake First Corridor D1961 5053 in LMS Coronation Scot blue (Hor) NEW . . £55

NEW

R40053 Stanier Period III 57' FK First Corridor D1960 1070 in LMS Coronation Scot blue (Hor) NEW £55

Wagons

OR76PIL001 Pilchard bogie engineers wagon DB990099 in BR grey (Oxf) £19
OR76PIL002 Pilchard bogie engineers wagon DB990092 in BR grey (Oxf). . £19

Buses

NEW

UK6518 ADL Enviro400 MMC in Go South Coast (Nor) NEW. . . . £57

NEW

UK6527 ADL Enviro400 MMC in Stagecoach North Scotland (Nor) NEW £57

NEW

76DB001 Duple Britannia "Wallace Arnold" (Oxf) NEW £20.50

NEW

76SB007 Saro Bus "East Midlands Motor Services" (Oxf) NEW £20.50

Construction Vehicles

NEW

76ACD002 Scammell LD55 Dumper Truck NCB (Oxf) NEW . . £19.50

Military ground vehicles

NEW

76RL002 Bedford RL 58 Company RASC Cyprus (Oxf) NEW £12

N Gauge

Steam locos

2S-017-006 Class 7MT 4-6-2 'Britannia' 70000 "Britannia" in BR unlined black early emblem (Dap) £133.07

2S-017-009 Class 7MT 4-6-2 'Britannia' 70010 "Owen Glendower" in BR unlined green late crest (Dap) . £133.07

2S-017-008 Class 7MT 4-6-2 'Britannia' 70051 "Firth of Forth" in BR green late crest (Dap) £133.07

NEW

2S-008-014 Class A4 4-6-2 60009 "Union of South Africa" in BR green early emblem (Dap) NEW £146.84
2S-008-014D Class A4 4-6-2 60009 "Union of South Africa" in BR green early emblem - Digital fitted (Dap) NEW. £174.38
2S-017-010D East Anglian train pack Class 7MT 4-6-2 'Britannia' 70039 'Sir Christopher Wren' and four Gresley teak coaches in BR crimson and cream - digital fitted (Dap) NEW. £266.22

Steam train packs

2S-017-010 East Anglian train pack Class 7MT 4-6-2 "Britannia" 70039 "Sir Christopher Wren" in BR green and four Gresley teak coaches in BR crimson and cream (Dap). £238.68

O Gauge (1:43 Scale)

Diesel locos

2678 Class 26/1 in BR blue Inverness headlights - unnumbered (Hel). £551.65

NEW

2777 Class 27 27032 in BR blue Highland Rail stag emblems - weathered (Hel) NEW. £568.65

NEW

2775 Class 27 D5382 in BR two-tone green small yellow panels (Hel) NEW £551.65

NEW

2774 Class 27 in BR blue (1980s condition boiler tanks) - unnumbered (Hel) NEW £551.65

NEW

2770 Class 27 in BR green small yellow panels - unnumbered (Hel) NEW £551.65

Coaches

BARGAIN

H7-TC115-001 Gresley Teak coach Diagram 115 Corridor Third unnumbered in LNER Teak (Hat) (RRP £249)BARGAIN . . . £130
H7-TC186-002 Gresley Teak coach Diagram 186 Open Third 23956 in LNER Teak (Hat) (RRP £249) . . . . . BARGAIN £130
H7-TC186-001 Gresley Teak coach Diagram 186 Open Third unnumbered in LNER Teak (Hat) (RRP £249). . . . . BARGAIN £130

9402 Mk1 CCT covered carriage truck in BR blue (Hel) £169.15

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R30210 Hornby Dublo: LNER, A3 Class, 4-6-2, 103 'Flying Scotsman' - Era 3 DCC READY 8 PIN CONNECTION

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4D-005-001DSM Class 59 Diesel Locomotive No. 59 103 "Village of Mells" ARC.....£237.50
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E86013 LSWR Cross Country Set No. 253 SR Malachite Green.....£194.95
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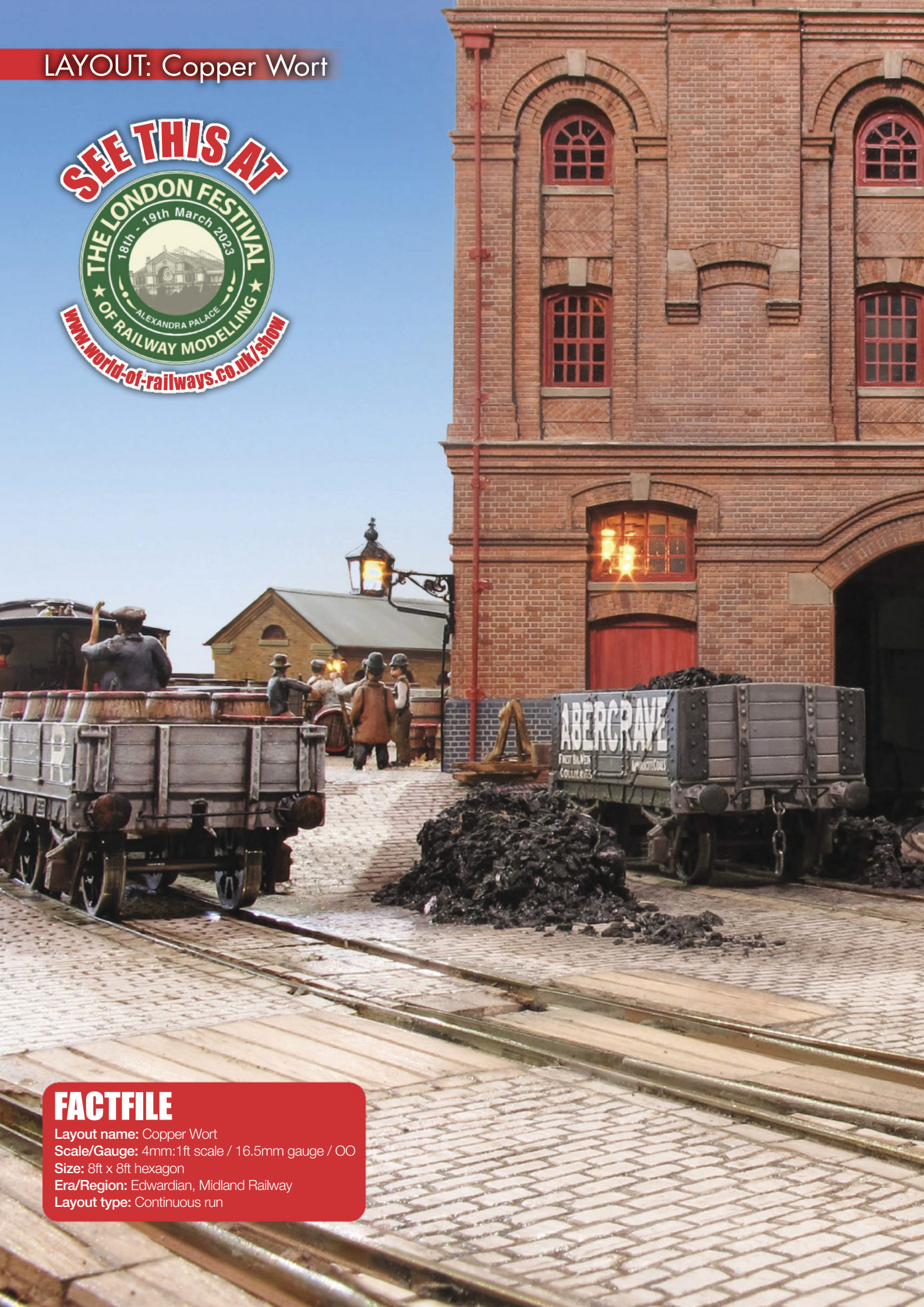


FACTFILE

Layout name: Copper Wort
Scale/Gauge: 4mm:1ft scale / 16.5mm gauge / OO
Size: 8ft x 8ft hexagon
Era/Region: Edwardian, Midland Railway
Layout type: Continuous run

GAUGE: OO

COPPER WORT

The sequel to his famed 'The World's End' layout, Pete Goss's newest creation winds the clock back further still, representing Britain's brewing heartland.

Words: Peter Goss **Photography:** Andy York

Midland Railway Johnson 0-6-0T No. 1396 reverses into the brew house to collect wagons. The model is based on a black LMS Bachmann 1F. It has had its square topped Belpair boiler removed, new chimneys fitted, and a repaint to Midland Railway Crimson Lake. The trackwork in this area is buried beneath Montsorrell cobbles and timbers.

LAYOUT: Copper Wort

Many years ago, travelling back from a family trip in the South West heading north-east on the A38 towards Derby, we passed Burton on Trent. I spotted some very tall chimneys and large brick structures over the fields in the distance. What was that I wondered? We had some time available, so we headed into town. What we discovered left me both bewildered and excited about a possible modelling opportunity.

The chimneys and brick structures were brewery buildings of various sorts, either derelict or in use for one thing or another. Importantly, we discovered and visited the Bass Museum of Brewing (later the National Brewery Centre, now closed from October 2022). We spent the rest of the day at the museum, going through every room and eventually stumbling on the very large 2mm:1ft scale model railway layout display of Burton centre in the 1920s.

The model was huge, and depicted the town centre with all the railways, brew houses and streets. Masses of casks were displayed, literally thousands, and the buildings appeared to be colour-coded for the different breweries. Red stood out foremost. Bass used red for all its timber windows and doors paintwork, barrel ring tops, roof guttering and downpipes, and so forth. Of special note was the weaving trackwork, running across many roads and disappearing behind a row of buildings only to reappear somewhere else. Absolutely inspirational.

Heading out of the museum, we passed through the obligatory gift shop. Glancing over the books, I missed an important one, which my wife Julie later spotted. Thank goodness. Cliff Shepherd's book *Brewery Railways of Burton on Trent* was sitting there waiting for me to pick it up. The book is packed with information, diagrams, maps, tables and locomotive lists; just about everything anyone would want to know about the running of the brewery railways in Burton. I understand this book is now quite difficult to obtain, according to a friend who has been trying to get hold of a copy.

At the time of this first visit to Burton, I was still running the 'Rowlands Castle' model railway layout at exhibitions and, unknown to me at the time, about to begin the initial thought process for developing 'The (Knaresborough) Worlds End' layout. So, the whole brewery idea was put to the back of my head, where it stayed lying dormant and from where it would probably be forgotten over time.

The Sun Bank platform in front of the brew house is busy with the morning's cask movements. The loaded ale casks are rolled into lines in front of wagon doors on the platform, ready for loading into the open wagons. A cattle wagon is being used to transport crates of bottled beer.

Peckett 0-4-0 locomotive No. 7 in green livery. The cab has been modified to replicate the 'half cab' style. This emulates a stage of development in locomotive cab design between having no cab roof at all, and a fully covered cab. With shirt sleeves rolled up, the maltings workers are taking a break.

Burton and Ashby Light Railways tram No. 3 is on the High Street. This is a Crimson Lake and cream repaint of a Corgi model, purchased at a car boot sale. Suitable transfers were applied. The vehicle is populated with Edwardian figures with some of them cut in half for seat positioning.

Return to Burton

Many years later, while 'The Worlds End' model railway was being regularly exhibited, it was time to start thinking of the next project. Sitting quietly one day, it all came out of my head onto pieces of paper. The possibilities – a brewery? Could I do a straight end-to-end layout again? No, I had done that before with the 'Etton' layout and it didn't work particularly well for me at exhibitions. Cliff Shepherd's book has excellent brewery trackplans, and I looked towards Worthington's brewery as it seemed to contain all the parts of a brewery in one place, albeit a road separated the maltings from the brewery.

The layout would need to be bent into an 'L'-shape, at least I thought, to match the Worthington's plan. Then, the design became a circle, and finally, a hexagon. I had seen circular layouts before and quite fancied the idea. It would mean a lot less fiddling with trains off-scene.

In its heyday, at the turn of the twentieth century, Burton on Trent was full of different breweries, each plying their ale wares up and down the internal branch lines, to and from Burton's main station with its large array of exchange sidings. The larger privately-owned breweries owned and ran their own locomotives, and generally, everyone used the Midland Railway and Great Northern main line open and covered (vans) wagons for ale cask transit up and down the country from Burton Station. These wagons were delivered right into the brewery sites and taken away again when full.

Why Copper Wort?

My Burton-on-Trent model railway became 'Copper Wort', named after two gentleman brewers – Alexander Copper and James Wort, who were merchant brewers in Burton before 1835. Within 10 to 15 years, both partners had passed away. Their descendants formed a public limited liability company in the late-1880s, Copper Wort & Co. Ltd. The company was later bought out and amalgamated with a larger company.

I decided to model the layout in Edwardian times (1901-1910) as I had just developed a small range of Edwardian model figures for my Pete Goss Figures range and thought I could use some of them. In fact, I eventually used over 200 figures. I also obtained some Andrew Stadden Edwardian figures to supplement mine and converted many other figures from my other ranges. Allegedly, no two figures are the same on the layout.

Once the name and layout idea was established, I started to tackle the trackplan in more detail and began designing the model buildings. Several trips were made to Burton where, through the museum contacts, I met Joe Stamper, who has since helped me tremendously with detail and background information. Joe not only works in the brewery industry, but has intimate knowledge of Burton and the remaining brewery structures and was looking after the 2mm:1ft scale model at the museum at the time.

Of the six boards making up the hexagon, five are fully scenic and the sixth is a small fiddleyard and tea-cup area. The boards are composite ply construction of two 6mm layers with 9mm packs, making a series of perimeter beams topped with 6mm ply with additional support timbers within. Board-to-board mechanical location is two mild steel dowels and sockets, and one M10 bolt right through the board ends and the support cloths-horse trestle all at the same time.

Each board is 450mm deep x 1200mm overall length. The hexagon is 2400mm x 2400mm (8ft x 8ft). It could easily be set up in a moderately-sized living room, although I usually set it up in my little workshop for test running. At an exhibition we usually ask for all-round public access, certainly to the five scenic sides leaving the sixth side for operator access. Operation is from inside the hexagon with one person.

Track and electrics

There is a single main line running right round the layout with two or three run round or passing loops and some sidings. That's it.

Using Peco Code 75 track, I designed the layout using Electrofrog points with springs removed and a wire alteration underneath the point for live DCC running. This is clearly explained in the Peco paperwork that comes with the point. The point has a wire in tube manual operation via a DPDT (double pole, double throw) switch at the back of the board. Operating the push/pull DPDT switch

The High Street scene has generally been modelled using a particular Edwardian photograph for reference. The original Edwardian photograph had been taken from a nearby balcony that overlooked the crossing. A mix of Pete Goss and Andrew Stadden Edwardian figures look on at the train crossing.

Cobbles and timbers

A large proportion of the trackwork is buried in cobbles. These are supposed to be Montsorrell cobbles from a local quarry and slightly pink in tint. We had several goes at trying out pink hues, ending up with a bright garish purple colour. It just didn't look right.

Edging the required area in plastic strip representing the perimeter of a cobbled area, it was then masking taped-off before filling in with a mix of water-based PVA and household wall filler. Once dry and sanded off a little, I marked out the rows of cobbles with a pencil and set to with a small screwdriver scoring the cobbles, using a metal rule as a guide in one direction and scribing by hand in the other direction. You have to really want to do this by the way.

The screwdriver blunted very quickly and I had to go back to the local DIY shop to buy up the rest of his electrical screwdrivers in one lot. I went through about a dozen or so!

For colouring (after I had removed the purple colour), I painted the cobbled area overall in a light grey with dark grey joints (Humbrol enamels again). I then used an old toothbrush scouring in a mix of brown weathering powder and clear shoe polish into the surface to get that slightly grainy, satin look. To finish, I applied a coat of Humbrol satin cote varnish over everything. Done.

All the point rodding is covered in timber sleepers representing period photographs from 1900. This is because horses were active around these yards, and the timbers protected both the wires and horses' hooves from each other. A pack of wooden coffee stir sticks was used for the timber look.

changes the frog polarity at the same time as the track route change. This has proved quite reliable.

Board-to-board electric continuity is via plug and socket using short length double male-ended wires plugging into female sockets on the board ends; one for DCC and one for DC circuits. The original plug and socket types we used started to fail at exhibitions recently. We found out the types we had used were not really suitable for constant plugging in and out as they were audio type fittings, so all are now being replaced with full connectivity 12V purpose plug and sockets using pre-wired male to male short wires as before and female sockets fitted at all the board ends.

Some of the wire connections under the boards also used plastic screw-type block connections as part of the original electrical work. These are not suitable for constant transport as the screwed connections can work loose. All are being replaced with hard-wired connections.

12V DCC is used to run the locomotives only, and a separate 12V DC circuit operates the 'gas' lights on the layout and also the red and green LEDs at the back of the boards indicating green for main line open.

All the model gas lights are white (with yellow colour) 3V LEDs with a powerful resister soldered to each to dim the LED to the right ambience – trial and error, here. This was important as I required the right lighting ambience for the feel of an Edwardian gas-lit era. No bright white lighting here, please.

1K ohm for the outside gas lights and 49 ohm for interior lighting were eventually used. I scratch-made all the gas lamps from clear plastic card and brass tube, with bespoke York Modelmaking bracketry. The model gas feed pipe to the light is in fact the electrical feed. The return wire is hidden inside the brass tube light standard itself. Each board has a separate 12V to 3V transformer.

Overhead layout lighting has recently been fitted using low voltage kitchen cabinet short LED tubes suspended on cantilevered timber brackets at one per board. These run through a transformer that also dims the light when required, almost simulating night-time when the layout is set up in suitable lighting conditions at an exhibition.

The Bass Directors' saloon on an excursion trip around the brewery. With plastic card, scratch-built on a short wheel-base wagon kit chassis, the model is based on the real saloon vehicle that was kept at the National Brewery Museum in Burton before it closed. The wagon following is a converted model track cleaning wagon to LMS shunters' wagon use and is used for transporting track workers around the layout.

This is a typical view of the back streets of Burton during the brewery era. Tracks weaving between and behind buildings only to re-appear elsewhere were a prime influence for the layout design. The tight track curves also influence and limit the size of locomotives possible on such a layout.

Buildings and barrels

Fellow modeller, Joe Stamper, assisted me in identifying the various building uses of remaining structures around Burton and offered advice on how breweries are designed and work. Following his advice, I designed and constructed the various buildings around the layout with purpose and intent. Each scenic board includes a main activity feature. Boards one to five are therefore identified as Maltings, High Street, Brewery, Ales Store and Cooperage.

Model building construction follows my usual method of Slater's embossed Plastikard stuck on 1.25mm card mount board (art board), built up as wall panels and assembled in an egg crate fashion before painting. Humbrol matt enamel paint was used to paint structures because the dry-brushing technique I use for the brick colouring is easier using enamels than acrylics. I use water-based acrylics for figure and detail painting.

Windows, doors and details were made and completed before fitting into the apertures in the walls. Finally, the roof was fitted. Some of the buildings include illuminated internal detail. These little cameos, which include floors, walls, doors, furniture, lighting, and people were prepared separately and completed before fitting into the building structure.

Externally, I pay particular attention to rainwater guttering and downpipes, ensuring that every roof area has a proper means of disposing of its rainwater. This is sometimes overlooked as a nuisance, but I believe it to be important as the model buildings are generally viewed from above, and this sort of detail becomes much more prominent.

I am especially pleased with the High Street board, and its shop buildings. I did enjoy making these. I took the level crossing street arrangement from an Edwardian photograph, taken from the balcony of the office building depicted on the layout looking out across the level crossing. This picture was particularly inspirational.

The cask barrels on the layout are generally of three different sizes. Skytrex provided the larger resin and smaller metal cask models and there are around 500 casks in total on the layout. At the Wash Bank opposite the Cooperage, the casks have had their lids removed for cleaning out and drying. This was achieved by carefully drilling out the larger resin casks and fitting a loose lid supplied by York Modelmaking.

Locomotives on show

I started out with a fleet of four blue Hornby 0-4-0 Pecketts with their rear cab panels removed to replicate the Burton tradition of open back cabs for maximum visibility while still being weather-protected. They received a light weathering before being declared ready for work! Soon after, I added two more 0-4-0 Pecketts in green livery, this time with further cab modifications, making them a 'half cab' version; and a Bachmann 0-6-0T 1F half cab converted back to Johnson-style and MR crimson livery.

A Bachmann 0-4-4T 1P is currently being worked on and will have a few subtle changes to it to allow it to negotiate the very tight curves and clearances. It's in Johnson MR crimson livery.

This year, we are adding three Dapol black Sentinels (of a slightly later date, we know) and two more Pecketts with 3D-printed bodies, hopefully replicating the Bass-type locomotives. The Bass locomotives will be finished in the Bass turkey red livery.

The open, cattle and van type wagons are all either modified Cambrian kits or scratch-built on Cambrian chassis. They are generally run as a fixed rakes of approx. five wagons with Sprat & Winkle-type couplings located at each end.

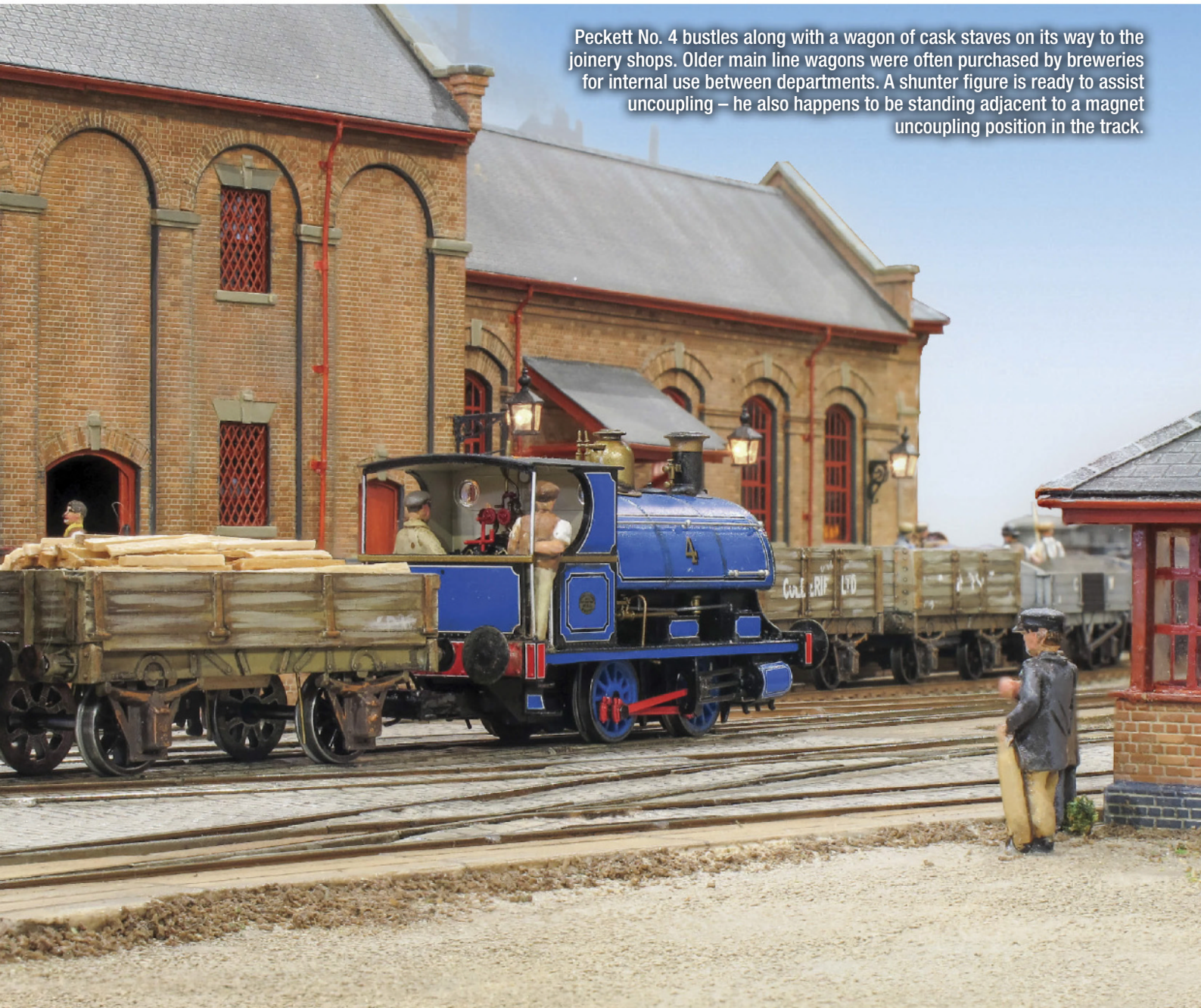
All are hand-painted with Humbrol paints, using similar techniques to the buildings. Fox MR and GN transfers have been applied before weathering.

Looking ahead

Running the layout involves setting up trains on the five scenic boards filling all the sidings and loops and running them out using a few rostered locomotives on a half or full day rotation. The trains run from a particular siding around the layout a few times to be deposited at another place on the brewery. We have sequence cards indicating the various possible train movements, but this often goes out of the window at an exhibition in an effort to keep things visually moving all the time. Different operators have developed different ways of operating, all of which seem to work OK.

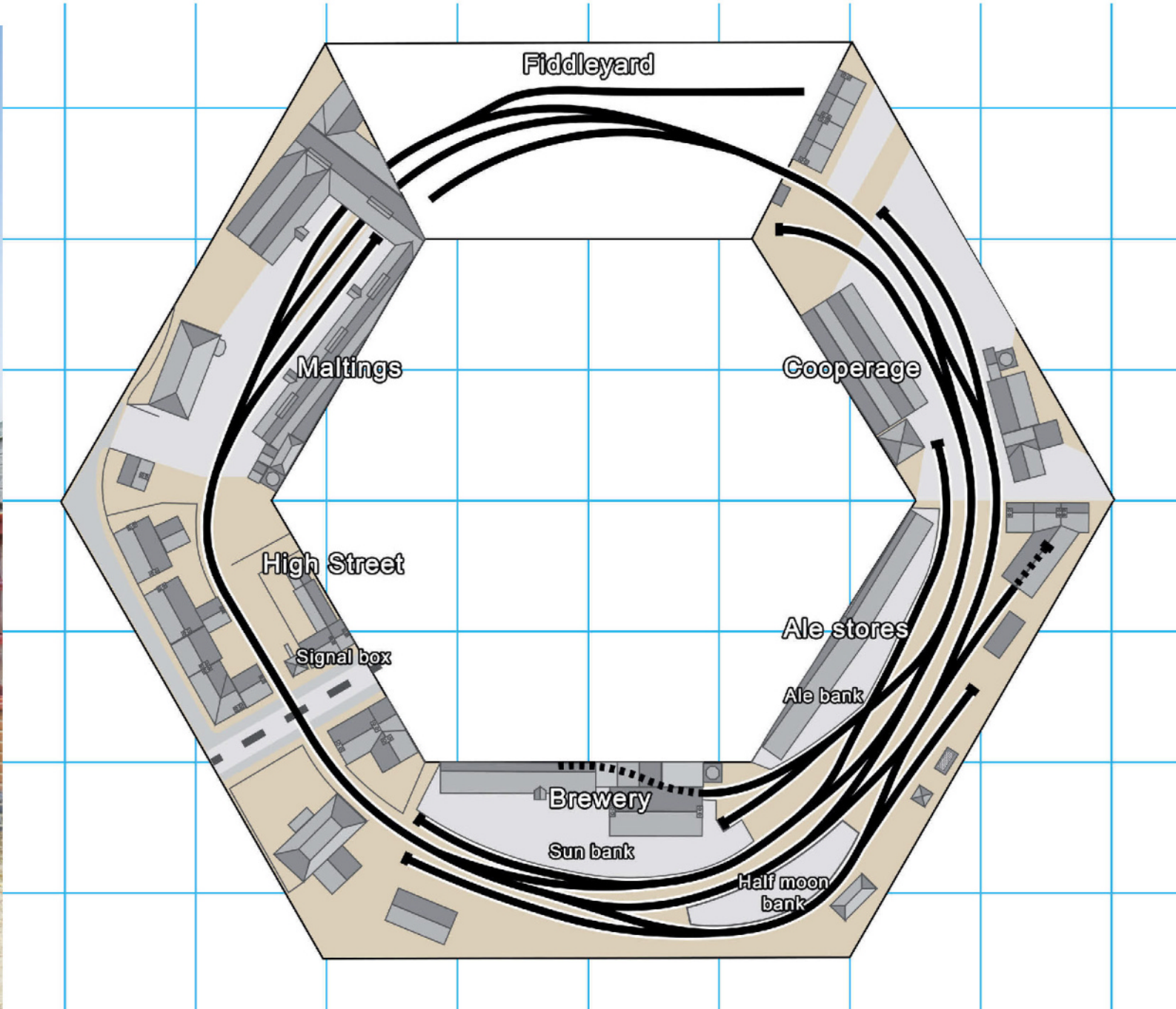
The 'Copper Wort' model has currently emptied my mind of any future project. But that could all change, of course. I shall just enjoy running the layout at the numerous shows we have planned for the future, for the time being.

I am continuing to paint model figures for people and commission-painting figures for other people's layouts and carrying out conversion work on figures as well.



Peckett No. 4 bustles along with a wagon of cask staves on its way to the joinery shops. Older main line wagons were often purchased by breweries for internal use between departments. A shunter figure is ready to assist uncoupling – he also happens to be standing adjacent to a magnet uncoupling position in the track.

The old joiner's shop is used for minor cask repairs on empty cask returns. The wash bank area includes sterilising facilities where the cask heads are removed for cask cleaning before the casks are sent back to the brew house for re-filling. Prior to the railway arriving in Burton, ale casks were transported by horse-drawn carts or floaters. This floater has been re-painted for use by the joiners.



FORE!

Looking to make rapid progress with your model scenery? Grass mat sheets sheets can be a cost-effective solution producing quick results on a model railway or diorama.

Words & photography: Michael Russell

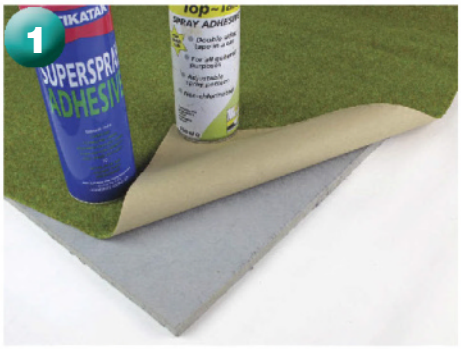
When it comes to the ubiquitous feature of grass, there are two main choices – static grass or grass mats. The latter have a number of advantages over the former.

First, it is much easier to cover a large area because you can unroll the mat and glue it down in place. Grass mats are far less likely to drop fibres, meaning they create less mess and will therefore be popular with others in the house if the layout occupies a communal area. You don't need to buy an expensive applicator, and there's none of the worry about getting the grass to stand up on end.

The glue used on grass mats is stronger, which means it can be more densely flocked, and the ground doesn't need preparing beforehand because the mat has a backing. It is more robust than static grass laid with an applicator, although it is certainly not up to carpet standard. All these factors make it the perfect option for children's layouts, although, as you will see from this article, it is highly flexible and can be used almost anywhere.

Like all techniques, it needs a few skills, but none is difficult to acquire quickly.

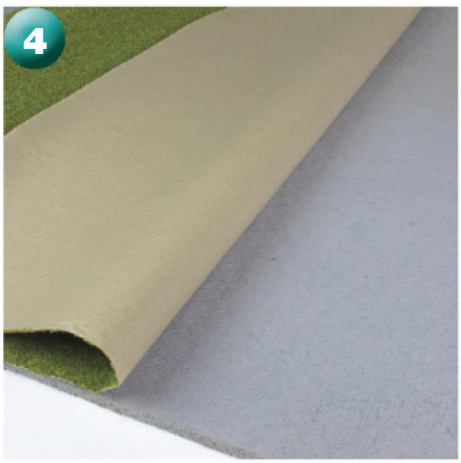
BASIC GROUNDCOVER



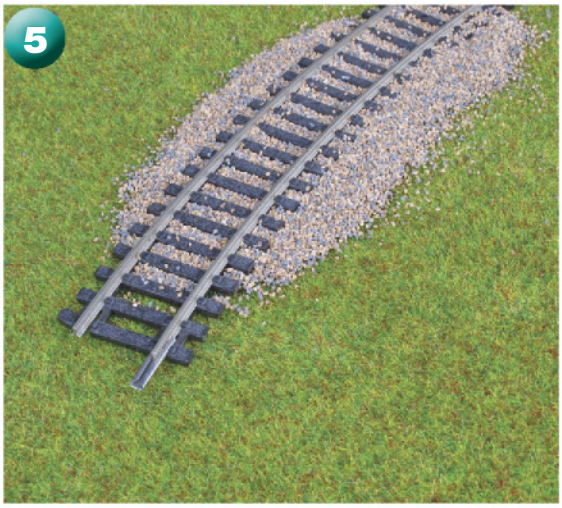
Use a spray adhesive to fix the grass mat in place. Those intended for carpet or vinyl are ideal. Be sure to follow the instructions on the can. Some glue requires you to spray both sides to be joined, and sometimes you need to wait before pressing it into place.

Unroll the whole mat and position it on the board. If it is bigger than the board, trim it, but leave a few centimetres overhang at each edge to allow for error when fixing in place. The excess can be trimmed off when you've finished.

Start in the middle of the baseboard and spray a strip across the full width of the board or the mat, whichever is shorter. Press the mat into place and smooth out gently from the centre to ensure it isn't wrinkled. Wait for the glue to set before unrolling to lay another strip.



Once the first strip has been laid, you can lay the rest without waiting for the glue to set. If the glue instructions allow it, lay the rest of the mat in one glue application. You can use weights, but be careful not to flatten the grass.



After the mat is fixed, proceed to add the track in the normal way using track pins. Then, add loose ballast, stuck in place with dilute Copydex adhesive, or alternatively, use foam underlay. The latter will work very well with grass matting on a child's layout.

Where you need pieces to butt up to each other, glue one or both down and leave flaps on both sides that overlap. So, think carefully about where you want to apply the glue before you start the process. Cut through both layers at once to your desired shape, being sure not to move the pieces while doing so.

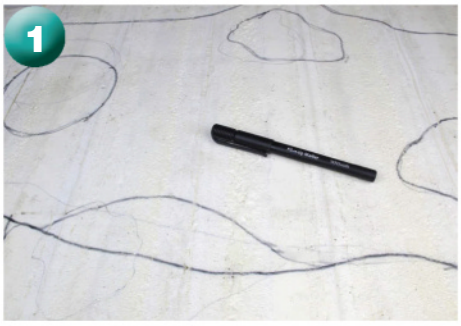
USE ON IRREGULAR GROUND

Cut your mat to size and paste it on the reverse with white scenic glue. The backing is made of paper and will absorb the moisture in the glue, making it tacky very quickly. You want to achieve a thin, but even coverage of glue.

Press in place straight away and push the piece up to butt up to any piece already in situ first. Use your fingers to mould the mat to the landscape. A plaster, or other absorbent, surface is ideal as it will stick to this very quickly and will form a strong bond.

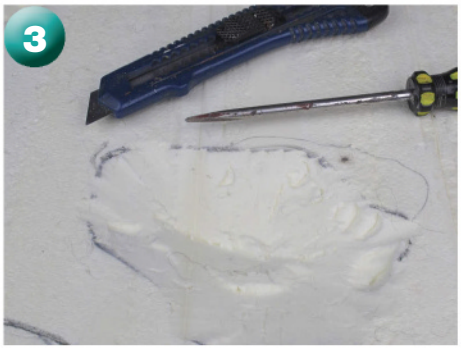
Your only limit on mat size is how quickly you can apply the glue before it goes off. If you have to join two pieces, try and butt straight edges up to each other. Once in place, you can use a bristle brush and your fingers to smooth the grass over the joint.

