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BRM

MAY 2023

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OUR WEBSITE CONTAINS 4,000 IMAGES AND IS UPDATED SEVERAL TIMES A WEEK

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WORLD OF RAILWAYS

TV

FEATURE

Bachmann new products tour

Join Richard Proudman of Bachmann Europe as he tours its members lounge with Howard Smith at the recent London Festival of Railway Modelling at Alexandra Palace.

WATCH THE VIDEO HERE

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



PLAY

LAYOUT

Stafford Station in N gauge

Ben Kellington shows us his amazing model of Stafford station and explains how he built it.



PLAY

LAYOUT

A tour of Abingdon model railway in OO

Ivan Cadge gives us a tour of his slice of this former branchline terminus, with plenty to admire and enjoy!



PLAY

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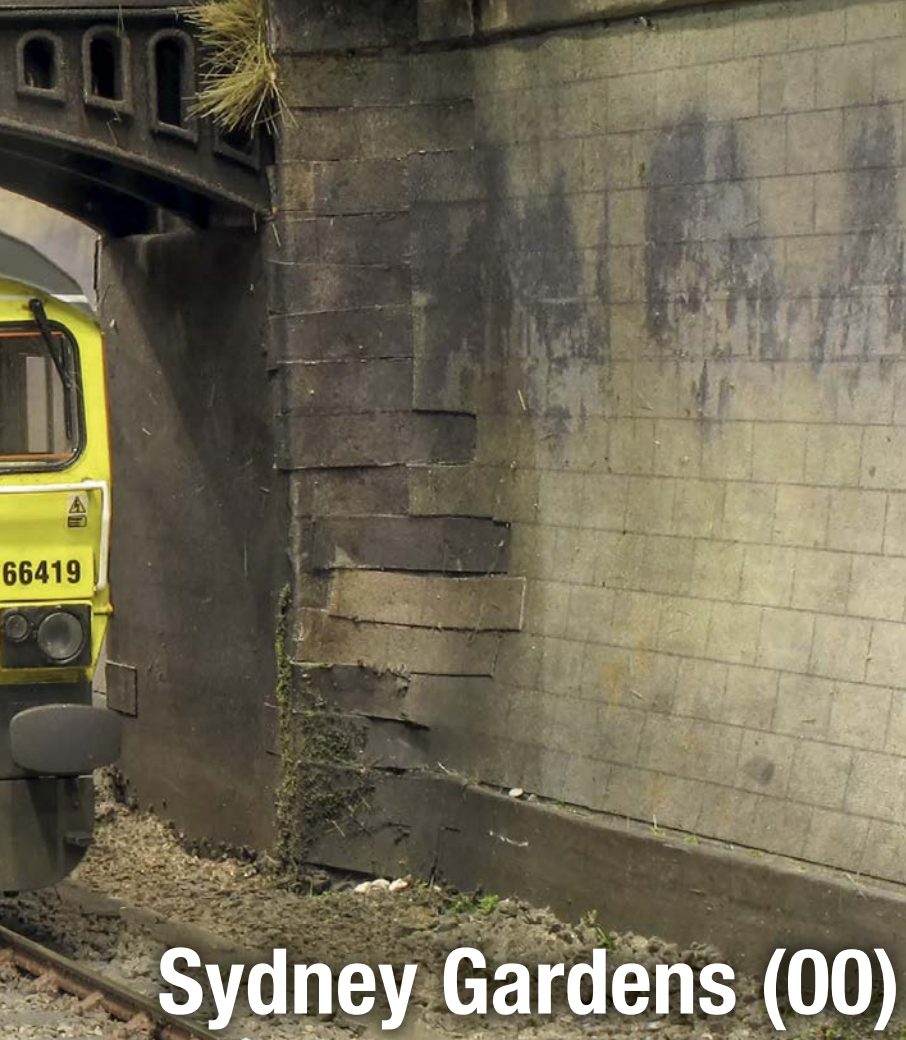
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BRITISH RAILWAY MODELLING
BRM

Welcome to May

Opting for model railways as a hobby has many benefits. There are the obvious practical skills you learn, the social life it offers, plus the sense of achievement it brings when you construct or enhance something from scratch. Not always the first to come to mind, but there's also all the history (and geography) you can learn along the way.

This was very much the case this month. Who knew that 'Sydney Gardens' was an actual place in Bath? We certainly didn't. Every day is a school day it seems, even for those of us whose days in education are a distant memory!

And what a layout it is. Our cover feature for this month, 'Sydney Gardens' offers some sensational scenic modelling. Some of you may already be familiar with the layout, as it can be seen on the exhibition circuit from time to time.

Speaking of exhibitions, we've not long returned from a hugely successful London Festival of Railway Modelling, if you were there, we hope you had a great time. Our final exhibition of the year is Bristol, which takes place at the end of the month (April 28-30th) – a great weekend is planned, with an array of layouts, trade and societies in attendance. We hope to see you there.

Back to layouts, you may notice a change in design this month, as we've started to give BRM a little refresh, layouts are the first step, and next month you will see a new design for the news and review section at the back of the magazine. We hope you like the changes. We've listened to feedback and if you have any thoughts on how we can improve the magazine further, or if there's a specific topic you would like us to cover, please do get in touch with us at brm@warnersgroup.co.uk.

The BRM team

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HORNBY

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R3885	CI 60 DB Cargo 60062.....	£161.99
R3901	CI 60 Colas.....	£161.99
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R30178	CI 67 DB Royal Diamond (RR plus).....	£87.30
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R30073	CI 56 BR Blue.....	£196.19
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R30099	East Coast Trains HST.....	£326.69
R30077	Midland Pullman Class 43 pack.....	£343.35
R30098	GWR Castle Class 43.....	£326.69
R30215	Platinum Jubilee HST.....	£326.70

R30166	CI 91 VTEC 91110.....	£201.60
R30031	CI87 City of Birmingham.....	£196.20
R30030	CI87 City of Glasgow.....	£196.20
R30120	BR Green Class 31.....	£196.20
R30158	BR Blue Class 31.....	£201.60

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R083	Buffer Stop.....	£2.50
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R607	Double Curve 2nd Rad.....	£3.25
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R609	Double Curve 3rd Rad.....	£3.25
R610	Short Straight.....	£1.65
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R615	RH Diamond Crossing.....	£13.95
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R620	Railer Uncoupler.....	£6.95
R628	Half Curve 3rd Rad.....	£2.80
R643	Half Curve 2nd Rad.....	£2.25
R8072	LH Point.....	£11.85
R8073	RH Point.....	£11.85
R8074	LH Curved Point.....	£18.85
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31-932DC	BR Compound.....	£127.75

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31-461A	C Class SR Black.....	£106.20
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31-635B	GWR 64xx.....	£118.95
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32-132	BR 45xx green.....	£140.20
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35-419	BR Class 47 Rft Distribution.....	£203.95
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NR-P987H	Shell/BP black no. 5176.....	£13.45
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NR-P994FW	BP Green no. BP067574.....	£14.25
NR-P995A	BP Black no. BP065762.....	£13.45
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NR-P995C	BP Black no. BP065771.....	£13.45
NR-P995DW	BP Black no. BP065770.....	£14.25
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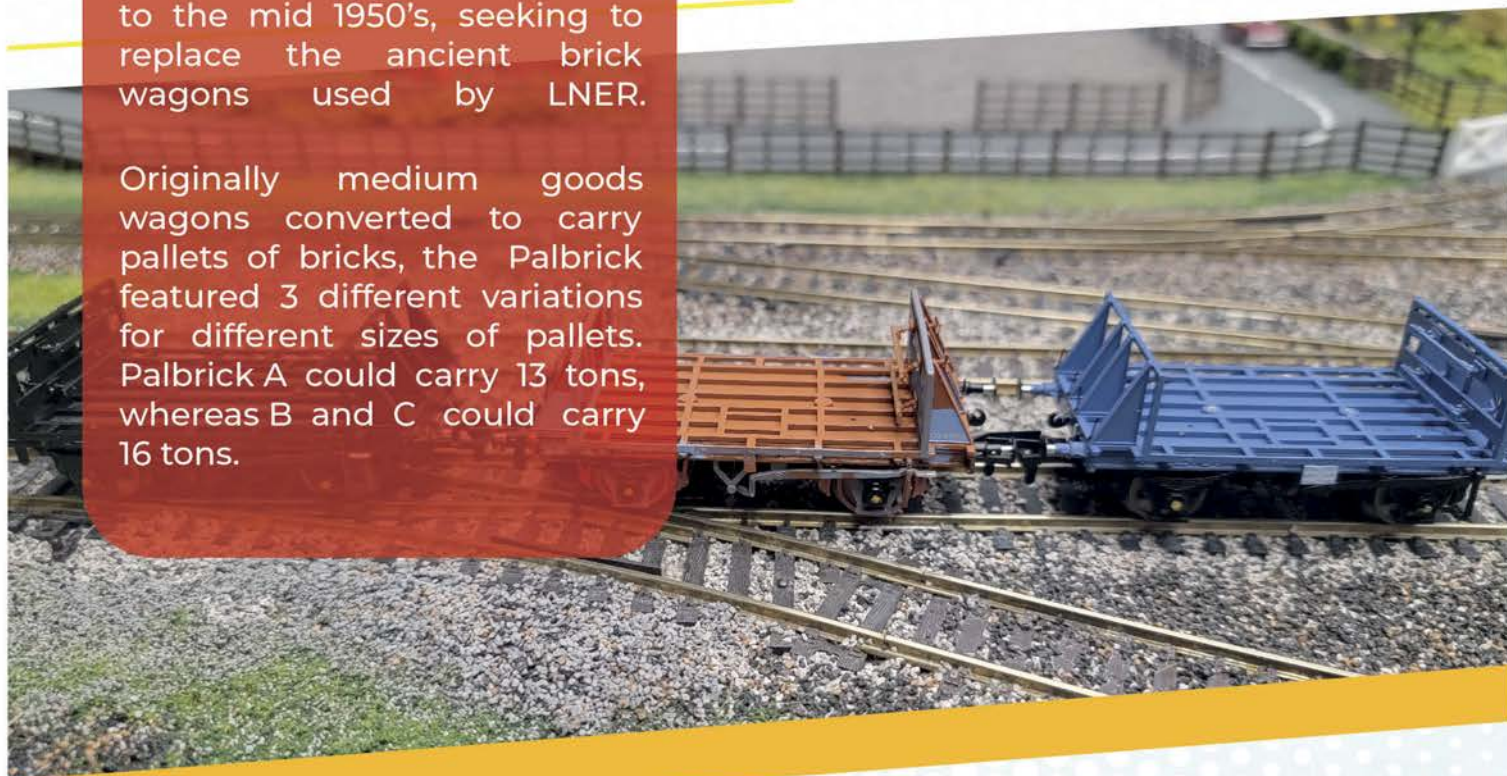
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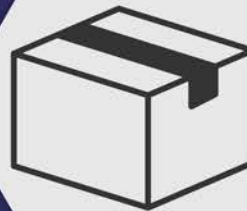
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N SCALE PN934 - £8.50



S&C STATION MASTERS HOUSE

00 SCALE PO335 - £15.00

N SCALE PN935 - £12.00

A beautiful Station Masters House just like the one found at Ribbleshead, which is now a self catering holiday cottage!



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N SCALE PN936 - £18.00

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00 SCALE PO337 - £25.00

N SCALE PN937 - £17.00

Although there were no large sheds on the S&C. This matching building is great for those imaginary layouts, or for those that don't want red brick.

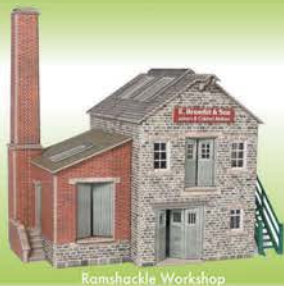


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BUILDING MATERIALS



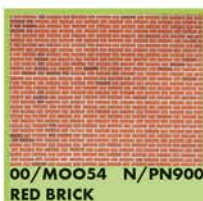
00/M0051 N/PN903
COBBLESTONES



00/M0052
DRESSED GRIT-STONE



00 / M0053
BLUE BRICK



00/M0054 N/PN900
RED BRICK



00/M0055 N/PN903
PAVING SHEETS



M0056 - 00 & N
TARMAC



00/M0057 N/PN901
CUT STONEWORK M1



00/M0058 N/PN902
CUT STONEWORK B1



00/M0059 N/
PN904

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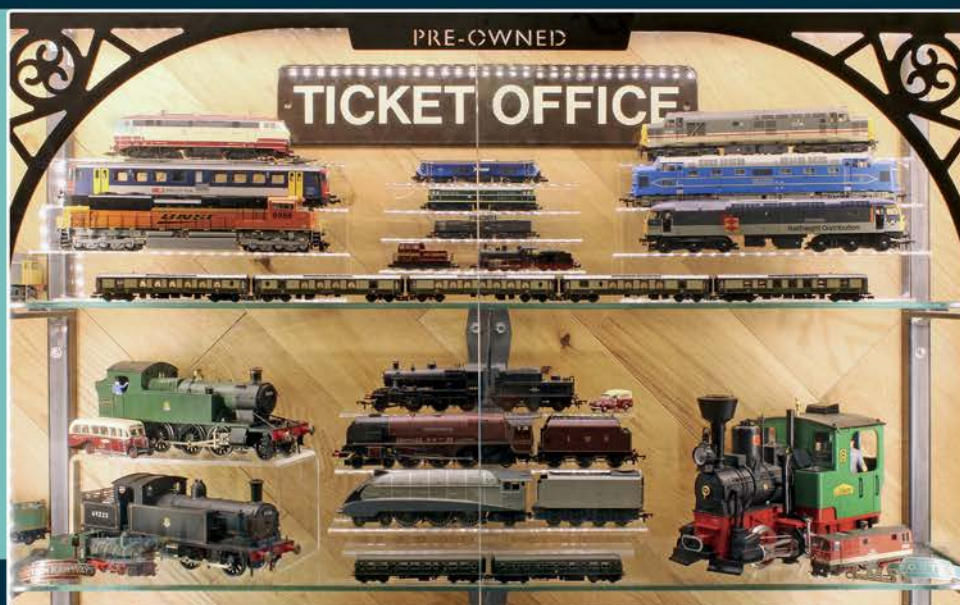
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OO Gauge Steam Locos