MAKING A GOLF COURSE

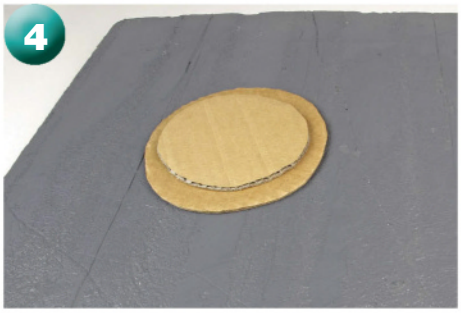


Foamboard is a good choice for a base if you want to model sand bunkers because the material has depth and is easy to excavate. After removing the metallic paper covering, use a marker pen to draw on the main features of the course – bunkers, rough, teeing off/and or putting areas.

Dig the sand bunkers out using a knife and other suitable implements. Use a fresh blade. Start with shallow cuts around the perimeter. Have a bin and vacuum standing by as this is messy.

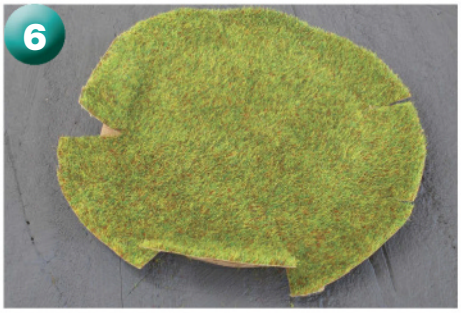


Now, remove the material from the middle using a knife and flat-bladed screwdriver. The bunkers don't need to be very deep and be conscious of the depth of your material so that you don't break through the other side.



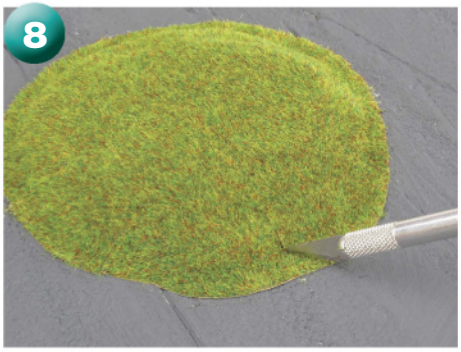
To aid adhesion, and so that white scenic glue can be used, paint the foam with emulsion paint first. Cut out two corrugated cardboard pieces for the teeing off area, one slightly smaller than the other, then glue in place on the baseboard.

Cut out a piece of grass mat large enough to cover the board. Using a knife, cut out a section of the mat about 1cm larger than the raised area. If you misjudge this, trim the raised area afterwards.

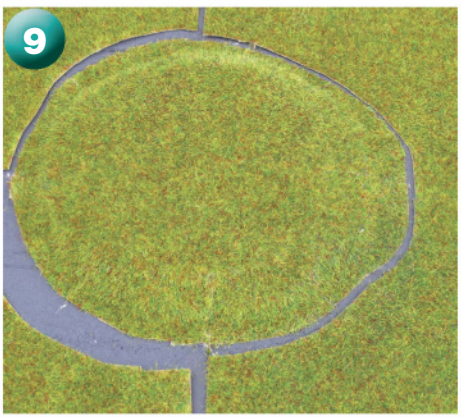


Centralise the main mat piece over the raised area and, using this as a guide, glue the insert using white scenic glue. Take the main mat piece away. Cut four slots in the insert at 90 degrees from each over up to the top section of the raised area.

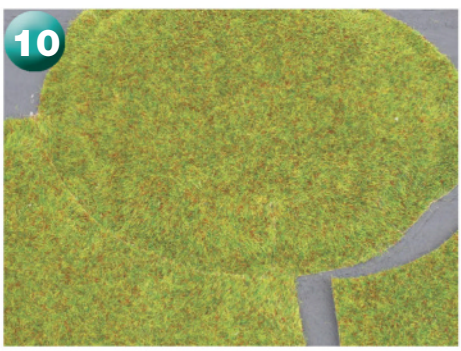
Cut four more slots at 45 degrees to the others, but just where the insert meets the baseboard. Now glue alternate tabs down using white scenic glue. Ensure there are no rucks.



Where the tabs overlap, use a knife to cut through both portions so that they match perfectly. Ensure that you use a fresh blade to avoid any chance of ripping the backing. Glue in place.



Place the main mat piece over the raised area and you'll find that the hole is too large. To enable it to fit, cut it into four quadrants using a sharp knife or scissors. Keep the pieces in the same order in relation to the centre area.



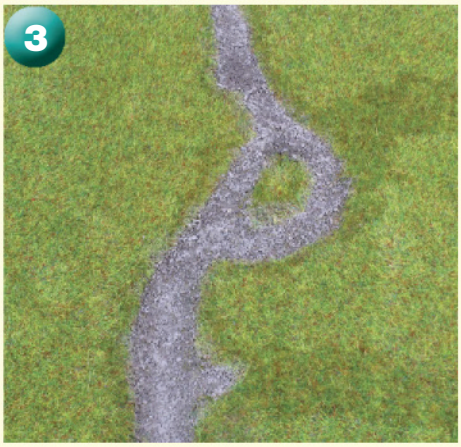
Apply glue to the reverse of the first quadrant piece, and glue in place. Push it up to butt up tight against the insert and twist it slightly to avoid a gap. When wet, the backing is a little forgiving. You will not need to exert any significant force.

Cutting a grass mat to fit around existing trackwork is difficult and is unnecessary with some planning. It is much better to cover the entire baseboard with grass matting and to add everything on top of it in a series of layers. You can always wet the fibres and scrape them off to reveal the backing if need be.

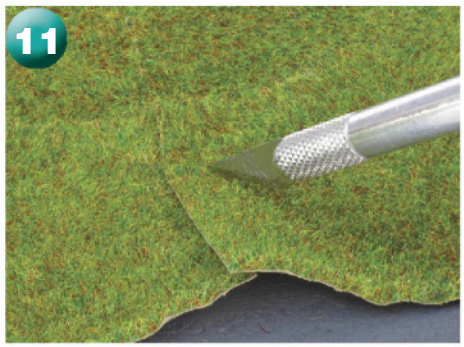
MAKING PATHS

Use a brush to apply water to the area where you want the path to go. Use enough to ensure that the roots of the fibres are wet so that the glue on the backing paper dissolves. It won't take long for the glue to soften.

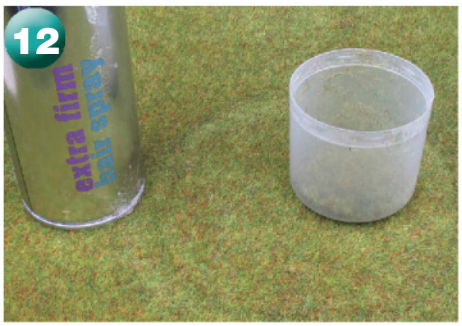
Use a stiff bristle brush to push the fibres from the surface and collect them into a mass that you can remove. Keep doing this until the backing paper is clearly visible. Retain the fibres for the future as they are useful to cover joins between mats.



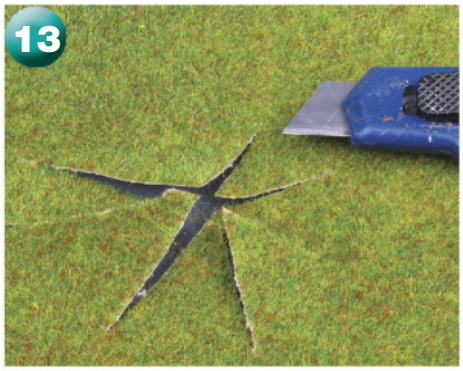
Once dry, run a brush along the path to remove loose fibres. You can now finish the path in whatever way you please. You could use paint, but since the backing material is slightly ribbed, I used dark sand and dilute scenic white glue.



Add an adjacent quadrant and fit in the same manner as the first. Use a sharp knife to cut centrally where the two pieces overlap so that they butt up perfectly to each other. Continue in this manner until all quadrants have been added.



To disguise the gaps between mats, first spray a thin line of hair spray along the joint. Sprinkle on grass mat fibres that you have previously saved. Use a finger to work the fibres over the joint. When dry, the join will disappear, although the fibres will be flatter in that area.



Fit the grass mat to the bunkers by cutting across from side to side to form tabs. Trim these back and glue down with white scenic glue. Allow to dry before proceeding.

Wet the grass inside the bunker and, when the glue has softened, scrape off the fibres in the same way as the path. When dry, brush away loose fibres, then paint the recess with a sand-colour acrylic.

When the paint has dried, brush with white scenic glue and cover with sand. You can also gently apply water diluted with white scenic glue and a drop of washing up liquid to form a thicker layer and cover up irregularities.

For the figures, file the hats to make them look more modern and adapt any equipment to look like clubs. Golf bags are made from round styrene tube with filler to blend them together. Golf clubs are made from short lengths of 0.3 or 0.45mm brass wire.

Spray the figures with etching primer and, when dry, paint by hand with acrylic paints. Shoes tend to be white for sport pursuits and bold colours are often worn. Brush the figures with Quickshade to add relief.

CONCLUSION

I was pleasantly surprised at how nice this material was to work with. I was particularly pleased with how well it coped with irregular ground and how joints between pieces could be disguised. It isn't easy to make joints that are irregular in shape and they must be held perfectly still when cutting to achieve the high level of precision needed. This becomes more difficult with mats of greater fibre length. Try and use straight joints wherever you can as these are much easier to cut. It would have been better to use a mat with shorter fibres for the golf course.

NEXT MONTH: Find out the perfect way to replicate soil on your layout

DIY knife
Large straight edge
Vacuum cleaner
Modelling paintbrush
Small hog's hair brush
Pipette
Flat-bladed screwdriver
Marker pen
Side cutters
Modeller's file
Small drills

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SADLY MISSED

The Alsager Railway Association has announced the death of one of its longest-serving members, Steve Lowndes. Steve was a well-respected modeller throughout the exhibition circuit, having contributed to the ARA's club layouts for over 30 years, but particularly for his highly-acclaimed N gauge layout 'Bluebell Cutting', which was featured in BRM magazine in July 2017. A stalwart of the club, Steve gained a reputation as a 'Mr Fixit' forever repairing locomotives and solving layout operating problems. Although he concentrated on N gauge, Steve had an OO gauge layout in his attic and an extensive collection of O gauge rolling stock, which he frequently exercised on the club's large-scale layout. His droll sense of humour and incisive one-liners will be sorely missed at the club and at exhibitions. In short, he was admired and held in high esteem and affection by all who knew him.

Richard Hart

DATE FOR THE DIARY

Wimborne Railex 2023 will be held on Saturday 15 and Sunday, April 16, 2023 at the Allendale Community Centre, Wimborne, Dorset, BH21 1AS. A move from our previous venue for many years has prompted a change of name from 'Wimrail' to 'Wimborne Railex'. Layouts will include 'Bournemouth West' (OO gauge) and others in various gauges and scales and stages of construction. Trade support will be provided by Model Railway Solutions, Ray Heard Model Railways, and more. Wimborne is on a number of bus routes from neighbouring parts of Dorset and beyond and has an active commercial centre. There is ample parking adjacent to the venue. We look forward to seeing you there!

Gerry Barnard

LEGO FAN!

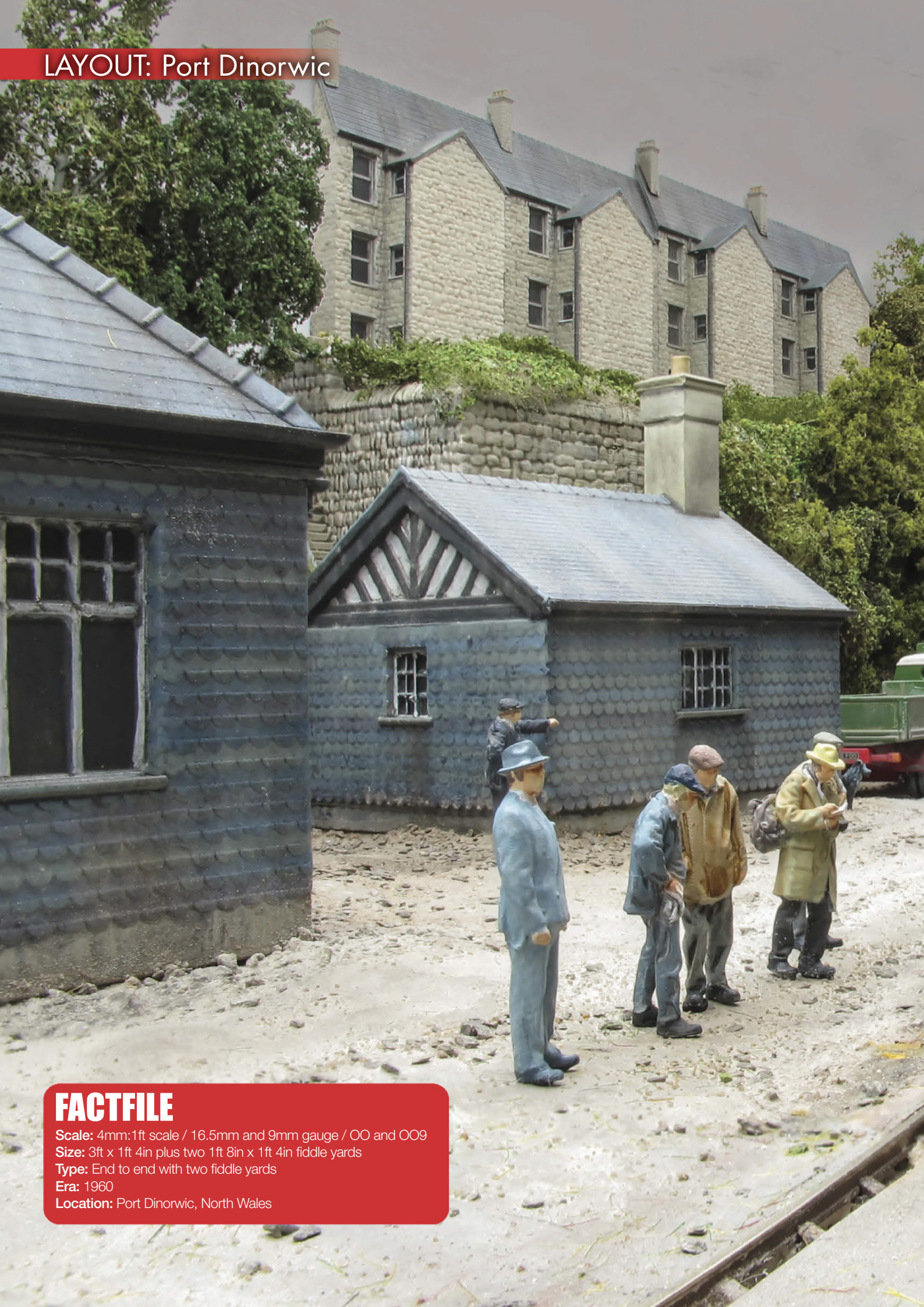
I am writing on behalf of my son Philip, who is a mad steam locomotive fan as well as a Lego fan. He has designed from scratch four Lego locomotives plus a representation of The Royal Albert Bridge in Saltash. Philip's designs have been submitted on the Lego Ideas website and are now gathering support via votes; if he gets to 10,000 votes – there is then an option for Lego to make the kit real. Philip really needs more votes, his *Flying Scotsman* model is currently just over 7800 votes!

Louise Barker

BRM says…

Wow! Amazing work Philip – you definitely get our vote, and we encourage all readers to take a look at his fantastic designs and give them a vote! Scan the QR code in the picture below to have a look, or visit the lego ideas website.

LAYOUT: Port Dinorwic



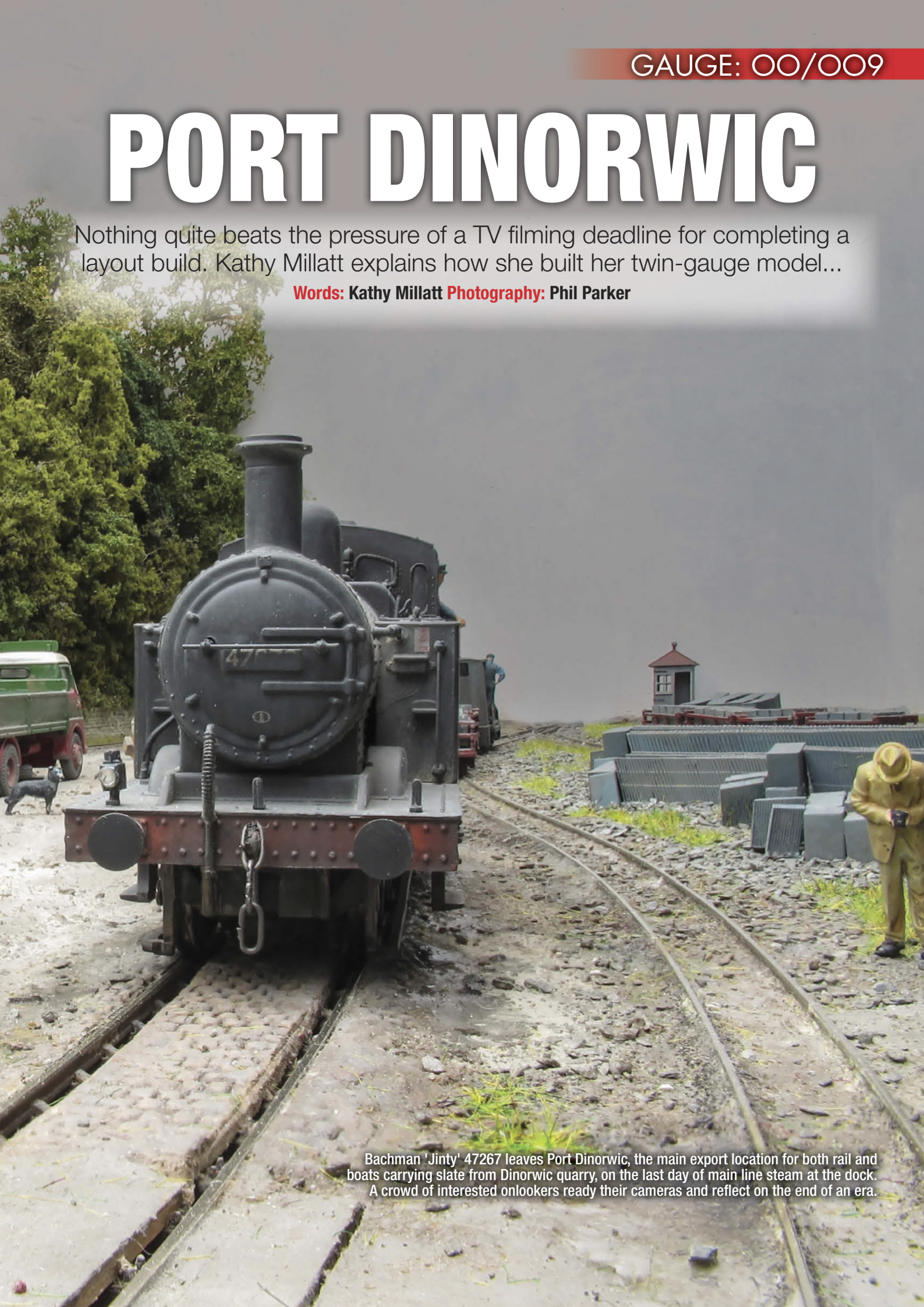
FACTFILE

Scale: 4mm:1ft scale / 16.5mm and 9mm gauge / OO and OO9
Size: 3ft x 1ft 4in plus two 1ft 8in x 1ft 4in fiddle yards
Type: End to end with two fiddle yards
Era: 1960
Location: Port Dinorwic, North Wales

PORT DINORWIC

Nothing quite beats the pressure of a TV filming deadline for completing a layout build. Kathy Millatt explains how she built her twin-gauge model...

Words: Kathy Millatt **Photography:** Phil Parker



Bachman 'Jinty' 47267 leaves Port Dinorwic, the main export location for both rail and boats carrying slate from Dinorwic quarry, on the last day of main line steam at the dock. A crowd of interested onlookers ready their cameras and reflect on the end of an era.

LAYOUT: Port Dinorwic

I was initially drawn to modelling the quarries of North Wales and, during my research, I discovered a photograph of Port Dinorwic with both standard and narrow gauge track. Port Dinorwic is the slate dock for the main Dinorwic quarry, and was a bustling location served by both boat and train for most of its life. The slate wagons come from the quarry on the Padarn railway and are run down a chain incline through a tunnel into the port. Further research revealed a British Film Institute (BFI) video from the last day of main line steam running into the port. I knew this was the story I wanted my model railway to tell.

This is the second layout to bear the name 'Port Dinorwic', with the first ending up in the skip. I tried too many new techniques on it, from stub turnouts and moving frogs to an all-foam base. When I started this layout, I was determined to learn from those mistakes and went with tried and tested methods instead. I, therefore, used laser-cut baseboards and Peco points, which I adapted to DCC, and all my usual scenery methods. I used DAS clay to model the ground for the first time successfully and will be using it more in future.

The buildings and many stone walls, as well as all the details, are 3D-printed. I often hear people say that 3D-printing is easy, or cheating, as if it takes no effort to produce. However, each item was designed, printed, prepped and painted, so they are all truly bespoke and scratch-built. The time taken to design the items in Blender (a free 3D design software) far exceeded buying or kit-bashing an equivalent, and enabled me to produce prototypically-accurate buildings and details to fit in the space I had available.

The dock front is covered in Slater's Plastikard with 3D-printed stone edges, bollards, buildings and walls. The slate is real slate from a bag in my stash. All the figures are from Modelu and are painted, with a wash added to bring out the details.

18+

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One struggle I had was to fit the real size of the buildings and stone walls into the space. Layouts are always short on space and even a small contained slate dock is much larger than I could fit in a layout. I wanted to be able to move it by myself and fit it on my workbench, so 3ft was the longest I could manage for the scenic areas, with the two fiddle yards adding a further metre length when attached. The biggest modelling constraint was not the length though, but depth, with only 1ft 4in available. The dock is set down from the surrounding landscape and so my layout needed to have houses and trees at the back from the street above, steps up to street level, a retaining wall and dock offices on the track level.

I solved the problem of lack of depth by 'smushing' the buildings. The background buildings were printed slightly smaller in scale to fit and the terraced houses were modelled only 1in deep. The stairs were scaled down in the front-to-back direction, but not height, and the larger dock office was also scaled down front-to-back. As the layout is largely viewed from the front, these scale changes aren't particularly apparent, but they allowed a road to fit in, as well as the track work. 3D design allowed me to play with all these proportions before committing to the final prints.

I also borrowed more space on the front edge by adding the bridge on its own extension. This is held in place by a magnet. Over the years, I have tried many ways of attaching modules to each other and have previously used slightly loose bolt holes that I can tighten up when perfectly aligned. This time I wanted to try something I had seen someone use on cosplay armour – magnets that carry an electric current, too.

The concept is simple, the magnets not only attach the fiddle yards to the main layout firmly, but also run the track power. You can buy magnets with a countersunk hole in the middle with matching steel plates. On one side, I attached the magnet through a laser-cut hole in the layout using a 3D-printed component. A countersunk bolt passes through it and through an 'O'-ring connector that I solder the track power to, before being securely attached with the nut. There are two magnets on each fiddle yard board, and so I can pass the two DCC track power connections. The other side has a similar arrangement but using a steel plate instead of a magnet. The magnets are strong enough to hold the fiddle yards in mid-air on their own.

Fitting the buildings into the layout was a real struggle. They are all designed in Blender (a free 3D design software) to match the prototypes, 3D-printed and painted. Because I designed them, I was able to reduce the front to back distance to allow enough room for a road into the dock, as well as the trackwork.

The groundwork is DAS clay with bits of slate and tile grout applied over the top. Static grass by WWS adds some much-needed greenery to the dock front. The ERF lorries are models by EFE, which I weathered with an oil wash followed by matt varnish and pigments.

The O09 wagons have been challenging as the correct spoked wheel axles were out of stock when I built the layout. Instead, I used 3D-printed wheels and the wagons move somewhat erratically as a result. I am assured that this is normal for these, but I will replace the axles when the metal ones are available again.

Rolling stock

The final problem I had was finding the right stock to run. Bachmann produces an 0-6-0T 'Jinty' identical to the one in the BFI video, to which I just had to add a sound chip and speaker, renumber and weather. Bachmann also produces correct wagons, but only in the covered version. I decided to live with the wagons being slightly inaccurate and used the built-in hooks with Smiths coupling chain links to attach them together. The standard gauge train is permanently coupled, so this avoided unsightly non-prototypical couplers.

The OO9 locomotive is a 3D-print from Shapeways of a Ruston Hornsby locomotive, similar to that running in the port. I added a Tomytec chassis and a DCC chip. The sound for the locomotive is a separate sound-only DCC decoder and speaker installed beneath the terraced houses, but using the same address as the chip in the locomotive. Given the small size of the layout, it's hard to tell that the sound isn't in the small diesel.

The Dinorwic wagons are also from Shapeways, but proved to be more problematic as the correct spoked wheels are out of stock. Tim Williams was kind enough to provide me with 3D-printed wheels, which overcame another problem – the resin is very stiff and it isn't easy to bend to allow metal axles to be inserted. Instead, I installed the 3D-printed wheels before they were cured as they were more flexible. I cured the wheels once in place. The bending to put them in gave some of them a little wobble that is very prototypical.

The background is modelled in only a few available cm, but I still managed to fit in buildings, bushes, trees and two retaining walls. The steps up are each only a few millimetres deep, but the front viewing angle means that the compression is not apparent, and allowed me to include this important feature.

The greenery is all rescued from my old layout and is a mix of sea foam and commercial trees with horsehair and polyfibre bushes. They are all covered with scale leaves from Noch to ensure a uniform colour, which recedes into the backdrop.

The people are held in place with Blak Tak so I can move them around as needed. I have tried to match every element of the scene to photographs and video from the era, including the buildings, gate, signs and even the car in the background.

Coupling proved to be the largest challenge, as the prototype uses chain and hooks. I 3D-printed some hooks and used jewellery chain links to attach them to a 'D'-link glued to the wagon. The hooks didn't really work, but thankfully, the chain was magnetic, so I used 1 x 1mm magnets to hold them together.

They still ran badly as the prints are so lightweight and I didn't have the weight of metal wheels. I solved this by adding slate loads, which I hollowed out and added 'liquid lead' to. I understand that the real wagons derail a lot, even on straight track, so they may be more prototypical than I meant them to be.

With all the hard work done, I was able to concentrate on my favourite part – the scenery and detailing. I used a fairly desaturated colour palette with cold white lighting to give the effect of a dreary Welsh day, which seemed to fit the end of an era theme. The 3D prints are all primed with the airbrush using a custom mixed slate colour. I hand-painted using Vallejo colours and added oil washes to adjust the colours slightly. These were followed by pigments. I used the same pigments and a tile grout mix to weather the ground to tie everything together.

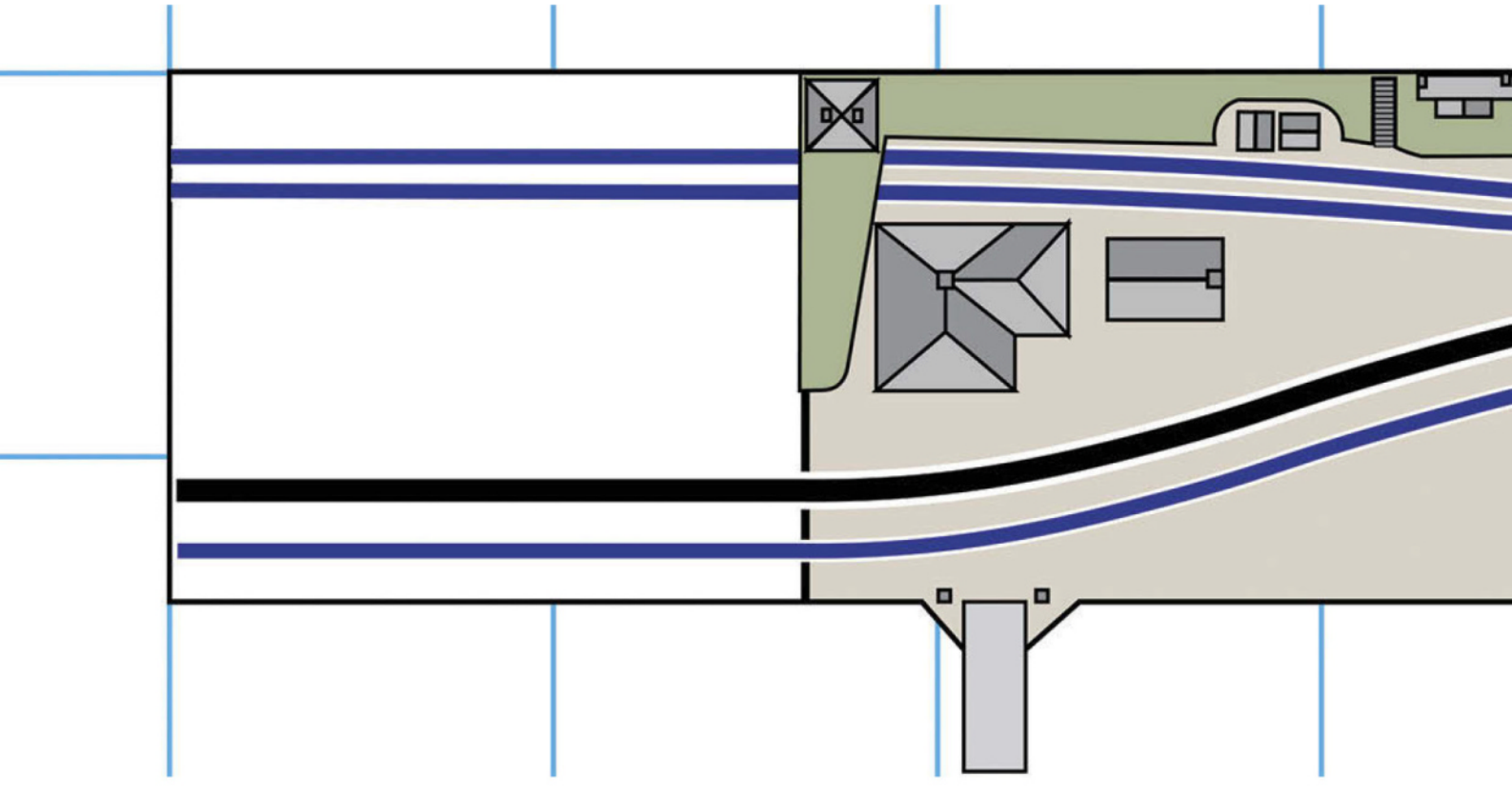
I finished the layout in eight weeks to meet the filming schedule for series two of Yesterday channel's *Hornby: A Model World*. I set out to create a picture of a slate dock on its last days, with the crowd of photographers and officials there to record the sad and momentous occasion. I hope I achieved that.

About the modeller…

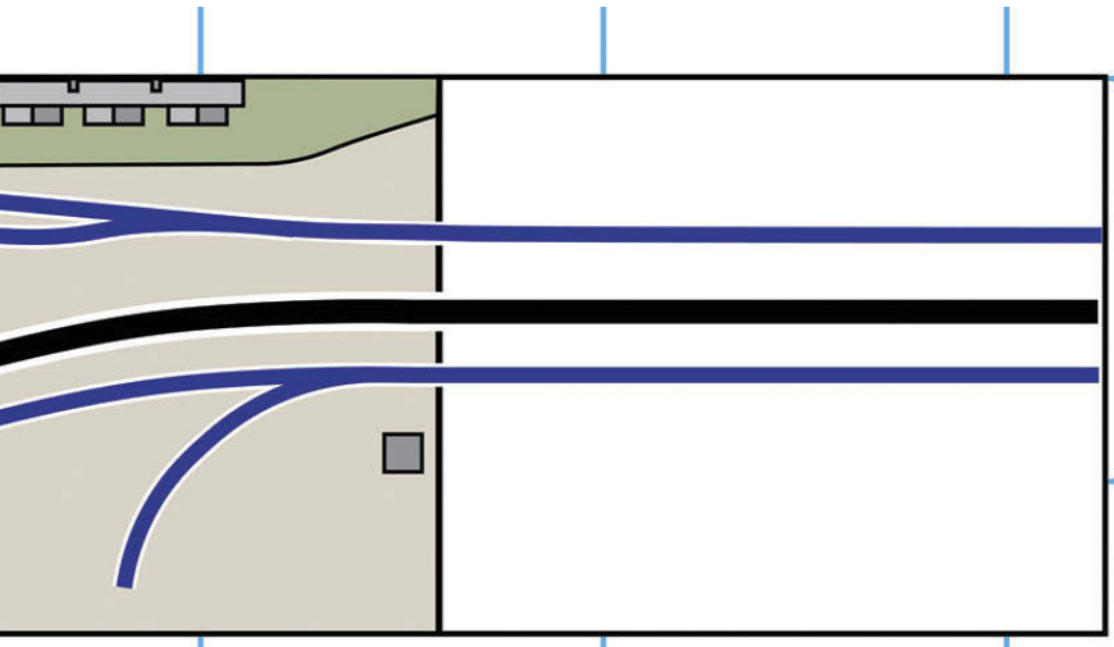
Name: Kathy Millatt
Age: Nearly 50...
Number of years modelling: My whole life, though seriously for the last 23 years
First layout: Hornby Dublo as a child
Favourite location: Something new that I haven't modelled before
Favourite locomotive: New Haven Budd Railcar

I am based in the Midlands and despite starting in UK outline, moved fairly quickly to modelling the US. I previously had a large New Haven layout, but I love trying new things and a large layout eventually ends up as just more of the same. I ripped it out last year and it is currently a building site as I put in a new workshop. Going forward, I will stick to more micro layouts as they suit not only my attention span, but also my love for modelling something new.

My next layout may well combine my two big loves – sci-fi and trains. I hope to model a working spaceport layout, but the challenge will be producing a working monorail-style train that fits in a sci-fi setting and runs. I am currently designing a modular spaceport for 3D-printing, so a further challenge will be 3D-printed trackwork.



The overall layout is only 400 x 900mm but it is more than enough for me to finish the scene to a high level of detail. Having started a number of larger layouts, this is the first one I have completely finished and I enjoyed the smaller size much more because it was achievable.



MODELLING BRIDGES: PART I

If you think all bridges are the same, think again! Historian, Clive Baker, delves into his photographic archive to present ideas for very modellable subjects.

Words & photography: Clive Baker

Of typical MR design, this triple, segmented arched bridge at Duffield is faced with local stone, with under arches formed of angled brick courses. Evidence of the outer slow lines remains, but the course of the down line has been converted to an access road. At this location, the two slow lines needed to be slewed to pass under the respective outer arches.

Railway bridges fall into two main categories – 'overline', where a railway passes beneath a roadway or footpath and 'underline', carrying a railway above a road, river, estuary, or canal. It is difficult to assess which category occupies the greater number of locations, and my research is yet to reveal the number of either type existing on the British railway network. In a previous article for BRM, I described a selection of viaducts; wondering at the time how to differentiate between bridge and viaduct – one author suggests that to qualify for viaduct status, a structure should have more than five arches.