accurascale



GER 'Buckjumper' 0-6-0T
Due: Q2 2024
Price: from £139.99
Digital: 18-pin

daplo



Hawthorn Leslie 0-4-0ST
Due: Q3 2023
Price: from £107.41
Digital: 18-pin



Class 43xx Mogul 2-6-0
Due: Q3 2023
Price: from £154.18
Digital: 18-pin

HELJAN



Class 02 Tango 2-8-0
Due: Q4 2023
Price: from £186.15
Digital: 18-pin

HORNBY



LNER Class B17/5 4-6-0
Due: Q4 2024/ Q1 2025
Price: £188.99
Digital: 21-pin



LMS Turbomotive 4-6-2
Due: July 2023
Price: from £239.84
Digital: 21-pin

AN



Metropolitan E Class 0-4-4T
Due: Early 2024
Price: from £153
Digital: 18-pin



LMR 'Lion' 0-4-2
Due: Q2 2023
Price: from £152.96
Digital: 18-pin



LBSCR E1 0-6-0T
Due: TBC 2023
Price: from £140.21
Digital: 18-pin



Class 15xx 0-6-0PT
Due: Q2 2023
Price: from £127.50
Digital: 18-pin



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

OO Gauge Diesel & Electrics

accurascale



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



Class 50
Due: Q4 2023
Price: from £169.99
Digital: 21-pin



Class 66
Due: Q1 2024
Price: from £169.99
Digital: 21-pin

HELJAN



BR NBL Prototype 10800
Due: May 2023
Price: from £216.71
Digital: 21-pin



Class 02 Shunter
Due: Q4 2023
Price: from £143.65
Digital: 18-pin



Class 26/1
Due: Q4 2023
Price: from £177.65
Digital: 21-pin



Class 47
Due: Q3 2023
Price: from £212.46
Digital: 21-pin



Class 57
Due: Oct 2023
Price: from £160.65
Digital: 21-pin



Class 86/2
Due: Q1 2024
Price: from £216.71
Digital: 21-pin

HORNBY



Ruston 88DS Shunter
Due: Jun 2023
Price: £102.59
Digital: 6-pin

AN



Class 04 Shunter
Due: TBC
Price: TBC
Digital: TBC

OO Gauge Multiple Units

HELJAN



W&M 4-wheel Railbus
Due: Q3 2023
Price: from £169.15
Digital: 21-pin



GWR AEC Parcels Railcar
Due: Sep 2023
Price: from £198.90
Digital: 21-pin



Class 104
Due: TBC 2023
Price: from £330.65
Digital: 21-pin

HORNBY



Class 423 4-VEP EMU
Due: Q3 2023
Price: £326.69
Digital: 21-pin



Class 755 FLIRT BIMU
Due: 2023/ 2024
Price: £326.69
Digital: 21-pin

OO Gauge Coaches & Wagons

accurascale



BR Mk1 Suburbans
Due: Q3 2023
Price: £64.95
Digital: N/A



BR Mk2B & Mk2Cs
Due: Q2 2023 & Q1 2024
Price: £59.95
Digital: N/A



NER 20t Hoppers
Due: Q1 2024
Price: £84.95 (3pk)
Digital: N/A



SR 10 ton Banana Vans
Due: Q4 2023
Price: £84.95 (3pk)
Digital: N/A

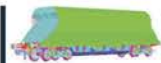


FNA-D Nuclear Flasks
Due: Q3 2023
Price: £74.95 (2pk)
Digital: N/A

daplo



14 ton Air Ministry Tanks
Due: Q3 2023
Price: £32.13 each
Digital: N/A



JHA P&D Hoppers
Due: Q3 2023
Price: from £46.75
Digital: 6-pin (Taillamps)



GWR Tophat City Coaches
Due: Q2 2023
Price: £55.08 each
Digital: 6-pin



GWR Churchward Autocoach
Due: Q1 2024
Price: from £68
Digital: 21-pin

HELJAN



TCV Car Transporters
Due: Q2 2023
Price: £194.65 (3pk)
Digital: N/A

HORNBY



TTA Tank Wagons
Due: Q3 2023
Price: £31.49 each
Digital: N/A



YMO/ YMA Salmon Flats
Due: Q2 2024
Price: £34.64 each
Digital: N/A

AN



Wisbech & Upwell Tramcar
Due: Q2/ Q3 2023
Price: £63.71
Digital: N/A



GWR B-Set Coaches
Due: Q2/ Q3 2023
Price: £63.71
Digital: N/A



LMS 5-Plank Wagons
Due: Q4 2023/ Q1 2024
Price: £28.01 each
Digital: N/A



Other Plank wagons due 2023/ 2024 from Rapido:
- GWR 5-plank Wagons, SR 8-Plank Wagons &
RCH 1907 5 & 7-plank Wagons



GWR Toad Brake Van
Due: Q2 2023
Price: £33.96
Digital: N/A



SECR 6-Wheel Brake van also due in 2023
Revolution



TEA 100t Tanks
Due: Q3 2023
Price: £48.95
Digital: N/A

N Gauge Steam Locos

daplo



LSWR Class M7 0-4-4T
Due: Apr 2023
Price: from £89.92
Digital: PCB Swap required



LMS Class 2MT 2-6-2T
Due: Q3 2023
Price: from £93.50
Digital: PCB Swap required



GWR 63xx Mogul 2-6-0
Due: Q1 2024
Price: from £156.06
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SYDNEY GARDENS

Few layouts can boast such attractive masonry surrounded by ornamental gardens as this team effort, based on the Bath location.

Words: Peter Clucas, Steve Jones, David Reed, Nick Richardson, Dave Simpson and Pete Smith
Photography: Andy York

Why don't we build an exhibition model of this?, one of us asked as we sat in our favourite trackside spot in Sydney Gardens, Bath. We couldn't really think of any reasons why this wasn't a great idea. So, the 'Sydney Gardens' layout project was born. And a random group of like-minded railway enthusiasts became 'The Park Keepers'.

Isambard Kingdom Brunel probably had similar, but more grandiose thoughts when he decided to cut a railway deep into a much-loved public park – Sydney Gardens, in the now UNESCO World Heritage Site of Bath. After all, the Kennett and Avon Canal Company had done it already, so the Great Western Railway could surely follow. So, he ploughed a twin broad-gauge track through the ornamental gardens and created what we still see today. In the early days, it must have looked absolutely shocking, raw from the thousands of navvies' work.

Of course, it's now standard gauge and the trees have grown. But Brunel would recognise (and we hope, like the model), it's a homage to his attention to detail, lovingly designing the retaining walls, tunnel entrances and bridges, equally lovingly modelled in OO gauge.

Thanks to programming and budget issues at Network Rail, Sydney Gardens has escaped electrification. In preparation, the track bed was lowered to increase headroom under the tunnels and special decorative catenary was designed that was thought to be in keeping with its Conservation Area status. But Sydney Gardens remains cable-free. Bi-mode IETs run passenger services, picking up the wires about 15 miles east, near Chippenham, on their way to London. Not good for environmental reasons, but at least our model is still current!

Creating the scene

We measured, counted bricks and stones and referred to period photographs to recreate this famous part of the main line network. The model is 15ft long. This is ideal for practical reasons, to be able to transport it and construct it in a reasonable length of time (about

three hours including loading all the stock).

Control is simple analogue – DCC would have little advantage but add considerably to our costs.

Trees feature heavily on the layout and are mainly made from sea moss, we did, however, source some specimens from The Model Tree Shop and Primo Models, and improved them by adding natural foliage as needed. Static grass is predominantly from Green Scene, and street furniture is mainly from Metcalfe Models and Kytes Lights, with Modelu figures.

We used Scale Scenes paper extensively, including a bespoke Bath Stone sheet created for us by Scale Scenes proprietor John Wiffen – thank you, John. The backscene is made from photographs taken on-site. They are views from Sydney Gardens as anyone who has been there would instantly see.

We chose OO gauge because of the wide range of reliable stock available off the shelf. This is not a display case for scratch-building, it is about running realistic trains at appropriate speeds. That is not to say we run locomotives and stock straight from the box – each item is weathered and detailed.

We find our fiddle yard is often just as popular as the scenic section. It is absolutely not designed for display. The point motors are mounted on top of the baseboard for easy access, and it is always adorned with screwdrivers, superglue, oil and large mugs of tea. There is no attempt to dress the yard – it is our space, and that's the way we keep it. But, looking at a 24-track yard in operation is a pleasure in itself for many. We don't hide it, and because of the size of the layout, we are often located on a corner, where the scenic section and the yard can be seen.

The yard is in two discreet sections – 12 lines in each direction. There is no crossover between the Up and Down lines, so head-on collisions are impossible. Two operators are needed – one for each half of the yard. This means in the event of an electrical failure in a board, we can always run something.

And the yard also feeds trains into the sister layout of 'Sydney Gardens' – 'Chilcompton Tunnel' – a section of the Somerset and Dorset Railway.



A Hitachi Class 800 slows for the stop at Bath Spa, crossing paths with a GBRF-liveried Class 66, 66701 on an engineers' working bound for Westbury.



Mixing it up

Originally, we ran 'Sydney Gardens' replicating the early '60s. This enabled us to run late steam, shabby and leaky, together with early diesel. Being on the British Railways Western Region meant former GWR and Standard steam locomotives and diesel hydraulics: 'Castles' and 'Kings', 'Westerns' and 'Hymeks'. Freight was still short wheelbase – vans, tanks and open wagons... dozens of them. So many three-link couplings to deal with!

Now, we run in two different eras: the 1960s and 2000s. This is because the number of visitors who remember the '60s is dwindling, while followers of 2000s prototypes are increasing. So, every 60 minutes, we swap eras, allowing visitors to see the '60s and also current diesel and bi-mode. There is even a modern steam excursion or two from the 2000s (we love steam really!). The size of our yard still allows us to run 12 trains from each era without stock changes. Of course, cars and buses are swapped out at era changes too.

The rolling stock is stored in cassettes. Trains are kept in rakes of wagons or coaches, all coupled up. They can be loaded onto each line of the Yard intact, saving hours of coupling and decoupling. Or at least that is the theory!

Delighting visitors

Comments from visitors show we've got lots of things right, but we still need to work on answering some big questions...

"Is it in Australia?" The further from our roots in the South West we go, the less well-known the layout is to visitors. But no, 'Sydney Gardens' is certainly not an Aussie layout.

"Does it really exist?" As this article has shown, yes it does, and it is loved by people of all ages who visit it and the thousands of passengers (and no doubt, drivers) who pass along the main line into Bath Spa station every day.

"Is it still there?" Yes, it is! Largely unaltered.

On the positive side, we get many great comments too. "It's great there are no stations to slow it down", "I love the fact you don't know what's coming next", and "There is always something happening." This is no coincidence – we engineered it to be that way.

To run a successful exhibition layout, we have to remember we are in the entertainment business. Every visitor takes away something different. For some, it's the memories of sitting on that same stone wall as a child watching trains go by. For others, it's the massive attention to detail involved in building the model, while some love the greenery of the trees

TOP LEFT: Newly-built A1 *Tornado*, on a steam excursion, powers through Sydney Gardens. The locomotive is a detailed Hornby Railroad model.

TOP RIGHT: Freightliner-liveried 66610 emerges from Sydney Road bridge on an Avonmouth - Whatley Quarry empty stone working

FAR RIGHT: 66100 works a Westbury up yard ballast train passing a GWR green-liveried HST in the last months of HST operation on the GWR main line.





and shrubs. And others enjoy seeing prototypical trains from two eras. Steam locomotives with crew, real fuel and the correct head codes, for example. Or dusty stone trains hauled by Class 66s in so many liveries.

We have even displayed 'Sydney Gardens' in Sydney Gardens. The Holburne Museum was the venue, about 100m from the railway tracks. Hundreds of local people came to see it and we got very emotional responses from lovers of the Park, especially those who live there. The vast majority of those visitors knew little about railways but much about the gardens, and they all approved.

Our job as 'Park Keepers' is simple – to maintain the layout to look and operate properly at every exhibition and also to feed the up and down lines with a constant supply of interesting trains. And that's it. After all, "it's really a glorified train set" as said by one of our critics, jealously.

The current 'Park Keepers' are Peter Clucas; Steve Jones; David Reed; Nick Richardson; Dave Simpson and Pete Smith.

LEFT: GWR green-liveried Class 43 HST builds up speed after stopping at Bath Spa. Figures are predominantly from Modelu and the house dominating the scene is a scratch-built scale model of the real thing.

BELOW: An empty stone working bound for one of the Mendip stone quarries passes a rail-head treatment train topped & tailed by a pair of EWS-liveried Class 66s.



“ The further from our roots in the South West we go, the less well known the layout is to visitors. But no, Sydney Gardens is certainly not an Aussie layout ”



FACTFILE

SCALE/GAUGE: 4mm:1ft
scale/16.5mm gauge/00

SIZE: 15ft x 2ft

ERA/REGION: Bath, Somerset
1960s & 2000s

LAYOUT TYPE: Continuous loop

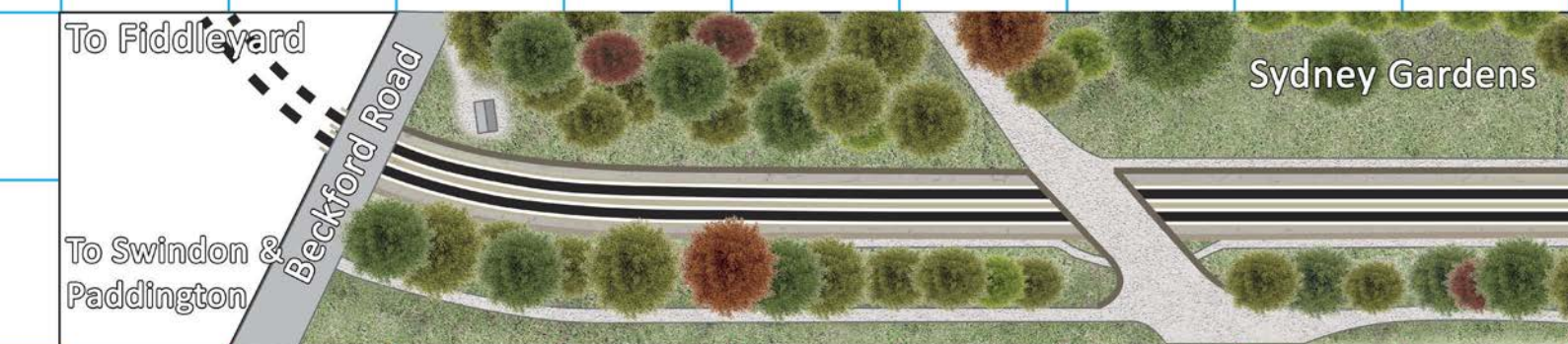
TRACKPLAN

To Fiddleyard

To Swindon &
Paddington

Beckford Road

Sydney Gardens



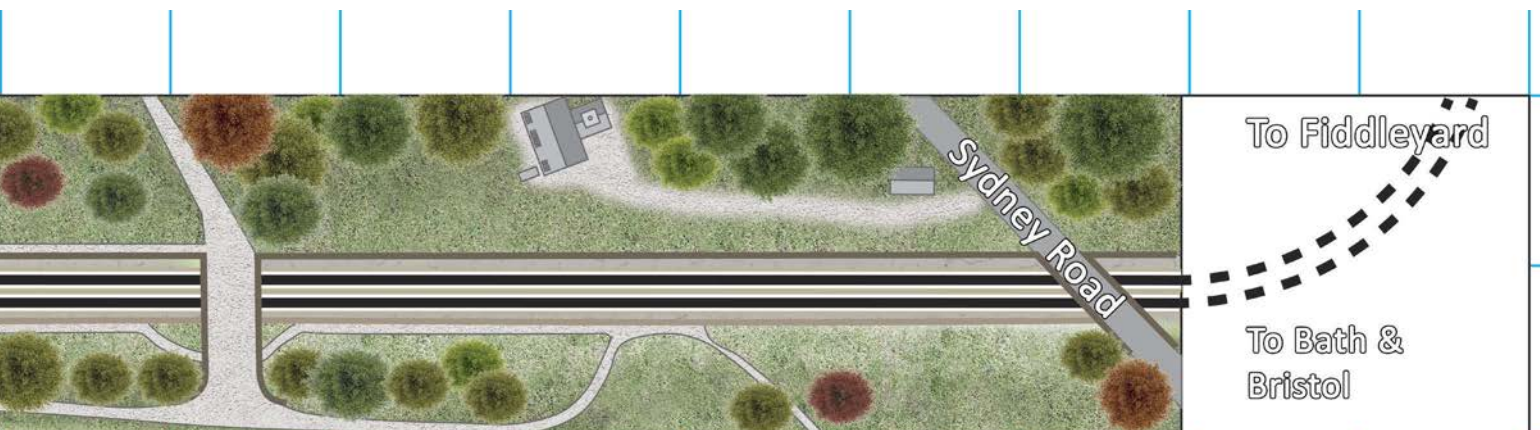
SHOW TIME

'Sydney Gardens' model railway was always intended to be, and still is, an exhibition piece. It doesn't sit in a model railway club, being operated continuously. It is stored between exhibitions and only occasionally assembled for testing new features or rolling stock. So, it gets very light use between exhibitions. Use during exhibitions is a constant and intensive operation.

The layout is essentially a twin-track loop with a vast fiddle yard. We originally built 12 tracks, but we wanted to show more stock, so it is now 24. The idea was to create a 'train spotting' experience, where part of the excitement is waiting for the next train to emerge from the tunnels at each end of the cutting. And we find many observers wait many minutes while trains pass by, all different, and all exactly accurate within the scope of OO gauge and its inherent inaccuracies.

The layout is in a cutting – unusual for an exhibition model, but that's what 'Sydney Gardens' does. And some visitors watch the more open section, but many enjoy looking over and into the cutting to get a view through the trees. We think this quirky feature sets 'Sydney Gardens' apart from many layouts – it's a more immersive experience, one that requires some interaction.

LEFT: People enjoy the ambience of the gardens as a dog does its best to rust the foot of the lamp post! Images from around the gardens create the backscene and give the layout a sense of reality.







37421 adds a splash of colour as it works an up Network Rail measurement train through the gardens.

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UPGRADING AN OLD STATION KIT

Words & photography: Howard Leader



Most of my work is centred around scratch-building models of prototype buildings, but occasionally, I'm asked to take on restoration work or enhanced kit building. For some time now, I have been making buildings for a layout, which doesn't depict a specific location so much as capture places and events important in the life of the layout's owner. This has been most interesting, resulting in me making

scratch-built models of a variety of buildings that were significant to this family and its life in East Lincolnshire from the 1970s to early 2000s. This is, in effect, a layout of family memories and a highly personal piece of work to capture elements of the builder's own life and, for me, a great privilege to be part of.

From an early age, the layout owner was keen on model railways, an enthusiasm encouraged by his father, who provided some wonderful birthday and Christmas

surprises with much-admired items from the Hornby catalogue (way beyond pocket money reach) as "something special" for the train set. One such gift was the remarkable Hornby (R199) Mainline Station building, now a rare find, which was loved and played with for many years until it was badly damaged in a house move. Fast forward to today when, in creating this memories layout as much more of a finescale model railway, the matter of the old station arose, and I was asked if I could do anything with

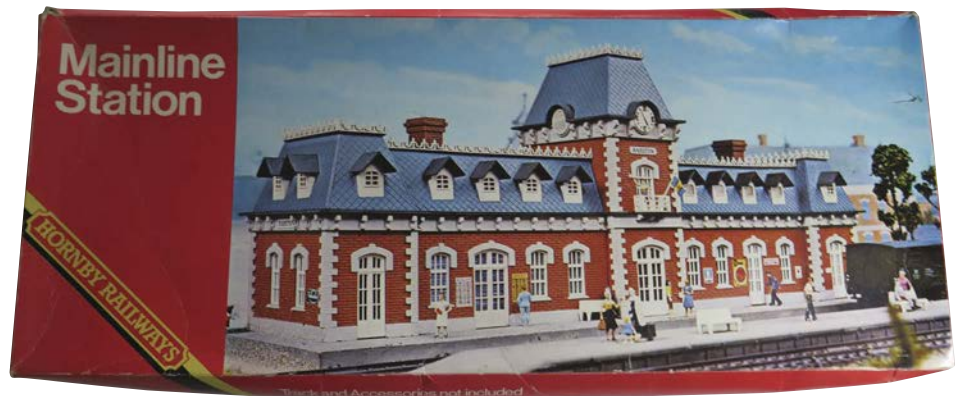
the few remnants of the building. Before I could even consider the problem, I got an email informing me that the owner had found a mint-boxed-unmade kit of this product on eBay from a loft clearance in Australia. I was asked if I could make it up in such a way that it would retain the memory of that cherished 'toy' from childhood, but be compatible with the layout and its loosely East Lincolnshire theme? Clearly, that was a challenge I couldn't resist.

In due course, the kit arrived from Australia and, given its age, I was amazed at its pristine condition. I unpacked the box and studied the components and the instructions, and looked carefully at the box illustration. It immediately struck me that, in its 'from the box' form, this station building had a distinctly continental appearance, so I would have to think hard about how I might get it to look more "English". On the plus side, the stonework and the ironwork, if sympathetically painted, is compatible with some Victorian public buildings and I set about seeking examples in Lincolnshire to see if I could get the right 'feel' for the model. As luck would have it, not far from Boston, I discovered a substantial village hall with not only steep-sided slate roofing, but wrought iron work around the flat roof tops. It gave me some confidence that this station, with the right treatment, might not look out of place on the layout.

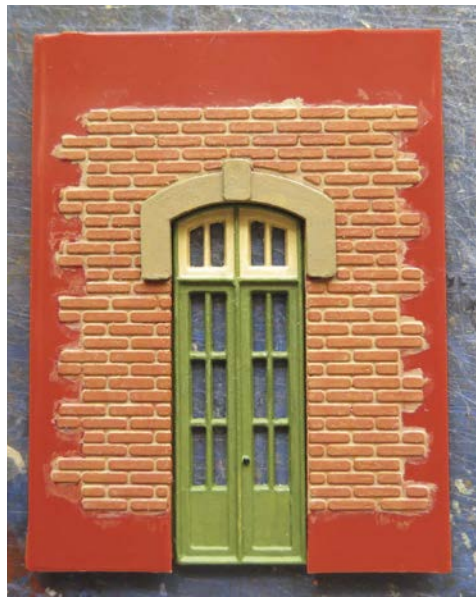
I began by priming and part-painting assemblies of the main wall sections and then, working from left to right, I got the walls standing and applied some of the exterior stonework detailing parts. Here, memories of 1960s construction kits came flooding back as I realised that quite a few of the parts were not a good fit. Much of the stonework detail was marginally too short to meet for a good mitre at the corners, and I simply took a template and made a number of replacements from plastic card.

Interior details

It was time to begin the interior work. I had decided that each of the end pavilions would be the ladies' and gentlemen's lavatories, respectively. I elected to create a small inner lobby off the platform entrance with an internal door to the 'facilities'; this way I would only need to model the inner lobby, having already glazed the side windows with 'obscured glass'. After making the party wall to form the lobby, complete with door, skirting and signage, I located that, added skirting to the remaining walls and



Hornby (R199) Main Line Station Kit illustration.



I began by priming and part painting assemblies of the main wall sections.



I took templates to make replacement parts for a better fit.



I created a hatch way to the ticket office and installed a clerk.

TECHNIQUES

decorated. I would now call that sufficient and move on to the rather more demanding booking hall.

I created a hatch-way to the ticket office and installed a clerk in a lit area beyond the hatch. For the remainder of the hall, I decorated the walls, added some tongue & groove effect panelling up to dado-rail height and made bench seating for each side of the hall. The addition of some details such as the clock, a vending machine and a few passengers completed this scene.

The entrance hall was the last interior for this model, and I kept it simple with an open entrance to the booking hall, doors to offices on the other side of the lobby, and a passenger having a cigarette while planning his journey, well remembering that in the 1970s you could not go anywhere without fighting through a fog of cigarette smoke.

Having made the interior scenes, I cut card sheets to size for the ceilings and installed micro LEDs in the appropriate places to light the scenes, then fitted the ceilings in position, connected up the wiring, tested the circuit, and began thinking about the roofing and the central tower.

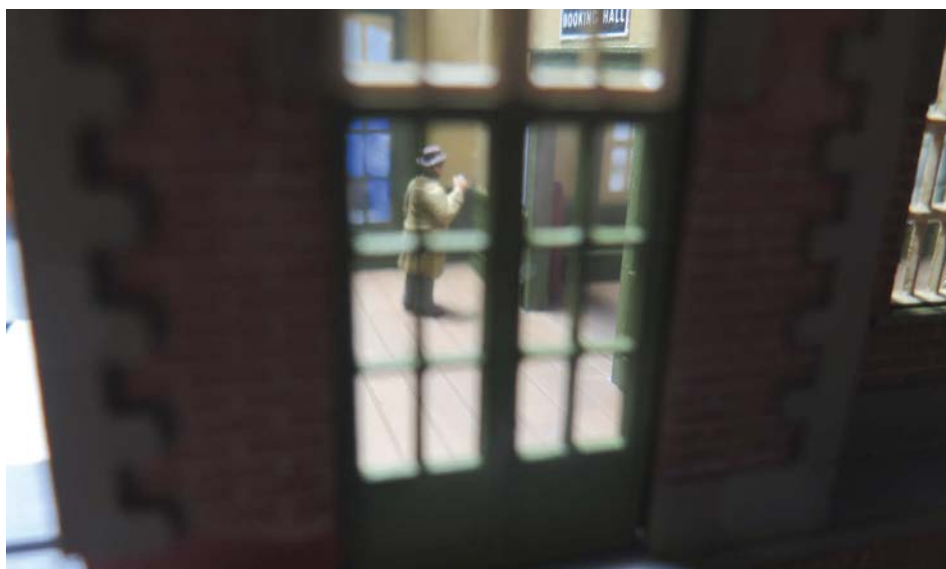
Up on the roof

Turning my attention to the exterior detailing again, I realised, while fitting the ceilings and experimenting with the roofing, that the decorative corbels at the wall tops all around the building didn't support anything, there being a full millimetre gap between the corbel tops and the moulded base of the roofing sections. Application of 0.040x0.040in plastic strip at least gave the corbels a purpose, but it didn't look quite ornate enough for a public building of this kind so I elected to add further layers of progressively stepped-out strip. This was to give the roof base something more like the stonework seen on English buildings of this kind.

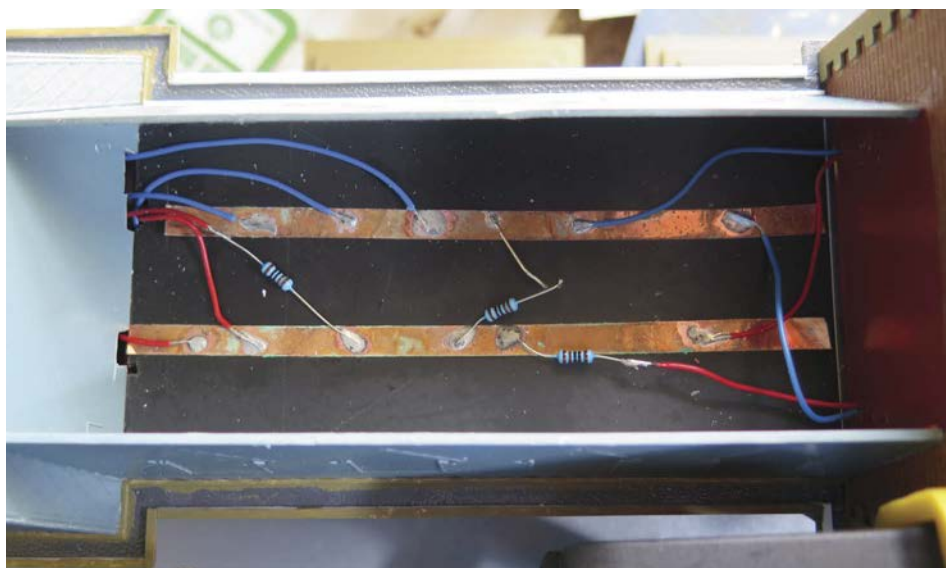
With the moulded slate roofing added, it was obvious that this building lacked a rainwater management system. Adding an edging strip around the base of the roofs and a corresponding piece along the flat roof edges gave me something akin to a gully gutter. I made a number of water-catch hopper boxes to install beneath the gutters and downpipes to take the water away. At this point, the building was starting to look more credible. There was, however, another detail I wanted to address – at one end of the platform was a very steep, moulded ramp. Fine for the toy train set, but were it real life



The addition of a clock and minor interior details completed the scene.