Although a bridge would often reflect the architectural style of the original railway company that ordered its build, the likelihood of two being identical is remote, every location being different, posing a variety of challenges to the engineer.

Bridges maintained by Network Rail are identified and catalogued, details being displayed on a 'plate' attached or close to the bridge when viewed from the railway side. A second plate will be visible on the roadway or whatever type of route the railway is crossing. The accompanying photograph taken at Belper, Derbyshire, indicates 'Bridge 29', the identification 'SPC8' refers to the line between Derby, London Road Junction and Clay Cross South Junction, and '135 miles, 57 chains' is the bridge's distance from London.

In earlier times, a cast metal plaque would be attached to each bridge indicating its

number, and in many cases the initials of the original owner. Similar plates can still be seen attached to canal bridges.

A different style of plaque will be found on the non-railway side; displaying the bridge number – it gives information to members of the public who may need to contact Network Rail regarding an incident involving the bridge.

Bridge construction remains an engineering challenge as the requirement for longer and higher structures persists. Although classed as a viaduct, the longest in Britain, 2.1 miles in length, is presently under construction. It will carry the HS2 route 10m (33ft) above the Colne Valley, north-west of London.

Bridges erected at the birth of the 'Railway Age' followed the example set almost a century earlier when the canals were dug. The humpback design featuring a brick or stone arch associated with the navigations needed little adaptation for railway usage. This arrangement suited the overline situation, but the 'humpback' proved unsuitable when underline, as railways need a level deck.

There is always an exception: Benjamin Outram built a horse tramway in 1802 to link local lime works with the Ashby Canal in Leicestershire. Known as the 'Ticknall Tramway', a humpback, underline bridge known locally as the 'arch' carried the tramway over what is now the A514 main road at Ticknall, Derbyshire. After closure in 1913/5, the remains of various tunnels and kilns survive, including the arch as a Grade 2 listed building.

Bridge identification plate positioned on the railway side for the benefit of Network Rail engineers. This bridge, built by the Midland Railway would have been identified in earlier times by a cast plate.

Where a railway crossed established farmland, access needed to be maintained for the free movement of agricultural equipment and livestock. Level crossings often provided a solution, but if the railway crossed the land on an embankment, a 'cattle creep', or 'occupation crossing' would be required. An underline bridge, usually single-lane width, would be erected, either as a masonry arch or steel span mounted on piers. At many crossings, a gate separated the two parts of the land.

Identification plate for DBP1/27, positioned on the non-railway side of a parapet, giving contact details in case of an incident involving the bridge.

The 'arch' at Ticknall, Derbyshire, once carried a horse-drawn tramway from 1802 until 1913/5. Ideally, underline railway bridges have level decks, but this humpback bridge is the exception.

Main line arches:

When travelling to the north of Derby along the ex-North Midland Railway route opened in 1867, one will note a masonry-lined cutting as the train passes, below street level, through the mill town of Belper. Standing on the upline platform of the town's station, a viewer looking northwards can count five overline bridges; all built of local facing stone with segmented arches, these bridges link two parts of the town centre.

A local commentator suggested that the railway could have been routed to the west of the town following the bank of the River Derwent at a much lower cost, but engineers, George and Robert Stephenson, were instructed by members of the Strutt family, the local mill owners, to keep the railway out of sight.

Close to Belper station, the railway passes below the main shopping street as well as properties on either side. This elongated bridge supporting these buildings is classed as a 'raft' and is identified with a bridge number.

As railway routes developed, necessitating quadruple track formations, the span of overline bridges needed to be stretched. In the case of the masonry arch types, the structure would feature a centre arch to span the inner two fast tracks with two lesser arches accommodating the outer slow lines. Common in design to many bridges throughout Midland Railway (MR) territory, some locations required a greater number of arches. Where rails did not pass under an arch, the space would be utilised as business premises, but they could be rather damp – complete with stalactites.

At many locations, an overline bridge would replace a level crossing. Evidence of this situation often remains where bridge ramps pass directly in front of domestic frontages, once aligned to the original approach road to the level crossing. Such a situation deprives the householder of natural light, not to mention a view.

The steel beam bridge has been an alternative to the masonry arch since the beginning of railways. No doubt a cheaper option, the overline versions have a level deck and can span a multi-track formation.

The example of a basic steel beam overline bridge once spanned the double track line linking Cheltenham with Honeybourne. Acquired by the Great Western Railway (GWR) in 1883, Hailes Abbey Halt situated by this bridge served the community from 1928-1960. The two brick piers supporting the span include abutments angled off-vertical to retain the earth embankment.

While standing on the upline platform of Belper station, facing north, five overline bridges with identification plates can be observed. The railway built by the 'Stephensons' in 1867 cut this mill town in half, hence the bridges form vital links for local businesses.

The overline bridge at Hailes Abbey Halt, crossing the once double-track Cheltenham-Honeybourne line, has brick piers and abutments to retain the earth embankment. Acquired by the GWR in 1883, the line survives as part of the Gloucestershire Warwickshire steam railway.

Although concrete sleepers have for some years been used when replacing old track and laying new, wooden sleepers are preferred for track crossing underline bridges. Concrete sleepers can be as much as three times heavier than their wooden counterparts, which are also less rigid, causing less damaging vibration to the bridge structure.

The 'low bridge':

The term 'low bridge' applies to an underline structure, where headroom for road vehicles is restricted. Usually, a steel beam type, but some arched versions exist and, by nature of their design, pose additional clearance issues. A 'low bridge' could have a clearance for road traffic of 5m (16ft 6in) or be as low as 2.9m (9ft 6in). Warning signs must be installed at the approaches to bridges having a lower head room of 4.9m (16ft). As road vehicles developed, low bridges became a hazard to vehicles such as double-deck tramcars and buses as well as pantechnicons.

An example of a beam-type low bridge is situated along the once main 'Nottingham

Turnpike' at Derby. Built in 1892 by the MR with wrought iron balustrades, to replace an earlier structure, it carries the quadruple track formation to the north of Derby station. The photograph shows the solution to increase the headroom – lowering the road surface, in this case, by a considerable amount. The footpath to the right of the image demonstrates the original headroom.

Situated close to a corporation tram/bus depot, an earlier solution, noted on a pre-WWII photograph, involved the creation of a sunken lane to one side of the thoroughfare, with tram tracks and overhead wires.

Arch bridges in the 'low bridge' category are less common. The ex-MR line between Derby and Birmingham takes an elevated route through the village of Willington, Derbyshire. A masonry-arch crosses Repton Road to the south of the village station and a beam type structure spans Twyford Road to the north.

As can be appreciated when viewing the photograph, the round arch does not permit a constant headroom for road vehicles. Note the dashed white lines indicating a central lane for high vehicles. A regular bus service passes this way, and for many years, double-deck vehicles were operated on the route; although having 'low bridge' bodies, the drivers of these buses needed to occupy the centre of the road when negotiating the arch.

Examining a photograph taken during the 1970s when I captured a double-deck bus squeezing through this arch in the centre of the road, I noted that the black and yellow stripes around the arch and the words 'LOW BRIDGE' did not exist. If modelling such a bridge in the steam era, only the width markers and standard 'low bridge' signs with red triangles atop would be correct.

Most low bridges retain a constant headroom, but at Tywyn station, serving the Cambrian Line in Gwynedd, the underline bridge has three main spans. The outer two, consisting of 'hogback' steel beams, support the platforms, while the inner, with straight steel beams, form a base for the track. The height of the platforms dictates the difference in the bridge's levels. The triangular warning sign indicates the lower headroom.

An ornamented, wrought iron arch-style low bridge, remains in situ spanning the Georgian thoroughfare of Friar Gate in Derby, but has not carried a railway since 1968. Generally associated with the Midland Railway, the Great Northern Railway (GNR) became established in the town in 1878. It

Nottingham Road bridge at Derby carries a quadruple track formation to the north of the station. To accommodate high vehicles, the roadway has been sunk considerably, as demonstrated by the footpath to the right of this image. To the left of the bridge there is evidence of the adjoining, now redundant, canal bridge.

The arch bridge at Willington, Derbyshire, restricts the passage of modern road traffic. Note the high-visibility signage and markers indicating that the headroom of 3.9m (13ft) only applies within that width. The traffic sign to the left of the image indicates the lower headroom of 3.6m (11ft 9in) at the nearby Twyford Road bridge.

caused much controversy among residents during the build period when almost new properties were demolished, and this fine structure, the product of local engineering company 'Andrew Handyside', is considered an example of the railway company's conciliatory spirit towards the community.

Consisting of two spans, each supported double tracks that veered apart on the approach to the island platform of the adjacent Friar Gate station. On the outer sides of the two spans, ornamental castings feature, amongst other decoration, the Derby coat of arms 'the Buck in the Park'. These ornamental castings are separate sections attached to the load-bearing structure.

From 1932, the Corporation operated trolleybuses along Friar Gate, and the bridge's restricted headroom necessitated

the vehicles to pass close to the centre of the road with their traction booms pressed tightly down towards the vehicles' roofs.

The photograph demonstrates the poor condition of this Grade 1 listed building, covered with netting. For some years, the 'Friends of Friar Gate Bridge' have been campaigning and raising funds to restore a much-revered local landmark.

The North Staffordshire Railway (NSR) headed for Derby in 1848. By 1889, it became necessary to carry the line over an area known as Times Square, adjacent to Longton station. The truss-type girder bridge consists of two arc-top girder spans staggered to accommodate the angle of the roadway below. The spans are supported at each end by stone piers, those at the station end bearing carved coats of arms of the NSR, which feature a castle, lion and two Staffordshire knots.

In 2013, the Longton bridge received an extensive make-over as part of on-going maintenance carried-out by Network Rail.

Once conveying the Great Northern Railway across the Georgian thoroughfare of Friar Gate in Derby, the two spans of this locally-produced wrought iron bridge have been redundant since 1968 when the railway line closed. The local builder 'Andrew Handyside' bought the Britannia Ironworks in 1847. Respected for its decorative ironwork, the company handled numerous railway projects.

Electrification

Observing railway activity during the early 1960s, I became aware that the infrastructure that had changed little since pre-grouping times had to change to suit proposed electrified lines. I particularly noticed how the masonry arches of overline bridges were taking on a new profile to make room for catenary.

Preserving the outer profile while the arch became a trapezium shape formed with cast concrete was a treatment applied to bridges along the ex-London North Western Railway (LNWR) route between Euston and Glasgow. The example below shows such a bridge at Lichfield Trent Valley station, a location I frequented in the days of steam and witnessed the installation of the catenary and wires. When the look-out man blew his bugle to announce the approach of a train, many gangers would gather-up tools, slide down aluminium ladders, lay them at the track-side and stand aside as the train passed – times have changed!

This arc-top girder, truss bridge, adjacent to Longton station, has spanned Church Street since the NSR built its line from Stoke-on-Trent towards Derby in 1845. Note that the bridge crosses the street at an angle other than 90º, hence the staggering of the girder trusses. The high visibility stripes have only been applied to the approach side of the span. I have included the low bridge once at Rolleston-on-Dove station on my layout depicting that location. When exhibiting the layout, I noticed a visitor armed with a tape measure assessing the headroom of my bridge. Assuming he had an interest in buses, I explained that low height double-deckers worked the bus route during the bridge's existence and pointed to the road sign indicating a headroom of '14ft 3in'.

RIGHT: At Lichfield Trent Valley station, the two original brick arches of bridge 'no. 100' on line 'LEC2', Rugby T V jnc- Stafford South, received a new look during the early-1960s. To give extra headroom for the installation of catenary, the arches were replaced with trapezium-shaped cast concrete infills. Note the hut to the right of the image – a survivor from earlier BR Midland Region days, it retains its red and cream paintwork that adorned every timber structure.

Station Bridges

When travelling along the 'Great Central Railway' (GC) heritage line, one will note that the three principal stations consist of island platforms accessed by covered stairways from an overline bridge spanning the tracks. A very practical solution, the builders of the GC 'London Extension' adopted this layout at other stations en-route.

When the original station at Burton upon Trent – opened by the Birmingham and Derby Junction Railway in 1839 – proved to be inadequate for the burgeoning brewery traffic, the Midland Railway built a replacement structure accessed from an overline bridge spanning the new quadruple track formation. Extending from the road bridge, consisting of numerous semi-circular brick arches, a decking supported by wrought iron columns accommodated a taxi rank, booking hall and viewing balcony linked to an island platform by a covered staircase. Apart from the two main platform sides, bays served local terminating trains at both north and south ends.

The 'Old English' half-timbered style of architecture applied to the station, highly regarded by many, succumbed to the demolition gang circa 1972. The road bridge survived with the elevated extension becoming a car park. The accompanying colour picture, captured in recent years, features the freshly-painted ornamented wrought iron spans and the fourteen rows of supporting columns that once carried the taxi rank, booking hall and balcony.

Once painted in gunmetal grey with a generous layer of soot, the ornamented wrought iron spans and pillars that support the bridge extension at Burton upon Trent station have received a facelift and, together with the staircase, remain as the only reminders of a once fine Victorian station. Observing the dark tunnel effect created at Burton, the station building elevated above the rails, adjoining a road bridge, I have found to be an excellent disguise for a model train travelling off-stage and entering a storage siding. Canopied platforms can add to this illusion.

Looking in a southerly direction from the platforms of Derby Midland station, the bowstring bridge carrying one of the city's main thoroughfares dominates the skyline. Of robust, yet simple construction of steel tube with concrete parapets, the seven railway tracks have ample space now that the original intermediate masonry piers are not required.

The Bow String Bridge – underline or overline:

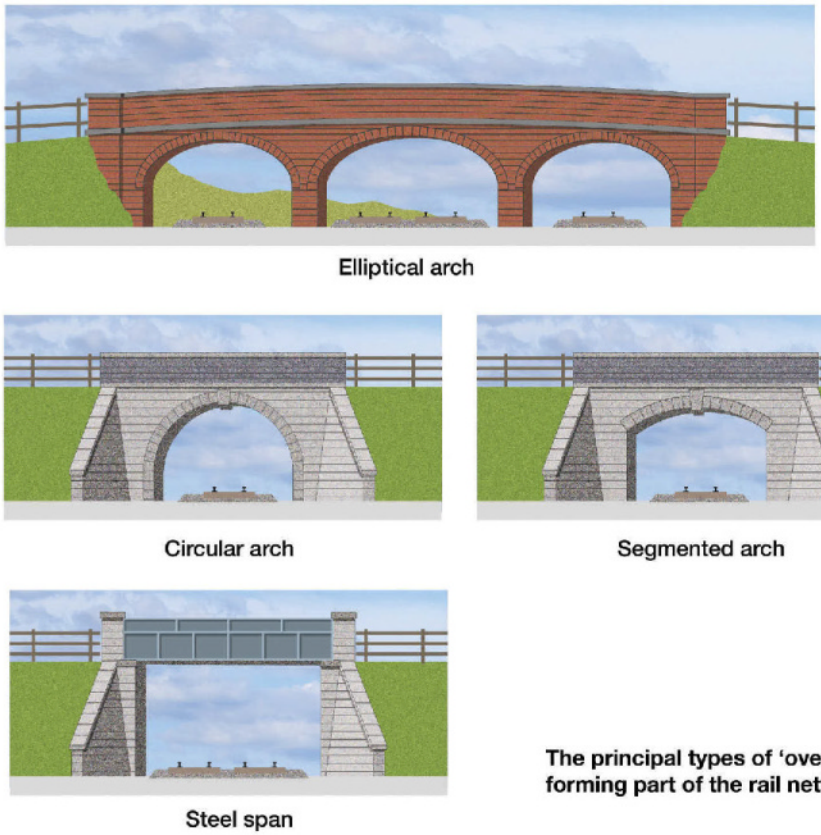
The bow string is ideal where space doesn't permit ground-mounted support piers. A road or rail deck is hung from bow-shaped structures, this technique reducing the number of foundations. The accompanying photograph shows a bridge at the south end of Derby station that in 2014, replaced three iron spans, originally built by the MR to carry a busy thoroughfare over seven railway tracks.

Allowing for future electrification, the deck of the new bridge has an increased headroom of 4.78m (15ft. 8in).

This modern bow string is not the first railway bridge of its kind in Derby; usually associated with the MR, the GNR's metals, as previously stated, also ran through the city before closure in 1968. Now a footpath/cycleway, the River Derwent is still crossed by a bridge having the same principle of design as the modern bridge. Built in 1877 of wrought iron and girder-work, it is known locally as the 'Handyside Bridge', after its locally-based builder.

During my time modelling railways, I cannot recall building a layout that didn't feature a bridge of some type. Whether a Meccano structure carrying an O gauge Hornby clockwork train over a pretend river, the five-arch viaduct on my present layout, or the outdoor bowstring that conveys an O-16.5 line across my garden waterfall, I have always found the aspect of a train in an elevated situation such as a bridge an appealing modelling subject.

BASIC BRIDGE DESIGN



The principal types of 'overline' bridge forming part of the rail network

Once carrying the GNR Derby-Nottingham line across the River Derwent, the 'Handyside Bridge' spans the full river width. From a fabricated 'bow', the deck is suspended midway between the apex of the bow and top surface of the supporting piers. This 1877 structure survives as part of a footpath.

NEXT MONTH: More modelling inspiration! We examine characteristics of underline bridges that span water

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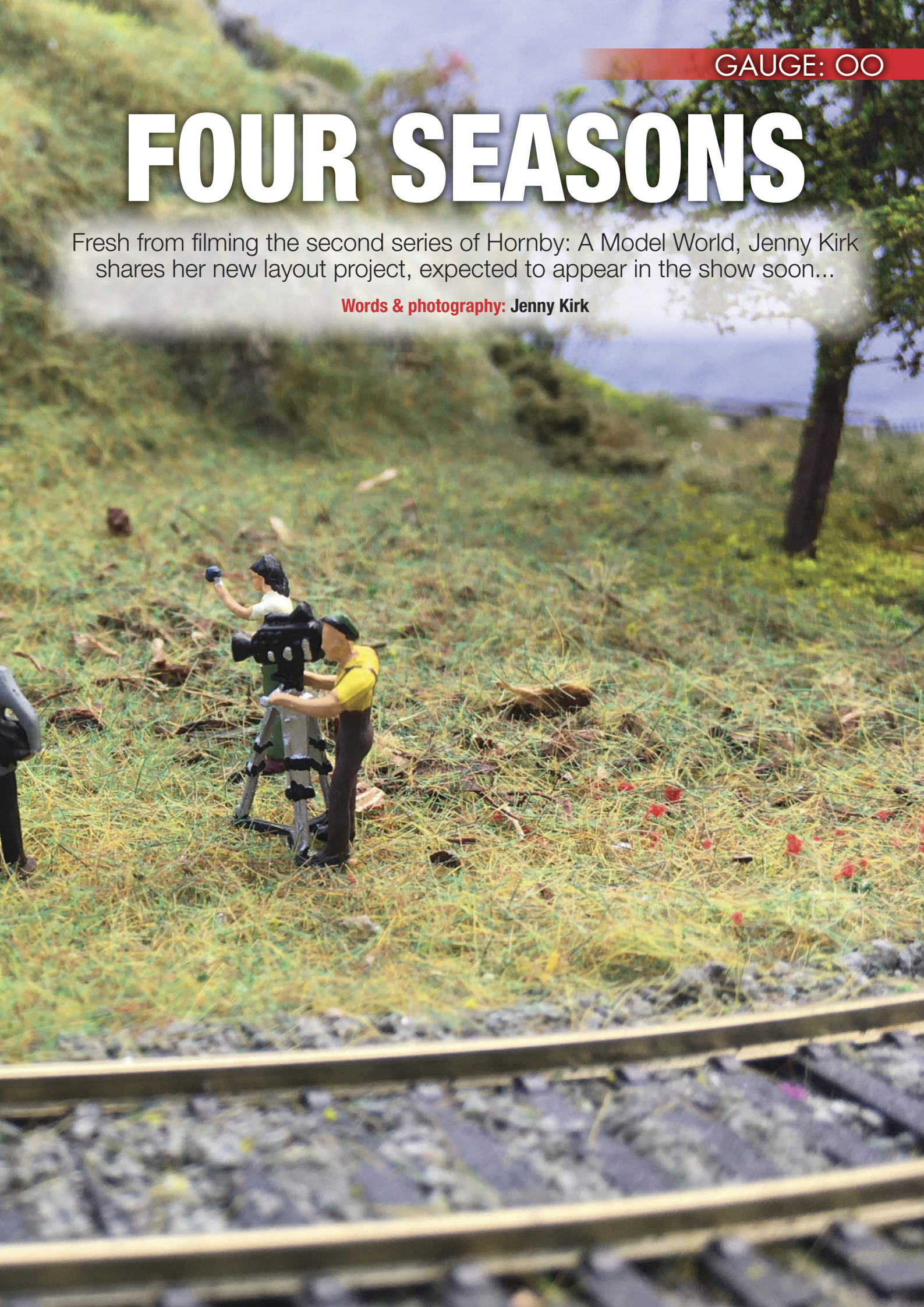
FOUR SEASONS

Fresh from filming the second series of Hornby: A Model World, Jenny Kirk shares her new layout project, expected to appear in the show soon...

Words & photography: Jenny Kirk



"You built that upside down layout, didn't you?"

So many times, I've been approached by someone asking me this. Little did I know when I flippantly told the producers of the first series of Hornby: A Model World that I could make a model train run upside down that it would become something I was remembered for. While fun to build, it is quite a boring layout to operate for a weekend; and rather hard to find somewhere to keep it. To be truthful, I had been looking for an excuse to be rid of it for good. So, when the producers approached me to build something for a second series, I saw it as a great opportunity to do just that. This time, I would be sure to pitch something a little more conventional but, hopefully, also memorable.

The idea was to take the bottom tier from the upside-down layout, with its rotating bearing and track, and remove the tower linking to the upside down element. This would be replaced by a landscape that allowed a train to pass through scenery that represented all four seasons – or rather, the scenery would pass the train while it remained stationary in the camera's lens. I knew that the rotating base would work, as it was merely recycled. The scenery was another matter entirely. It would have to be built entirely on-camera over two days of filming so that it would appear to transform on screen within a single episode. That meant almost no preparation time – a tall order for any layout build to happen without a hitch; especially in such a short space of time.

Knowing this, I asked a very good friend of mine, Les Cliff, to assist me with the build. A veteran of The Great Model Railway Challenge, I knew that we worked well together, and he knew the rigours of making layouts while being filmed. He is also one of the most talented modellers I know, and I liken him to a 'Bob Ross of railway modelling' such is the speed and ease with which amazing scenery just seems to appear under his fingers!

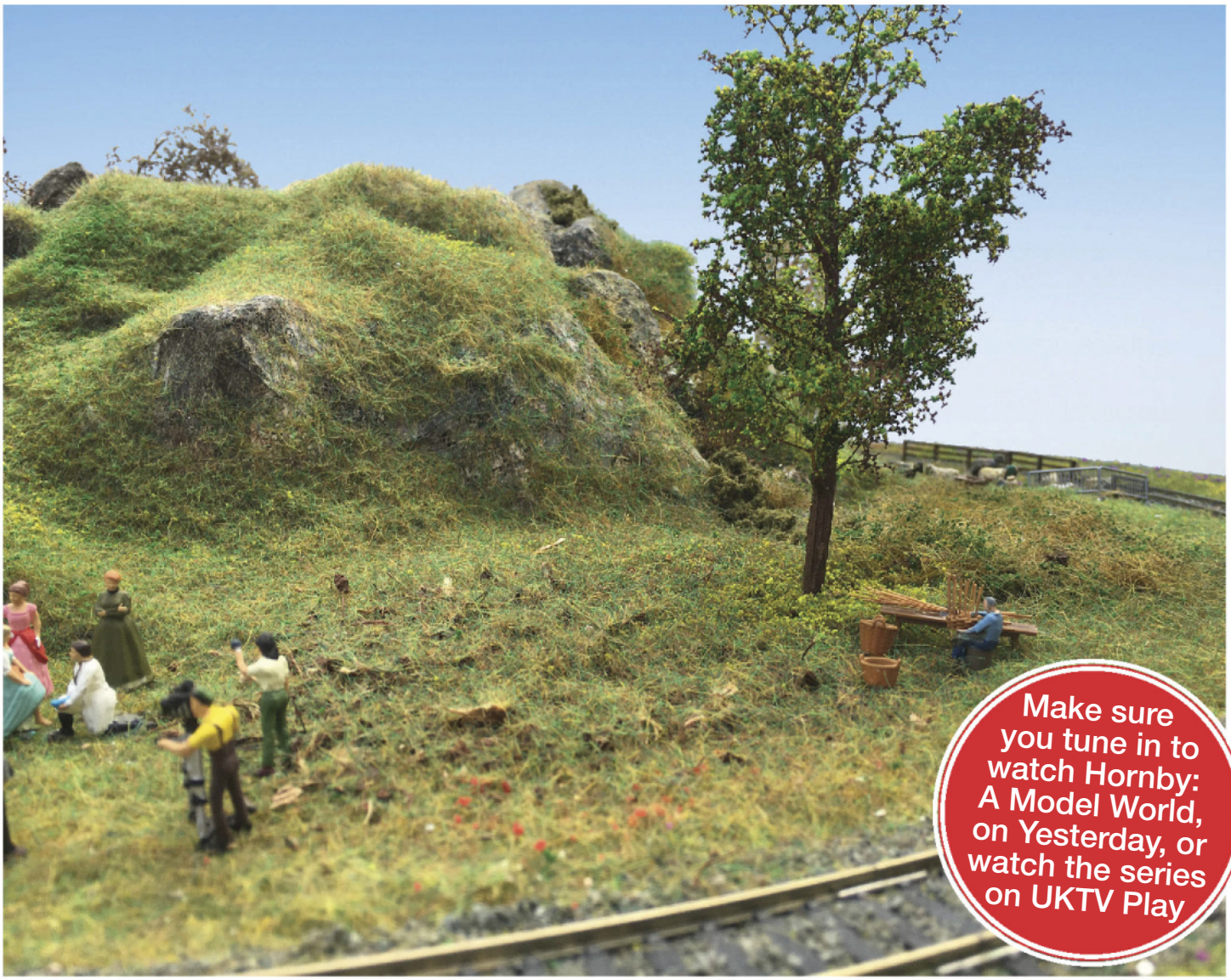
On the first day of filming, we quickly reduced the upside down layout to a bottom tier and base, ditching the tower and inverted tier. What we now had was little more than a circle of track, some tired-looking static grass, and nothing more than a hole in the middle.

Using scrap polystyrene packaging, we built a rough outline of a hill in the centre, which would allow a central feature of a lake and waterfalls heading out into each of the four seasons. Rather than having a hard demarcation between each, we would look to blend the scenery for a seamless transition.

Over this broken-up polystyrene, we used brown packing paper mixed with water and PVA for pliability before an outer layer of plaster bandage went over it all to create the landform. It's a quick and easy method, which also utilises many waste products, so it's a really inexpensive way of producing terrain. We broke off little cubes of rough polystyrene that were then wrapped in a layer of plaster bandage, to form rocky outcrops. These were pushed into place and plaster smoothed around their base. It is actually quite an effective way of doing this, and they would form the rocks and rapids of each of the four streams.

Les likes to work with the plaster still wet, so he immediately launched into colouring the plaster with washes of watercolour paints. Just three colours were used: light ochre, earth brown and a black. With washes of each, the plaster quickly took on a

> "Railway modelling is all about confidence, and if you have confidence in yourself and what you can do, then things become a whole lot easier"



look of rock; and this ensured that when the later grass layers were added, there were no bright white bits left glaring through. One of the few bits of preparation we had been able to do was cast and paint up Woodland Scenics rocks from moulds and these were added too, though the plaster-wrapped polystyrene would have been fine on its own.

A grass layer was added using materials and an applicator from War World Scenics (WWS). I've been a big convert to its products, and static grass is something that works really well on camera as you can see the colours and texture of the grass appear in real time as if by magic. First, we spread the basing glue where we wanted grass to be, keeping the stream beds and any rocky outcrops we wanted free of this glue. Then it was a case of loading up the applicator and getting on. I like to use a mix of colours and fibre lengths in one pass as I find this produces a more natural look than going in one colour at a time. Each of the season areas were treated with a suitable mix of colours and fibre lengths, taking care to blend them into each other. An important note is that even the winter scene needs grass under any snow subsequently added; and I chose a mix of autumnal and dead grass colours with shorter fibre lengths for this.

Static grass, for me, comes alive with the final adding of fine scatter/ground foam. I chose season-appropriate colours and went in sparingly with a light random sprinkle. This gave a suggestion of flowers and other plants that really worked. Pick the colours carefully to match the season and it really is effective. At this time, we also worked on areas where we wanted to add trees. In order to more firmly suggest the seasons, we decided that appropriate trees would really set the scene. Using forest ground cover, again from WWS, we created the typical

detritus that you might find under trees and muted it with a quick pass of short, "dead grass" static grass fibres.

The trees were made from the WWS kits that incorporate a plastic armature with individual branches teased out of seagrass. These were glued to the armature with superglue and are a lot less fiddly than they sound. I made one armature for each season, then spray-painted them with cheap brown textured paint from a rattle can. This gave them a unified tree bark colour, providing a useful base for the next step of building appropriate colours using WWS fine scatters. Using a number of different shades of green, I built a covering of foliage using static grass layering spray. For spring, I added lighter greens for new leaf growth and pink for blossom. Summer was another layer of darker greens building up thicker coverage to represent full leaf growth. Autumn used yellow as the base scatter instead of the greens, muted with a dusting of fine red. Winter was simply an application of Woodland Scenics soft flake snow to the branches, making the most of the intricate structure that the seagrass gives you, to really look like a tree in winter.

While I worked on the trees, Les got to work tidying the terrain. Using a soft brush, he pulled back the static grass from the streambeds and rocky outcrops where we hadn't applied basing glue. From the sea of grass, the detail quickly emerged, bringing the scene to life. Because the landform had been washed with watercolours, all the rocks were perfectly coloured with no need to touch up. In the lakebed in the centre of the hill, and the streambeds, too, he added some fine ballast to give us the perfect watercourses. With some quick-drying ballast bond, these were stabilised, and a few bits of Woodland Scenics clump foliage were added for water weeds.

With the trees ready, they were added to the scene. All they needed was a quick hole drilling, then a dab of glue and they were in. Underneath the autumn tree, I also added a little yellow and red scatter to simulate dropped leaves, and the spring tree had a little pink for fallen blossoms.

Then we moved straight on to the water pouring. WWS had kindly supplied some of its two-part deep pour resin for this, and it was really easy to mix and carefully pour in; filling the lake first, then running excess down each of the four streams, and varying the amounts for the seasons. Les used some flecks of white paint in some of the rapids, as the resin was still gloopy,

to simulate white water, while we left the summer stream with a very light flow. Some of the forest scatter was added where the lake bordered the winter and autumn zones, the idea being that it would make the water look somewhat murkier. While this tended to float, we added extra resin to the lake after the first pour set to produce a smooth layer on top.

Extra tufts of long grass and bushes were added by hand using a combination of teasing out some of the 12mm static grass and gluing it in by hand, particularly along the streams. Extra bushes and ground cover were from the Woodland Scenics range. Meanwhile, the winter zone still didn't look like winter yet. We used the really short white fibres from WWS using the static

grass applicator and some layering spray to make it 'snow' on this area. The beauty of adding this after all the detail is that it clings to the topmost surfaces of things and highlights the natural topography of the terrain. We only wanted a light layer, and blended this lightly into the autumn and spring areas for a smooth transition. We even applied it over the track in this section, using a track cleaning rubber to carefully clear the rail tops before the layering spray set, so trains could run.

Finally, we needed only tiny bits of detail. Golden Valley Hobbies had kindly sent us some items that were perfect for this from the extensive continental range of figures that it stocks. A man shearing sheep complemented the spring area. Look out for the sheep straying behind him, with the two black sheep getting through the broken fence to the wrong side of the tracks. In summer, there is a film crew filming a period drama and someone basket weaving under a tree. Winter features Santa Claus and reindeer, as a parent and small child look on with expectation. Soft flake snow was sprinkled anywhere that needed a frostier look.

The layout is powered using an NCE Powercab plugged to a DCC Concepts Alpha Panel set into the fascia of the main lower baseboard. Hidden underneath the rotating tier is a large roller bearing that the layout rotates on, and this is wired to carry one wire of the power feed. A spring-loaded pin in the centre resting on a flat piece of brass carries the other power feed such that the layout can rotate continuously with trains running on it without issue. This is so that a train can run on the track while the scenery rotates at the same speed in the other direction. That way the train appears stationary to the camera as it films, and the scenery goes past instead, working through the four seasons, not unlike a chase sequence in a Scooby Doo cartoon! There are also no wires to slowly twist up and create unreliability.

The track on the layout is radius one, untouched from the original upside down layout. It does limit the choice of items to run on it, but was fine for the short train we chose. An M7 tank locomotive was picked for filming as it was in Malachite as 30244 in exactly the livery that Hornby announced as part of its 2022 range in January. It isn't a pre-production model but a renumbered item that happened to match the new announcement. This would help the layout to appear very current when the series is transmitted. Married to a couple of four wheel pre-grouping coaches, it really looked the part on camera.

We achieved a lot in two days of filming. Some people say that you can't build a layout in such a short timescale, but we did. Railway modelling is all about confidence, and if you have confidence in yourself and what you can do, then things become a whole lot easier. With this build, we achieved something more akin to traditional railway modelling than the upside down layout of the last series, but hopefully, it is equally as memorable. It was certainly fun to build.

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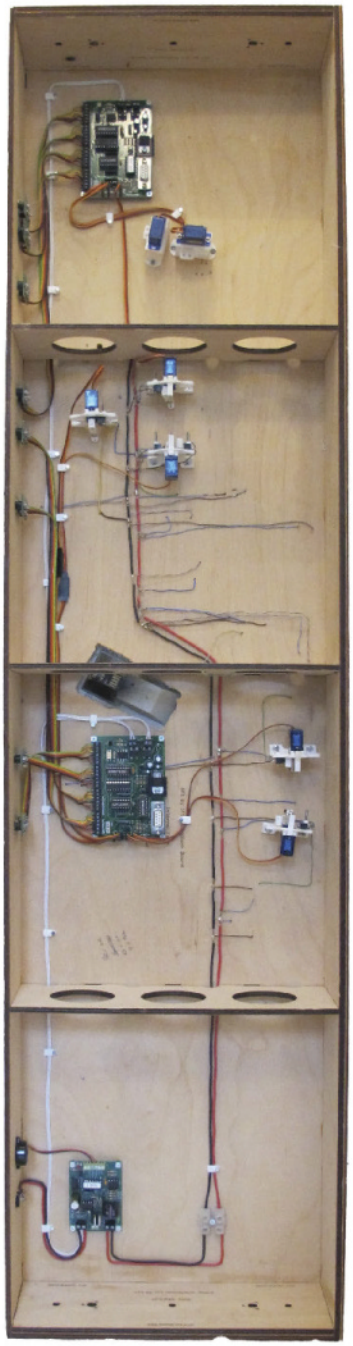
WIRING A LAYOUT FOR DCC

A best practice guide for DCC newcomers – and a refresher for those with experience – to help iron out commonly-encountered problems.