The entrance hall features a passenger planning his journey.



Interior lighting was fitted and tested before starting the upper sections.

and you wanted to go up it you would have had to do so on hands and knees. I decided to cover this with a wrap-around sloping walkway, which would allow trolleys and passengers with walking difficulties to access the platform.

The approach side of the building also needed some thought as there were moulded steps up to the central doors and the doors to one side, but a sheer drop outside of the doors to the left of the building. Referencing photographs of public buildings, I installed fencing making the area outside of the left doors (beyond which were station offices) into a 'private' balcony, no doubt for staff tea breaks. I also fitted railings either side of the top of the steps at the booking hall doors.

The other detail I wanted to include was suitable brickwork to face the plastic below the platform level. Careful painting and weathering and populating the platform with a few passengers completed the scene. I was very relieved to learn that the building met the dual requirement of retaining the memory of the childhood Hornby kit, but blending in with the East Lincolnshire look of the layout. For me, it was a fascinating change from my usual scratch-building and, once again, a pleasure to help create something meaningful for one man's layout of a lifetime.



Plastic strip was used to improve the stonework above the corbels and create a gully gutter.



Hoppers and downpipes improve the credibility of the model.



A scratch-built ramp replaces the very steep ramp cast in the original kit.



KEEP IN TOUCH

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Thursday 14th September

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Photo credit: Jack Boskett/A1SLT

DAY OUT IN SCOTLAND

Cupar & District Model Railway Club is proud to present "Cupar Model Rail 2023", the 30th exhibition organised by the club. With 14 fantastic layouts in various scales booked to attend, there is something for everyone. We have a number of layouts with a Scottish theme including - 'Guard Bridge' & 'St Andrews', 'Eaglesham', 'Tulloch Bridge' and 'Fountainhall TMD'. Cupar & District Model Railway Club will also present two new North American-inspired layouts 'Parsons Creek' in N and 'Williamson River' in HO.

The club commissioned an exclusive OO 10t 5 plank "Guard Bridge Paper Coy" wagon from Dapol to mark the 30th show (pictured). These have proven so popular, we sold out in December and have now commissioned a second run which will be available to buy at the exhibition.

Our show cafe will be run by volunteers of MacMillan Cancer Support with all profits made from the cafe going to the charity.

In addition to the layouts, we will have displays from Dundee Model Boat Club, The N Gauge Society, RailFuture and MERG. Full trade support for those essential purchases.

Admission is £6, which includes a free colour show guide. We know times are tough so kids up to 15 years old will go free with a paying adult.

The show will be held at The Corn Exchange, Cupar, Fife, KY15 4BT, for more information, head to www.cuparmrc.co.uk.



Ryan Gray

BUFFET COACHES

I've enclosed photos of my conversion of a Dapol suburban coach to a 57' buffet coach as featured in the March BRM. These are on my 'Church Colton' loft layout. I have thoroughly enjoyed this project. I found the most difficult job was removing the battery box without wrecking the underframe. It has inspired me to do other Comet conversions and resurrect some old coaches.

David Norris

BRM says: Excellent job David! It's great to see our article provided some inspiration – please keep us in the loop of future projects.



CHINNOR STATION

Following on from Peter Clarke's request for details of Chinnor Station (BRM April 2023), Paul Karau and Chris Turner's two-volume book *Country Branch Line – An Intimate Portrait of the Watlington Branch* – ISBN1 874103 43 7 and 1 874103 46 1 – from Wild Swan Publications, contains a wealth of pictures, stories, operating procedures and anecdotes from that branch's history. Volume 2, in particular, gives a wealth of information on Chinnor Station.

Theo Thomas

CLUBROOM EXTENSION



Ely and District Model Railway Club has, over the last 45 years, sometimes been constrained in the permanent set up of layouts, the ability to have work benches and restricted access times compromised by the need to put everything away at the end of a club night. At one time, we met in rooms at the back of an Ely pub and then, a bit more recently, in a small upstairs room accessed by a very narrow and steep staircase in a social club in a nearby town.

Some 10 years ago, a friendly farmer allowed us to build a purpose-built workshop/clubroom in a redundant agricultural barn he leased near Ely. In effect, we would occupy about a quarter of the overall building's internal space. We fully insulated stud walls and ceiling to the main workroom (some 35ft by 25ft), separately metered electrical circuits with ample power points, decent lighting and heating. What joy it was to have a warm, well-lit facility with a small kitchen and 24/7 level access at last!

Club meetings and attendance quickly expanded on both Tuesday evenings and Thursday mornings (and small groups often meet at other times too).

In 2022, a change of tenancy of the farm meant that we had to negotiate with a new Landlord, who agreed to extend our Clubroom into an adjacent space - effectively almost doubling our floor space. Once again, we erected new stud walls/dry lining, fully insulated the structure and fitted LED overhead lighting, and, of course, ample power points. We are looking forward in anticipation to the coming year with new projects mapped out. Importantly, our financial position means that our (modest) membership fees cover the rental costs of our expanded Clubroom.

This extra space means we are now able to welcome new Members into this fantastic hobby of ours. This is a great opportunity to learn new skills and become involved in existing and new projects. You can see details about us on our website www.elymrc.org.uk and our Facebook page. If you are in East Cambridgeshire/West Suffolk and interested in joining then simply contact us via the website.

Or come and see us at our annual exhibition on Saturday May 20th, 2023 at Ely College. Our 43rd show in Ely! And, despite recent significant cost of living price rises, we have decided to keep the entry charges exactly the same as last year: Adults £6.00, Children (5-15) £3.00 and Family (2A + 2C) £15.00. Under 5s are free - of course! The Exhibition opens at 10.30am and closes at 4.30pm.

Steve Williams


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ORFORD

Paul Clarke succumbed to the Mid-Suffolk Light Railway's rural charm, setting his latest Suffolk creation on a 'might-have been' scenario for greater freedom.

Words: Paul Clarke **Photography:** Phil Parker





FACTFILE

LAYOUT NAME: Orford

SCALE/GAUGE: 7mm scale/31.5mm gauge/O

SIZE INCLUDING FIDDLEYARD: 21ft x 20in

ERA/REGION: Suffolk, Early 1950s pre-grouping

LAYOUT TYPE: Fiddleyard to terminus

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My involvement in the hobby started at the tender age with the arrival of a Hornby clockwork LMS goods set. Although I continued in the hobby into adulthood, it wasn't until the arrival of some commercially-produced kits for O-16.5 narrow gauge in the 1970s that I actually completed a small layout, 'Babergh Light Railway', that ran reliably. It was set in my home county of Suffolk and was inspired by the Southwold Railway. I took it on the exhibition circuit for a number of years and thoroughly enjoyed the experience.

A move to a larger house meant I could consider moving up to a modest 7mm:1ft scale standard gauge layout and again looked to Suffolk, and the Mid-Suffolk Light Railway in particular, for inspiration. This little branch, in the rural heart of the county, had an ambitious plan to build a link from Kenton, a village about halfway along the branch, to the East Suffolk main line at Westerfield. The plan came to nothing and the proposed link ended after a mile or so from Kenton in a field just short of the village of Debenham. This gave me the idea for my 'might have been' layout of that name, which I also exhibited for a number of years.

Another house move, home to Suffolk after retirement, meant that Debenham had to be sold as there was insufficient room to accommodate it. Ideally, I would have liked to have built another Mid-Suffolk-influenced layout, but in the space available, I did not feel I could do justice to the distinctive flavour of the branch. I have, over the years, spent some time exploring the area around Snape and the Maltings, which used to be served by a branch line from Wickham Market on the East Suffolk main line. Snape is not very far from the pretty fishing village of Orford, which I thought could be imagined to be rail-served by a continuation of the branch from Snape. The fact that opposite Orford, reached by a very short ferry ride, is Orfordness, which, among other things, once housed a World War I airfield,

a top-secret radar establishment, and a nuclear weapons components testing site (in operation until the early 1960s), could, with a stretch of imagination, provide a reason for the necessity of a rail link, and so, my latest layout was conceived. It's an awful lot of words to justify an O gauge layout, which scenically is only 8ft long and 20in wide at its maximum!

Building the setting

As with 'Debenham', I decided to set the layout in the early 1950s period – the time of my youth when I lived in Beccles and not far from the East Suffolk main line beside which I spent many happy hours train spotting. I wanted to try to capture the open nature of the Suffolk landscape and, in view of the very limited space, this meant a simple trackplan with the station run round outside the station (as at Laxfield on the Mid Suffolk) most of which is provided by the space-saving sector plate in the fiddle yard.

The plain track and points were constructed using steel rail and C & L components. I have tried to make the track look as authentic as possible, paying particular attention to correct sleeper widths and spacing, and detailing the points with the prototype two stretcher bars and switch rail anchors. Ballasting was done using Greenscenes 2mm:1ft scale Black Ash, and point operation is by way of wire-in-tube and micro slide switches, which also change the crossing nose polarities. The cosmetic point rodding also uses C&L components with small 'U' section brass for the rodding. Running line facing point locks are made up from Plastikard, and the lever frames are adapted from MSC kits.

The scenery is built up on a lattice of cardboard strips over appropriately-profiled formers, then covered with paper strips soaked in wallpaper paste. When dry, this was painted an earth colour onto which was applied carefully selected shades of static 'grass' fibres, the lengths of which were varied according to the location. I have made extensive

RIGHT: A local farmer taking his cattle to graze on the marshes pays no attention to the 8am train from Wickham Market as it pulls into Orford with an F6 locomotive in charge.

THE FOUNDATIONS

The scenic baseboards are each four feet long and of traditional ladder construction using 68mm x 12mm timber. In order to escape from the usual regular oblong shape, I decided to curve one side of each board and achieved this the hard way by cutting slots about 5mm apart, half the depth of one side beam, along its length, which allowed it to be gently curved. The boards are aligned using brass dowels and held together by case clips, which work very well. The detachable legs and bracing struts are made from 46mm x 14mm wood and fastened to the baseboard with 2in flap back hinges, the hinge pins being made removable for easy disassembly. The fiddle yard is 3ft 10ins x 18ins and uses individual cassettes for stock which are loaded on to a sector plate pivoted at its far end, to change trains, or complete the run round.







use of Gordon Gravett's excellent book *Modelling Grassland and Landscape Detailing* in creating the landscape, including his methods of representing nettles, plants and brambles. Bushes and trees are mostly from sea moss and rubberised horsehair covered with fine scatter material, all mostly from Greenscenes.

The overbridge is based on a photograph of one at Stoke by Clare on the Stour Valley Line and built of Plastikard using Slater's embossed brick sheets. The arch was created using plain Plastikard sheet of similar thickness, and scribing in the courses using a simple trammel made from a piece of strip wood, secured by a nail at one end. Small holes were drilled about 2mm apart to match the arch courses up the trammel from the pivot. A pin was inserted in these holes one by one, and the trammel swung through the appropriate arc with the pin scribing each course.

The station building is also made from Plastikard sheet, together with Evergreen strips for the framing and windows. It is based on the building that was at Thaxted on the former Elsenham to Thaxted branch in Essex, while the van body store on the platform was scratch-built for me by my brother-in-law, David

Joughin. All the other structures are formed from mounting board. The mill behind the station is a suitably scaled-down version of one that was on the Mid-Suffolk line behind Kenton station, while the cottages are based on typical Suffolk houses, with sash windows, and roof slates from York Model Making. In making the buildings and trying to achieve a realistic setting, one of the key things I have learnt from such superb modellers as Barry Norman, Martyn Welch, Iain Rice (sadly no longer with us), to name just a few, is to observe the real thing closely and take as many photographs as possible to act as a guide.

The layout's population was installed before the advent of 3D-printing and are mostly Omen figures expertly painted by my son Andrew, a military modeller. I have kept figures to a minimum to reflect the village nature of the setting and have tried to place them in life-like poses so that they don't appear too static.

Making the switch

With such a simple trackplan, operation is somewhat limited, but in reality, had the branch existed, it is

TOP LEFT: The mill building is a cut-down version of the one found at Kenton, on the Mid-Suffolk Light railway. Shunting it is 68640, an ex-LNER J68. The prototype was built in 1912, my model is somewhat later, and made from a Connoisseur etched kit.

TOP RIGHT: Young Michael looks longingly at the sweet jars in the window of C & S Nursey, Newsagents. The window display includes The Eagle comic, various 1950s magazines and newspapers. The sweet jars are made from clear drinking straws filled with coloured flock.



ROLLING STOCK

My first standard O gauge locomotive was acquired nearly 30 years ago, a J15 built from an Alan Gibson kit and it's still going strong. All my other locomotives are from Connoisseur Models kits, using the excellent ABC gearboxes.

There is a second J15, steam brake only, and a J68, both built by Adrian Marks, while the most recent addition is an F6, built and painted by a superb professional model builder, Geoff Haynes. He has also repainted and weathered my original J15.

The only two carriages on the layout are both ex-Great Eastern 6-wheelers, built by Danny Pinnock from his own kits some 25 years ago, while the wagons are all made from kits from various sources, including Parkside and Slater's. Extra detail has been added; such as etched brake levers and guides, brake safety loops and parcel clips.