Words & photography: Ian Mellors

In my January 2023 article, we looked at how to wire turnouts for DCC, but what about the rest of the layout? DCC is 'two wires', right? Yes, in its simplest form and for smaller layouts, this might be all that is needed. Connect the Command Station/Controller to the track and make sure all the turnouts are non-isolating and away we go. However, if planning something larger or for better reliability at an exhibition, a more sophisticated approach is recommended.



TRACK BUS

One of the first things to consider is to not rely on the rail joiners or fishplates to electrically connect each piece of track. Over time, especially in damp environments or where large fluctuations in temperature occur, the rail joiners can work loose or corrode, losing their electrical connectivity.

A Track Bus consisting of two wires, normally fitted underneath the baseboard and connected to the booster or controller. These wires are normally rated at the full output current of the booster or controller. This ensures that the full current that can be supplied is made available to the track sections. Wires stripped from mains electrical cable are often used. Self-adhesive copper tape is also popular, though a more costly option.

Finer wires called 'droppers' are connected to each piece of track and fixed to the track bus. In this way, each item of track is independently fed from the controller or booster. These wires typically need to be big enough to handle the current of one or two locomotives. The more power-hungry your stock, the thicker the dropper wires.

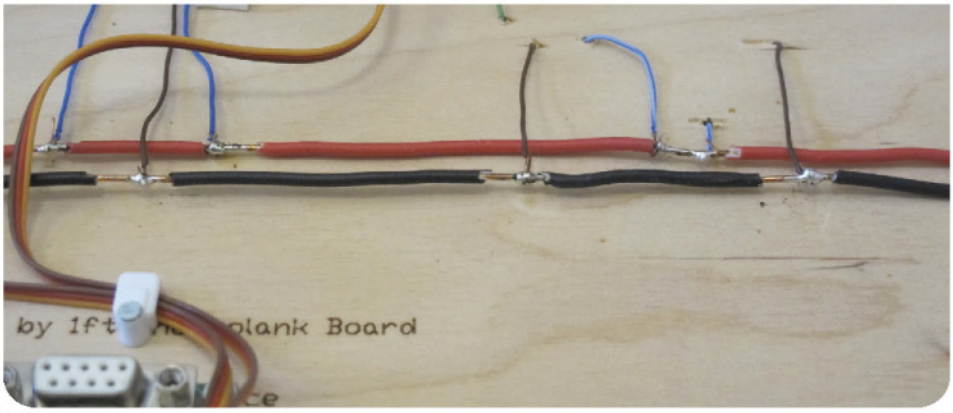
How you connect the droppers is up to you – soldered joints are popular, but solderless systems are available from several suppliers. DCC Concepts i-Link connectors are a good example.

Automotive 'suitcase' or 'scotchlock connectors can be used but are only designed for wires of a similar diameter. The finer dropper wires may not be held reliably, so are best avoided. If copper tape is employed for the bus, soldering is the only option.

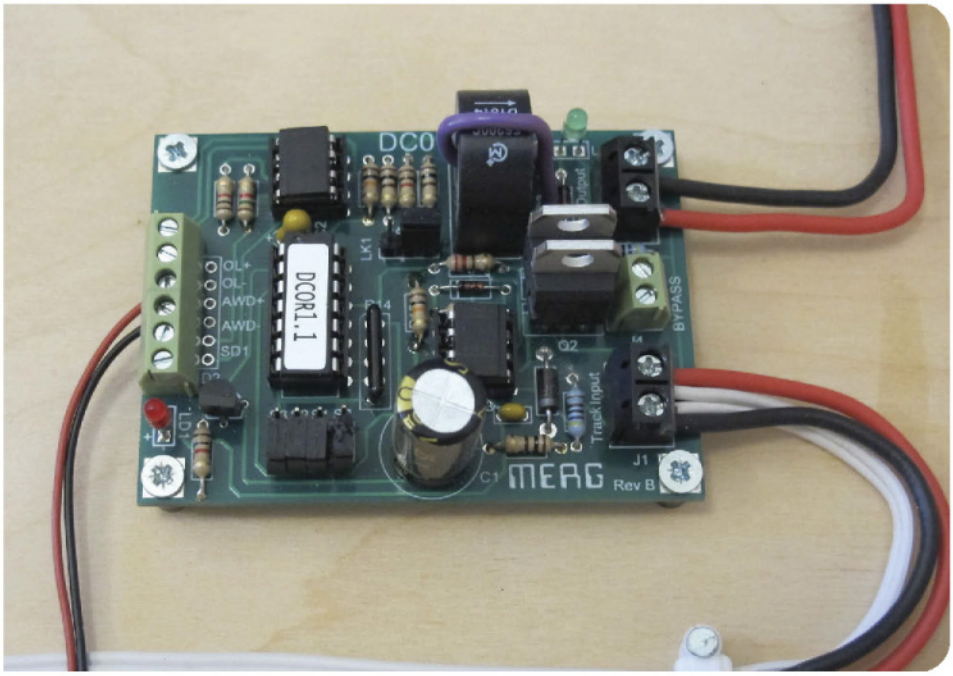
It is a good idea to stick to a colour coding for all your wiring. The standard colours for track wiring are red for the right-hand rail and black for the left. But which is right and which is left? It all depends on which way your locomotives are running, especially on DCC.

Decide at the outset which rail is to be red and which is to be black and stick to it throughout the layout. The colour coding is also up to you – just make sure you follow your system, as short circuits are all too easy to occur if a rail section gets connected to the wrong bus wire. Some DCC equipment may have its track connections labelled J and K. The convention is that J is to the right rail, or red wire, K is to the left, or black wire.

Be careful on circular layouts, it is easy to mix up which rail is right and which is left as the track loops around. The track bus should never be connected in a loop either, there should be at least one free end of the bus unconnected.



POWER DISTRICTS



On the real railway, a block is a section of track, usually controlled by signals. It is often used to describe a section of track when using analogue control, but for DCC layouts we use the term Power Districts to describe these sections.

In an analogue controlled system, electrical blocks – sections of track that are powered independently, allow trains to be operated independently by connecting separate controllers to individual blocks via a selector switch.

DCC doesn't need blocks, because all the tracks are permanently live, fed by the controller or booster, and the decoder in the locomotive only responds when told to do so by the controller.

With DCC, we still might want to split up the track to create separate Power Districts, so as not to overload a booster or to protect one section of the layout from a short circuit on another.

A Power District is created when the track is divided into two or more electrically independent sections, with power supplied through a District Cut-Out. So, if we are using track buses, we need one for each power district. It is important that the district cut-out responds fast enough to a short circuit, otherwise the booster or controller's built-in protection will kick in, stopping the whole layout – not the desired outcome. Some controllers or boosters have programmable response times, but if not, make sure your district cut-out can be tuned to operate fast enough for your booster or controller. The MERG Kit 57s that I use on my layouts have an adjustable delay from detection of a short-circuit to shut down, of between a few microseconds and 90 milliseconds.

A booster or controller feeds the cut-out, which splits the DCC power and routes it to a Power District. The district cut-out will remove power from the track section it controls if a short circuit occurs. It automatically restores the track power once the short circuit is removed.

So, the district cut-out prevents shutdown of the entire layout. The rest of the trains keep moving as if nothing happened, and the cause of the short within the district can be fixed without impacting operation elsewhere.

Another example of a Power District is a Reverse Loop. For proper operation, the reverse loop must be isolated from the track leading into it. Otherwise, a short circuit occurs at the point where the locomotive enters or exits the loop. A manual switch could be used to swap the polarity of the track once the train is in the section, or an automatic device such as an auto reverse unit does the job for you. There are several devices on the market that can also serve as both a district cut-out and an auto reverse unit. Unlike analogue systems though, in DCC the polarity of the track has no bearing on the direction of travel – no need to stop and reverse the direction of the locomotive as it runs round the loop.

BOOSTER DISTRICTS

On larger layouts, we might want to have separate power boosters to ensure that there is enough power for all our needs – additional boosters will increase the capacity of the layout to run trains.

Power boosters are available for most DCC systems, though some entry-level systems may need upgrading to allow the addition of a booster. Check the operating manual of your system before investing.

A section of track fed by its own dedicated booster is called a Booster District. In its simplest form, a Booster District is the entire layout if it's only fed by one booster or controller.

If we add a second booster, we must divide the layout into two separate, isolated sections. Each one becomes a Booster District, fed by a dedicated booster. It is vital that the two boosters are never connected to the same section of track – if so, the boosters will be damaged.

The wires connecting two or more boosters to the controller is commonly called the Booster Bus.

ACCESSORY BUS

If we are using DCC control of our turnouts, signals, or other accessories, it isn't a good idea to connect the accessory decoders to the track bus. Instead, a separate set of wires is run from the booster or controller to the accessory decoders. We call this the Accessory Bus.

When district cut-outs are used to feed the track, they provide protection to the booster. Should a locomotive run into an incorrectly set turnout, causing a short, the district cut-out will disconnect the power to the track. As the Accessory Bus is directly connected to the booster, the turnout can still be operated and set correctly, removing the short circuit. The locomotive continues its journey once the district cut-out restores track power. To the observer, it appears that the locomotive stops and waits for the turnout to be set, then continues – no one notices the short circuit caused by operator error!

As it is very unlikely for an accessory decoder to produce a short circuit, it is not usual to protect the controller or booster from shorts by putting a district cut-out between the booster and Accessory Bus. It is far more common for the Accessory Bus to be fed directly from the controller or booster track outputs.

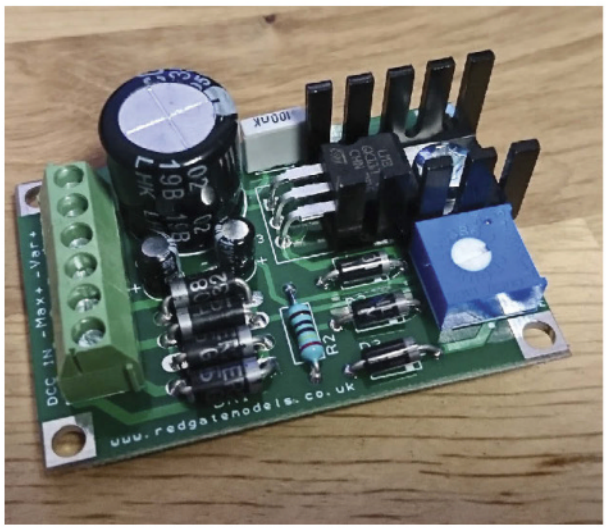
DC POWERED ACCESSORIES

The layout is wired up and trains are running well, but what about those lights? What about DC power for accessory decoders that need external power? We could run another 12V DC bus around the layout connected to a suitable power source.

Another alternative is to derive a DC supply from the booster or controller DCC signal.

There are several bits of kit out there that do this, from buffer stops with illuminated red lamps to self-powered accessory decoders. All these devices need to be carefully installed, though, as normal diode rectifiers commonly used to turn AC to DC can degrade the DCC waveform and cause problems, especially on larger layouts with long bus runs. By carefully selecting a fast-acting rectifier, these problems can be avoided.

On my layouts, I like to have only two wires passing between each baseboard; it makes setting up at shows much easier. So, I prefer to power everything from the Accessory Bus. To this end, I designed my own circuit board, ensuring that fast-acting rectifiers were used. It has two outputs, the first being a fixed voltage, typically around 14V DC when using an NCE Powercab, and the second adjustable from 1.5V up to the maximum the DCC signal can provide.

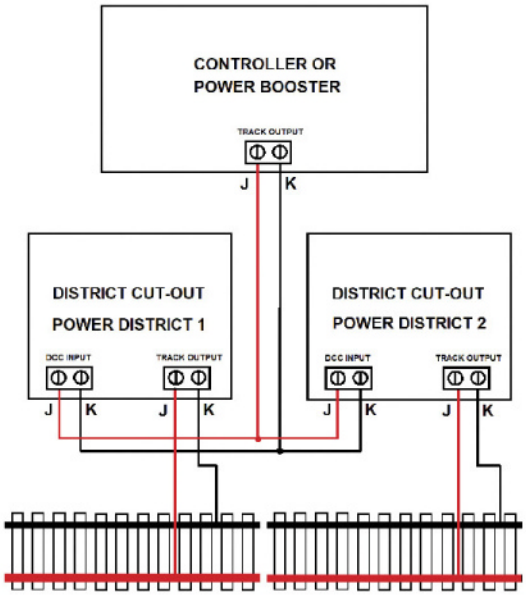


It is small enough to fit under a building, so there's no excuse not to have that lighting working in the far-flung corner of a layout.

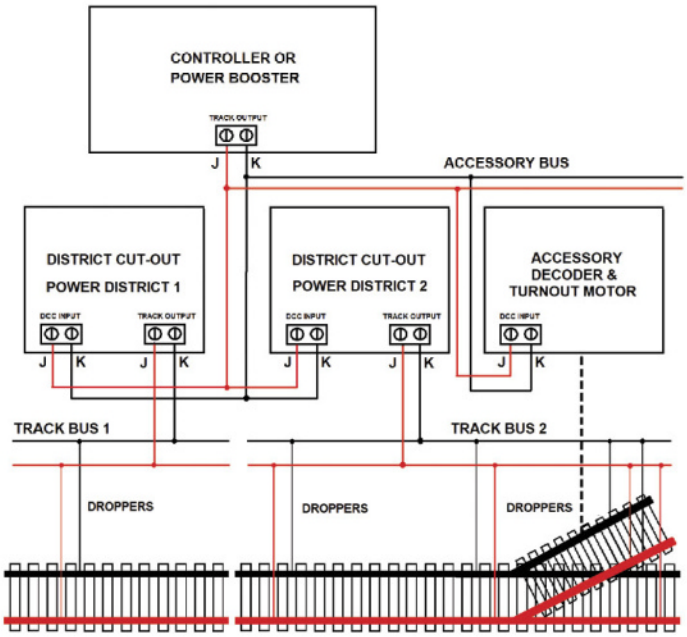
TYPICAL EXAMPLES

We have moved on from two wires from the controller to having three separate sets of wires or buses. Here's a few examples of typical implementations – You can mix and match the arrangements to suit your preferences and layout.

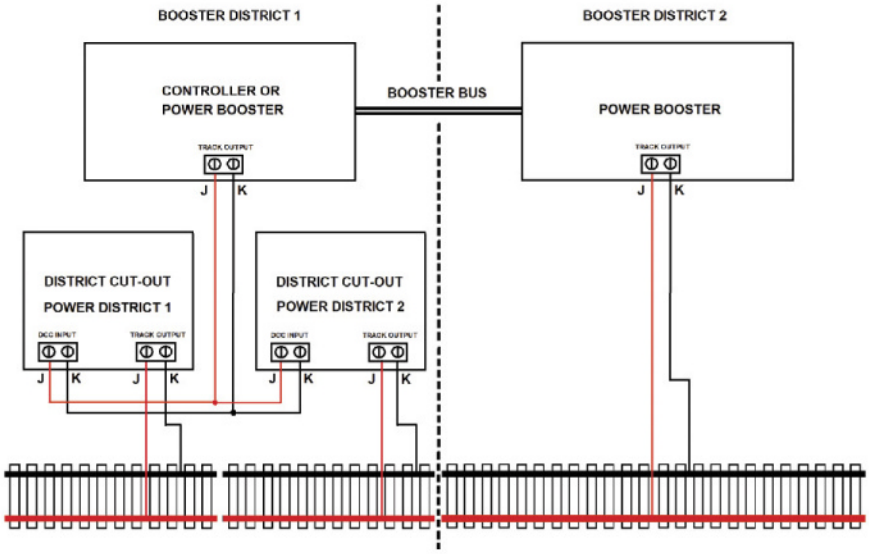
SINGLE CONTROLLER OR BOOSTER WITH TWO POWER DISTRICTS



SINGLE CONTROLLER OR BOOSTER WITH TWO POWER DISTRICTS, TRACK BUSES AND AN ACCESSORY BUS



TWO BOOSTERS WITH AND WITHOUT MULTIPLE POWER DISTRICTS



Interested in more DCC techniques? Visit *www.world-of-railways.co.uk* and search 'DCC'

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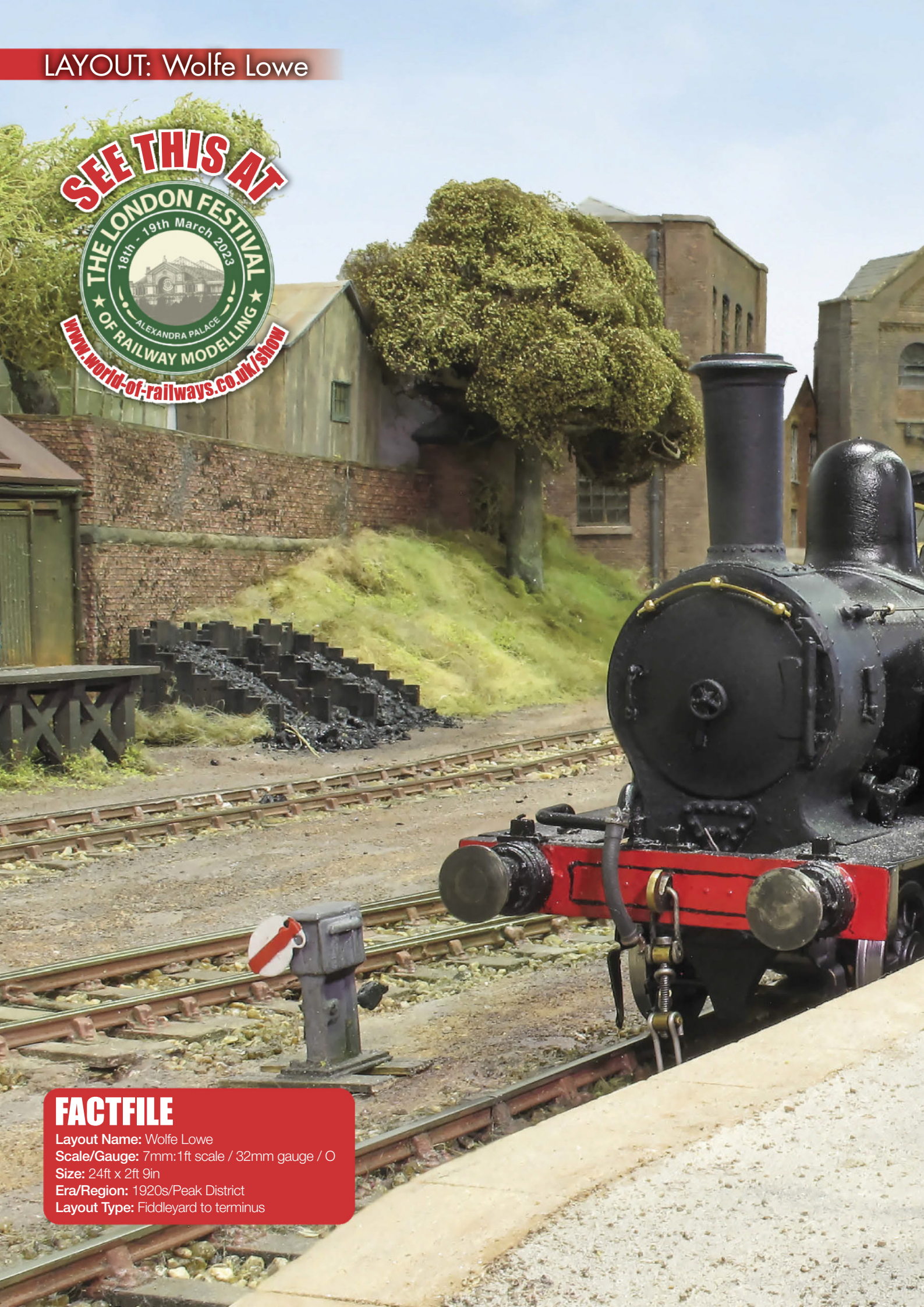


FACTFILE

Layout Name: Wolfe Lowe
Scale/Gauge: 7mm:1ft scale / 32mm gauge / O
Size: 24ft x 2ft 9in
Era/Region: 1920s/Peak District
Layout Type: Fiddleyard to terminus

WOLFE LOWE

This pre-grouping scene boasts many interesting kit-built locomotives and stock, but its quarry with scale loading of wagons is perhaps its biggest gem.

Words: Stephen Moore and Shaun Horrocks **Photography:** Andy York

LNWR 2-4-2T waits to depart with a local train consisting of a fruit and milk van, 40ft centre brake third, bogie coach and two 30ft six wheelers, an all first and a brake third.

Modelling friends, Stephen Moore and Shaun Horrocks, have been in the hobby since the 1980s. Shaun was an early member of Alsager Club, then moved to Macclesfield Club as a result of a work relocation, while Steve did the reverse!

Both have a long-standing interest in 7mm:1ft scale, although Steve has had a foray into OO9, and Shaun has been heavily involved with the ON30 'Purgatory Peak' layout and its replacement. The next project for Steve is a pair of 7mm:1ft scale small termini, one above the other, connected into a single end-to-end layout by an automated vertical lift and storage system.

On the lookout for a new layout, Ian Rice's 'Leintwardine', which has a small terminus station at one end and a quarry on a higher level at the other, matched the criteria perfectly and looked as if it could be squeezed into 16ft in 7mm:1ft scale. Their interpretation of Iain's plan is reversed front to back and has the station and quarry working semi-independently, giving movement along the scenic length. A short overhang at the rear was added to accommodate the cassette fiddle yard.

The 16ft length quickly became 18ft in the first design revision, when the quarry area was extended to screen the fiddle yard extension and provide additional scope for quarry features. The second revision resulted from experience at exhibitions. Initially, train cassettes were used in the fiddle yard but were found to be cumbersome to handle. Cassettes work well with a flat area on which to slide them about, but not with O gauge rolling stock when you have to pick up the cassettes to transfer them to a table behind the layout.

Consequently, a train turntable was added, taking the overall layout length to 24ft, but having the advantage of eliminating the need to handle stock.

One layout, two homes

The layout is stored in two garages about 12 miles apart and is only operated in its entirety at exhibitions. The station operator tries to maintain an unrealistically intensive service on the main line. The turntable holds five trains and there is always a train in the station, therefore, a second train must be brought into the station before sending the first to the turntable. The practice would be most unlikely in real life, but it means that there is always a train in the station and the layout is never devoid of railway interest

An ex-NER 20T ore wagon receives a bucket load of iron-ore that has been pulled out of the mine by the little Diema locomotive. The bucket of the tipper wagon has been rotated by a pair of levers, operated by servos.

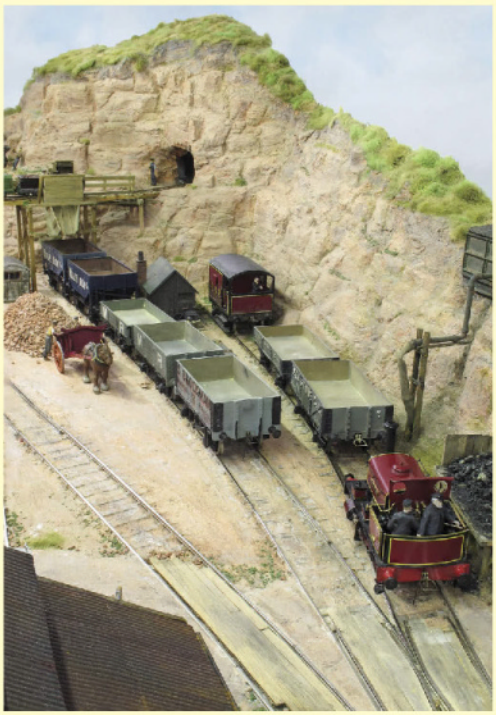
NEW LAYOUT CHECKLIST

- ✓ Be set in the 1920s to allow use of our existing pre-grouping rolling stock
- ✓ Require no more than two operators
- ✓ Fit into a medium-sized van for transport
- ✓ Have scenic features to catch the public's attention
- ✓ Involve height variation
- ✓ Maintain near constant train movement

THE QUARRY

The Gravel Tipping Operation

The light railway gravel filling mechanism is copied from the coal loading mechanism on Alsager Railway Association's 'Hassel Hill Colliery'. Inside the hill is a reservoir of 'gravel' (actually budgie grit). The aperture at the bottom of the reservoir is just 2mm above a gently-inclined chute. Only when the chute is vibrated by a small electric motor and cam does the gravel travel along the chute and fall into a waiting wagon. The chute's protrusion from the hillside is disguised by a dummy hopper so that wagons appear to be filled from an empty hopper! At exhibitions, children (of varying ages!) can be seen peering under the dummy hopper to try to understand the operation.



Iron-ore Tipper

Not content with this simple, but effective, tipping mechanism, Steve decided to build a trestle across the sidings from which narrow gauge trains would have their contents emptied into a waiting iron ore hopper. All operation of the mine train was to be automatic!

After a few teething problems at the first few exhibitions, the mine train can now be relied upon to complete 100 or more round trips during an exhibition day, with just a handful of interventions, such as when a bucket does not drop back or falls off. These incidents are detected by the automated system, which reports an error code on a small display in the backscene, then waits for manual assistance.

Automatic Operation

The overall operation is controlled by a Raspberry Pi, which communicates with two microprocessors. One microprocessor operates the servos for loading the wagons. There is a second reservoir inside the hill, this time containing black/red aquarium gravel, which, being acrylic, creates very little dust. This reservoir has a sort of air-lock at its base. To fill a wagon, a servo opens the top trapdoor and the 'air-lock' fills, the top trapdoor is closed and a second servo opens the lower trapdoor so that measured amount of 'ore' falls into a mine wagon bucket.

Tipping of mine wagons is performed by a second microprocessor, which operates three servos. The servos are located in the layout backscene and drive levers mounted at the wagon tipping position via rotating shafts. The first lever clamps the light plastic wagon chassis down to the rails. The second partially tips the wagon's bucket by pushing vertically upwards, and the third completes the tip by pushing the top of the bucket horizontally. All these movements are performed slowly, but to ensure the bucket empties completely, the last lever is pulled back and pushed forward quickly to simulate a manual shaking of the bucket.

The Raspberry Pi runs bespoke software, which controls the locomotive's speed and direction, monitors the wagons' positions via magnets under the wagons and reed switches at the loading and tipping positions, and instructs the microprocessors to load or tip as appropriate.

for the public. For passenger trains, the locomotive runs round and the train departs as soon as a goods train arrives. Goods trains usually exchange a wagon or two with those standing at the loading bay and cattle dock. The LNWR push-pull, which is stored in a separate siding parallel to the turntable entry road, is occasionally brought into the station between shunting manoeuvres.

The second operator shunts the quarry to position empty wagons under the gravel chute and assembles trains of three loaded wagons plus a brake van. Loaded trains are driven down to the intermediate level of the zigzag to await the station operator propelling the train down the rest of the incline and into the fiddle yard entry road. After the wagons have been manually unloaded, the station operator returns the train to the intermediate level.

Scenically, there are two main areas of interest: the street scene and station complex at one end of the layout and the quarry at the other. These are linked scenically by the main line, which appears to run in a cutting out of which the light railway zigzags.

The street scene gradually climbs from below track level on a gentle curve to the rear of the layout. It is populated mainly with low-relief buildings set at varying angles and with different roof heights to represent the unplanned feel of many old market towns. The pair of semi-detached houses is a PLM plaster cast model; the rest of the buildings are scratch-built.

The wooden ironmonger's shop is constructed from coffee stirrers and adorned with a number of tools, such as a tin bath. The larger mill has a plywood carcass coated with DAS modelling clay with scribed brickwork and window frames constructed from Slater's 0.020inx0.020in microstrip. The remaining three buildings are made using advertising display hoarding foam board with the outer skin peeled off and the exposed foam scribed. The shop and the smaller mill are recovered from a previous layout, 'Hammeston Wharf'. The pub was modelled from a photograph of the Elsenor Hotel, Normanton in *Staffordshire of one hundred years ago* (David Buxton, pub Alan Sutton).

Turning to the railway buildings, the station building is scratch-built in Plastikard and based on Consal Forge on the Churnet Valley Railway and painted in North Staffordshire colours. The NSR signal box was scratch-built by a friend, Phil Mason. The provender shed is a Skytrex kit and,

It's a steep climb for a horse and cart up the street, the setts of which are formed of scribed 'DAS' clay layered over a plywood base. The buildings are made from different materials and are set at varying angles and heights to provide visual interest.

The provender shed was built from a Skytrex kit. The building was first painted in plain olive green, then weathered with streaks of weak rusty acrylic paint colours.

The mill and house are constructed from scribed foam board. The window frames are made from Plastikard microstrip, with the larger house windows having horizontally sliding windows, typical of North Staffordshire villages.

The scratch-built model of the former North Stafford signal box from Mow Cop stands resplendent in the sunshine.

finally, the quarry locomotive shed is scratch-built from coffee stirrers glued onto a 6mm x 6mm frame. Steve was set the challenge of making the doors open and close, which he achieved using a pair of sub-micro servos controlled by a microprocessor. Its bespoke software includes a random choice of order of opening and closing the doors, or even only closing one door. In addition, an SG90 servo closes the door latch after the doors are fully closed. The more powerful servo is required because it pulls against a spring that opens the latch.

Landscape

The only areas of flat ground are the station yard and the quarry floor. For the rest of the layout, the ground shape is formed from expanded polystyrene, covered with plaster bandage. In the case of the embankments, the rough grasses are made from car sound-deadening felt, which was dyed and glued in small clumps. Apart from one, the trees are all scratch-built using the wire armature and 'gunk' approach.

The rock faces in the quarry were made using angular pieces of polystyrene glued together using PVA and a small dab from a hot-glue gun to hold them while the PVA set. Again, the polystyrene was covered by plaster bandage, worked around the shapes and crevices, created by the angular blocks. Once the plaster bandage was dry, it was covered by a thin layer of undercoat plaster, which was left to dry, then carved to give the final strata detail. A coat of thinned emulsion paint was applied to seal the plaster before colouring the surface using a mixture of matt emulsions and acrylic paint. Dilute water colours such as sepia, green and black were used for final weathering.

Passengers on the platform are waiting for the incoming push-pull local train following the arrival of the North Stafford 'Old L' class with a mixed goods train.

ROLLING STOCK

Main line Stock

The main line stock includes two NSR prototype locomotives, a 2-4-2T and an 'Old L' 0-6-2T, and a pair of coaches, all built from Chowbent kits by Shaun and painted by Denis Morley. The LNWR locomotives are an 0-6-0ST Webb Special (Eric Underhill kit), a 2-4-0T, 'Chopper' tank (ZeroZephyrs kit) and a 4ft 6in 2-4-2T, 'Mansion House' tank (Vulcan kit), all built and painted by Steve. The Chopper is lined with HMRS transfers but probably should not be, given the layout's 1920s period. The LNWR cove-roofed diagram M56 driving trailer is another Chowbent kit, while the arc-roofed coaches pulled by the 2-4-2T are Modeller's World kits of a 40ft centre brake third and two 30ft 1in six-wheel stock, again all built and painted by Steve.

Quarry Branch Stock

The fictional Leek Stone Company operates the quarry light railway branch using two locomotives – a Peckett 0-4-0 built from a Springside white metal kit and a Manning Wardle F class 0-4-0 built from a Slater's etched brass kit. The workers' transport is provided by a back-to-back pair of Branchlines kits of bus bodies on Ford Model T chassis, as built by Colonel Stephens for some of his light railways. All the locomotives and stock used in the quarry are fitted with Dingham auto-couplers, which are operated by an electromagnet near the start of each of the sidings.

Mine Stock

The mine operates on 14mm gauge track using mainly KBScale kits. The diminutive Diema has a very small Mashima motor mounted vertically under the bonnet driving a longitudinal layshaft via a worm gear. The shaft drives both axles again via a worm gear resulting in a 1:120 reduction. The second locomotive is a Rushton 20DL with a 3D-printed body, designed by David Malton, and a scratch-built chassis employing a similar transmission system. The mine wagons are KBScale kits with buckets weighted to help them drop back after tipping.

RIGHT: The LNWR motor train waits at Wolfe Lane End station for the starter signal to drop, while a MR ventilated box van and MR open wagon stand at the loading dock. The station walls are built using three layers of Plastikard to reduce warping, two plain sheets and an outer layer of overlapping strips.

Romulus, a Manning Wardle F class 0-4-0T, pauses between shunting tasks in the quarry to take on a few buckets of coal from the wooden coaling platform.

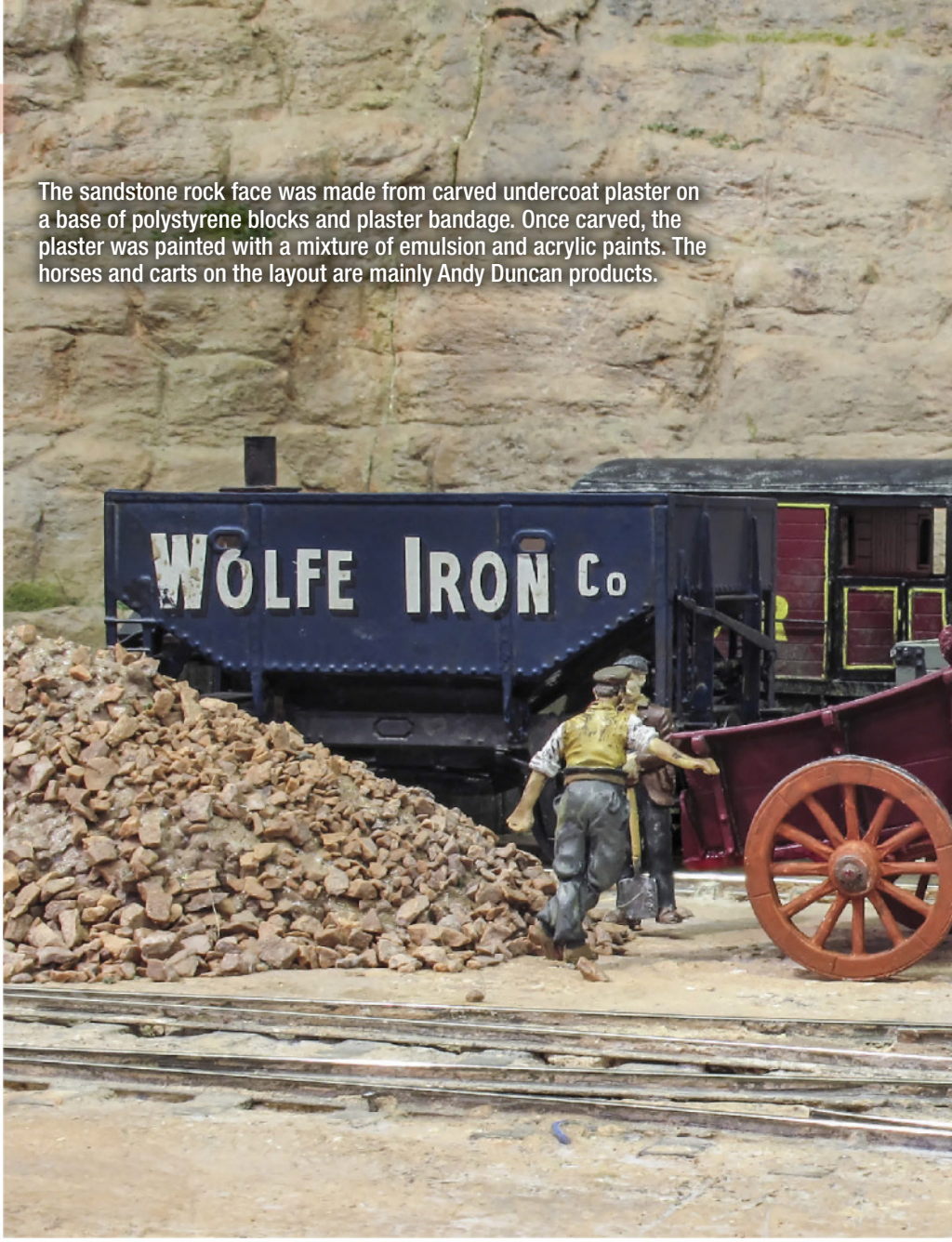
A freight train has just arrived in the goods yard with a mix of periods and regions, including a scratch-built North Stafford brake van, an LMS container and a Great Western covered open wagon.