All the stock is fitted with Lincs auto couplings. This system has the advantage of being robust, simple to set up and install, and works via permanent magnets placed under the track ballast at suitable locations. The only real drawback is that there is no delayed latching facility, so wagons cannot be pushed backward uncoupled.

In pursuit of greater realism, all the stock has been weathered using the techniques outlined in Martyn Welch's *The Art of Weathering*. Again, the best results are achieved if you have good photographs to act as a guide.



LAYOUT | ○ | ORFORD

unlikely that there would have been more than three or four passenger trains and one pick-up goods a day, with the possibility of the extra special on occasions. The line is imagined to run past the station, over the level crossing and down to Orford village's small harbour. This means that, as well as running goods diagrams to satisfy the mill's needs, a fish train to take the catches landed at the harbour to Wickham Market to join the London-bound special fish trains that run from the port of Lowestoft further up the coast, can be justified.

I run the layout to a simple sequence rather than a specific timetable, interspersing passenger workings with various goods trains that I spend an enjoyable time shunting round the two sidings, before departing with a newly-formed goods train.

The layout was built for conventional analogue control because for years I felt that DCC was far too complicated for me. However, on a visit to Barry Norman last year, he showed me a few of his locomotives in which he had installed sound and I was immediately impressed with the extra dimension it added, to say nothing of the much finer control of the locomotives. I decided to make the move to DCC and have been very fortunate in that Barry has kindly installed sound in each of my locomotives, including my old J15. All run extremely smoothly, while the 'stay alive' capacitor in each ensures that there are no hesitations on my less-than-perfect track laying. I can thoroughly recommend DCC – particularly if you have a small, mainly shunting layout – it certainly adds another enjoyable dimension.

'Orford' has been out on exhibition a few times but the O Gauge Guild 'Guildex' exhibition last year was its first outing with DCC. The visitors all seemed to enjoy the sound effects, and over two days, I found it far less mind-numbing to operate, bearing in mind the limited scope of the layout.

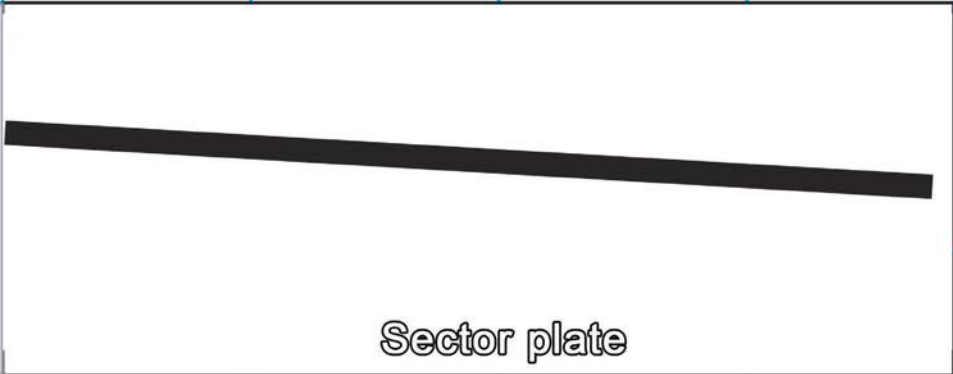
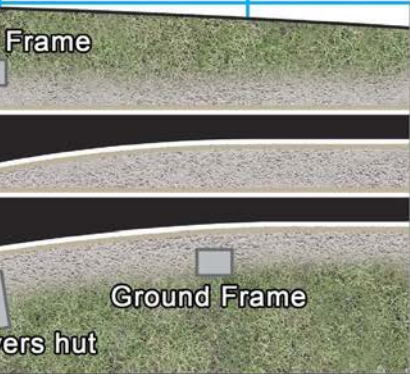
As to the future, lack of room means that there is no possibility of extending 'Orford' to include the harbour, but while the layout is scenically complete, there is still more stock I would like to build. On my wish list is a Gresley coach or two to replace the old six wheelers, and if ever an E4 locomotive kit becomes available, I shall be tempted to make another acquisition. I have thoughts of building another small independent layout to represent the harbour, but that is very much for another day. ■



TRACKPLAN



The rather tired-looking steam braked J15 approaches Orford with the daily pick-up goods.
The fish van, next to the Toad E guard's van, will be shunted to the front siding to await the overnight catch bound for London to be loaded.



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Orford in O gauge

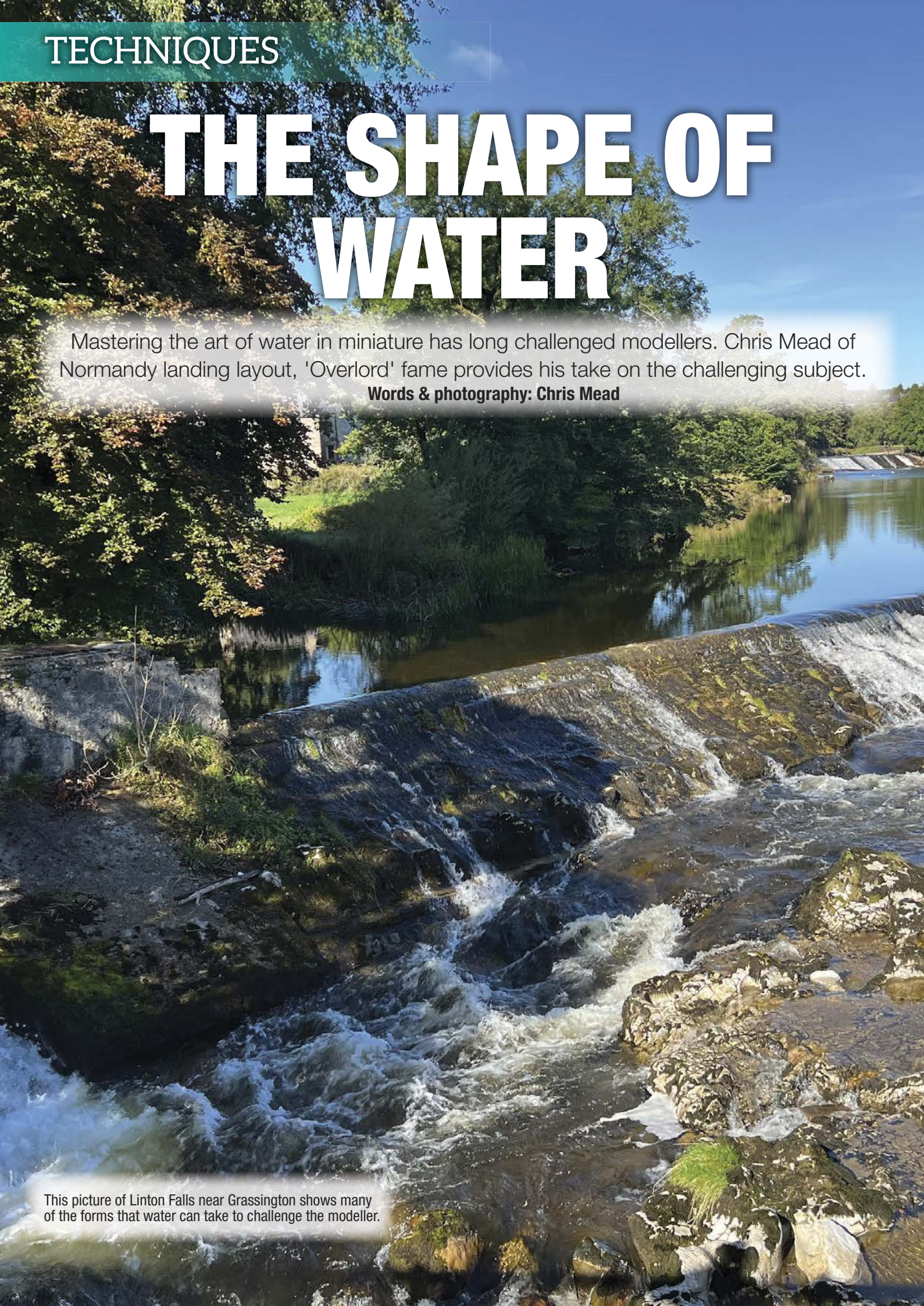
Paul Clarke tells us all about his O gauge layout, as we watch the trains go by.

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PLAY



TECHNIQUES

THE SHAPE OF WATER

Mastering the art of water in miniature has long challenged modellers. Chris Mead of Normandy landing layout, 'Overlord' fame provides his take on the challenging subject.

Words & photography: Chris Mead

This picture of Linton Falls near Grassington shows many of the forms that water can take to challenge the modeller.

What does water look like? It seems like a silly question, but it's worth asking before you start attempting to model it. Water can be a very active, dynamic, varied and an interesting 'creature'. Some examples include:

- Still, deep, clear ponds and lakes
- The small waves or ripples that occur naturally on the surfaces of unsheltered bodies of water or from the currents and eddies in streams and rivers
- The wake and disturbances created by the passage of vessels
- Waterfalls and splashes resulting from natural outcrops in the flow or man-made constructions such as weirs and outlets
- Waves breaking on a beach

Each type has its own challenges requiring its own techniques. Fortunately, many materials are available to help. The downside of choice is knowing which products to use, and how they may react when used together.

Not having anything 'on the go' which needed a water feature, I built some test pieces to see how easily I could fashion some of these effects, the first being a small pond and weir, providing an opportunity to model different types in one scene. Here's how I got on...



Weir and Landscape

Wills Granite Setts
Wills Coarse Stone
3mm square plastic rod
1mm/40thou Plastikard
Polystyrene insulation board
Indoor plaster
Cat litter
Modellers' lichen
Clear PVA Glue
Acrylic paint

Mill Pond

Woodland Scenics 'Yellow Silt'
Undercoat
Woodland Scenics Water Effects
Aqualusion clear epoxy resin
Woodland Scenics 'Murky' Water Tint

Waterfall and Stream

Woodland Scenics Water Effects
Woodland Scenics White Water
Highlight
Woodland Scenics 'Murky' Water Tint

'Special Dirty Water'

Large tubes of acrylic paint
Indoor varnish
Yacht varnish



Half Pint plastic cups
Masking tape
1 litre plastic jug
Disposable gloves
Kitchen towels and cloths
Paintbrushes and palette knives
Large storage jar
Syringe and blunt needle
Cyanoacrylate glue
Modelling knife and files
Sandpaper

TECHNIQUES

1



I first built the centrepiece weir from Wills stone card. 3mm square plastic rod gave thickness to the walls and provided a small slope to the outfall. 1mm thick card provided the capping. When complete, it was given a coat of primer before being fitted into place.

2



Built on an A3 size of 3mm plywood fixed to a simple wood frame, the display was made from layers of polystyrene (25mm wall insulation and 5mm laminate floor insulation, both readily available from a DIY store) fixed in place by wood glue. Once dry and secure, these were carved out to provide space for the mill pond, weir and outlet stream.

3



The polystyrene was covered with plaster to bed the weir in place and create the contours. Three to four layers were applied to allow shaping and drying without cracking. It also gave the opportunity to work and smooth the surfaces as it dried. I added plywood sides, shaped to fit the contours.

4



Once dry, and after touching up and a light sanding, the plaster was covered with a few coats of paint. I used material that was specifically designed for creating water effects – Woodland Scenics Water Undercoat 'Yellow Silt'. This seals the plaster in preparation for adding the water, and provides a base colour for the display.

5



The weir was painted and weathered with acrylic paint, and the display's sides were varnished to seal them, also in readiness for the water.

Pond and stream bed detail was added. They were given a rough wash of green and brown acrylic paint and then, rubble, stones and rocks were set in place, using cat litter secured with clear PVA glue. The advantage of cat litter is that it is a neutral colour and comes in a mixture of good sizes for small stony detritus, which can be easily scattered and set in place with PVA glue. It is also soft and porous (for obvious reasons), so absorbs acrylic paint readily. Moreover, sharp edges can be softened and moulded as they are worked into the PVA to give a muddled and worn appearance to the stones on the pond floor. Pieces of green lichen glued in place represented weed beds. Finally, the underwater area was washed in various hues of green/brown/black and allowed to dry thoroughly. This is very important as the epoxy resin can react with any remaining moisture from the glue or paint, producing a milky film over the pond floor (a lesson learnt from an early small test piece).

6



The same basic process was followed for the river bed downstream of the weir. Larger lumps of broken plaster were glued in the flow to represent boulders to break it up. These were also weathered using acrylic paint.



Next step was to fill the pond. I wanted to create the effect of a large, deep body of water, which was slightly opaque rather than crystal clear.

Before adding the water, the display needed to be sealed. Plastic sheet was glued to the ends using 'Water Effects' to prevent any leakage. It is important that you make a full seal all around. Any small gap will be found, often with messy and costly results.



I calculate the volume required and followed the mixing instructions closely. The ratio of resin-to-hardener is critical to curing properly, so take care measuring them out. Aquallusion works on a resin-to-hardener ratio of 1:1 by volume (not weight as the liquids are not the same density). Different products have different resin to hardener ratios, so check carefully first.

To get the correct volumes, I prepared a few half-pint disposable plastic cups by sticking masking tape to the outside, filling them with premeasured quantities of water and marking off the levels. Once thoroughly dried out, one was used for the resin, the other for the hardener.

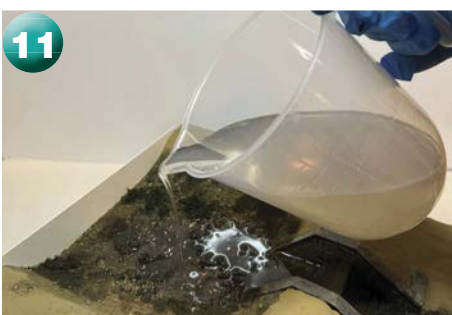
Ambient conditions and resin temperature are critical, so mix and pour in a warm dry atmosphere. Most resins need to be stored at room temperature and pre-warmed before mixing. I learnt this the hard way on an initial test mix. After being left in an outside garage for a few days, the resin crystallised into a solid lump at the bottom of the bottle, making it unusable.



Fortunately, the resin pack was rejuvenated by placing it in an airing cupboard, and then standing it in a bowl of warm water for 15 minutes or so prior to mixing. This ensured that the crystals dissolved and the resin was runny.

The resin and hardener were mixed in a plastic jug, making sure this was done thoroughly, scraping the sides to ensure a complete mix. The liquid started cloudy, but gradually cleared as the mixing progressed.

Water is rarely perfectly clear, so some colour needed adding. I used Woodland Scenics 'Murky' Water tint. The more added, the murkier the water becomes. It is very strong, so err on the side of caution and be sparing with the amount. Extra can always be added, but lightening the mixture is not so easy. Although the bottle has a small dropper, it was not controllable enough for me. Instead, I used a syringe to add the tint. I only wanted a very light colour so that the bottom detail was still visible, and used just 0.3ml for a 500ml resin/hardener mix.



After ensuring the model was secure and would not wobble or move, I poured the resin mix into the pond a little at a time, checking that the model remained level, and the resin flowed and covered smoothly. If the resin has been warmed enough, it will be sufficiently fluid so that bubbles created during mixing and pouring will rise to the surface on their own. Larger pieces of air trapped on the floor or under weeds can be coaxed away with a cocktail stick. Wait for the resin to set – be prepared to wait a long time and protect it from dust that might be in the atmosphere.

TECHNIQUES



An hour after pouring, I discovered the river bed below the weir filling with resin. Which was strange, as I intended to do that later. Closer inspection revealed the resin leaking down the side of the weir. Faced with an impending disaster and the prospect of starting again, I quickly drilled a hole in the plastic barrier plate to prevent the stream from overflowing, then waited to see how much the pond level dropped. Luckily, after a nervous few hours, the pond level had barely fallen – just by a few millimetres – and what had escaped, filled the stream to the exact level I wanted.



Waterfalls can be an eye-catching but challenging feature. For this, I chose Woodland Scenics Water Effects – used earlier to seal the ends of the display. It is a medium viscous paste with the consistency of thick yoghurt, which turns clear when dry. A generous layer was spread onto the glass lid of an old casserole dish that had a smooth, flat, non-porous surface (a kitchen or bathroom tile could also suffice). The blue rectangle drawn on the underside of the lid acted as a guide so the piece would be large enough.

The rivulets were worked in with a palette knife, and the material was left to dry until clear.

Once solid, the 'waterfall' was gently prised off the glass with a pen knife and cut to size with scissors to fit the weir.



It was fixed in place with clear PVA glue, draping it over the top and onto the bottom. It looked a bit unsightly, becoming loose and milky as it took up moisture from the glue. However, it eventually turned clear again and tightened up once dry.



As it dried, I tackled the water downstream of the weir. This has more energy and surface activity than the quiet mill pond. Once the base layer of epoxy resin had set, Woodland Scenics Water Effects was applied to make the waves and ripples created by the stream as it cascaded down and around the rocks by dabbing it with a paintbrush and palette knife to get the desired shapes. The same technique was used to fill in the water on the outfall to the weir, blending in the joint to the waterfall and preparing the base for the final detailing.



The vigorous, bubbling and frothing water were achieved using Woodland Scenics White Water Highlight. This is a coarse thick white paste and I would recommend giving it a thorough stir before each use. The paste was applied using a dry-brushing technique, working from the base and upwards. As it dries, the highlight dulls slightly, so a number of coats were applied to build up the effect.

Finally, some of the Murky water tint was lightly brushed onto the foaming surface and the wall of water, to dull it down and give more colour variation.



The complete mill pond and weir demonstration board. The surrounding landscape remains bare as it was intended to be an experimental piece to practise my skills in replicating water in miniature rather than creating a diorama.

In hindsight, I could have used more tint in the resin. I was also considering adding small ripple details to the surface, but as this effect was in the stream, I eventually decided against this to allow a clear view of the bottom. The difference in height to the top of the weir was made with a final resin pour (after checking that the weir was definitely watertight this time!)

'OVERLORD' WATER EFFECTS



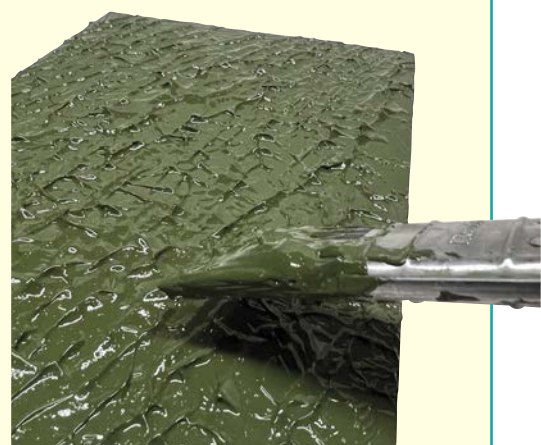
The harbour water on 'Overlord' often intrigues people. Occasionally, a visitor will surreptitiously run a tentative hand over the surface in a vain attempt to discover its secrets. If spotted, or if they ask, I explain that it is thanks to a fantastic diorama specialist we met many years ago at Euro Modell, Bremen. He kindly offered me some of his 'Spezial Schmutziges Wasser' to transform what were then just hardboard panels sprayed with metallic blue car paint. Recently, I rediscovered the tub containing the unused remnants of this wonderful material. I was delighted to find that two decades later, it was still useable should I decide to extend the layout (this has been talked about over the years; usually late at night, after beer). The lid is now firmly back on and the tub is safely stored away, just in case.



I used tubes of thick acrylic paint to create my own 'Special Dirty Water'. Sap Green, Burnt Umber and Black were mixed with white acrylic modelling paste to give it body. There was a bit of trial and error on small amounts until I got the paint ratios correct. As it needs to be spread quite thickly on the board, I mixed a large amount in glass jar, but any excess keeps well once the lid is on. Whether it has the longevity of the original remains to be seen.



The base was sealed by coats of indoor varnish to prevent the paint soaking in and the texture of the underlying material showing through. How do I know? Because that is what happened on my first attempt. I had forgotten that the original car paint had served this purpose on the layout.



The paint mixture was quite stiff, so was watered down slightly before being liberally plastered onto the surface. A 25mm paint brush was dabbed along the surface to give the impression of small wind-blown waves.



Onto this was placed the fishing boat – an Artitec resin kit – and a palette knife and a small paint brush were used to sculpt its bow wave and wake. Once dried, the surface became matt and the features softened and reduced a little.



Gentle dry-brushing of white paint around the hull and wave crests highlighted the disturbed water and foam of the wash from the boat's passage.

The scene was completed with a few coats of yacht varnish. This is durable and flexible with a slight brown tinge providing the final gloss finish to the surface, returning vibrancy and depth to the water.

HOW TO... BUILD A CANAL

Words & photography: Phil Parker

When it comes to providing a waterway for your layout, Phil shows how everyone can be a navy.



SHOPPING LIST

Woodland Scenics

Deep Pour Water (CW4511) – Murky
Water Undercoat (CW4533) – Moss Green
Water Undercoat (CW4534) – Olive Drab
W: www.bachmann.co.uk



Canals and railways have been competitors and bedfellows for many years. Waterways might be an attractive feature on a layout, but how do you produce something that looks realistic without flooding the railway room?

Real water is out for a start. Constructing a waterproof basin is difficult enough, but when your canal crosses a baseboard joint, it's almost impossible. A far better option is to use a resin that will set hard, but still offer the reflections of the real thing and provide an illusion of depth.

The trick is to understand that, while water is transparent, the sort of industrial sites we model aren't known for sunshine and beaches to make it appear blue. Generally, water for model railways needs to be brown and muddy. If you don't fancy going for a swim in it, then you've got it about right.

Resins are smelly chemicals that need to be used in a well-ventilated room. I'm going to use something from Woodland Scenics' water system. It's not as pungent as other brands, but still contains an epoxy resin, so I

keep the windows open while using it.

There is a handy volume estimator on the Woodland Scenics website. My canal is based on the Worcester and Birmingham, so varies between a scale of 7ft and 14ft wide. It's 1cm deep and 165cm long – the computer said two packs would be required. If you aren't sure, it's possible to pour a thin layer and add more if you've under-ordered.

Remember, water never gets dusty, so make sure you polish regularly. A can of wax polish and a duster should be part of the essential exhibition kit.

ON EXCLUSIVE



Start by drawing out the canal with a marker. For the bends, a flexible curve from the stationers is very handy to keep both banks the same shape. It's worth leaving the board for a few days and looking at it with fresh eyes to ensure the shape is pleasing.



Using a jigsaw, I cut the base of the canal out. The blade has been shortened by cutting it with a file, so it doesn't cut through the under-board strengtheners too deeply.



Each cutout piece is cut again to fit between the supports under the board, giving me a 9mm deep canal, perfect for 4mm:1ft scale. I seal the edges with DIY store wall filler to keep the resin that will be used later in the canal, and not on the floor.



Looking at the prototype, the banks are made of brick, quite a common feature of inner-city canals. Where the waterway passes under bridges, stone blocks are used.



With several feet of bank to model, I tried a few methods to produce the brickwork. In the end, Slater's embossed Plastikard is used for the wall and scribed 1mm thick cardboard is bent over for the top edge. Once dry, they are painted with Revell No. 9 (Anthracite Grey) before being dry-brushed with Humbrol No. 246 (Grauviolett).



You'll be surprised to learn that the West Midlands' canal water isn't bright, sparkling blue. Over a fresh brown emulsion base, I'm using Olive Drab and Moss Green from the Woodland Scenics water undercoat range. They are overpainted on top of each other while still wet to avoid too consistent a colour.



The canal will be filled with the Deep Pour system from Woodland Scenics – a two-part resin that is available in clear or murky flavours. I've chosen murky as it will hide the lack of depth in the waterway. The base and activator are mixed in a 2:1 ratio and remain liquid for around 20 minutes before drying fully in 24 hours.



In the baseboard joint, I wedge a piece of clear plastic from some packaging to keep the required gap. I'll need to ensure both sides of the canal are the same height and clear plastic makes this easier to see.



At the end, more plastic plus copious amounts of gaffer tape. For an effective seal, I run PVA glue around the edges. This will dry clear so you won't see it on the finished model.



After five minutes of mixing, the resin is poured along the canal. Although it will self-level, I push the liquid into all the edges and corners using the mixing stick. Deep Pour can be used for up to 12mm depth in a single pour, but I'm going to use two thinner layers to make matching depths at the baseboard joint easier.



After a few hours, the first layer starts to dry but is still soft enough to push some reeds from the Woodland Scenics range in along the banks. I'll give these a haircut once the second layer of resin is dry – it's easier to plant long reeds than short ones. Water complete!

BUILD YOUR OWN INDUSTRIAL LOCOMOTIVE

Words & photography: Michael Russell



Although there are an increasing array of industrial locomotives available off the shelf, and many more in kit form, some prototypes still aren't available. Many of us would like to model these, or just build something a bit different. Constructing a chassis is a step too far for many modellers, but a good 'halfway house' is to build a body to fit an existing RTR chassis. These are becoming more common with modern production methods such as 3D printing. This kit from Railway Mania represents a typical example of such an offering.

Some compromises need to be accepted if you are to go down this route as one

chassis is never going to exactly match another, especially if they were made by different manufacturers. Often the differences are small and won't be noticed anyway. After all, how many of us know how many spokes should be on a driving wheel? Sometimes a few small changes can go a long way towards rectifying shortfalls.

I have tried to present this build in a linear flow, but some steps are out of sequence. Please read the entire article beforehand to ascertain where these steps are. A prerequisite is to read the manufacturer's instructions too, as my experience augments rather than replaces them.

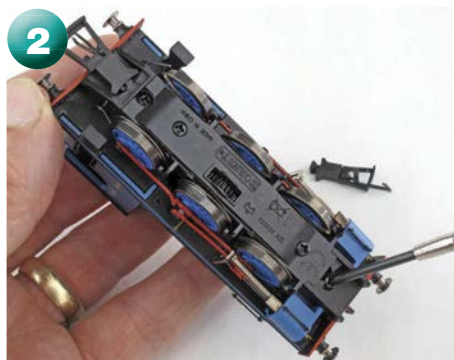


- Compass cutter
- 5mm hollow punch
- Modelling knife pin vice
- 0.35mm, 0.9mm, 0.45mm, 3mm drills
- Wire cutters
- Tweezers
- Flat and crosspoint screwdrivers
- Long nose pliers
- Scissors
- Cocktail sticks
- Paint brushes
- Lint-free cloth

IMPROVING AND READYING THE CHASSIS



Use a compass cutter to make 12mm discs from 0.13mm styrene sheet. Use a 5mm hollow punch to form a Polo shape and then cut it in half. These can be glued to the wheels with superglue to form balance weights.



Remove the front and back couplings. Lever the back pocket out with a flat-bladed screwdriver to reveal a screw. Remove the two screws holding the body in place and lift it away, but leave the two inner screws holding the base plate in position.