Layout control

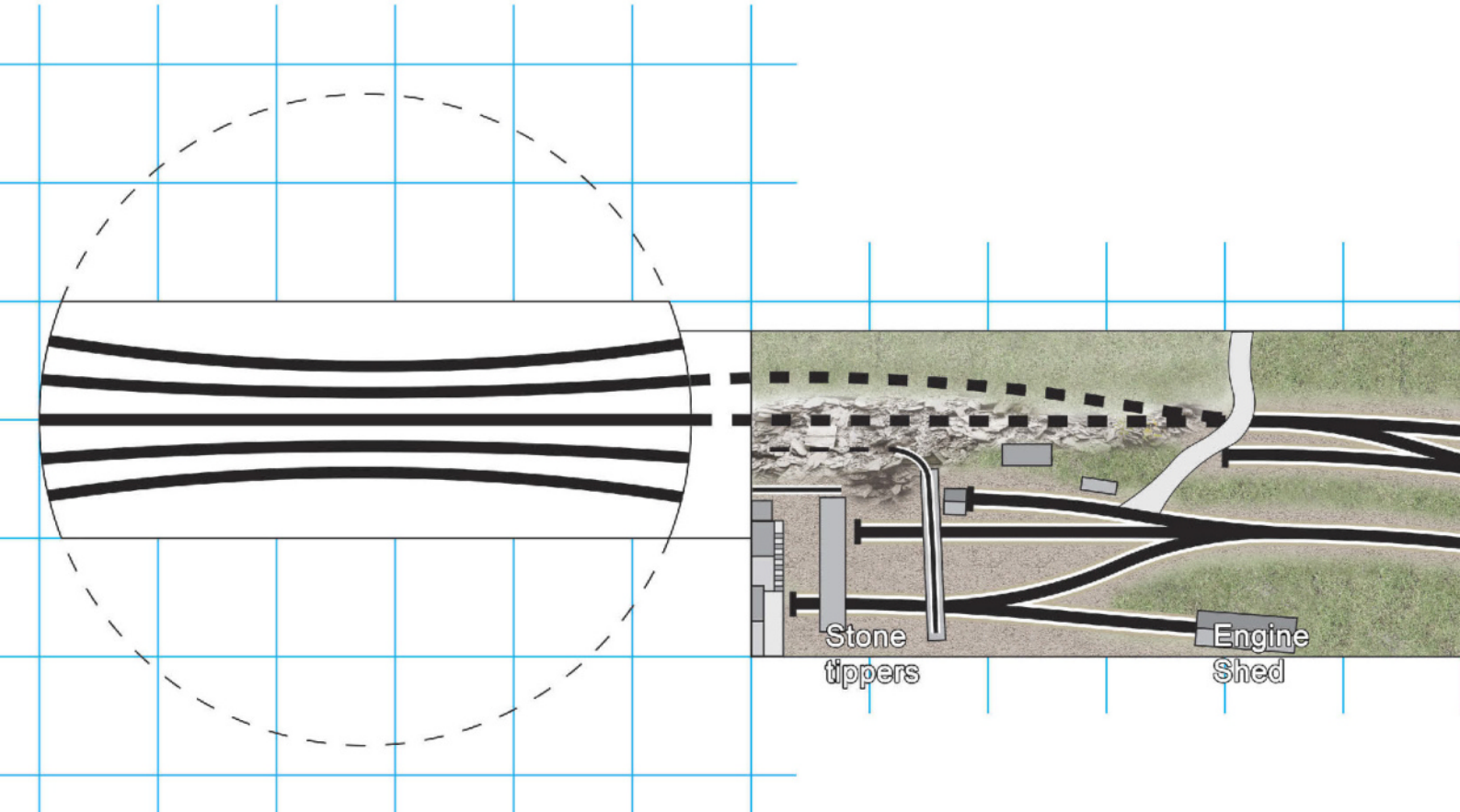
All locomotive control is DC. The layout uses two controllers originally built for 'Hammeston Wharf' – one for the station and turntable, the other for the quarry. Track power is fed to the main line at the fiddleyard area exit. From there onwards, power is switched by point frogs and each rail's power is carried onwards by inter-board 25-pin 'D' pin plugs and sockets. The only section switches are those used to isolate the turntable and part of the fiddleyard.

Points and signals are operated by servos, SG90s for the points, and sub-micro-sized for the signals, all driven by MERG Servo4 units and controlled by toggle switches on the control panels. Each point servo additionally operates a double pole relay via a microswitch. The relay switches the point frog's polarity and switches indicator LEDs on the control panel.

The train turntable has been made as simple as possible to operate, with a single alignment bolt and no selector switches. The turntable has five tracks and a hinged barrier at each end. It can be rotated in either direction as many times as desired, pivoting on a central steel peg and plate that is connected to the track power for the rail nearest the rear of the layout. When the barrier opposite the turntable entrance is down, a microswitch is operated to connect power from the peg to the rear rail of each turntable track. Power for the aligned track's rail nearest the public is supplied by the



The sandstone rock face was made from carved undercoat plaster on a base of polystyrene blocks and plaster bandage. Once carved, the plaster was painted with a mixture of emulsion and acrylic paints. The horses and carts on the layout are mainly Andy Duncan products.



alignment bolt.

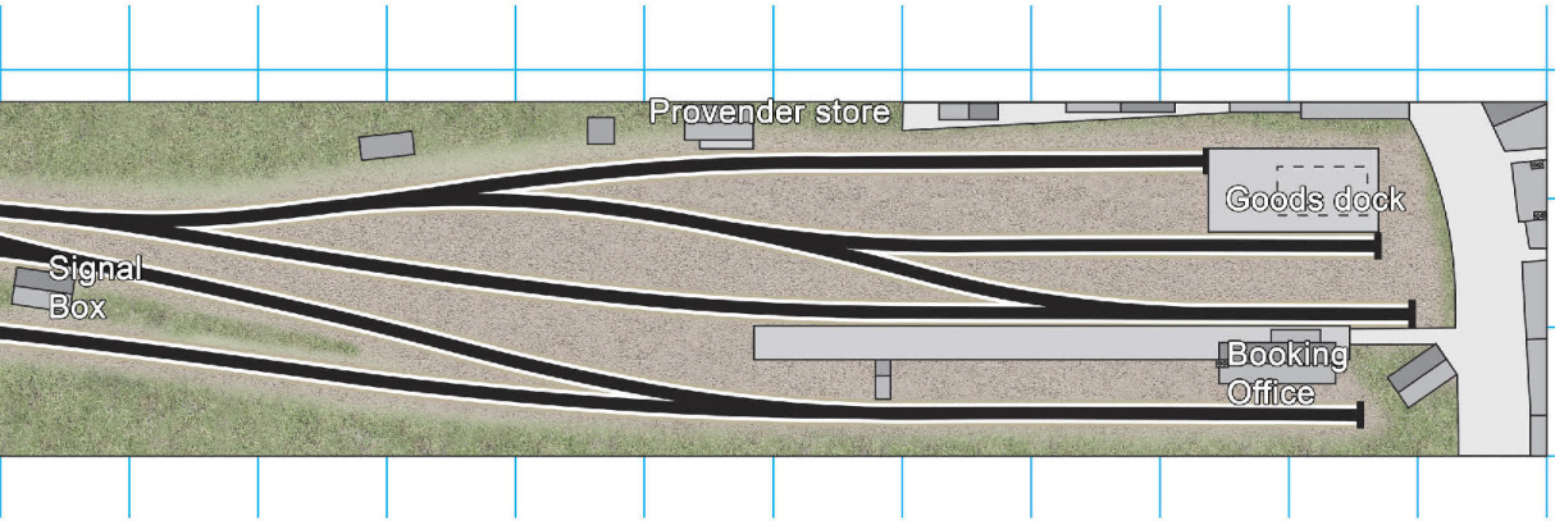
Every track has an isolated section at each end because the station operator cannot always see the train when driving it in. The alignment bolt operates a microswitch, which bridges the isolation on the entry end to the aligned track.

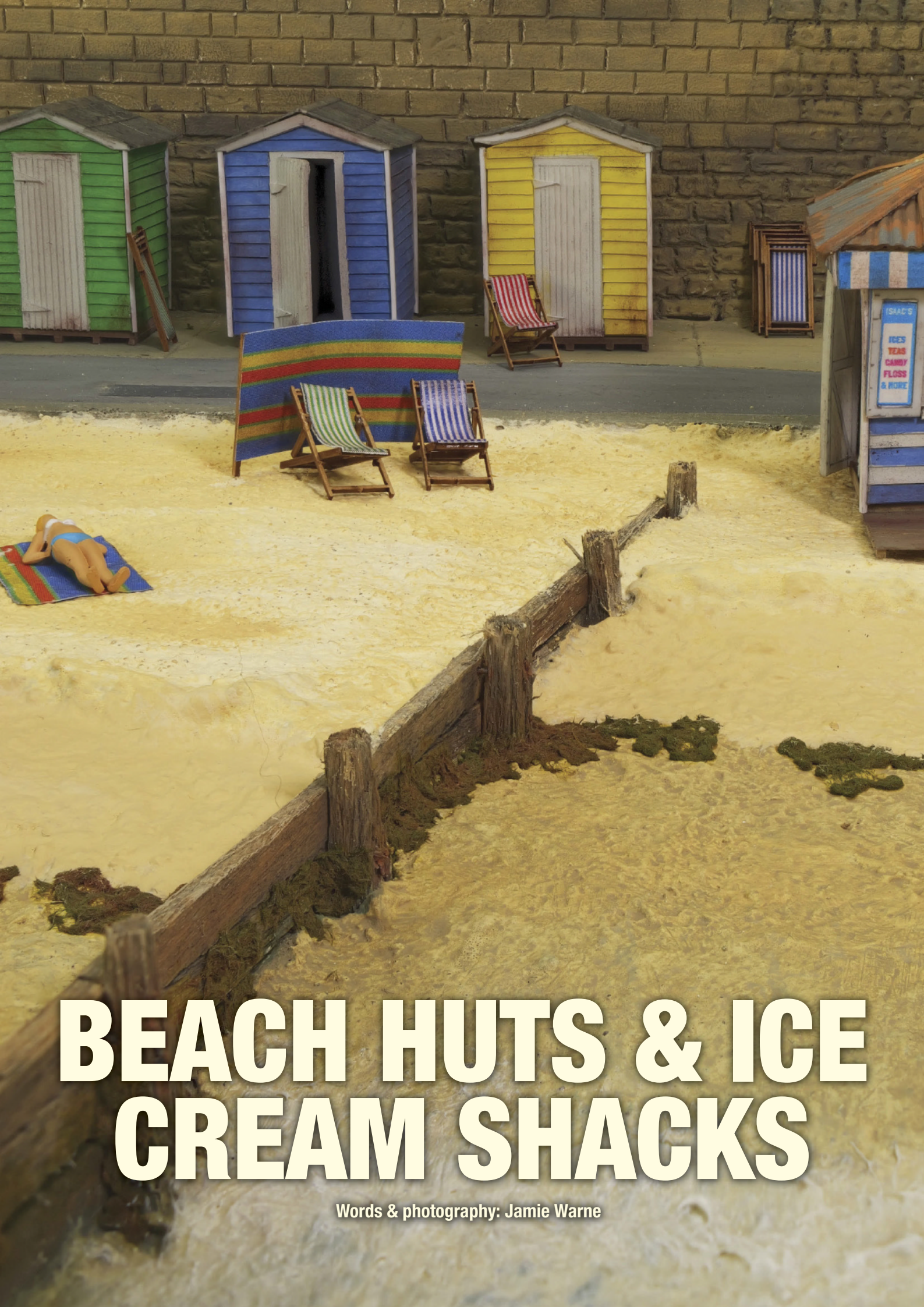
The presence of the turntable near the entry road is detected by a pair of microswitches. If neither is triggered, the whole of the fiddle yard area is isolated and it is impossible to drive a train anywhere near the turntable.

Final thoughts

Any future layout must be operable sitting down! 'Wolfe Lowe' requires two operators to be standing at all times! They would implement a full train turntable from the start to avoid handling the stock and speed up the operation; the pair would consider using automatic couplings for all the stock. This is a challenge with the train turntable as Dingham Couplings are single-ended.

See 'Wolfe Lowe' and 40 other fantastic layouts at The London Festival of Railway Modelling! Book your ticket today at: *www.model-railway-shows.co.uk*





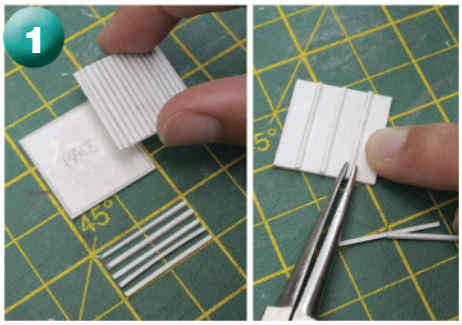
BEACH HUTS & ICE CREAM SHACKS

Words & photography: Jamie Warne

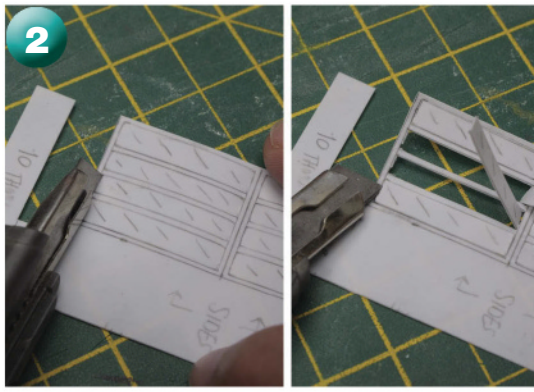
There's something special about spending a warm summer evening at the beach. Naturally, building a diorama on such a theme means heading to a real place to gather inspiration. In this case, that was Mudeford Spit – chosen primarily because it's a fairly local place that I've never had the chance to visit. Undoubtedly, one of the key and most endearing features of the seaside are the numerous multi-coloured beach huts. Those at Mudeford Spit are some of the largest, feature-complete, and most expensive in the country. However, I'm more interested in the smaller, timeless examples found elsewhere; such as at Calshot Spit. Thankfully, I had some old photographs from a research visit in 2011 to refer to!

The instructions in this article produce beach huts with interior detailing. However, to save hours of unnecessary work, only some beach huts – those with openable doors – require such detailing. This simplifies construction for the rest as there is no need for a scribed floor, rear framing on doors, or a separate outer door frame (the door and frame can be scribed as one piece). Nor is the tedious wall framing on the inside of the huts necessary, instead use a solid piece of Plastikard. Considering beach huts often appear in long lines, any construction time saved is a blessing!

THE BEACH HUTS



Each beach hut's floor is a piece of 0.040in Plastikard. A piece of 0.010in is then cut slightly smaller (1mm on all sides), has 1.5mm wide planks scribed into the top, and is glued on top with styrene cement. Flipping the assembly over, 0.040in styrene square-section lengths can be cut to length and glued to create the support beams; each spaced at 6mm centres. It doesn't really matter which way they run – I've seen examples laid longitudinally and width-ways. Despite the risk of rising damp, some don't even have any; instead sitting straight on the promenade!



The elevations have basic frames cut from 0.010in Plastikard. This not only provides support for the cladding, but also gives a little internal detail. Mark these out with a mechanical pencil, and first put nicks into each corner of the panels to be removed. These act as 'stops' so that when you go to cut them out properly, you are less likely to accidentally cut too far. You could, in theory, use thicker Plastikard for greater realism and strength, but this makes cutting it out more difficult.

PVA glue
No. 0, 2 and 8 brushes
Metal ruler
Mechanical pencil
Craft knife
Fine-nosed pliers
Styrene cement
Handheld guillotine (optional)

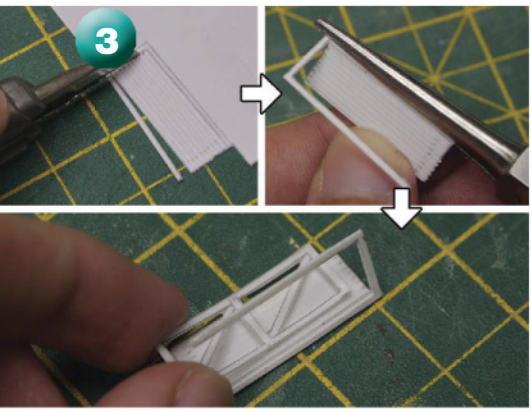
(27109) Chalk Effect (Dove Grey)
www.plasti-kote.co.uk

(90720) 0.020in Styrene Square Rod
www.plastruct.com

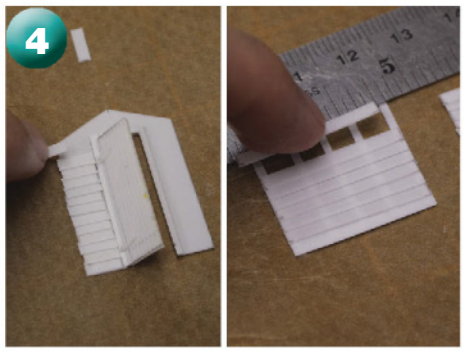
(0110) 0.010in (0.25mm) Plastikard
(0120) 0.020in (0.5mm) Plastikard
(0140) 0.040in (1mm) Plastikard
(0160) 0.060in (1.5mm) Plastikard
www.slatersplastikard.com

(FBS409) Corrugated Iron
www.sefinecast.co.uk

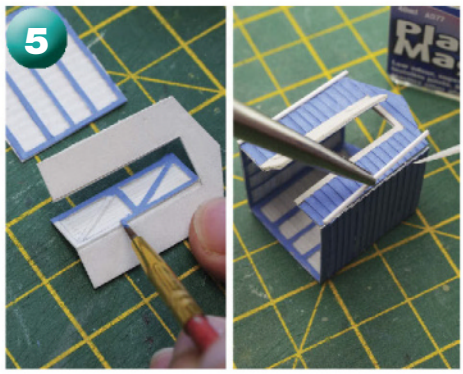
(70.862) Black Grey
(70.951) White
(70.837) Pale Sand
(70.976) Buff
(70.876) Brown Sand
(70.847) Dark Sand
(70.882) Middlestone
(70.902) Azure
(70.891) Intermediate Green
https://acrylicosvallejo.com/en/



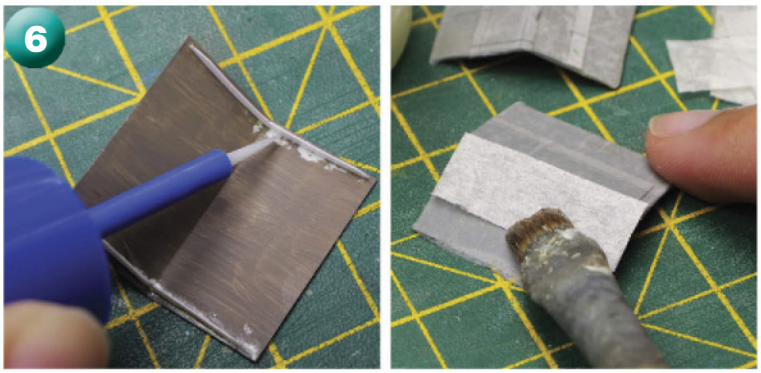
Both the door and its frame are drawn and cut from a single piece of 0.020in Plastikard. With 1mm left around the top and sides of the door for the frame, scribe the front and back with vertical planks. By cutting along one side and along the top of the door, then scoring the side connected to the frame, you can use fine-nosed pliers to 'open' the door. An internal 0.010in cross-frame is cut out and glued to the back of the door. You can also use slivers of 0.010in Plastikard to create a basic handle and hinges.



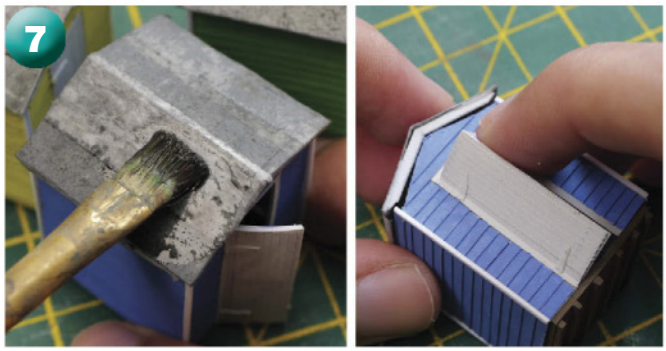
Glue the door to the front elevation. Cladding boards can now be added, and are 2.5mm wide x 24mm long strips of 0.010in Plastikard. Add these using plastic cement one-by-one, starting from the bottom, and overlapping each previous board slightly. I found that using the naturally oily skin of a fingertip was the easiest method to carefully locate them. Don't forget that the hut sides will fit within the front/back, so allow cladding on the former to overhang slightly on both ends. The rule is there as a weight to prevent the thin frames warping.



Before we go further, it's wise to paint everything in your chosen colours. The four elevations can now be assembled onto the floor – the walls are pretty flimsy, so you may wish to add some Plastikard right-angled triangles at the tops to help keep everything aligned while you flood all joints with plastic cement. Next, 0.020in square-section styrene lengths are cut to match the height of the walls – we'll need four per hut. Glue these onto each corner of the building. These hide the ends of the cladding, as would be used in real life.



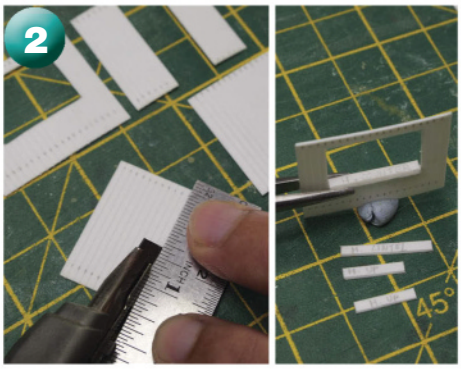
For the roof, cut simple 0.010in panels that will be scored in the centre and folded gently in half – these should overhang the hut on all sides by a few millimetres. Bargeboards are created from more 0.010in, and can be glued to the underside of the roof, slightly inset if there's space. Apply a thin film of watered-down PVA on top, and carefully brush on overlapping strips of 10mm wide tissue paper to represent roofing felt. A moist brush helps here, but try not to make it too wet, as the thin Plastikard may warp.



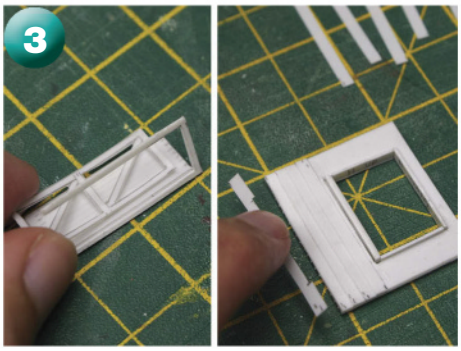
We can now give the roof a wash of grey paint, but again, don't make it too wet. Once it has dried, dry-brush white acrylic to highlight creases in the roofing felt. You could also add guano from the inevitable squadron of seagulls! Fitting the roof will depend on how close the bargeboards are to the cladding on the walls. Mine were very tight, meaning I had to exert a bit of pressure on the walls to clip the roof over. The positive aspect of this is that I didn't need to glue them on!

ICE CREAM SHACK

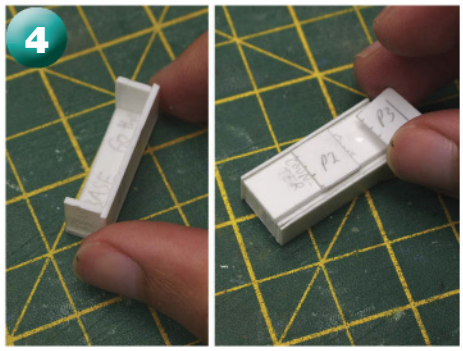
Ice cream shacks are another must-have feature for seaside resorts. Many were essentially large beach huts, so many elements will share similar techniques to those we used earlier. The same sub-floor construction is used, but this time, the 0.040in styrene square-section support beams underneath the floor should extend out the front by 20mm. That way, we can add 1.5mm wide 0.010in Plastikard lengths and glue them on top to create a deck for would-be patrons to stand on. Note the scribed floor, with a 1mm plain surround where the walls will later sit.



Instead of fiddly 0.010in frames for the walls, we'll use 0.020in sheets, with the inner face scribed with vertical planks. One end elevation will feature a staff door, with a large serving hatch on the front elevation. The latter needs a counter at the bottom; I used 0.040in. A 0.020in inner frame for the serving hatch is also added; starting with a lintel at the top, then adding uprights. These should be 1mm wider than the thickness of the walls so that they form a raised edge to lay the cladding against.

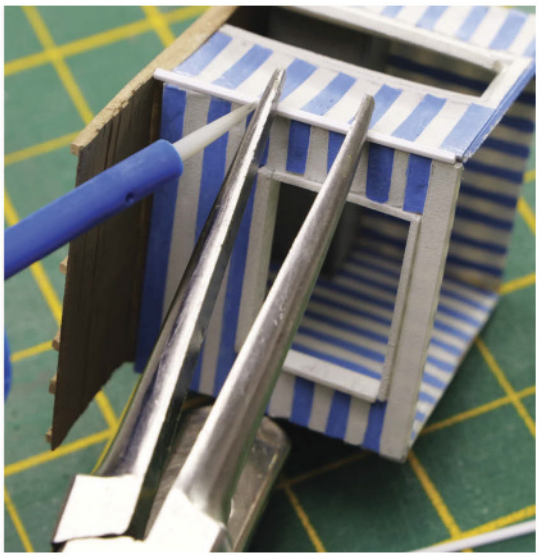


A door is constructed in exactly the same way as the beach huts, with the door and frame cut from a single piece of 0.020in, with an additional 0.010in frame on the back. Again, glue this on the outside so that the frame sits proud of the wall – ready to build the exterior cladding up against it. Don't forget to allow extra overhang on both side elevations so that when these walls are glued within the front and back elevations, the cladding will disguise the Plastikard ends. Everything can now be painted, and left to dry.

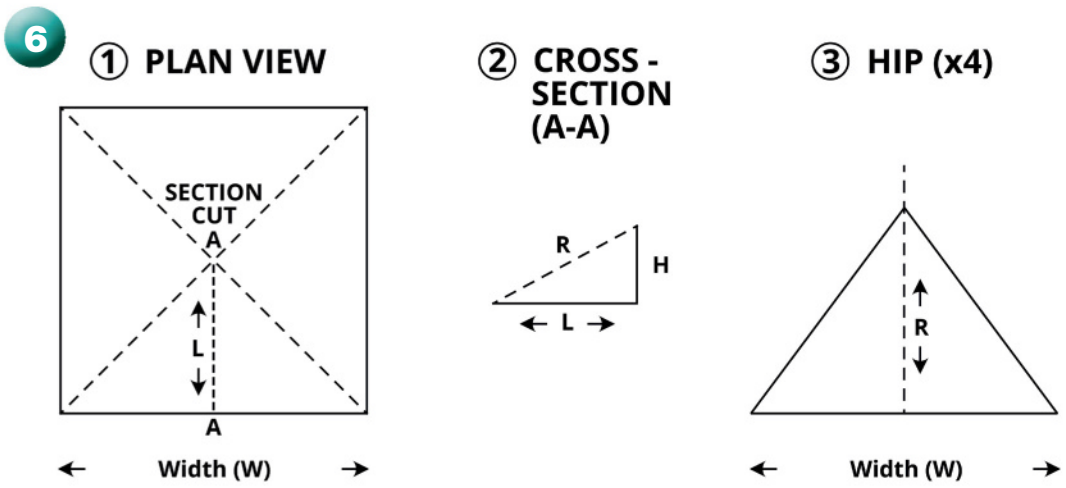


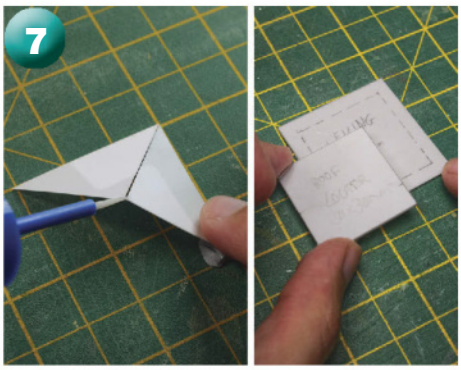
Meanwhile, with such a large hatch, a simple interior is required. 0.040in Plastikard sides are glued on top of a 0.060in plinth, creating a large counter top for the rear of the inside. 0.010in cupboard doors are added to the front, and a 0.020in counter top on top, the latter overhanging the front by 1mm. If you model an oven, you can use additional 0.010in detail layers to create gas rings or a cooktop on the worktop. Whatever the case, keep it simple – unless you add interior lighting, most of it will probably be hard to see!

Ensuring you have all the walls the right way up, glue them on top of the base. I'd advise a dry-run first to check that the cladding has the correct overhang on the side elevations, trimming any bits that are too long. Then, just like the beach huts, add the four 0.020in corner strips. I found that the easiest method was to set the hut at an angle, lean a pair of fine-nosed pliers against it to hold the strips in place, then flood them with cement. You can glue the interior detailing down at this point.

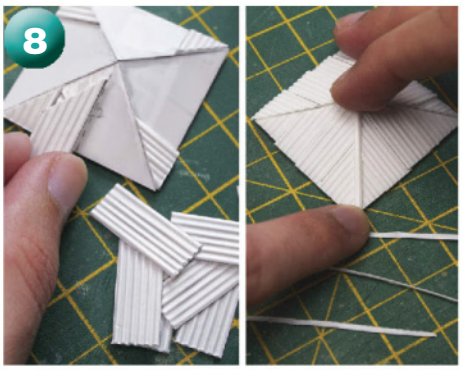


To work out the shapes for the square-hipped roof, draw a plan of the roof (allowing extra for roof overhang), and then a cross-section of one side. The latter has a length (L) of 20mm, and the height to the apex (H) will be 10mm. Join these up to determine the length of the hip (R). Now you can draw a hip by taking the roof's width (W), drawing a vertical centreline of length R, then joining this point back to both ends of W. Cut four of these from 0.010in, or better still, form a foldable 'net'.



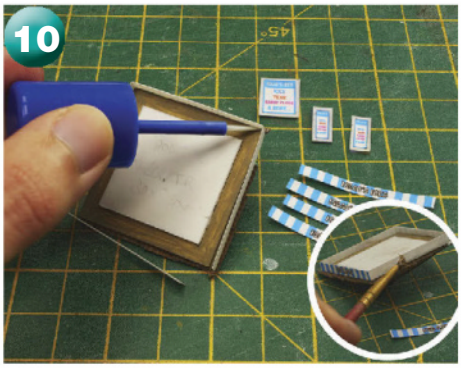


Assemble the 0.010in panels together. I used Blu-Tak to hold the parts while gluing them with plastic cement; aligning them with the grid lines on my cutting mat to ensure they were square. Two pieces of 0.020in are then cut out; one matching the size of the bottom of the hipped roof, and the other matching the internal size between the walls; in this case, 30 x 30mm. The smaller piece is glued to the bottom of the larger piece, and will be a locator to allow the roof to be removable.



Instead of tissue paper, I'll be using South Eastern Finecast corrugated sheeting for the roof. This is cut into 12mm widths, trimmed to the length and shape required, and cemented in place; each overlapping the previous by one corrugation. Handily, the trimmings from the vacuum-formed sheet create angled strips that are ideal for ridges, used to hide the gaps at the top of the corrugated panels. Glue everything with plastic cement, making sure to apply plenty of pressure on the ridges to secure them properly. Finally, spray everything with Plastikote 'Dove Grey' to prime it and add texture.

The salty sea air invariably destroys corrugated iron quite quickly. For the worst areas, you can cut and 'destroy' the ends with a craft knife, and use a wire brush to make holes, though I felt this was overkill in this instance. I did, however, want a mix of almost-new and older panels. The former can simply be painted grey, whereas, on top of a grey base, the latter have rust patches painted on with Vallejo 'Brown Sand'. Add a drop of 'Black Grey' to the same colour to represent areas of advanced rust. As always, copy a prototype photograph for best results!



To complete the ice cream shack, we'll need signage. First, a fascia is added to the bottom of the roof structure. This is a single piece of 0.010in, scored so that it can be bent in three places to form a square, and then cemented in place by flooding it with solvent. Additionally, three menu boards were made. These are simple 0.020in panels with a 0.010in frame glued to the front. Signage can be created on the computer with a simple graphics program, printed out, and glued with watered-down PVA.

CONCLUSION

While I've shown how to build the beach huts from scratch, there are some RTP offerings, such as the Bachmann Scenecraft Beach Huts (44-0080). As it happens, Scale Model Scenery has recently released a laser-cut beach hut kit (LX494-OO), or, you could instead repurpose garden sheds, as Phil Parker has shown previously on the World of Railways website.

Whatever the case, I hope you've enjoyed this diorama as much as I have building it. Now, excuse me while I borrow these beach huts for my layout 'Sandy Shores'!

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DAPOL COACH UPGRADE

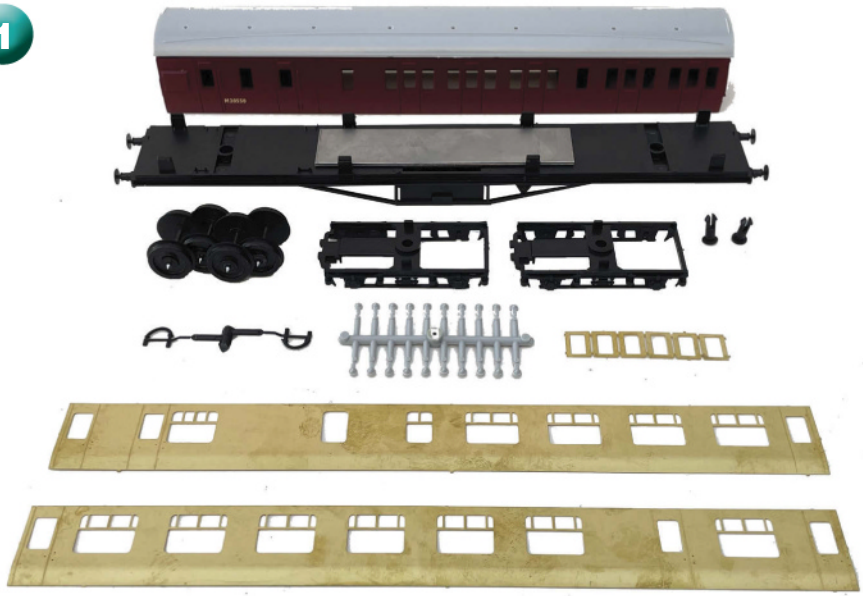
If your rake of LMS Stanier coaches lacks catering, perhaps looking to the kit and small suppliers market is the way forward, as Darius Aibara proposes...

Words & photography: Darius Aibara

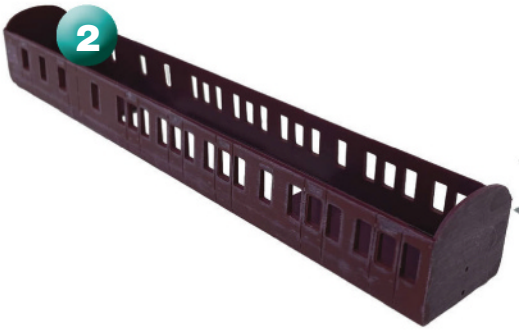
Several years ago, Hornby introduced a range of LMS Stanier coaches with flush glazing, close couplings and intricate details. However, coaches missing from this range were the kitchen/dining/restaurant/buffet cars, so a train with catering can't be formed. There is, of course, the ex-Dapol 12-wheeled restaurant car but this looks out of place with the much newer Hornby coaches.

One solution is to convert a 'standard' coach, and Wizard models produces etched sides for this very purpose, in addition to complete coach kits. This article shows how an inexpensive Dapol 57ft LMS suburban brake coach can be converted to look 'at home' with the Hornby coaches. This conversion is not intended to be a totally accurate representation of the prototype and there are areas where additional detail or further conversion work could be done. Instead, it is intended to show how a basic conversion can provide a coach that is not (yet) available ready-to-run.

1



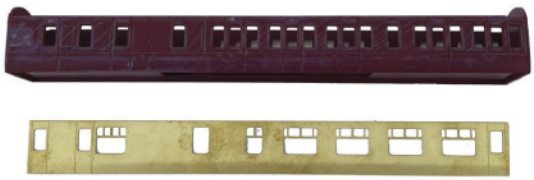
The Dapol LMS coach split into its component parts. In this case, the unassembled kit-form is used, which removes the need to disassemble an already-built example. Wizard Models provides etched brass sides with pre-formed tumblehomes and door glazing droplights. Not used are the Dapol plastic wheels, replaced by Hornby metal wheels, and the roof vents, brake hoses and metal weight.



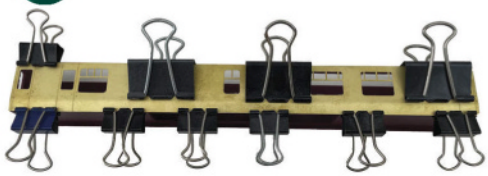
The first task is to remove the surface detail from the sides of the Dapol coach body. Hinges, door handles and the guard's duckets are removed using a sharp knife and the coach sides sanded using medium grade emery paper to provide a key for the brass sides to be glued.

The Wizard Models brass coach sides are provided separated from the etching fret, but there are still etched 'pips' that have to be removed. I have found the easiest way to remove them is to use kitchen scissors to snip them off. This avoids marking or deforming the brass sides at the pip location.

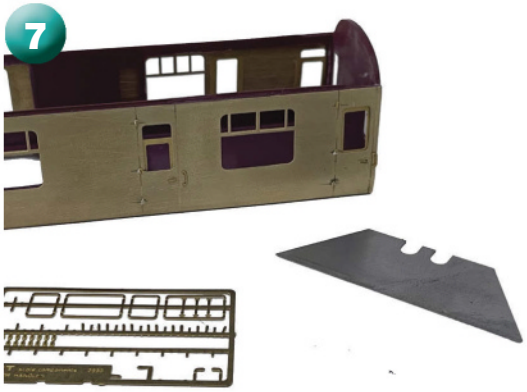
Each etched side is offered up to the coach body and the locations of its windows marked on the body using a pencil. This indicates the areas of the coach bodyside that will need to be removed so as to avoid obstructing the new windows.



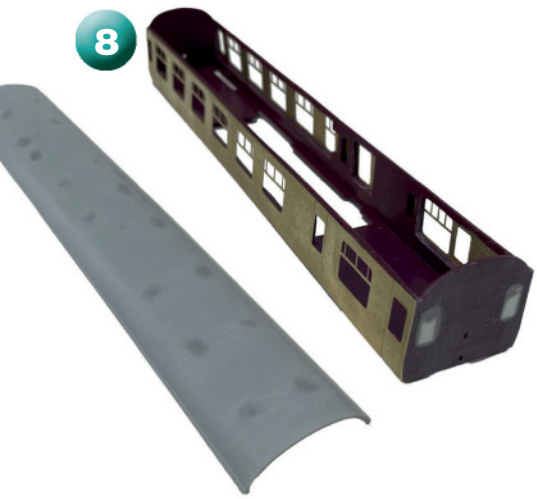
A relatively effortless way to remove strips of the coach bodyside is to use a scribing tool, in my case, an Olfa P-Cutter. Using a steel straightedge, the tool is used to cut a trench in the coach side and, after a few passes, the steel edge is relieved. I find this far easier and safer than using a sharp blade. Once the cut is almost at full depth, a sharp blade can be used to release the window strips.



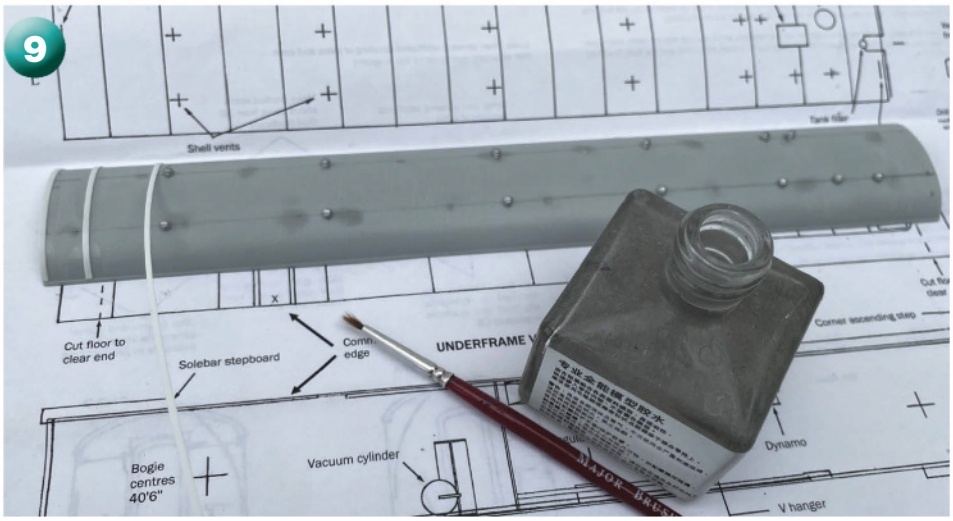
The inside face of the brass side is sanded in the same manner as the plastic coach bodyside to provide a key for the glue that attaches it to the coach. For this purpose, I use superglue, though epoxy adhesive may be more durable. The sides are first glued along the lower tumblehome edge and held in place with bulldog clips. Once this is done, the upper parts are glued and secured with bulldog clips. Excess glue is wiped away with a kitchen towel. Once the glue has set, the bulldog clips are removed and the brass sides cleaned up of glue marks using fine wet and dry paper.



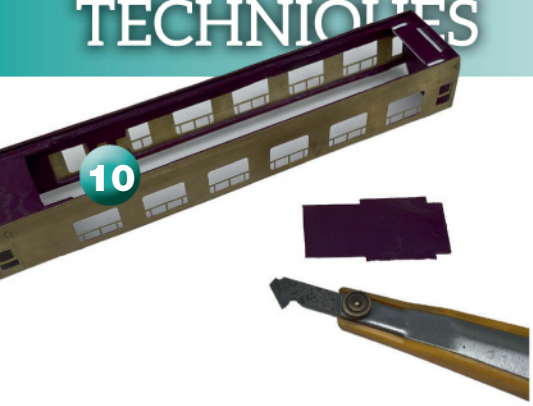
I added MJT door hinges, door handles and grab handles to the doors using fine dabs of superglue applied with a toothpick. I subsequently removed the door handles and grab handles as they would interfere with the coach side lining positions. I added them back after the coach body was painted and lined.



The Dapol coach roof has holes pre-formed for the roof ventilators, but these are in the wrong positions for the buffet car. The holes are filled with plastic filler and new holes drilled using the Wizard Models diagram to locate them. The Dapol kit ventilators are the wrong type, so I used MJT white metal shell ventilators.



Photographs on the Wizard Models website and of a preserved Buffet Car (slightly different type) on the Severn Valley Railway show the roof to have strips across its width. These are added using microstrip and liquid polystyrene cement, again using the Wizard Models diagram as a guide. The galley roof vents are made from Plastkard sheets with the circular fan cowl punched out using an office hole punch.



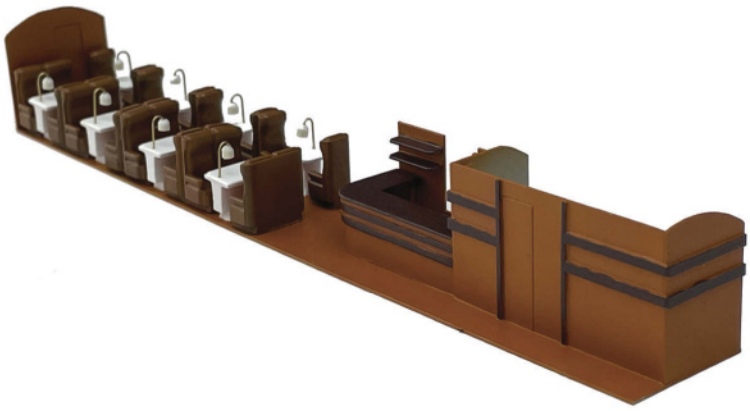
The Dapol roof clips into the carriage body using large clips, which I removed as they were too intrusive and chunky. To enable the new coach interior to be inserted from below, the coach floor is removed using the scribing tool with a 10mm 'shelf' retained at each end of the coach. This shelf is reinforced with a 1mm thick strip of Plastikard and will be used as an attachment point for the coach chassis. At this stage, the roof is glued to the coach body.

The Dapol suburban coach does not have corridor connections, so new connections were obtained from MJT. The moulded detail on the coach ends is removed, and the guard's end windows filled and sanded. The new MJT white metal corridor connector is glued in place and roof access steps cut from Plastikard sheet are added. Brass wire tank filler pipes are fitted with the roof connection being a pre-drilled 2mm diameter plastic rod.

The whole body is sprayed with grey etching primer. This type of primer is less prone to being peeled off by masking tape, which can be quite annoying. The roof is sprayed grey (Halfords Rover Tempest Grey) and, once dry, sprayed with matt varnish. After the roof is masked, the coach ends are sprayed black and the sides with Halfords white primer. Grey primed surfaces tend to dull a maroon or red finish, so white primer is used.

Phoenix Precision LMS Maroon enamel paint is thinned approximately 50:50 with white spirit and airbrushed onto each coach side using several thin coats.

I used HMRS Pressfix LMS coach lining strips as they are easier to apply in straight lines than waterside decals. Once the strip is pressed in the correct alignment, the backing paper is wetted and can be peeled away, leaving the lining in place with none of the silvering that can occur if decals are used. For the lettering and numbering, I used the HMRS Pressfix LMS sheet. The coach number in the photograph is incorrect, being the Severn Valley Railway example. This was corrected later on.



A new coach interior is made from Plastikard, with the seats and tables coming from the Isinglass 3D-printed range. They are incorrect, being the LNER type, but they look similar to photographs of the coach interior on the web and are better than anything I could make. The table lamps are made from 2mm plastic rod drilled, sanded round, cut and secured to pre-bent 0.45mm diameter brass rod. These are glued into holes drilled in the Isinglass tables. The completed coach interior and seats are painted various shades of brown to match the photographs, and the interior secured to the top of the coach chassis.

The coach glazing comprises strips of clear acetate, cut from one sheet of old report covers that I salvaged from work. They are secured to the inside of the brass sides with superglue. Be wary of white blooming if using superglue – however, this can be removed by a coat of Klear acrylic varnish, applied by brush. The window protection bars are made from 0.7mm diameter brass rod, cut to length, and secured in place using small amounts of superglue, applied using a length of 0.45mm diameter brass rod.

17

The Dapol chassis is modified by removing the battery box housing, which is moulded on the wrong side of the chassis, cleaning it up and gluing it to the battery box front moulding. The full coach length step boards are removed using a modelling chisel and new step boards made from black Plastikard, glued into the locations to match the new door locations.

18

Additional under floor trusswork is made from Plastruct 1.6mm angle section, and MJT vacuum brake parts replaced the incomplete Dapol parts. The modified chassis is sprayed black and, once dry, secured to the coach body end 'shelves' using small self-tapping screws (from old Oxford Diecast 1:76 vehicle boxes).

HMRS Pressfix LMS lining and LMS coach numbers and letters
www.hmrs.org.uk/

MJT shell ventilators, vacuum brake, LMS corridor connections and etched door hinges and handrails
www.dartcastings.co.uk/

Interior seats and tables
www.isinglass-models.co.uk/

Metal wheels
www.hornby.com/

0.45mm and 0.7mm diameter brass rod, Polystyrene rod and sheet, Plastruct angles
www.ebay.co.uk

Clear acetate sheet for the window glazing – old report covers

Craft knife
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Fine paint brushes
Medium and fine wet and dry emery paper
Wooden cocktail sticks
Needle files
Airbrush and compressor
Halfords White Primer spray can
Halfords Tempest Grey spray can
Halfords Satin Black spray can
Phoenix Precision LMS Maroon enamel paint
Phoenix Precision Wagon Bauxite enamel paint (mixed alternately with yellow and dark brown enamel to create the interior colours)
Klear acrylic varnish
Superglue

CONCLUSION

The Dapol LMS coaches are easy to adapt in the way described, and the Wizard Models sides provide a means to model coaches that are not available ready-to-run. It is also a fun and satisfying way to create a model that enables a more prototypical 'catering-provided' coach rake to be run on the layout. Have a go yourself, and make sure you send your results to brm@warnersgroup.co.uk!

TAMCESTER

N gauge modeller, Ben Sharich, enjoys the hobby most when operating his sectorisation-era urban layout at shows, where the variety of West Coast main line traffic in BR days can be fully appreciated.

Words: Ben Sharich **Photography:** Phil Parker

FACTFILE

Layout name: Tamcester
Scale/Gauge: 2mm:1ft/9mm gauge/N
Size: 13ft 6in x 10in
Era/Region: British Rail Sectorisation 1987-1993
Layout type: End to end

47550 *University of Dundee* passes the fuelling point with a Speedlink service via the platform avoiding line.

Observed by the dutiful spotters at the end of the platform, Leicester Modellers kit built 85101 awaits departure with a locomotive-hauled Network SouthEast service, while a Regional Railways Class 150 arrives.

For a long time, I have really liked the idea of maximising space with N gauge and taking advantage of the ability to run realistic-length trains. As space becomes ever more prevalent, even a modest-sized N gauge layout can take up more room than you might expect. After a few years of playing around with second-hand layouts, I finally decided to go for a bespoke layout that would fulfil my needs. The main build credit must go to Steve Hornsey, who was able to translate my design idea into a reality. While my DIY skills are slowly improving (although wiring scares me!), I decided a professionally-built layout would give me much less to worry about and let me concentrate on adding my own details. Once I had figured out my space available for both storage and transportation, I had to try and work out compromises such as train lengths desired, operational interest, and space available to decide what I could be satisfied with. Steve's patience with me through the design and build was most appreciated!

The layout also had to be portable, from a storage and transportation perspective, especially to be manageable by one person. The layout legs were designed to very conveniently allow the two fiddle yard boards to be stored underneath when back home, and thus it takes up a modest 4ft 6in x 1ft. Very useful when living in a flat!

Why Tamcester?

The location and sectorisation era were chosen because it's the earliest railway memory I have. Watching West Coast Main Line trains at locations such as Berkhamsted and Hemel Hempstead evoked strong memories. Over time, reading books, old magazines and watching railway videos has led me to realise what variety there was available for the discerning modeller. Having dallied around with several eras and themes, I am now mostly focused on this era and setting.

Various N gauge layouts over the years have been very strong influences on me, a few in particular being 'Littlewood', 'Kings Park', 'Lemon Street' and 'Sutton St Annes'. All, in some way, have either contributed to the design, given me an idea, or simply motivated me to get into N gauge in the first place. The quality of N gauge in recent years has provided so much inspiration and it is pleasing to see so many quality layouts, both in publications or out on the exhibition circuit.

Tamcester is a large town somewhere between London and Birmingham, served on a loop off the West Coast Main Line. The main period of operation is 1987-1993. At this time, Intercity and Network SouthEast were going through a rebrand, locomotive-hauled passenger sets were still in abundance, new multiple units were coming on stream to replace earlier generations, the Speedlink freight network was just about clinging on and BR blue could be found mixed in with more modern designs... so much variety to enjoy. Thankfully, we are in a golden age of YouTube railway uploads, and various channels have provided a goldmine of inspiration on stock, looks and atmosphere.

Rolling stock

In true BR era fashion, the stock is a big mixture – Graham Farish, Dapol and Revolution Trains being the mainstays, plus a couple of unique kits such as a Class

> "Plenty of visitors new to N gauge are surprised about how much you can get into a relatively modest space."

You can never have enough AC Electric locomotives! The variety of colours from the sectorisation era clearly demonstrated here with 87027 *Wolf of Badenoch* bringing up the rear of a light locomotive 'lash-up' move.

85 produced by Leicester Modellers. The stock is in a variety of liveries from BR blue to the last of the sectorisation liveries and in a variety of weathering levels. The traffic contains everything from Intercity, Network SouthEast and Regional Railways in a variety of guises, and all sorts of freight, along with the occasional steam charter. The Dapol Class 86 is by far the most numerous locomotive, with at least 12 of the fleet usually found working on a good running session or exhibition. I was very happy to see the release of the newly-tooled Farish Class 90 and have also really enjoyed my Revolution Trains Network SouthEast Class 321s. If someone releases a newly-tooled Class 87, I think I'll be bankrupt!

The layout is standard DC operation, with two Gaugemaster hand-held controllers. There are no electric points on the layout, so the wiring under the layout is relatively simple. Two of the platforms are isolated halfway along so that multiple occupancy is possible.

Ideally, this layout needs four people to operate, with two drivers and two fiddleyard assistants. It can be operated with fewer but the smaller the number of operators, the larger the panic gets! Usually, I like to operate the layout with a mixture of gleaming passenger stock and some rather forlorn-looking freights, or perhaps gleaming passenger stock with tired freight locomotives.

There is no set timetable that trains run to. With a relatively complex trackplan for its size, and multiple routes along with a mix of train lengths, means movements are usually well planned with cooperation between the operators. Luckily, having a handful of very competent fellow operators at exhibitions means that I never have to worry! (I will name-drop them – Jeff, Richard, Michael, Mike and Fin!). At the N Gauge Intentional show (September 2022), I had at least a dozen people comment that it was the best operated layout there. To say that was pleasing to hear would be a big understatement!

Scenic touches

The backscene features a mixture of card kit fronts in front of a printed skyline using a few different locations. The roadways at either end disappear into the distance, giving a nice perspective rather than the dreaded solid wall! The access road to the fuel sidings and crew building is usually found with a BR staff van (a Leicester Modellers creation) on

The busy and cramped forecourt of Tamcester station. The town council and British Rail are contemplating remodelling the layout to improve access. The ubiquitous Austin FX4s arrive for custom.

Post Bus
Post Bus

it. The usual mixtures of vehicles are found on the roads, as well as a compact forecourt littered with people, including the obligatory spotters at the end of the platform! I would like to get some BRUTEs for the station platforms, too.

The overhead line gantries are Sommerfeldt and are quite basic, but when viewed from certain angles, they give the right impression. If I had a simpler trackplan, I would have liked to include the wires, but the thought of a careless hand either track cleaning or giving a stalled train a shove, was enough to put that idea to bed. Perhaps on a future plan, I will change my mind.

A typical modernist BR building station and a small crew building by the fuel sidings are the only two full buildings on the layout. The station building and platform layout have had various comments of being reminiscent of locations such as Birmingham International or Ealing Broadway, so I'm really pleased they look the part. Having a big enough station building covering the tracks, along with the adjacent road bridge provides a nice way of hiding the scenic break and thus only needing half the station platform showing.

Final thoughts

If I could do things differently, I would have preferred longer fiddle yard roads to allow longer trains, plus maybe a slightly different trackplan, but the benefit of hindsight always throws up a few questions and lessons to be learnt for next time. You never stop learning with model railways! If I were starting in N gauge completely from scratch at the time the project started, I would have been tempted to go down the DCC route, though I think the cost of converting a large chunk of the collection has warded me off.

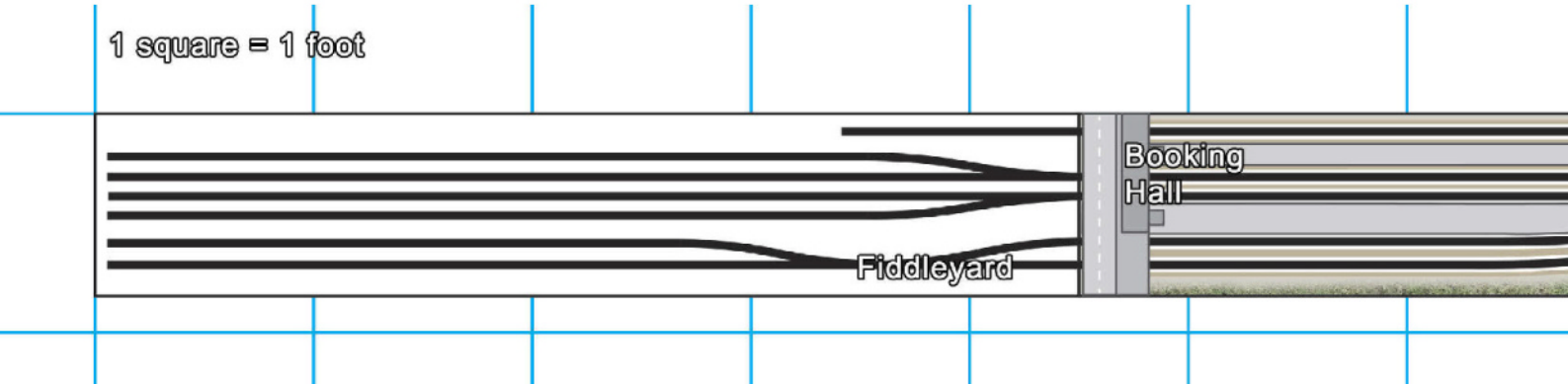
Setting out building this layout, I have achieved what I most hoped to do, maximising the limits of the space available with an interesting layout for both operators and viewers. Plenty of visitors new to N gauge are surprised about how much you can get into a relatively modest space.

My advice to modellers new to the gauge would be, if there is anything that can be kept simple, keep it simple! Having manual points is a great mental exercise on a busy railway as it keeps operations interesting. I can always recommend using large rolls of paper and spare track to draw the prospective plan up life-sized, because it really helps puts things in perspective using stock as a visual guide. Making a change with pencil and paper is much better than ripping up track as I have found in the past!

For the time being, I am enjoying 'Tamcester', and taking it out on running sessions and to exhibitions and meeting many great people. The dream one day would be a layout based on London Euston or Crewe (or both!) in the same era. I may have to temper those ambitions for now. I would like to continue to improve skills in all areas and enjoy being a member of Chesham Model Railway club, who has helped tremendously over the years.

Having finished refuelling, Railfreight 47018 awaits its next duties. In the background another Intercity Class 86 sits in the locomotive spur.

Dominated by the lift shafts of the station building in the background, a Regional Railways Class 150 trundles into Platform 4.

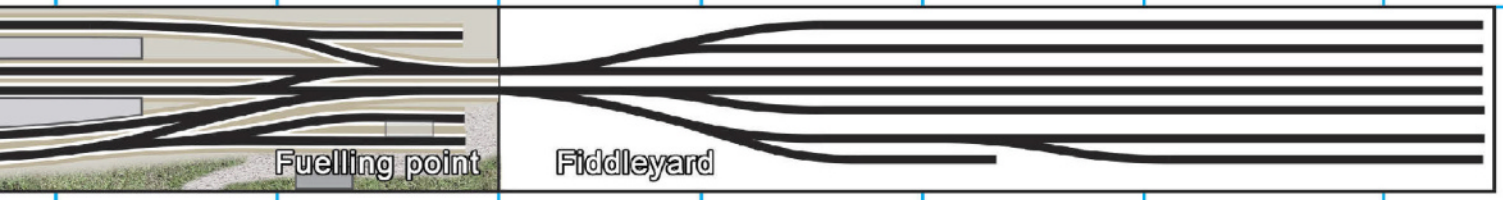


A pair of the fabulous Revolution Trains Class 321s sit ready with a service to London Euston. An Intercity Class 86 awaits a departure on an Intercity CrossCountry service.

About the modeller

Name: Ben Sharich
How many years modelling: 17
Favourite era/region: British Rail Sectorisation
Favourite locomotive: Class 87

Like many, I started off in OO gauge with a train set, before various circumstances meant having to downsize in space and thus the choice came down to either a much smaller space for OO gauge or a reasonable space for N gauge. This was just about the time that Graham Farish was purchased by Bachmann and the much-improved running quality of the newer items means I have no regrets about the switch!



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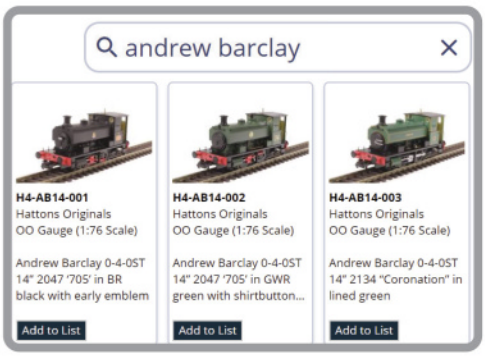

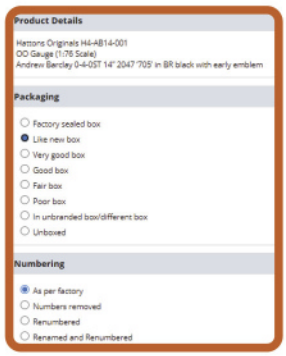

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BACHMANN SPRING 2023 ANNOUNCEMENTS

Bachmann Europe's 2023 Spring British Railway Announcements have presented its largest number of promised releases yet, since its quarterly format, with 111 new items unveiled and confirmed for delivery to Bachmann stockists in the coming months. A complete list of the newly-announced liveries, and a video of the announcements can be watched on World of Railways.

ADDITIONS FOR 'OO'

Upgrades, including the provision for sound-fitted models, to Bachmann's Branchline BR Standard Class 9F steam locomotive were announced in winter 2022, and its latest announcement has seen two further models unveiled, including the sole surviving single chimney locomotive, 92134 in BR black late crest (32-861) and 92090, also in the livery (32-861A).

Sound-fitted versions of the Windhoff two-car Multi-Purpose Vehicle will also be released for the first time, alongside standard models, in two Network Rail colour schemes – DR98923 *Chris Lemon* in Network Rail yellow with South West Trains branding (31-578SF), and DR98964 *Dick Preston* in Network Rail orange, with South West Trains branding (31-579SF).

Six new identities for its new Class 37 have been promised, too. They cover the early years in traffic with two BR green-liveried models, split-headcode D6710 with no warning panels (35-302) and D6829 with small yellow warning panel (35-306), through sectorisation with 37194 *British International Freight Association* in Railfreight livery (35-307), 37201 *Saint Margaret* in civil engineers' yellow/grey with one cast and one fabricated bogie as per the prototype, 37414 *Cathays C&W Works 1846-1993* in Regional Railways livery (35-338) and into the modern day, with 37175 in Colas Rail Freight livery (35-310).

All models feature unique tooling combinations for the closest fidelity, and are offered in three formats – standard, sound-fitted and sound-fitted deluxe. See your local Bachmann stockist for more information.

ADDITIONS FOR 'N'

In 2mm:1ft scale, the all-new Graham Farish Class 90 electric locomotive will now be available in Freightliner 'Powerhaul' livery, with (371-790SF) or without sound (371-790).

Meanwhile, the Class 08 diesel shunter is offered in the popular BR green with early crest as 13269 (371-013A) and BR blue as 08895 (371-015F) colour schemes using the newly-upgraded model, which also allows sound-fitted models to be offered alongside the standard versions. Sound-fitted models have 'SF' suffixes to the above product codes.

Graham Farish rolling stock range sees a major injection of wagons with new releases of the 14T tanks in National livery as No. 752 (373-650C), No. 757 (373-605B), Fina No. 138 (373-658), No. 136 (373-658A), Crosfield No. 127 (373-659), No. 129 (373-659A), Shell/BP No. 3973 (373-660), No. 3977 (373-660A), ICI No. 309 (373-682A) and No. 314 (373-682B).

Meanwhile, 30T bogie bolsters in the guise of S&T 'Prawns' KDB 940144 (373-925C) and KDB 943414 (373-925D), plus 'Bogie Bolster C's' 943444 (373-926E) and 944226 (373-926F) and GW 'Macaw Bs' with girder loads No. 84350 (373-927C) and No. 84249 (373-927D) join the range.

Its bogie ballast hoppers are to be bolstered by the additions of YGH 'Sealions' in engineers' yellow/grey as DB982599 (377-001B) and DB982684 (377-001C). Joining these in black livery with NE lettering are 'Walrus' DB992508 (377-003) and DB992503 (377-003A). Bringing the story into the present century in Loadhaul black/orange is YGH 'Sealion' DB982582 (377-004), YGB DB982648 in Mainline blue (377-005) and YGB 'Stingray' DB980172 in engineers all-over grey with Transrail branding (377-006).

Farish's 27T steel tipplers see additions with liveries spanning BR grey with 'Chalk Tipper' markings as B380856 (377-276B) and B383327 (377-276C), BR Bauxite with 'Stone' branding as ORE MSV B385893 (377-278A) and B386096 (377-278B), with NCB blue internal user No. 63 (377-282) and No. 47 (377-282A) following suit.

Lastly, its HKA bogie hopper wagons see National Power livery additions with HKA 300621 (373-811A) and 300643 (373-811B), and DB Schenker red with 300671 (373-813A) and 300649 (373-813B).

All the above models from Graham Farish are set for release this spring.

OO9 ADDITIONS

The Bachmann Narrow Gauge range saw both the Quarry Hunslet and Mainline Hunslet locomotives delivered at the end of 2022, with four versions of each, with sound-fitted options for the Mainline Hunslets. Adding to the range of OO9 scale models by Bachmann Narrow Gauge this spring are five further RNAD wagons – West Highland Railway van No. 65 (393-102), Southern Railway 4T van No. 47062 (393-126), ICI Lime 4T two-plank open No. 31 (393-152), a 5T two-plank open as No.3 in Lenham Storage green livery (393-153) and a flat wagon (393-177).

These new versions join the eight models previously-announced, which are now in transit to the UK.

'DELTICS' FOR 'OO' REVEALED UPON FIFTH ANNIVERSARY

Model manufacturer, Accurascale, is to produce a further production run of its Class 55 Co-Co 'Deltics'. Said to include improvements, the models – its most requested for re-release to date – will see six further variants added. Accurascale is to create new livery and name combinations across five locomotives, and the return of a favourite from its first run owing to popular demand. Four of the locomotives will fit in its main range, and two will be Accurascale Exclusives.

Prices are £169.99 for DC/DCC ready and £259.99 for DCC sound-fitted with 'Accurathrash' features. Delivery is expected for Q1, 2024, with decorated samples due mid-2023. The four main range locomotives will be available via Accurascale's website and from Accurascale stockists. The two Accurascale exclusives are available direct only via the Accurascale website.

Accurascale said, "[We're] always keen to push the boundaries on any model to improve realism and fidelity across the hobby, and bring modellers the greatest replicas in miniature possible. However, [we] can always do better and improve. [We] have taken all the constructive feedback received from the first 'Deltic' production run and built it into a list of tweaks and enhancements [for] the latest production batch."

The brake chains on the bogies have been redesigned to make them stronger and easier to remove when separating the body and chassis for driver fitting, or routine maintenance. They will be a push fit system, meaning easy to remove and attach and no longer requiring glue.

The corner step mounting and fuel tank parts have also been revised, with stronger mountings for a more robust assembly. This will prevent them from coming adrift in transit and be stronger under careful handling. Nose handrails will also be improved to give them a more realistic appearance, and the speaker baffle will be more secure among other modifications.

New variants promised for its main range are:

- D9018 *Ballymoss* in mid-1960s two-tone green with small yellow panel. The Finsbury Park locomotive is still in mostly original condition, albeit with exhaust and radiator grille modifications and the addition of top lamp irons on the nose ends.
- 55020 *Nimbus*, one of three Deltics to have never received plated headcode boxes, and notable for retaining the mountings for the cab roof horns worn during the early 1960s. The model will be based on its 1976 condition, with standard-sized domino headcodes, and alternative smaller dots will be provided.
- 55004 *Queen's Own Highlander* a Haymarket-allocated TOPS blue machine to be represented in 1977 condition, after having its headcode box plated over. Notably, this was one of just four members of the fleet to feature unpainted front windscreen frames during the mid-to-late 1970s.
- 55013 *The Black Watch*. Complementing 55022 from the first run is York's 55013 in its similar special livery with silver fuel tanks, grey roof, red bufferbeams and white-painted extras, which it retained until its withdrawal in October 1981. It was repainted for the 1980 Rainhill Event, but was replaced by *Tulyar*.

Exclusive to purchase directly from the manufacturer are:

- 55002 / D9000 *Royal Scots Grey* 'Virgin XC Condition'. The star of its second run and in its preservation era two-tone green while operating Virgin CrossCountry services between 1997 and 1999. Accurascale's tooling for this locomotive includes high visibility headlight.
- 9016 *Gordon Highlander* in Porterbrook Leasing purple after overhaul at Brush Traction's Loughborough Works in September 1999, 55016 also controversially received WIPAC light clusters at the same time. Main-line registered, it ran in this condition until it was repainted two-tone green in August 2003. The locomotive returns to the range by popular demand.

For further imagery of the above models, visit World of Railways, or see your local Accurascale stockist.

RETAILER CREATES CREW FOR BACHMANN QUARRY HUNSLETS

Osborns Models of Devon has released a new locomotive crew pack designed for Bachmann's Quarry Hunslet locomotives for OO9.

Available now exclusively from the retailer, figures available are (OSBF118) painted pack of two, priced at £9.99, and (OSBF119) unpainted pack of two, priced at £5.99.

Michael Pearce of Osborns Models commented: "Following on from our very popular crew for the Kato Small England locomotives, we are pleased to introduce our latest figures for 4mm:1ft scale with a crew for the Bachmann OO9 Quarry Hunslets. With the open cabs and great detail on show, we thought they needed a crew to complement these great little locomotives."

Orders can be placed at its Bideford store, or via its website.

MODEL SUCCESS FOR 'DINMORE MANOR' LOCOMOTIVE

Dinmore Manor Locomotive Ltd and the Gloucestershire Warwickshire Steam Railway (GWSR) have received significant financial boosts thanks to the generosity of Dapol. The presentation, totalling £22,500, was made on January 19 at Toddington station by Joel Bright, managing director, and Richard Webster, head of product development of Dapol Model Railway Company. The funds were made possible through its limited-edition models of locomotive 7820 *Dinmore Manor* for 'OO'.

The real locomotive is a popular member of the Cotswold railway's steam locomotive fleet and the model has proved its popularity amongst railway modellers, too. Cheques for £12,500 for Dinmore Manor Locomotive Ltd and £10,000 for the GWSR, were presented respectively to Kenneth Sims, Chairman of Dinmore Manor Locomotive Ltd and to Richard Winstanley, Finance Director of GWSR Plc.