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(R3870) NCB Peckett B2 *The Earl* No. 1203
www.hornby.com

(DCD-ZN68.2) Zen V12 Blue+ Next 18 decoder with 6 pin harness, Zen 3-Wire Small Stay Alive for Zen Black & Blue+ Decoders, Flat Front Type 6x 3mm (w/Resistors) Signal Amber LEDs, Kapton Tape 33m (8mm)
www.dccconcepts.com

(FG 1095) Corners in white - Radius Corners, three sizes
www.fox-transfers.co.uk

Manning Wardle 16in (Outside Cylinder) Bodykit
www.railwaymania.net

High Build primer available from car part dealers

(9007) Evergreen Clear sheet Styrene, (9009) Evergreen plain sheet styrene, DecalFix, (109) WWI blue, (34) white, (33) black, (103) cream, (153) red, (49) matt varnish, (35) gloss varnish acrylics, white & smoke weathering powders
www.uk.humbrol.com

RailMatch Grey Etch Primer Aerosol
www.howesmodels.co.uk

(43003) Anti-Shine Matt Varnish available from www.expotools.com, (AD45) Deluxe Rocket Max Cyano, Brass Flat Section 2.0mm Wide, 0.45mm Brass Straight Wire 250mm long
www.eileensemporium.com

socket strips circuit board, heat shrink tubing
www.uk.rs-online.com

CNS custom name, maker and number plates
www.lightrailwaystores.co.uk

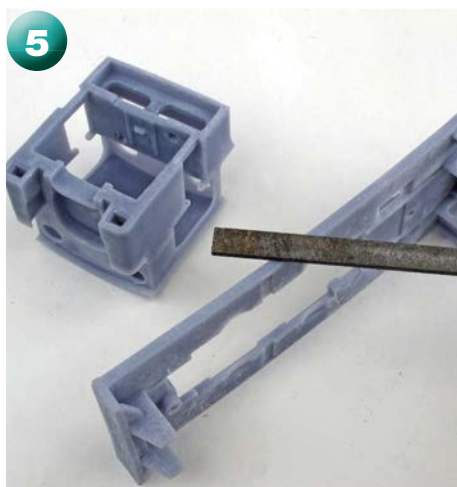
PREPARING PARTS FOR PAINTING



Although the resin printing process is accurate, you may have some issues with blocked holes. Use a drill in a pin vice to open these up. Most holes are either 0.9mm, 0.45mm, or 0.31mm.



Look over the parts carefully for damage, usually in the form of pits. These will usually show themselves as shiny indentations. I found one in the cab, which I filled with superglue, sanding back when it was dry.



Use a knife and a file to remove excess material. This will usually be around the base of parts where it has been held on runners during the printing process.

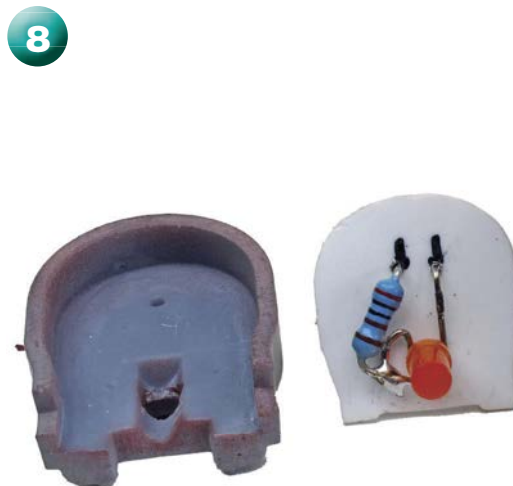


Use a pair of side cutters to carefully cut the parts from the runners. Exercise caution as some parts are delicate and easy to break. File imperfections from the parts and store in a container to ensure you don't lose them.

FITTING A FIREBOX GLOW LIGHT AND ADDING DCC



Measure the diameter of your orange LED and drill a hole to match in the firedoor and in the back of the cab. I also removed most of the material from the back of the body to allow access for the wires.



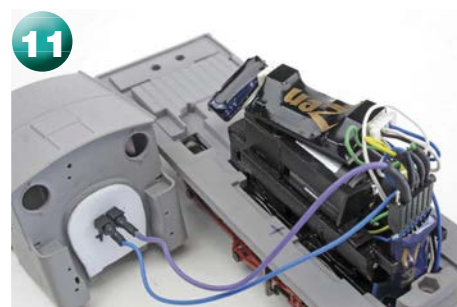
Make a panel from styrene card that you can fit the LED and resistor behind and where the leads can form pins for circuit board socket strip to push onto. A 1k resistor is about right. Once the painting stage is complete, superglue the LED into position.



Take a positive tap from pin 4 of the decoder plug (blue wire) and add a new wire to pin 5 (purple wire). Wire these to a plug as shown in the following steps ensuring that you insulate all joints with heat shrink tubing.

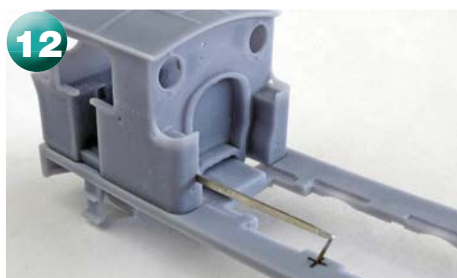


Shorten the lead to the stay alive. Carefully remove the insulation from the opposite end to the solder joint. Note carefully the polarity of the connections. Half the length of the wires, resolder and replace the original insulation, fixing with a small amount of superglue.



Plug everything in and test using the instructions that came with the decoder. Set CV49 to value 33 so that the firebox glow will flicker and operate using function zero. Remove the stay alive temporarily if you have problems setting the CV.

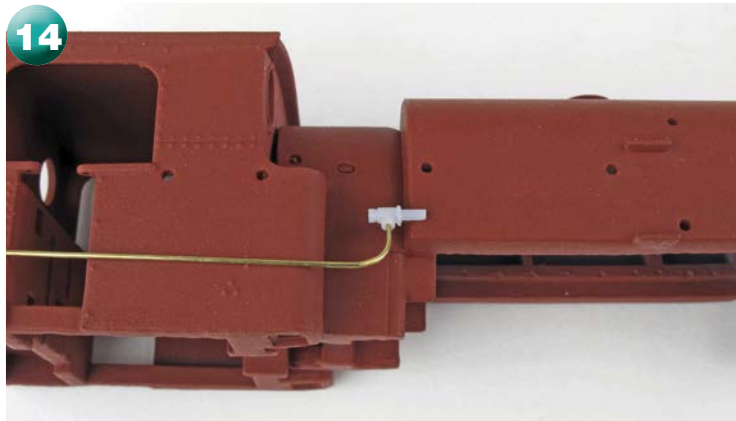
BUILDING THE FITTINGS



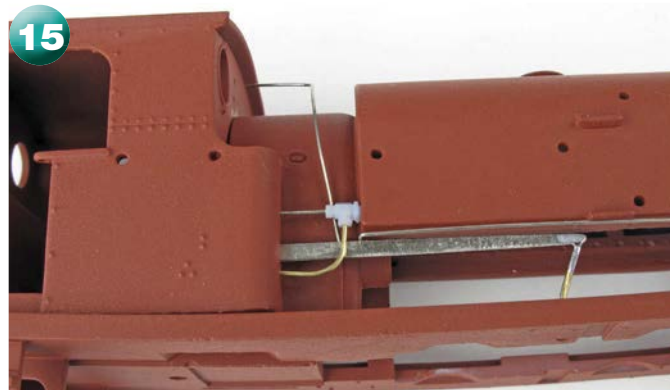
The rod for operating the cut-off is missing from the kit, although there is a slot in the cab front for it, but no hole on the running plate. Mark a point on the running plate for the latter and drill a hole in readiness. Construct a reversing shaft from brass strip and 0.45mm brass rod – since the part is small, you could join using resin-cored solder.



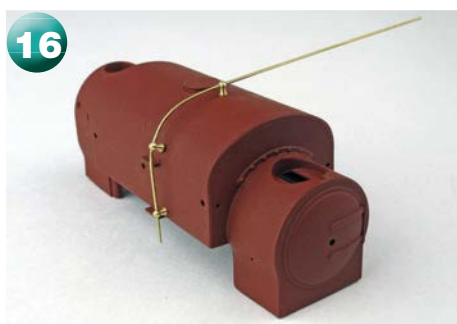
When making the blower pipework, start at the smokebox end. Practise with soft metal first, such as wire from a telephone cable. When happy, build the final item using 0.31mm wire as supplied in the kit.



Bend a piece of 0.45mm brass wire and trial fit this with the injector between the cab and saddletank. Add a 0.31mm piece for the control shaft and glue the wires to the injector and fix in place with superglue.



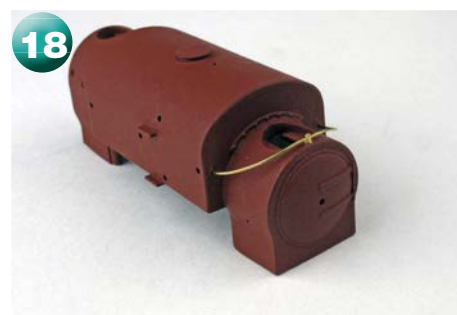
Ensure that the reverser rod, blower pipe and injector all fit into place. Make sure that the firebox washout plug isn't covered. You should test fit all the sub-assemblies as you go along to ensure that there are no problems during final assembly.



The vertical handrail uses the three longer handrail knobs. Bend into shape and apply a small amount of superglue to each knob to hold it in place. This assembly should be fitted after painting.



The front handrail is a tricky shape and you need to achieve a smooth curve. In order to do this, I used a small cylinder as a former. You may need more than one attempt and will improve with practice.



Hold the centre of the wire with long-nosed pliers and push down either side to bend it. Test fit in place using a short handrail knob. When happy, use superglue to hold the knob to the wire. Build the other handrails at this point too.

PAINTING AND PRIMING



The printing process mechanism, being digital, can only move small distances, and so forms ridges, particularly on curved surfaces. To hide these, you must use a thick primer. I used several coats of the high-build type.



Parts that are to be painted the same colour should now be glued into place using superglue. Where possible, parts of varying colours can be painted separately. If this includes metal, use an etching primer.



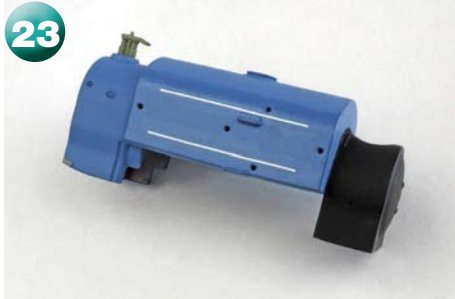
Spray your top coats. It is easier to spray black all over, than to mask the black areas when spraying the second colour. Leave the chimney off as this makes masking of the saddletank easier.



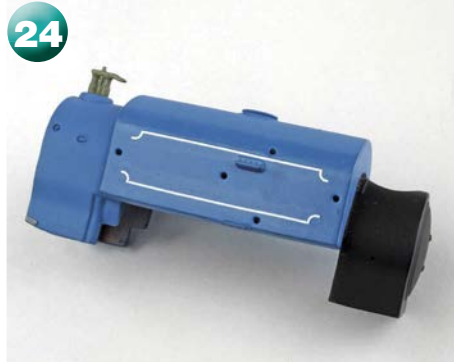
Other colours can be painted by hand. The cab interior should be painted cream, with black up to waist height. Components such as cab details and the bufferbeam parts should also be painted. Handrails should be painted black before being fitted.

TECHNIQUES

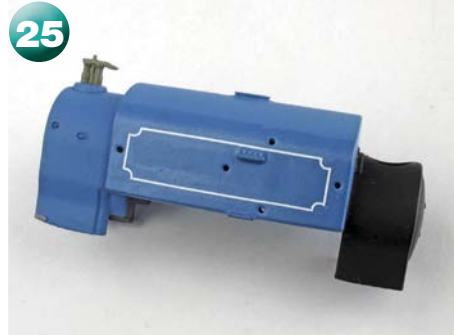
LINING



Give the surfaces where the transfers are to be fitted a gloss finish using a varnish spray. Once dry, cut out the lining and apply the longest lengths first. Always cut the straight pieces in pairs so they are the same length. These Fox transfers release from the backing quickly.



Add the corners. If you measure the length to be covered and make allowance for the border and corners, you can ascertain the lengths of the straight pieces beforehand.



Measure and cut the smaller straight lengths. Add a drop of Decal Fix where the transfers are to sit, and avoid overlapping the pieces. Add numbers if required and, once everything is dry, spray with a matt varnish to seal.

FINAL ASSEMBLY



Weather the cab while it is still easily accessible. I used a grey colour mixed from black and white weathering powders. Cover all the black painted areas and the cab floor.



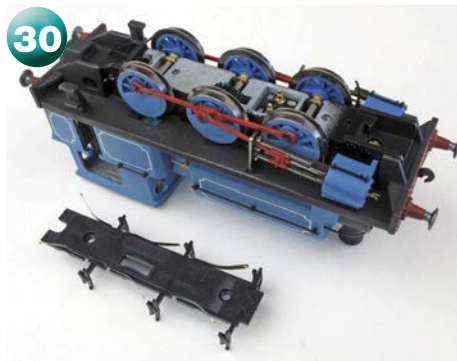
Glue the tank and boiler to the cab ensuring that all pipework fits into the respective holes. Glue to the footplate, ensuring that you have fitted the securing nuts in place first. Install the vertical tank side handrail last.



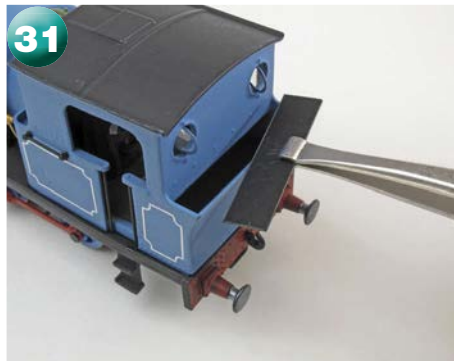
Cab windows can be made by using a 5mm hollow punch on clear plastic. Paint a ring around the outside either the same colour as the body or brass. Use superglue to fix into position. I decided to model my windows open for variety.



Ensure that all the wires are held down with Kapton tape. Connect the firebox LED plug and tape these wires down too. Then, refit the body, ensuring that you don't need to apply any force to get it into position. Fit the new body screws, not the original Hornby ones.



Remove the two screws that hold the keeper plate in place. Ensure that the pickup wipers are in contact with the wheels for the full extent of their travel within the frames. Bend carefully using tweezers, if necessary.



Cut out a piece of plastic card 27mm x 7mm and use superglue to fix in place at the bottom of the bunker. You can add weight to the coal space before topping off with real coal, but don't do this until you have finished weathering.



Glue the name, number and maker's plates into place carefully consulting pictures of the real thing. Use PVA or varnish to fix as superglue tends to set too quickly. Don't bend the plates while handling them or they won't lay flat.

CONCLUSION

You can retain the Hornby Peckett body and swap it for the Manning Wardle body occasionally for interest. You may wish to paint the Manning Wardle body to match the Peckett as I have done, or paint the wheels black.