THE GREAT MODEL RAILWAY GIVEAWAY

We've run out of storage space for project layouts, and have lots of plans for the future, so it's time to free up some space.

At each of our shows this year – Doncaster, London and Bristol – we'll be giving away one of these layouts to the person who thinks they can develop them the best.

Our first giveaway is 'The Art of Compromise', a 6ft long OO gauge branch line terminus. It was originally constructed by Chris Ford. Then, Howard and Phil refurbished the model for a 2018 episode of BRM TV, but the layout will need the new owner to build a fiddle yard, some legs and will require wiring. Now collected by its new owner at the Festival of British Railway Modelling at Doncaster on February 11 and 12, we expect the layout to be very presentable for exhibitions soon, and hope to bring readers a development update in a few months' time from its new owner.

For details on how to win future layout giveaways at our London and Bristol shows, look out for our video posts on World of Railways and RMweb.

STRUCTURE EXCLUSIVES FOR KMRC

Model retailer, Kernow Model Rail Centre has released new model commissions for 2mm:1ft scale of the Truro GWR Type 7 signal box (42-011X), a China Clay Dry (42-059Z) and China Clay Dry Chimney (42-060Z). Manufactured by Graham Farish, and available now only from the retailer, models are priced at £54.95, £54.95 and £34.95, respectively.

Models are cast in resin and painted, and for the GWR Type 7 signal box, are fitted with etched metal window frames with realistic glazing. The staircase is supplied separately for user fitting.

Although based on the 'box at Truro, the GWR Type 7 signal box could be seen at many other locations across the GWR system.

Its Cornish China Clay buildings will be popular with N gauge modellers, with models of the China Clay open wagons, and later CDA two-axle wagons being available from Graham Farish, with JIA bogie hoppers available under the EFE brand. The buildings are similar to those in use at Wenford Bridge and other locations throughout the clay district in Cornwall.

Graham Muspratt, Development Manager said: "The China Clay Dries and Chimney has been very popular in 4mm:1ft scale, so it was a natural choice to be part of our new range of 2mm:1ft scale exclusive Graham Farish Scenecraft buildings."

For further details on the items, visit the Kernow Model Rail Centre website, or see its stores in Guildford or Camborne.

MODELS EXCEED ESTIMATES AT AUCTION

Auctioneers Warwick and Warwick has issued the results from its toys, postcards and cigarette cards sale, held on January 18. In its O gauge section, lot 555, a Bassett Lowke three-rail locomotive estimated at £120 sold for £156.

Meanwhile, its OO gauge section was popular with lot 570, a mixed-collection selling for £900, with an original estimate of £550. Lot 592 followed suit with an estimate of £240, selling for £660. Its Bachmann section proved ever-popular, with lot 624 selling for £870, (original estimate £300) showing that it's not just locomotives that are sought after!

Jessica Lowe of Warwick and Warwick said: "The train section is always popular, and we saw some expressive bidding from our keen-eyed buyers on Wednesday. Our next die-cast, model soldiers and toys auction will be held on Wednesday, March 15, 2023. The full catalogue for this sale will be on our website in the next few weeks, or keep an eye on our Twitter, Instagram, Tik Tok and Facebook pages, which will include updates on our latest auction news."

RETAILER NEWS

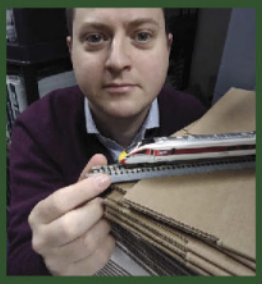
INVICTA MODEL RAIL EXPANDS

Invicta Model Rail has expanded its premises, promising to add new product lines for N and OO gauges in coming months. Last December, the MP for Sidcup, Louie French, cut a ribbon during an opening ceremony held at its premises at 130 Station Road, Sidcup.

After the Covid pandemic and subsequent lockdown, Kerry has started to rebuild the business, with help and support from friends and family, culminating in 2021, with the purchase of the building, helping secure the future of Invicta. A dedicated N gauge model railway and transport book showroom in its premises was always a goal.

"We built our business slowly and steadily over the years, trading and promoting the shop at model railway exhibitions all over the U.K. We backed this up with old-school in-store customer service combined with the latest internet-based worldwide mail order service," explains Kerry.

TRAINTRAX REACHES FIRST MILESTONE OF YORK OPERATIONS



In January, York-based business, Model Railway Magic Ltd, celebrated 12 months since acquiring the traintrax.co.uk specialist model railway website. The acquisition followed the retirement of its previous owner, who ran the business from Surrey.

Model Railway Magic was founded early in the 2020 lockdown by Ian Miller as a model recycling programme, buying and selling second-hand model railway items. The business began in his spare bedroom in Tang Hall. Model Railway Magic has continued its model recycling programme and now operates Traintrax, while planning future ventures.

Traintrax exclusively sells N gauge models from Japanese brand Kato. Ian has aimed to maintain his predecessor's level of service, competitive pricing and product range.

Plans are underway to move to a larger-sized warehouse at the Raylor Centre, where Model Railway Magic has been operating from a small office since January, 2022. The move, expected this month, is said to allow more stock to be held and offer a wider range of products.

GREAT EASTERN MODELS WINS RETAIL AWARD

Bachmann Europe has relaunched its coveted Retailer of the Year Award with the announcement that Great Eastern Models of Norwich, Norfolk are the winners for 2022.

Anne Martin and Helen Arnold, who run the family-owned business, were presented with the award in December 2022 by their Regional Account Manager, Stuart Daine, and Tony Lowe, Bachmann's Model and Hobby Sales Manager.

On receiving the award, Anne said: "We are thrilled to receive the Bachmann Retailer of the Year Award, we are a small independent shop with a big heart. We pride ourselves on good old fashioned customer service and really try and treat all our customers and visitors to our premises or online Facebook page like family. We love what we do and hope it shines through. We work hard to create a fun and relaxed environment and offer a one-stop shopping experience to all our customers."

NEW VARIANT ADDED TO 21T MINERAL WAGON BATCH

Accurascale is to produce a further batch of its 21T mineral wagons, as part of its 'Powering Britain' range, to be joined for the first time by an MDW 'through-pipe' variant. Delivery of models is expected in Q2, 2023.

The manufacturer says that it has also "taken time to further enhance and improve the wagons, following feedback from modellers." This includes working with its factory to make the first batch "as friendly as possible to convert to finescale standards, both EM and P4."

Accurascale said that: "Unfortunately, mistakes were made and instructions were literally lost in translation, so they became a bit more of a challenge to convert to finer scales than we intended. So, [we've] gone back to the drawing board and totally redesigned and retooled the chassis on both models. These improvements now see 26mm axles and redesigned brake gear to make the transformation more straightforward for modellers.

"While they will still require a small bit of fettling to upgrade to finescale, it will be a keyhole style operation rather than extensive open-heart surgery required for the previous run. Secondly, the rather strange phenomenon of the coupling hooks being on the wrong side of the tension lock couplings has also been resolved. This caused issues with modellers using the wagons on tighter curvature when coupling/uncoupling."

Accurascale is to introduce the MDW, the through air pipe fitted MDVs adapted from 1985 to be used in air-braked Speedlink trains, mainly on scrap flows, lasting in service until the early 1990s. With the last of the MDVs and MDWs bowing out of front line services in 1992 on coal and scrap trains respectively, this addition to the range is designed for Speedlink-era modellers.

Two MDW packs of three wagons apiece will be included in this new production run. The manufacturer is offering three triple packs of MDO, three triple packs of MDV and two triple packs of MDW available to pre-order at £74.95 per pack, with both TOPS and pre-TOPS variants available (TOPS only for MDW as these wagons were converted in 1985).

HORNBY THE SCOTSMAN SET

Words & photography: Tony Wright

Announced last year by Hornby, the first models in its new range of TT:120 models have now become available, and, by all accounts are selling incredibly well. With modern houses having a tendency for being smaller, the thinking is clear – to provide a range that is smaller than OO, but still have a 'presence' to the individual models. It is exactly the same thinking as 100 years ago, when OO gauge was considered more-suitable for the 'smaller' houses of the day! By adopting 1:120 scale, for the very first time, we have a 'correct' scale/gauge relationship in British RTR, and it's a bold move. Bold enough to realise that, despite being the same gauge, it's a smaller scale than Tri-ang's original TT range and, thus, rather incompatible. But, let's not live in the past but rejoice in this forward-thinking initiative.

The range is well-supported, with a large raft of new and proposed models (see Hornby's website for the full range), and it links in well with new initiatives from Peco and other smaller suppliers in the same scale. There are also architectural models being introduced, too. The item for review is 'The Scotsman' train set, which comes complete with an A1 LNER 'Pacific' locomotive *Blink Bonny*, three Pullman Cars (*Cecilia*, *Chloria* and Car No. 64 Third Class), a basic oval of track (with a point for a siding), a railing ramp (handy for the 'more mature') and a controller for DC-operation. The model is DCC-ready with a Next18 socket. It is beautifully presented, with gorgeous artwork on the box cover, and planet-friendly bio-degradable packaging. Speaking of the artwork, it doesn't exactly reveal in detail what's inside because *Blink Bonny* is shown as an original A1 with short-travel valves, a completely rectangular front buffer beam and tall cab; whereas, inside we have the locomotive with long-travel valves (extended platform above the cylinders), buffer beam with curved bottom corners cut-outs and a lower cab. As such, the locomotive is representative of the period from November 1927, when it received long-travel valves up to the late-1930s, when the cab cut-outs were reduced in size. The one thing I would question is the height of the locomotive's chimney. It, and the dome, would appear to be

separate fittings, and the chimney appears to be too tall (representing the earliest A1 manifestation of taller fittings throughout, which *Blink Bonny* never carried). The real locomotive was built 99 years ago, after it was decided that the A1s needed to be able to work over LNER lines with a less-generous loading gauge than the GN. Minor quibbles apart, the locomotive is a veritable 'work of the model-makers art'! It really is beautiful, especially with regard to the livery, which is exquisitely-applied. Good things don't end with appearance because, on test, it ran superbly – quietly, smoothly and rock-steady, though with only three cars to pull, I cannot comment on its ultimate tractive effort.

There's a little bag of separate fittings for the owner to put on. I added the front vacuum standpipe and the cylinder drain cocks. I tried to fit the scale shackle to the front coupling, but older eyes and fingers didn't prove up to the task, and it pinged away into oblivion! Hornby, may I make a request, please? To accommodate clumsy old chumps like me, please put one or two spares in the packet.

The three Pullman Cars are representative of types built in the early-1920s with wooden bodies on steel frames (identified by the heavy, angle trussing). I find the provision of this type a bit of a paradox. Though fine examples in their own right, with wonderfully-well-applied livery, they're not that appropriate for an LNER ECML Pullman train running to Scotland. By the time represented by the locomotive, they were on the Southern Railway (having probably run in 'The Harrogate Pullman' on the LNER up to 1927), and in 1928 (when the service was extended to Scotland and re-named 'The Queen of Scots'), the Pullman rakes would have been made-up of the all-steel cars, with no trussing and with guard's duckets. If the provision of the model cars is correct, then it can only be for a month or two at the end of 1927/beginning of 1928, and not to Scotland. No matter, for I'm sure most users won't give a fig and delight in running this set as it is, with the addition of five more cars for a correct consist. Sensibly, Hornby must have used the research/design work from its OO gauge range of Pullmans. However, I'm surprised the all-steel 1928 cars weren't considered for this set – Hornby makes these in OO gauge, too. One little quibble is that pre-War Pullman cars were fitted with blinds to the windows, not curtains as here (even though the curtains are well-represented, slightly masking the delights of the interiors). The cars ran smoothly and completely free of any wobble, and coupled up very easily. However, uncoupling proved less-easy, until

I'd describe the wheel flanges as 'pragmatic', ensuring reliable running. Given its small scale, the motion is a neat representation of the prototype's.

I discovered that it's best turning everything upside down!

Some critics have expressed concern as to the size of the wheel flanges and the valve gear – perhaps they'd like to try matching the liveries! I have much sympathy for the RTR manufacturers here (especially in this smaller scale) because they have no way of knowing about, or legislating for, what kind of trackwork their products are expected to negotiate. This set was tested on top of a nice flat table, but what about circuits placed on the floor? Circuits put down, then taken up, and put down again, sometimes trodden on? No, I think this product has a pragmatic solution for reliable running, and, anyway, those who wish to can replace components if they like, though I very much doubt if they'll ever reach the same standard of livery-application.

To sum up, this is a most-exciting development in model railway manufacturing. It adopts standards that are worldwide, making it compatible with them all. The quality of running is exemplary and the livery-applications are among the finest I have seen, especially given the smaller size.

Hornby has chosen to sell this range direct to the customer for now, meaning that prices are lower, which is good, but it's a shame the range isn't in model shops, but perhaps this may change in the future. Speaking of prices, they seem very reasonable to me, and the range deserves to sell well – especially as it expands. Naturally (and sensibly), the 'glamour' locomotives and trains have been introduced first, with a view to providing smaller types in the future, should the range really succeed, which it should, such is the quality offered at the prices asked.

datafile

BASICS

Manufacturer: Hornby
CATALOGUE REFS:
(R1001M) The Scotsman
RRP: £215.99
Gauge/scale: TT:120
Era: 1920s-1930s
Company/Operator: LNER
Weight: 138g (locomotive), 40g (carriages)
Body: plastic **Chassis:** die-cast
Minimum Curve Radius: R3
Couplings: NEM-mounted

How's this for a cab interior? Detail (correctly for right-hand drive) is well picked-out.

What splendid packaging - planet-friendly, too! It could well be that Hornby will supply the range to model shops in future.

From every angle, this is a lovely model. One (strange) omission is the horizontal brake pull rods beneath the tender's axle boxes; one for the detailer's to add? Nonetheless, it's a splendid rendition of a GNR-style eight-wheeled tender.

BACHMANN RNAD WAGONS

Words: Phil Parker Photography: Andy York

Royal Navy Armaments Depots (RNAD) were strategic sites located around the UK for the storage and supply of armaments to the Royal Navy and other British Armed Forces. Each site made use of an internal railway to transport armaments between underground magazines. The rolling stock was cared for by the site engineers, and much of it has survived into preservation, helped by some operating into the 21st century.

This flat wagon depicts one in use at RNAD Dean Hill, and is supplied with a separate pre-painted resin bundle of sleepers. If running the wagon loaded, either Blu-Tak or Deluxe Materials Tacky Wax would be a good idea to stop them sliding around in transit. Brake gear is modelled well, with the correct handed levers and operating cam on one side. It looks like this chassis will be appearing under a number of new bodies in the future, too. Weighing in at 8g, or 14g with the load, it's comparable to other OO9 wagons, and is fitted with 6mm diameter metal wheels.

Based on a Cravens-built prototype, the brake van is a fully enclosed version – open sided brakes, as seen on the Statfold Barn Railway, will also be available. These will allow you to see the brake standard, which is fitted to this model, even though it's usually invisible. Weight is 12g, although there is space to increase this if required.

The plastic body is fitted with wire grab handles beside the doors, but the lamp irons on the ends are moulded. Looking underneath, the eight-shoe brake gears is moulded, complete with the connection to the standard in the centre of the floor. An attractive touch are the safety chains fitted to the brake either side of the standard OO9 coupling. Wheels are the same as those on the wagon.

Livery application is sharp – the black ironwork and white lettering being very well-applied, as are the yellow ends and green floor on the wagon. Both would benefit from weathering as we doubt the opens looked quite so smart after a few years' use.

Arguably, these wagons are too specialist for many layouts. You'd only really find this stock visible to enthusiasts in the preservation era, so unless you model a RNAD depot, it's difficult to justify them. However, they are popular prototypes because the OO9 Society has offered kits of these to its members for a few years. These are still available, leaving the modeller with the question – could I build and finish a kit to the same standard as Bachmann model?

datafile

BASICS

Manufacturer: Bachmann Europe Plc
Liveries:
(393-100) RNAD enclosed-end brake van grey
(393-101) RNAD open-end brake van Statfold Barn Railway brown
(393-102) RNAD enclosed-end brake van WHR red
(393-175) RNAD flat wagon planked ends with sleeper load
RRP: £29.95
Era: 7
Gauge/scale: 1:76 scale/9mm gauge/OO9

GRAHAM FARISH CLASS 90

Words & photography: Andy York

The latter years of the 1980s saw the introduction of the Class 90, a replacement for the aging Class 81-85 electrics, and an evolutionary development of the proven Class 87 for mixed traffic duties on the WCML. Sectorisation saw them spread their wings further, acquiring different liveries followed by privatisation. They're still active today, and Graham Farish's all-new model eclipses the basic Poole-built models from 1995. Each new model is available as DCC-ready or DCC sound-fitted, which, I assume, will use the same sounds as the OO version.

Our review model is in the superbly smart initial InterCity Swallow livery, Class 90s being the first locomotives to carry this style. Farish has reproduced the livery to a very high standard, and it's only under extreme magnification that any fuzziness in the separation of white and dark grey on the bodyside can be observed. The silver printing of the branding, swallow logo and nameplate is superbly clear, although our review model did have a silver paint smudge on one side, which has been removed from the photographs as it's evident it was an

Whichever way you look at it, Farish's new model is a huge leap forward from its predecessor in looks, features and performance.

This image represents a substantial enlargement of the model, yet the posable pantograph is fine, but robust – a big plus.

datafile

BASICS

Manufacturer: Graham Farish
Catalogue Refs:
(371-780 90005) *Financial Times* BR InterCity (Swallow)
(371-781 90037) BR Railfreight Distribution Sector
(371-782 90019) *Penny Black* Rail Express Systems
(371-783 90004) *City of Glasgow* Virgin Trains (Original)
(371-785 90047) Freightliner G&W
RRP: £194.95 DCC ready, £294.95 sound-fitted
Gauge/scale: 1:148 scale/9mm gauge/N
Era: 1988 to present
Company/Operator: BR, Virgin, East Coast, Caledonian, Greater Anglia, Freightliner, DB
Weight: 67g
Chassis: die-cast **Body:** plastic
Minimum curve radius: 263.5mm (R2)
Couplings: Rapido
Accessories: Dummy couplings, front valance, air pipes

isolated issue. The TOPS data panel and BREL maker's plate is a marvel of printing.

Other liveries produced by Graham Farish at release work through the life of the locomotives, with Railfreight Distribution two-tone grey recording the period from 1991, when five of the class were allocated to that sector, most commonly seen on WCML container traffic. Five of the class moved to Rail Express Systems for parcel traffic, and 90019 *Penny Black* in the range sports the bold red livery. As privatisation manifests itself with the Virgin Trains franchise on the WCML, several of the class carried the striking red and dark grey as worn by the model of 90004. Bringing the story up to date, wearing the gaudy Genesse and Wyoming Freightliner orange livery, Farish's 90047 completes the eras – from classy to less so.

The model certainly captures the style and appearance of the real thing, as did the 4mm:1ft scale version in 2019, with the nuances of the curved cab roof area through to fine replication of bodyside grilles and door panel lines and wealth of underframe and bogie detail. Although the roof equipment is relatively simple for an electric locomotive, it is accurate and well-defined. The scaled Brecknell Willis pantograph, which is not operable but is posable at a range of heights, is certainly great for the scale and feels quite durable and easily unclipped from its stowed position by a clip that can be released with tweezers. The very fine pan head is easily rotated to the appropriate angle, and only under close scrutiny can it be seen that the collector sections on the top are an upturned angle, rather than a flat surface.

The 'face' of the model captures the clean lines with the recessed wipers (to explain why none is visible) and a very fine grille covering the horns. Removing the ugly rapido coupling allows the user to fit the front valance filler into the aperture, but my admiration for the factory's assembly workers is heightened when it came to fitting the piping details. The passenger-dedicated locomotives initially had a rubbing plate for propelling stock, while the buffers were retracted and turned – this model lacks the rotatable buffers of the 4mm:1ft scale version – on the model this sits slightly proud of the extended buffers, which isn't correct, but a reasonable compromise.

The performance of the model is superb, smooth, quiet and capable of drawing a full-length train with directional and cab lighting. Analogue users can configure the directional lights, which look superb in action, via the dip switches inside the body. DCC users can manage this via the functions, which leads me to one of the frustrating aspects of the model. We have seen several excellent approaches to the accessibility of decoder sockets from manufacturers, including from Bachmann, but I feel that having to pull the bogies out from the assembly – that are somewhat stiff at first – may be a worrying moment for the modeller before the four very small screws are moved and the body can be separated to fit a Next18 decoder.

Overall, this is an excellent and highly-capable portrayal, but it looks like design considerations had to be taken. This has made the model a little more difficult to fit a decoder than is ideal.

BACHMANN QUARRY HUNSLET

Words & photography: Phil Parker

Blimey, that's small!

Typical reactions when people see the newly-delivered Quarry Hunslets seem to centre on the size, or lack of it, of the model. Everyone seems astounded that such a small locomotive works, and works well. There's a choice of attractive liveries to choose from, too! So, how does the model measure up?

The prototypes were produced by the Hunslet Locomotive Company for lines in North Wales, principally the Dinorwic and Penryn quarries, between 1870 and 1932. Rugged and reliable, even on typically terrible industrial trackwork, many of these excellent machines survived long enough to make it into preservation. If that wasn't enough, three more examples were constructed in 2004. Had you been around in the 1960s, though, the real things could be 'snapped up', in need of restoration, for as little as £60!

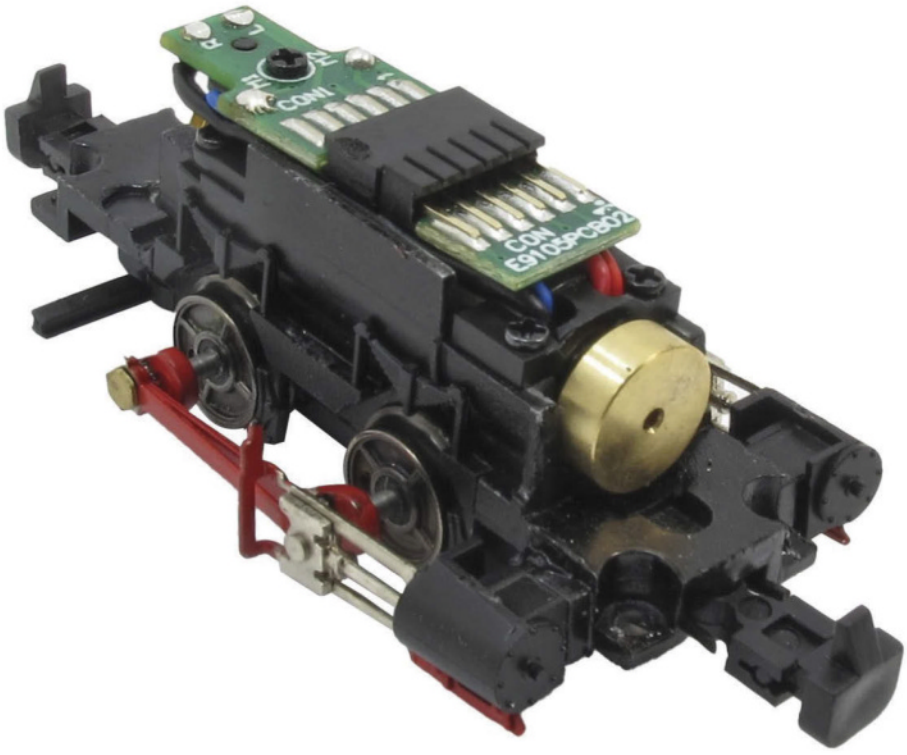
The model we have been supplied is one for the Dinorwic Quarry, home to several tunnels with clearances that prevented cabs being fitted to locomotives. Other lines were kinder to their staff, and the Bachmann models for those provide shelter.

At only 51mm long, measured over the small buffer blocks, and 23mm wide, each model is a marvel of miniaturisation. Powered by a coreless motor, there's space inside for a six-pin micro DCC decoder, although not for a speaker. As soon as the models appeared, someone found a way to fit sound in the cab of a *Britomart*.

The little space inside is filled with a die-cast chassis, to which is screwed a metal footplate and plastic body. Access is excellent, and the two are held together with four screws in the corners of the footplate. Many OO gauge models are far harder to get into than this.

On the track, the model runs well, but benefits from gentle running-in. We tested it on our OO9 layout, and after around 20 minutes shunting, it was possible to operate more slowly than straight out of the box.

Underneath are four screws to remove the body on either side of the couplings.



Inside the packed body is a coreless motor, flywheel and DCC socket. Almost everything you can see is die-cast to provide extra weight.

Reading other people's experiences on RMweb, it seems that careful running-in is essential, and if you have problems, try a different controller or 9V battery to check this isn't the issue – and make sure your track is clean.

In real life, these locomotives were worked hard. Small wheels, 6.5mm diameter on the model, provided plenty of acceleration in the hands of a driver more interested in getting the job done, than pampering his machine with super-smooth starts and stops.

In the box are a set of thin etched nameplates and two sets of buffer blocks. Bachmann recommends the smaller size for working models, so we fitted those with PVA glue, as suggested. A shovel and pick complete the set for the Dinorwic locomotive. Where appropriate, lamps and a toolbox are also in the pack.

BRM has been tracking the progress of these models for several years, and it's a pleasure to be able to get our hands on a production model and find it to be every bit as good as we hoped.

We know interest has been high, and many are selling out, *Britomart* seeming to be the most popular. With attractive, and very well-rendered liveries on offer, many are switching on to OO9, so we await future releases with interest.

datafile

BASICS

Manufacturer: Bachmann Europe Plc
Liveries:
(391-050) *Alice* Dinorwic Quarry red
(391-051) *Britomart* Pen-yr-Orsedd Quarry blue
(391-052) *Nesta* Penrhyn Quarry Lined black
(391-053) *Dorothea* Quarry Lined green
RRP: £139.95
Era: 4 to 6
Weight: 34g
Gauge/scale: 1:76 scale/9mm gauge/OO9
Accessories: Buffer blocks, etched nameplates, fire irons, lamps and toolbox where appropriate

Watch the Quarry Hunslet in action: *youtu.be/vpQ4cYlb2CQ*

A crew for your Hunslet

The open cab demands a crew, but the lack of space would make finding suitable figures tricky. That was until Modelu released three sets, and Osborns Models one set, designed for the models. With the Modelu *Dinorwic* version, the driver sits on the cab back with a foot on the reverser, and his hand on the handle. Looking at films of the locomotives in operation, it seems they didn't use the regulator much, doing all the driving with the reverser. His mate leans in the back sheet, awaiting the need to leap off for coupling or point operation.
Price: Modelu: £7.20 (set) Osborns: £5.99 (set) unpainted, £9.99 painted

ACCURASCALE MK. 5 COACHES

Words & photography: Andy York

Accurascale's first coach models have arrived and they're beauties, but they're for a very specific service.

2019 saw the introduction of Mk. 5 stock for Serco's Caledonian Sleeper franchise, incredibly, the first new locomotive-hauled coaching stock for the UK in 30 years, so the use of these models is bound to attract the eye of the contemporary scene modeller (and those who just like running anything and everything) and are the ideal companion for Accurascale's recent Class 92 in Caledonian and GBRf liveries.

Produced by CAF in Spain, the prototype Caledonian Mk. 5 coaches are slightly different from the Transpennine stock, by width and internal configuration, of course, and are dedicated to the services from London Euston to north of the Border. Simplistically, there are two trains comprising of 16 coaches on departure from the capital overnight, each with two eight-car consists. The Lowlander service splits at Carstairs with eight coaches for Glasgow Central and eight for Edinburgh Waverley. The Highlander service, with the full 16 coaches, follows the same path to Edinburgh where the train divides with one eight-coach formation bound for Inverness and the remaining stock is split into two trains for Aberdeen and Fort William, with the addition of further seated and club vehicles, as demand requires, necessary for the onward services. From Edinburgh, the trains are hauled by Class 73/9 and Class 66 locomotives.

Accurascale has produced each of the four types of vehicles; the seated car, the club cars for lounge and dining facilities, the accessible sleeper coach, which includes two fully accessible berths, and the standard sleeper. The models have sensibly been made available as packs, with two packs required for each eight-coach half-set for the Lowlander and a pack of six coaches for the Aberdeen Highlander, two packs of four for the Inverness Highlander and a pack of four coaches for the Fort William Highlander. All of the packs initially announced and produced are now sold out, but some have changed hands at astronomical prices already on eBay. However, I am certain that further runs will follow, with different running numbers in due course, after all, this is a fleet of 75 vehicles – 11 seated cars, 41 standard sleepers and 12 accessible sleepers, plus 11 club cars.

The presentation of the models in boxed sets is superb with accompanying explanatory leaflets, no wayward parts in transit and a finish that says quality on first sight. Caledonian's deep blueish-green is a difficult colour to replicate as it changes so much under various lights, but Accurascale's rendition looks spot-on to me, with a metallic silver finish to the doors and bold stag's antlers to the bodyside

The weight feels good at 168g, but bear in mind a full rake of 16 coaches will weigh in at almost 2.7kg, so a train needs decent power. Accurascale's Class 92 doesn't disappoint in that department. There is a little more rolling resistance in the portrayed modern style of inside-framed bogie with air suspension than with traditional

outside-framed bogies. In model terms, the former requires the axle to fit within clips where the resistance arises rather than pin-point axles in the latter.

While the roof surfaces are very plain, aside from the club car with its white telecommunications dome, this is offset by the exceptional level of detail beneath the body of each coach with equipment boxes and even etched grilles over fans. The decoration is superb, with much fine lettering and signage, especially the long fleet number printed in white over the silver.

The flush glazing is excellent, with no discernible prismatic edge distortion, and the coach end sockets and piping is all there. To improve upon the universally loathed tension-lock coupling, Accurascale has fitted each model with NEM-pocketed magnetic couplings in the style of the real things. These make hand coupling and uncoupling very easy, but the weight of a full 16-coach train, especially on curves and gradients, can lead to the train separating. This can be overcome by using Accurascale's rigid coupling, available as an extra on its website to join coaches where uncoupling is unnecessary. A kinematic close-coupling approach is adopted, which keeps the coaches commendably close, even around curves. To couple the packs to locomotives, a mini tension-lock coupling is provided for each end of the rake.

Innovation and value go beyond it being an accurate model with integrated lighting. No decoder appears to be necessary as the lights were powered on analogue and digital and can be turned on and off by waving the included magnetic wand over the centre of the coach. The lights are not ridiculously bright like some, but give an even, subdued spread along the length of the saloon or corridor on the sleeper coaches. Tail lights are included at both ends of every coach and these can be turned on or off with the wand so that only the taillamps of the rearmost vehicle is showing the two red lights. Included in the circuitry is a stay-alive capacitor, which gave nearly a minute's worth of supply to the interior lighting, even after removal from the track, meaning you won't be seeing flickering lights over your dodgy pointwork!

From the box, there are empty apertures for the destination panels. There is a pack for each coach, with two clear plastic parts backed with the destination information for each of the end points for the train; this pack being London Euston or Fort William as this is Highlander Pack 2. These are very easy to fit, but should be glued in place to avoid loss – clear PVA worked well for me.

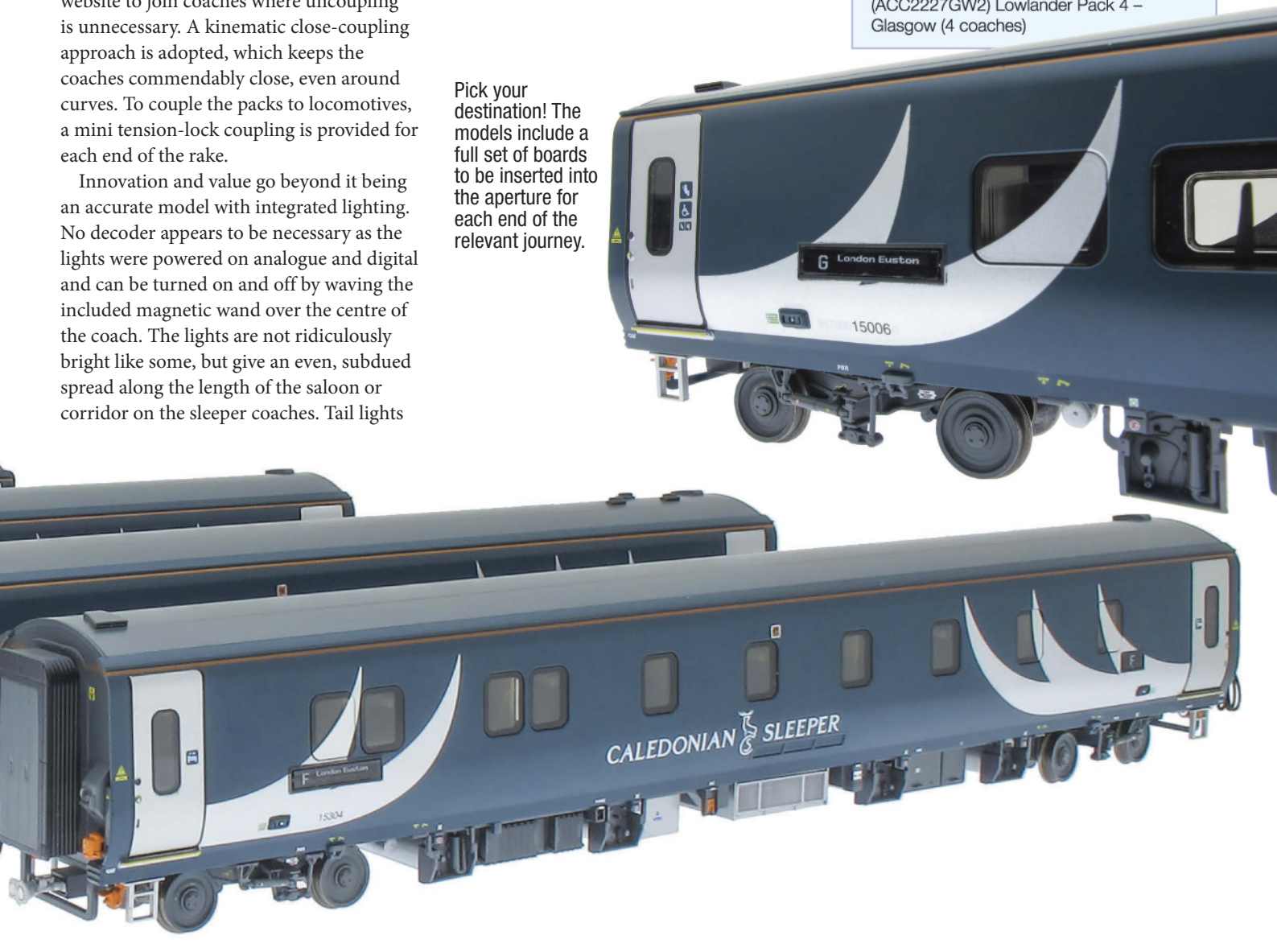
All in all, these are very impressive indeed, but if you weren't lucky enough to plan ahead and pre-order, you may have to wait a bit or sell your body parts to pay some of the crazy prices seen!

One more thing; the price! The equivalent of £45 per coach; remarkable value.

datafile

BASICS

Manufacturer: Accurascale
RRP: £179.99 - £270.00
Gauge/scale: 16.5mm gauge, 1:76 scale OO
Era: 2019 to present
Company/Operator: Caledonian
Weight: 168g per coach
Chassis and body: Plastic
Minimum curve radius: 438mm (R2)
Couplings: NEM-mounted magnetic couplings
Accessories: Destination boards, tension locks couplings for end of rakes
(ACC2220AB1) Highlander Pack 1 – Aberdeen (6 coaches)
(ACC2221AB2) Highlander Pack 2 – Fort William (4 coaches)
(ACC2222IN1) Highlander Pack 3 – Inverness (4 coaches)
(ACC2223IN2) Highlander Pack 4 – Inverness (4 coaches)
(ACC2224ED1) Lowlander Pack 1 – Edinburgh (4 coaches)
(ACC2225ED2) Lowlander Pack 2 – Edinburgh (4 coaches)
(ACC2226GW1) Lowlander Pack 3 – Glasgow (4 coaches)
(ACC2227GW2) Lowlander Pack 4 – Glasgow (4 coaches)



Pick your destination! The models include a full set of boards to be inserted into the aperture for each end of the relevant journey.

HORNBY L&MR 'LION'

Words: Howard Smith **Photography:** Phil Parker

The history of L&MR 0-4-2 No. 57 *Lion* is convoluted, somewhat confusing, filled with doubt and provides a tale whose length exceeds a single page in a magazine.

Hornby's model of the prototype swerved around our offices upon release, such was its popularity. Though no longer a 'first-look' review of the tooling, its model has been re-packaged for a second run, now presented in L&MR Centenary packaging.

Lion was constructed by Todd, Kitson & Laird at its Leeds works in 1837. Following rebuilds, a change of boilers, a change in frame length, different cylinders and valve gear, the locomotive was used until 1857 and, in 1859, was sold to the Mersey Docks & Harbour Board to be used on its internal railway.

Later, *Lion* became a pumping engine at the Graving Dock facility before being 're-discovered' and rebuilt with further modifications by Crewe Works. It could be argued that little of the original locomotive by this time existed, but by September 1930, the locomotive was selected as one of the star attractions of the Liverpool & Manchester Railway Centenary exhibition, hauling replica carriages of the period.

Hornby's model in this exquisitely-presented train pack represents the locomotive as it appeared at the 1930 L&MR Centenary Exhibition and with models of the replica carriages *Experience*, *Traveller* and a third Class carriage used at that time. For modellers looking to supplement this train pack, its (R40371) Coach & Carriage pack, available separately, has carriage *Huskisson*, and two third Class carriages to complete the Centenary Exhibition train. Pathé video footage of the train in 1930 can be watched online.

Hornby's model of the 0-4-2T is a silky-smooth runner, made even more impressive by the small space in the low-slung boiler. Models are fitted with a Next18 decoder socket, too. As expected, livery application is to a high standard, particularly on the rolling stock whose lining excels.

Comparing the model to photographs or drawings demands careful attention, such were the modifications carried out on the prototype during its career, but Hornby's tooling has found a solid fan-base among collectors and enthusiasts. Highlights for me are the wood grain effect to the buffer beam, wooden-effect boiler cladding – wood always being difficult to capture in plastic – and attention to detail of the inside cylinder housing.

Next issue, we'll share a great solution for displaying this train pack to its fullest. You can watch a first-look video of this model on World of Railways, too. With the collecting of models of the pioneering era of the railways seemingly stronger than ever, this latest release comes highly recommended.

datafile

BASICS

Manufacturer: Hornby Plc
Catalogue Refs: (R30232) L&MR, Centenary 1930 'Lion' train pack
RRP: £239.99 DCC ready
Gauge/scale:16.5mm gauge/1:76 scale/OO
Era: 1930 to present
Company/Operator: L&MR
Weight: 97g (locomotive) 11-18g (carriages)
Chassis: Die-cast Body: plastic
Minimum curve radius: 263.5mm (R2)
Couplings: Hook and chain
Accessories: N/A

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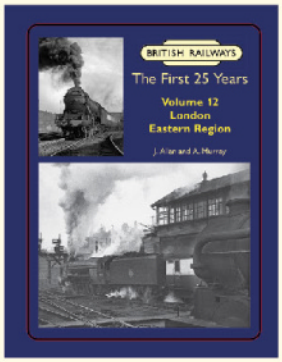
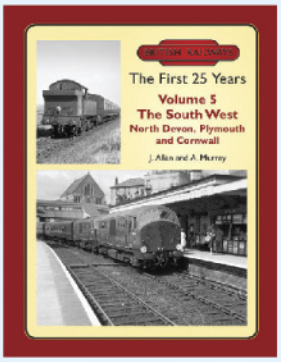
British Railways The First 25 Years – J. Allan & A. Murray
Volume. 12: London Eastern Region



This volume covers the Eastern Region lines from the terminus stations at King's Cross, Liverpool Street and Marylebone out along the main lines as far New Barnet, Ilford and Neasden respectively, the Metropolitan Widened Lines between King's Cross and Moorgate and the North London Line from Hackney to Canonbury. It also includes the former Great Eastern Railway branches to North Woolwich, Chingford, Enfield Town, Ongar and Palace Gates, and the ex-Great Northern Railway branch to Alexandra Palace. We visit the three principal motive power depots serving the former Great Northern Railway lines, King's Cross 'Top Shed', Hornsey and Finsbury Park, the massive complex that was the Great Eastern's Stratford Shed and Works, and the Great Central shed at Neasden. We also take in the freight traffic around the marshalling yards of Ferme Park and Temple Mills. All three termini saw extensive commuter traffic with 0-6-2Ts of different designs employed on the services from King's Cross and Liverpool. The Great Eastern 'Jazz' was the most intensive steam-worked suburban operation in the world. The Epping to Ongar line saw ancient 2-4-2Ts operating a push-pull service until it was electrified in 1957. Electrification came to the suburban lines from Liverpool Street in several stages, beginning in 1949 and completed in 1960 when the 'Jazz' was replaced by electric units. A mix of DMUs and locomotive-hauled trains took over at King's Cross. Dieselisation of main line services on both the Great Eastern and Great Northern lines began in 1958 and was complete by the end of 1963, whereas those on the Great Central ended in 1966 with run-down ex LM&SR 4-6-0s. King's Cross saw four different Type '2' diesel classes before standardisation on the Brush design. By the late 1960s the ubiquitous Brush Type '4' had become the core express motive power, supported on the Great Eastern by the English Electric Type '3' and in second place behind the small but iconic 'Deltic' fleet on the East Coast main line. DUE LATE MARCH

208 pages, 215 x 275mm, gloss art, laminated board covers. ISBN: 9781915069 19 1. **Price £27.50 + £4 p&p**

British Railways The First 25 Years
Volume. 5: The South West
North Devon, Plymouth and Cornwall
J. Allan & A. Murray



Covers the SW of England from Plymouth into Cornwall. Included here are the North Devon lines of the SR which had much in common with their Cornish counterparts. There was also a lack of heavy industry, except in very localised areas such as the dockyards and in the China Clay areas. Dieselisation and rationalisation came early to the area and Doctor Beeching's axe hit the area's branches hard. Steam west of Exeter had gone by 1964, however the dieselisation had a character all of its own. 'Kings', 'Castles', 'Counties', '14xx' and 'Prairies' contrast with Bulleid Pacifics, 'M7's, 'T9's and 'N' Class Moguls, whilst pre-TOPS diesels including the heavyweight North British 'D600' Type '4's and the smaller Type '2' 'D6300's are also featured. In contrast are the three elderly Beattie Well Tanks and the Wenford Bridge Branch.

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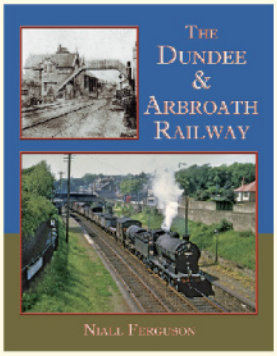

The Dundee & Arbroath Railway — Niall Ferguson

The Dundee & Arbroath Railway, which opened for traffic in 1836, was the second of no fewer than four early railways in Tayside, three of which were based in Dundee. Originally independent, it was acquired in turn by the Scottish North Eastern Railway and then the Caledonian Railway, before the opening of the Tay Bridge brought it into the joint ownership of the Caledonian Railway and the North British Railway. With the 1923 Grouping, the Dundee & Arbroath then became a joint LM&SR and L&NER line before eventually becoming part of British Railways (Scottish Region). The line remains open today as part of the East Coast Main Line between London and Aberdeen. This book is the product of over forty years of research and includes around 250 illustrations, many not previously published, with a colour section, maps and signalling diagrams. The genesis and construction of the original 5ft 6ins gauge line is described, followed by its subsequent history down to the present day.

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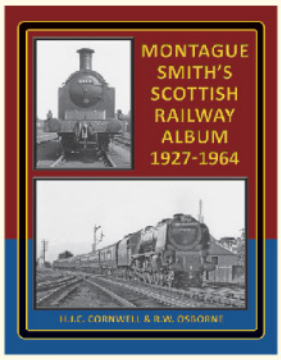

The late Montague Smith was a Scottish railway enthusiast who devoted much of his life to a study of the steam locomotive. His 'home territory' was in and around Glasgow and down the former Caledonian stretch of the West Coast Main Line as far as Beattock. In this book, we make our way from Glasgow Central to Symington, junction for the Peebles Branch on which 'Monty' took many photographs while holidaying in Biggar (the most important intermediate town on the branch) for the whole of August for many years. There he got to know many of the Carstairs enginemen who worked the branch and formed close and lasting friendships with a number of them. He became a regular and popular footplate guest of many drivers and, having learned much of their craft, was entrusted to drive both passenger and goods trains. Often with a camera to hand, he took many photographs, not only of the locomotives but also of their crews and other railwaymen involved in the work of the branch. Most of the locomotives were of Caledonian Railway origin, McIntosh and Pickersgill 4-4-0s and 0-6-0s, but early LM&SR standard classes such as 'Compounds', '4F' 0-6-0s, '2P' 4-4-0s and Hughes 'Crab' class 2-6-0s also played their part, and there were also some former G&SWR Drummond 2-6-0s. However, larger and more modern engines such as parallel boiler 'Royal Scots' and 'Princess Royal' Class 'Pacifics', as well as streamlined and non streamlined 'Duchess' Class 'Pacifics', also feature in our journey from Glasgow to Symington. Day trips to Edinburgh, Stirling and Perth are also included and illustrate a mixture of former North British Railway and standard L&NER classes. Many of the photographs also identify the enginemen and other railway staff featured.

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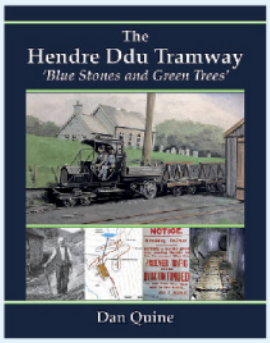

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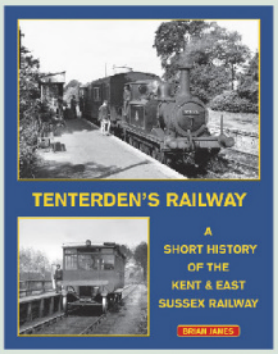

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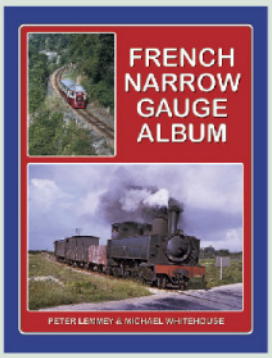

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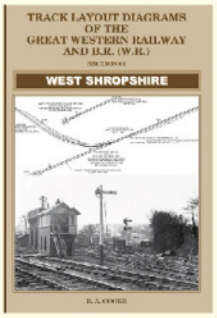

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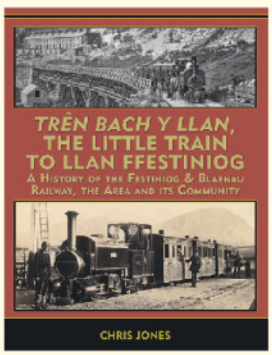

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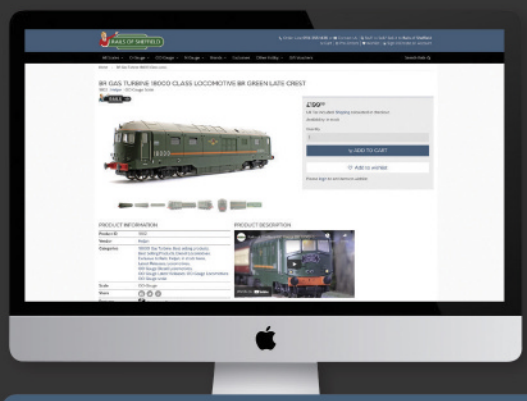

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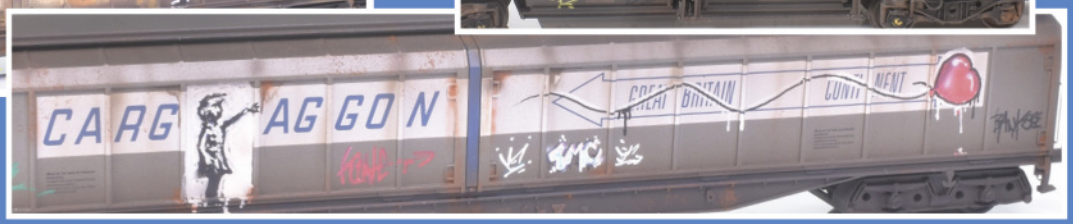

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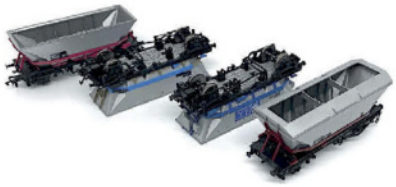

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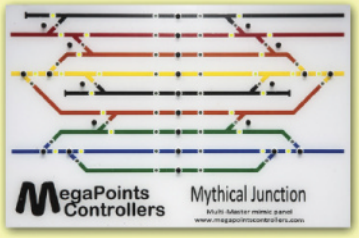

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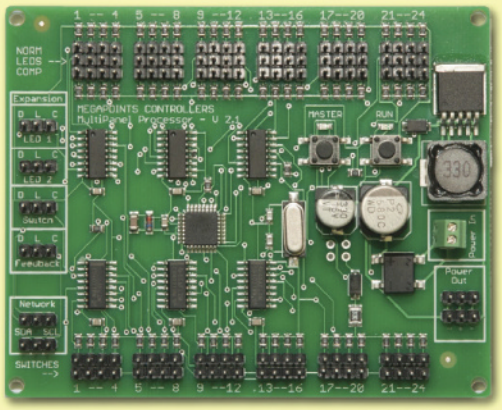

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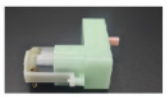

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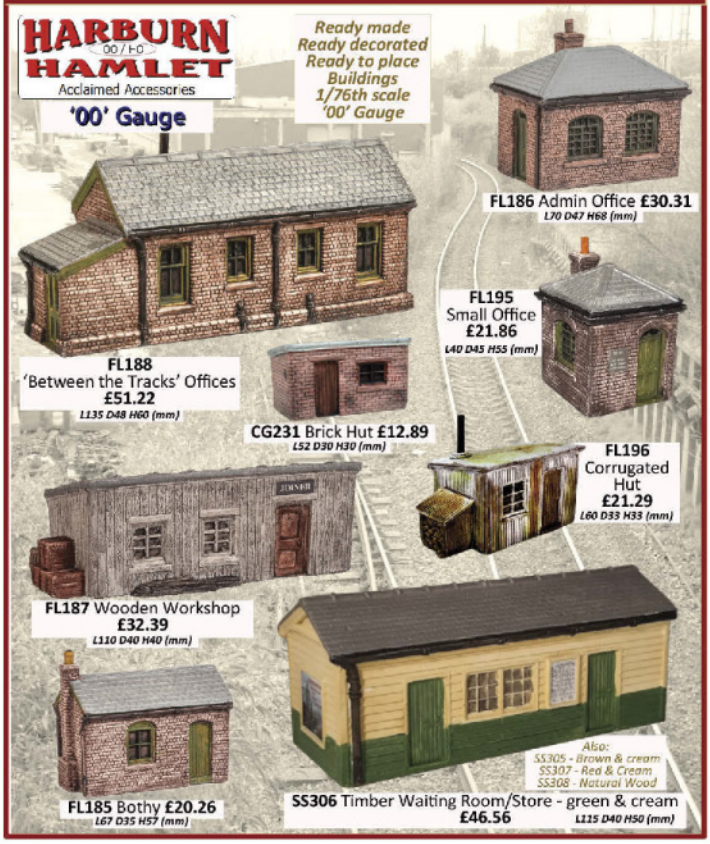

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Mar 4/5 - PRESTON Preston & District Model Railway Exh, Preston College, St Vincent's Rd, Fullwood, Preston, Lancs, **PR2 8UR**. Sat 10-5, Sun 10-4.30
Mar 11/12 - BASINGSTOKE Basingstoke & North Hants MRE, Aldworth Science College, Basingstoke, **RG22 6HQ**. Sat 10-5 Sun 10-4

March 18/19 - ALEXANDRA PALACE
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Alexandra Palace Way, London, N22 7AY.
Saturday 9.30 - 5 Sunday 9.30 - 4.30.
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Both Stands located in the Small Hall.

Mar 25/26 - MACCELSFIELD Model Railway Group Exhibition, Tytherington School, Manchester Road, Macclesfield, **SK10 2EE.** Sat 10-5, Sun 10-4.30.
April 8/9/10 - YORK Model Railway Show, The Knavesmire Stand, Racecourse Rd, York. **YO23 1EX**. Sat & Sun 10-5, Mon 10-4.30.
April 15 - NORWICH Model Railway Exhibition, Hellesdon High School, Middletons Lane, Norwich, **NR6 5SB**. Sat 10 - 4.30. **FREE Parking on Site**
April 15/16 - CALNE Model Railway Show, Calne Leisure Centre, White Horse Way, Calne, **SN11 0SP**. Sat 10 - 5, Sun 10 - 4.30.

April 28/29/30 – BRISTOL
The Bristol Model Railway Exhibition,
The Thornbury Leisure Centre,
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Fri 1pm-7pm, Sat 10-6.30, Sun 10-5.
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Backing on each other in the Main Hall

May 13 - LLANGOLLEN Llangollen Railway Festival, Llangollen Pavilion, Abbey Rd, Llangollen, Denbighshire, **LL20 8SW.** Sat 10-4.30.
May 13/14 - STAMFORD (Market Deeping) M/Railway Exhibition, Stamford Welland Academy, Green Lane, Stamford. **PE9 1HE.** Sat 10-5, Sun 10-4. **FREE Parking on Site**
May 20 - KEMPTON PARK Gauge O Guild Southern Show, Kempton Park Racecourse, Staines Road, Sunbury on Thames, **TW16 5AQ**. Sat 10 - 4. **FREE Parking with Railway Station on Site**
May 20/21 - JARROW Model Railway Club Annual Exhibition, Primrose C.A, Lambton Terrace, Jarrow, **NE32 5QY.** Sat 10 - 5 Sun - 10 - 4.
May 27/28 – AYLESBURY RAILEX 2023 Model Railway Exhibition, Stoke Mandeville Stadium, Stadium Approach, Aylesbury, Bucks, **HP21 9PP**.
3 Squires stands will be featured: **Squires Model & Craft Tools; South Eastern Finecast and Green Scene.** Sat 10-5 Sun 10-4.30.
June 3 - BARNSLEY Gauge 'O' Guild Summer Show, Barnsley Metrodome, Queens Ground, Queens Rd, Barnsley, **S71 1AN.** Sat 10-4.00. **NEW VENUE**
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July 8/9 - BARRY & PENARTH M/Railway Exhibition, St Cyrus School, Sully Rd, Penarth, **CF64 5XP**. Sat 10-5/Sun 10-4 FREE PARKING
Aug 12 - BEXHILL Model Railway Exhibition, St Richards Catholic College, Ashdown Rd, Bexhill on Sea, **TN40 1SE**. Sat 10-5. **FREE PARKING ON SITE**
Aug 19 - MILTON KEYNES Silverfox DCC M/Railway Exhibition, Oakgrove Secondary Sch, Brickhill Street, Oakgrove, Milton Keynes, **MK10 9JQ**. Sat 10-4.
Sep 2/3 - STAFFORD GUILDEX 2023, Gauge 0 Guild Exhibition, Bingley Hall, Stafford Showground, Weston Rd, Stafford, **ST18 0BD**. Sat 10-5, Sun 10-4. www.gauge0guild.com
Sep 17 - OXFORD OXRAIL, Cherwell School, Marston Ferry Road, Oxford, **OX2 7EE**. Sun 10.30 - 4.

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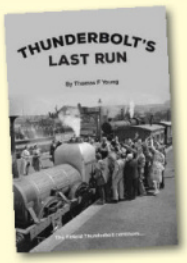

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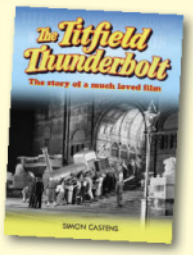

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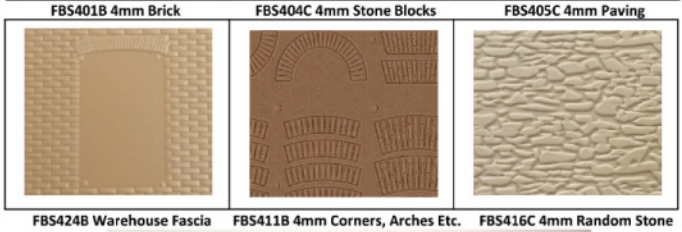

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FBS423 – Eng G/den Bond
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FBS708 – Arches & Brickwork
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FBS712 – Prof Clear Cladding
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FBS715 – Slate
FBS716 – Random Stone
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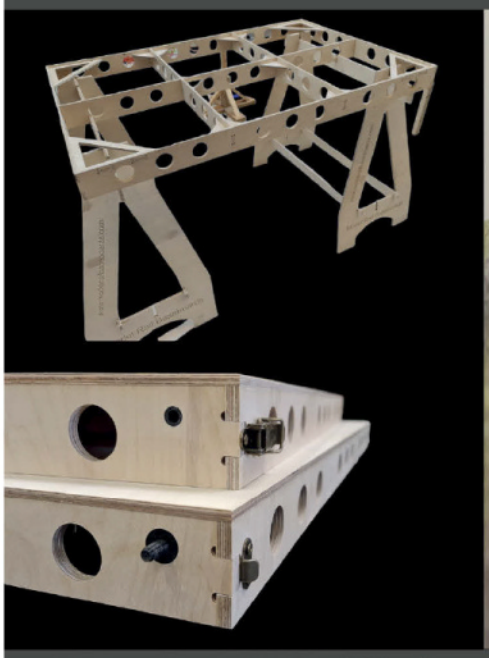

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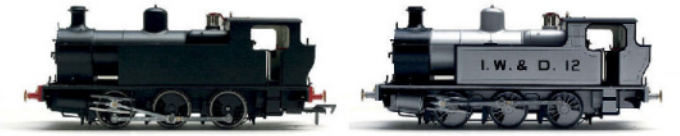

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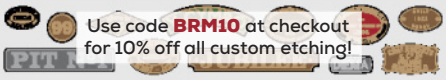

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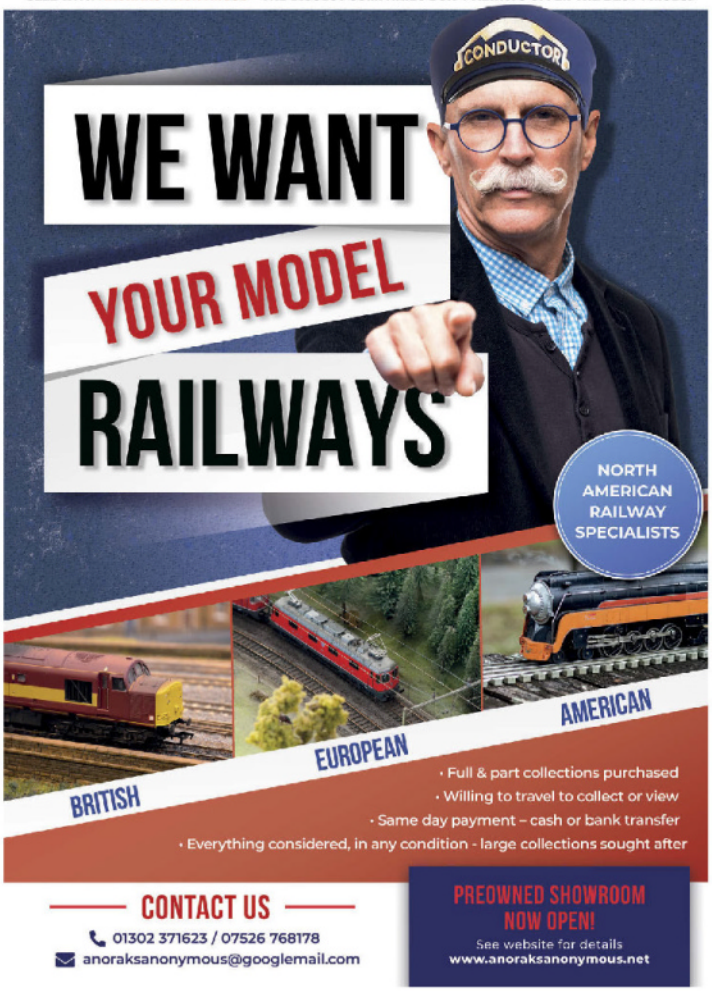

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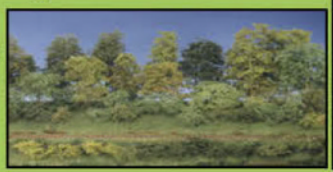

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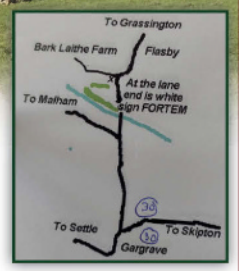

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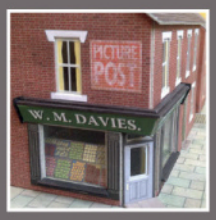

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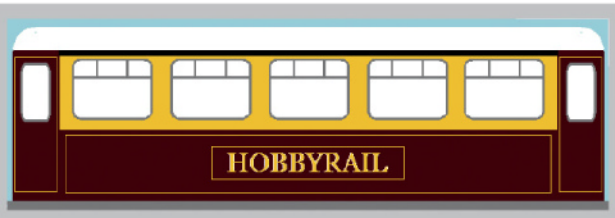

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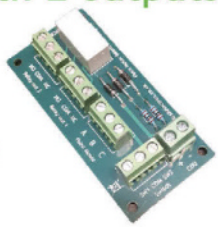

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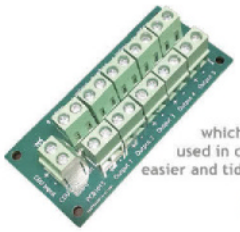

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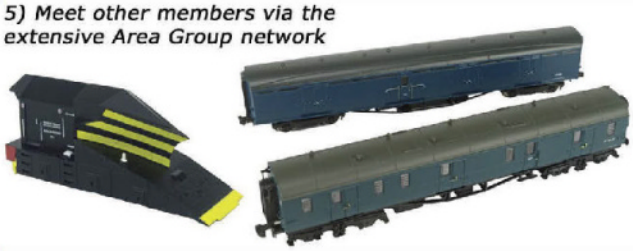

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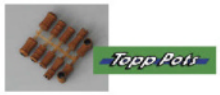

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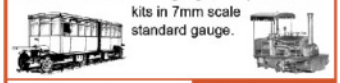
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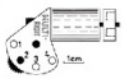
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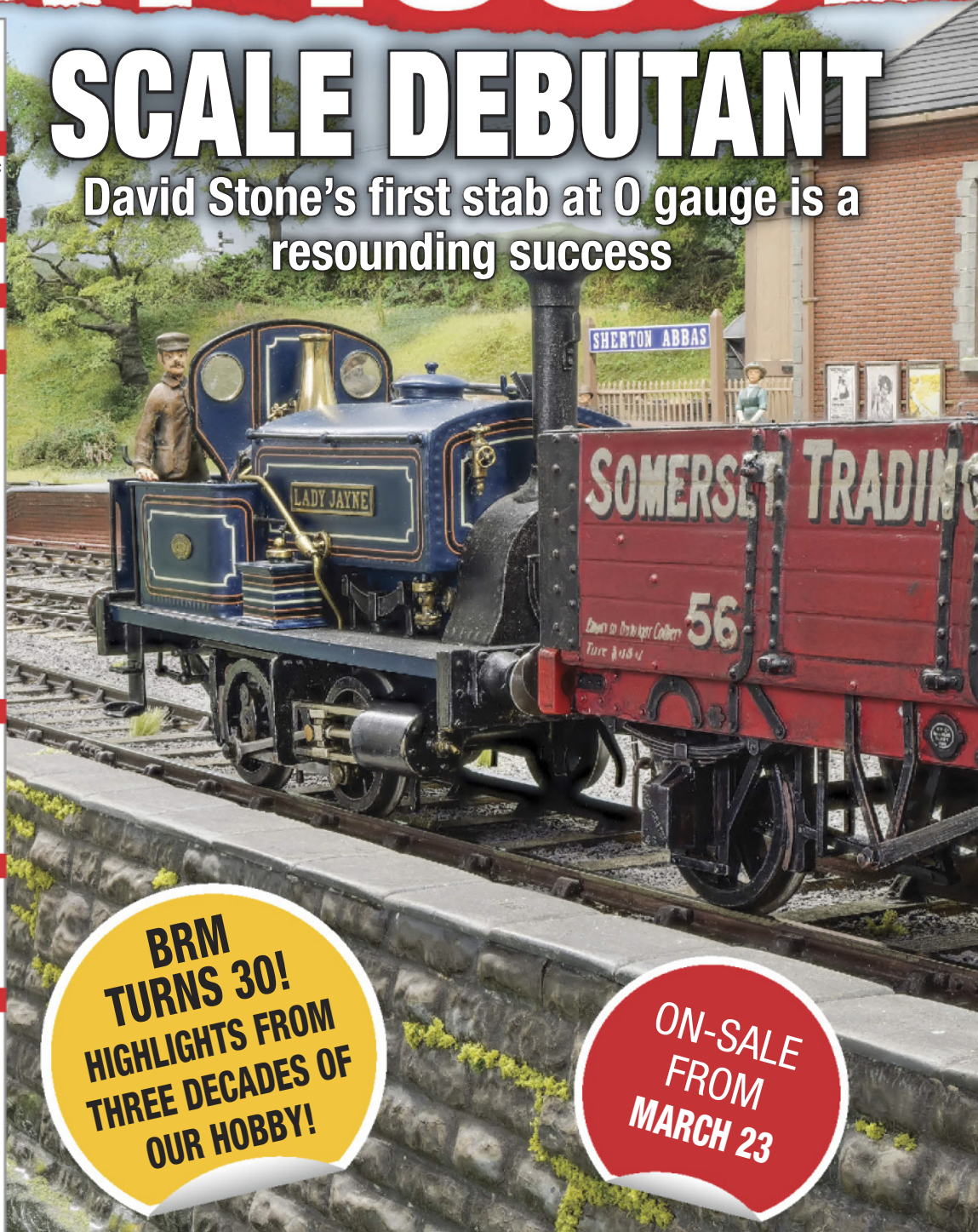
David Stone's first stab at O gauge is a resounding success



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- Restore a second-hand locomotive – top tips revealed
- Guide to modelling buffer stops
- Prototype bridges: part II
- The latest new products tested, and more!

Buffer Stop

Who is the 'average' RMweb viewer?

We recently carried out a survey on RMweb to find out a little more about the modellers served by the forum. We discovered interesting things about the viewers, what they like, and how they like to spend their modelling time. Below are findings about the 'average' RMweb reader, although we know everyone is unique...

- 50-69 years old.
- Lives in the South East of England, but this doesn't affect their modelling preferences.
- Is currently building a layout.
- Prefers to work on their own rather than join a club.
- Visits one or two exhibitions a year, where their main interest is seeing the layouts.
- Models the Western Region during the transition steam/diesel era.
- Works in OO gauge.
- Controls trains with DC, although this only just beats the numbers using DCC.
- Uses ready-made track.
- Likes to adapt existing products rather than buying everything ready-to-use.
- Is happy to weather rolling stock.
- Owns 50-100 locomotives, the same number of coaches and wagons.
- Buys models online, spending £500 to £1000 in the process, something that hasn't changed over the last three years. Retailers are chosen for their reliability.
- Price rises are accepted, but the modeller only buys what they need.
- Would like to see improvements to existing ranges.
- When buying a magazine, layout features are favourite, closely followed by practicals so they can learn or improve their skills.
- Despite being an online survey, paper magazines are still preferred, but the respondents claim to spend an hour or two a day on the web.

Does this sound like you?

Read the full results of our survey:
www.rmweb.co.uk/topic/176955-modeller-survey-2023/?do=findComment&comment=5069128

What's the most unusual thing you have driven?

Andy: An Abbot self-propelled gun!

Debbie: Mercedes-Benz Actros truck, or a Renault Twizy through the streets of Ibiza, one extreme to the other!

Howard: A rail-mounted Dodge WC52 with water tank for extinguishing lineside fires. 40mph in reverse was a strange feeling!

Phil: A Manx electric railway tramcar. Get out of my way sheep...

Ruth: Absolutely nothing unusual from me! Sorry, very boring!

This month in pictures...

Spotted on the way to a photo shoot. Don't park your tanks on my drive!

A rare, small model of Groudle Glen Railway locomotive *Polar Bear* in 009, balanced on a 50p piece.

Fancy a 16mm scale Reliant van running on a garden railway? You know it makes sense.

A different sort of engine built by Phil, a working ¼ scale VW flat four.

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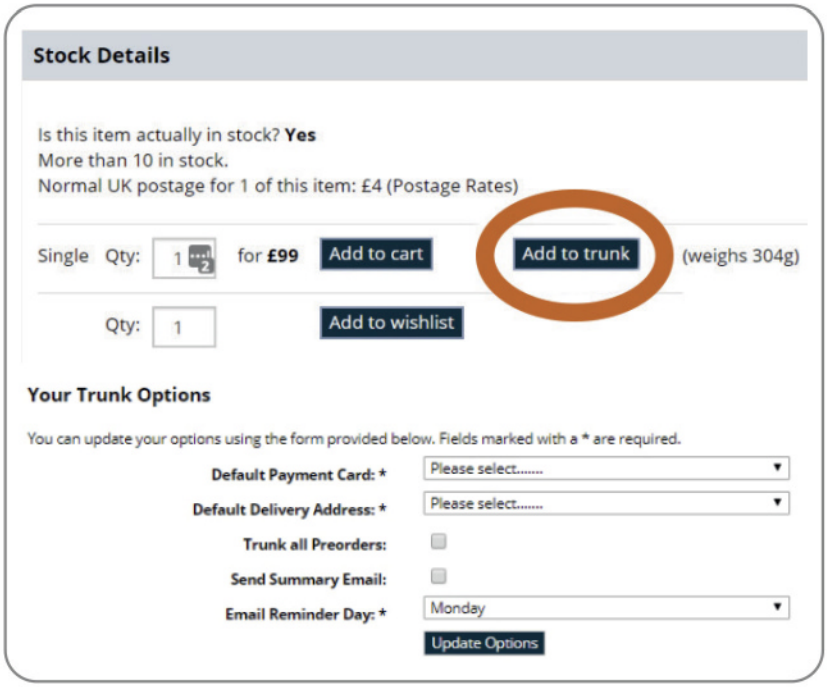

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