I found that using several coats of thick primer obviated the need for sanding, which saves time and prevents the unwanted removal of raised detail. However, as a consequence, I found that the tolerances between the kit parts were marginal due to the extra thickness added by the paint. Where possible, use extra masking. For example, on the holes where the body fixing nuts fit.

The off-the-shelf Hornby WWI blue used is a close match to that used by the factory on the locomotive, especially if a semi-gloss finish is added because it will darken the shade.

I'm happy with the result. The model looks realistic, the firebox glow gives an extra dimension and the DCC control and customisation options are excellent. The stay alive works very well and this locomotive is unlikely to stall, making it a joy to use.





FACTFILE

SCALE/GAUGE: 4mm:1ft/16.5mm gauge/OO

SIZE: 25ft x 10ft

ERA/REGION: 1950s BR(E), Peterborough

LAYOUT TYPE: Continuous loop

THE TRAINS AT PETERBOROUGH NORTH

Having described scenic developments to his iconic layout, Gilbert Barnatt updates us on the other part of his master plan...

Words: Gilbert Barnatt **Photography:** Andy York



I had decided very early in the planning stage that I wanted to run as many as possible of the trains that would have been seen in the summer of 1958, using the correct formations, and displaying them in the order in which they were scheduled to run.

This required copies of the official working timetables (WTT) and the carriage workings. I still don't have them all, but fortunately, I have been able to acquire the most important ones. That enabled me to work out a sequence timetable, running from 0700 to 2200 hours, which was put onto my laptop as a Powerpoint presentation.

Before doing this, I had designed the trackplan for the layout, which features an 18 road fiddle yard. Why? Because that is what I had seen at exhibitions. I was fortunate over the years to get to know the 'Stoke Summit' and 'Charwelton' lads, and spent many happy hours backstage, so that seemed to be the way to do it. So, I have this big fiddle yard, 25ft long, which will store many trains. But of course, I soon realised, it was never going to be big enough to store all the ones in the WTTs. There were at least 12 named expresses in daylight hours in summer, all of which had unique formations. Add to that, seven Tyneside expresses and eight to and from the West Riding, and a couple to and from Grimsby and Cleethorpes, and the whole thing becomes impossible. That's before you add in all the local services, plus goods and parcels workings.

Just to make things even more complicated, I had decided that I wanted to run the expresses both in the Up and Down directions, and installed crossovers at each end of the fiddle yard to allow that to be possible. Some fiddle yard roads are long enough to store two expresses, which is good, but not as good as I thought at first. One example will suffice. The White Rose left Kings Cross at 9.05am, so it would be at the south end of FY 18. Behind it could go the Elizabethan, which left at 9.30. So, off goes the White Rose, and while it is in transit, I move up the Elizabethan manually, so that the White Rose can slot in behind it. On the return journeys, however, the Elizabethan appeared at Peterborough North (PN) at 3.00pm, but the White Rose did not until later. Lovely, as they were in the right order to allow that to happen. That also applies to a couple more services, but for the rest, what went Down first also came Up first, and that meant even more manual shuffling of stock. Even worse, some of that stock appeared in the on-scene part of the layout during the process, which I was not happy with at all.

Then, there were these other expresses, all of course with differing formations again. I could not afford to buy all the necessary stock, and would have no room to store it even if I could, so there would have to be one each of Leeds and Newcastle trains in each direction, and they would have to represent all the rest. I wasn't happy with that, but consoled myself by at least using four correct formations for those I could store. Now, in a perfect world, these

would occupy two roads, one behind the other. Two would always run Down, and the other two Up, but one can't have everything. And, of course, did they always conveniently run alternately? No, of course they didn't, so that meant more manual shuffling about. One Grimsby/Cleethorpes would have to do to represent both, too.

I had put in dead-end spurs wherever there was room, and those were used to store the locals, which were mainly four or five cars long. That left the goods trains, which were last on my priority list, so one fitted had to do for all, plus one parcels, and one loaded and one empty coal train. Until 2013, that was it, by no means ideal, but it seemed to be the best I could hope for.

Then, at an exhibition, I met the sadly now departed, and very much missed, Andy Rush. Andy had worked in Control at March back in the 1960s, and had the hands-on knowledge I lacked. He was also very unhappy about my cavalier treatment of goods trains, which he often reminded me were really the lifeblood of the railways. Then, he introduced me to cassettes, and that changed everything. All I needed to do was to give up one spur at the front of the fiddle yard, make some low-tech cassettes from MDF, and all my problems would disappear. Of course, they didn't, but they were reduced. Andy gave me invaluable information on what would actually have been in all those goods trains that I saw in the WTT, and now I had no excuse for not getting them somewhere close to being correct. So, I had a large storage box made, with room for nearly 50 cassettes, and set about filling it.

In the first instance, I filled some of it with cassettes of goods trains. This turned out not to be a good idea. A four-foot-long cassette can be a little unwieldy, and most wagons are so light that they will jump off the track given the slightest opportunity. Lesson learned, goods trains are now stored in the fiddle yard.

The next aspect to concern me was the four Newcastle and West Riding express sets, which had to represent nearly 30 trains. That meant they appeared often, too often. They also had to be shuffled about, as the timetables had not been kind enough to make them all run alternately. I began to find this both irritating and boring. Boring rings alarm bells with me, as if not addressed it can result in layouts being ripped up, and starting anew. That was not desirable, nor was it practical, so a way to alleviate boredom was needed.

It was around this time that another alarm bell started ringing. That happened when I idly started counting the number of Mk.1 BSKs in the fiddle yard. There were lots. And there were lots more in cassettes. At that time, it was taking me six months to run the whole sequence, during which time most of these coaches ran twice at most. This of course also applied to a large number of other coaches, and it finally dawned on me that it was not an economical use of resources.

RIGHT: The ECML's premier express is a must-have, and has the correct Thompson pressure ventilated stock. Above, the Down train is seen, and to the right the Up service. A4s 60013 of Kings Cross shed and 60012 from Edinburgh Haymarket were the regular engines for the last month of the 1958 season.



“Now I run a sequence of trains that are in the order prescribed by the WTT, and they contain the stock set out in the Carriage Working book”



What to do? Could I turn this to my advantage? The answer came in portions. The Eastern was very partial to them, particularly in the West and East Riding trains, but there were others too. I set up a spreadsheet and entered onto it the complete formations of all those Leeds and Newcastle trains. Similarities then started to jump out at me, and I decided to colour code them. Things then got even more intriguing, as they would all need either two or three coach cassettes, which are much easier to manoeuvre around. Having said that, I have not yet had a single accident where stock has fallen out while being moved. I finished up with a need for nine three- and six two-car cassettes for ordinary stock, and another five three-car ones for catering coaches. All very well, but I could only find a few formations that could be wholly put together from cassettes.

To take one example, the formation of the 1.20pm Down Leeds/Bradford was as follows:-

[BCK TSO] [SO RU] FO [BSO CK SK] CK [TSO BCK] Those in brackets are cassettes. Nine out of 11 isn't bad, but what about the other two? I have many coaches, and as a result of this reorganisation, I am going to finish up with much loose stock. In fact, it suddenly occurred to me that it would be another big advantage to have that happen. So, could I arrange things so that I had the loose stock needed to fill

in the gaps between cassettes? Yes – it took a lot of head-scratching and cursing, but I got there in the end. It solved another niggling problem, too. The catering in Tyneside sets was almost always a triplet set, while in West Riding sets it was almost always RF SO, RF RSP, or a buffet car. Note the weasel word 'almost'. There had to be one Leeds each way with a triplet, and one Tyneside with RF RSP, didn't there? But that would no longer be a problem, would it?

Further positives became clear. Although more and more Mk.1 stock was in use by 1958, some Gresley and Thompson cars still appeared. Often, for example, a Gresley FK or FO would be rostered. They aren't available RTR, and I had commissioned some from Ian Willeys, but I couldn't afford many. Now though, one of each could be loose stock, and they would get regular use. That's a big bonus. Here's another. By 1958, there were few kitchen cars rostered on weekdays, but still one or two ran. I have one Thompson RK, job done.

So, there we are. Now I run a sequence of trains that are in the order prescribed by the WTT, and they contain the stock set out in the Carriage Working book. Of course, there are still compromises, but they are ones I can live with. Perhaps, as time passes, I may put a bit more variety into some of the local passenger rakes, and the goods stock could certainly

ABOVE: Coal is a vital element of the sequence. Loaded trains to London and returning empties. A train of empties is seen on the Down slow, headed by a 9F and with 42 wagons and brake in tow. This stock permanently occupies Road 14 of the fiddleyard.

RIGHT: The White Rose served Leeds and Bradford, and was formed of Mark 1 stock, save for catering cars. It has actually run before the Elizabethan, enabling the stock shuffling described in the main text, as it left Kings Cross at 9.05am, followed by the Elizabethan at 9.30am.



do with more work, but what I have gives me much more satisfaction.

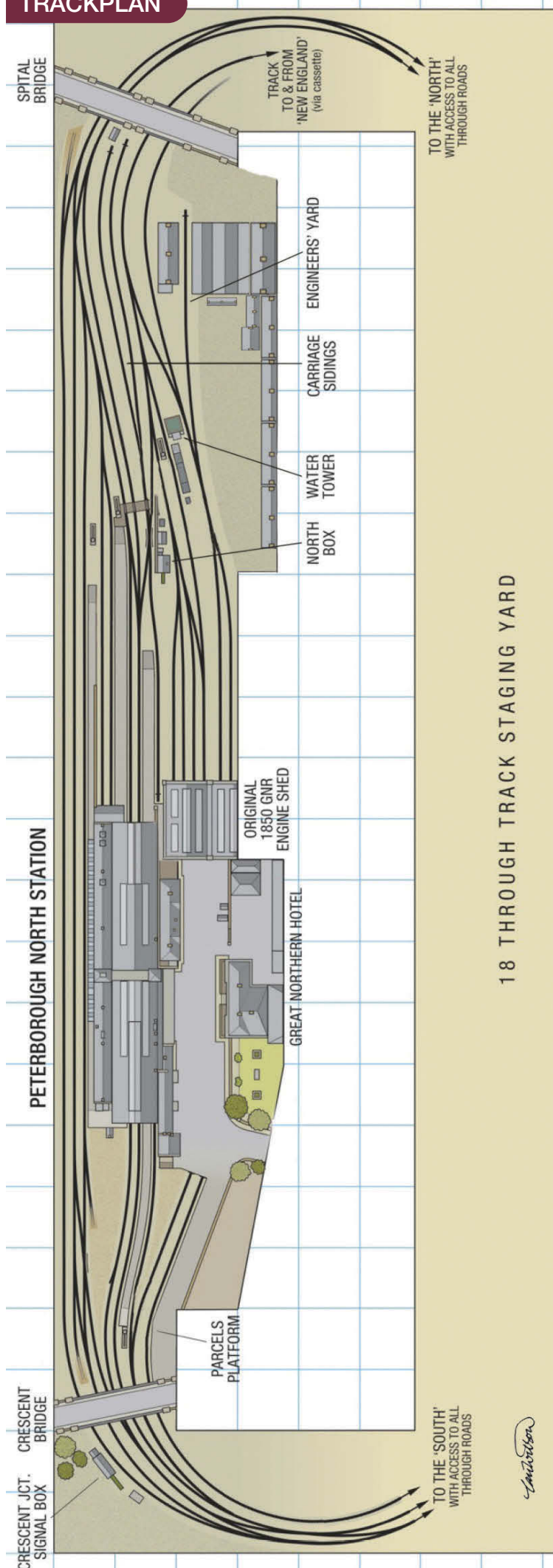
I had to confront an issue with couplings, which were a mixture of tension-locks, Roco type, and Kadees. Much frustration ensued as I constantly encountered compatibility problems. I was then advised to look at the magnetic couplings produced by West Hill Wagon Works. The usual disclaimer applies, but having said that, I have found them to be a real boon, and make the putting together and separating of stock much easier. There are still some Kadees, and a very few tension-locks, but otherwise, all stock is now so fitted.

My basic principle is that what comes Up must then go Down, or vice versa, and that locomotives will not appear again until they have had time to reach their destination and, where necessary, be turned, coaled and watered. That means I have many locomotives, but as I am very partial to them, that isn't a problem. Nothing spoils the illusion of reality more for me than to see a locomotive, which came through only an hour before, allegedly on the way to Newcastle, appear again, especially if it is running in the same direction.

Of course, all of this assumes a perfect world in which everything runs to time and in the right order, and we all know that it didn't. Nor did the stock behind the locomotive always exactly match what the CWN demanded. The latter I can easily deal with, but the chaos that may result if I start to depart from the sequence means that, for the time being at least, trains at Peterborough North will run in an orderly fashion. The important thing is that I shall enjoy doing it.

I began to get really grandiose ideas. Could I now put together the correct formation for every single train in the summer 1958 *Carriage Workings* Book? I couldn't find any reason why I should not. And I have almost succeeded. This comes with its own potential problems though, as most things usually do. It was going to need rather a lot of, literally, fiddling about. It would be hopelessly impractical for an exhibition layout, where the imperative is to keep things appearing regularly to stop the punters from drifting away. But mine isn't, and never will be, an exhibition layout. The vast majority of the time it will just be me playing with my trains, so the only person to be concerned about how long it takes to put a train together is me. Actually, it doesn't take all that long anyway, and I find it to be an advantage to consciously avoid rushing.

This article was written two years ago, but the pandemic has delayed its completion, and things have moved on. When I started this, there were 20 cassettes. Now there are 40, and I haven't finished yet! ■





ABOVE: Up coal, but not for London. This train is for Little Barford power station, situated on the Down side of the line. Some shunting was required, and the stock could not be turned, hence brake vans at front and rear. The New England shedmaster has borrowed a Retford 04/8 for the service, otherwise rarely seen south of PN.

BELOW: The Norseman ran between London and Tyne Commission Quay and catered for passengers travelling by sea between there and Norway. It had more than the usual proportion of 1st class seating, and a catering three-car set. That set is kept in a cassette, the remainder being from loose stock.



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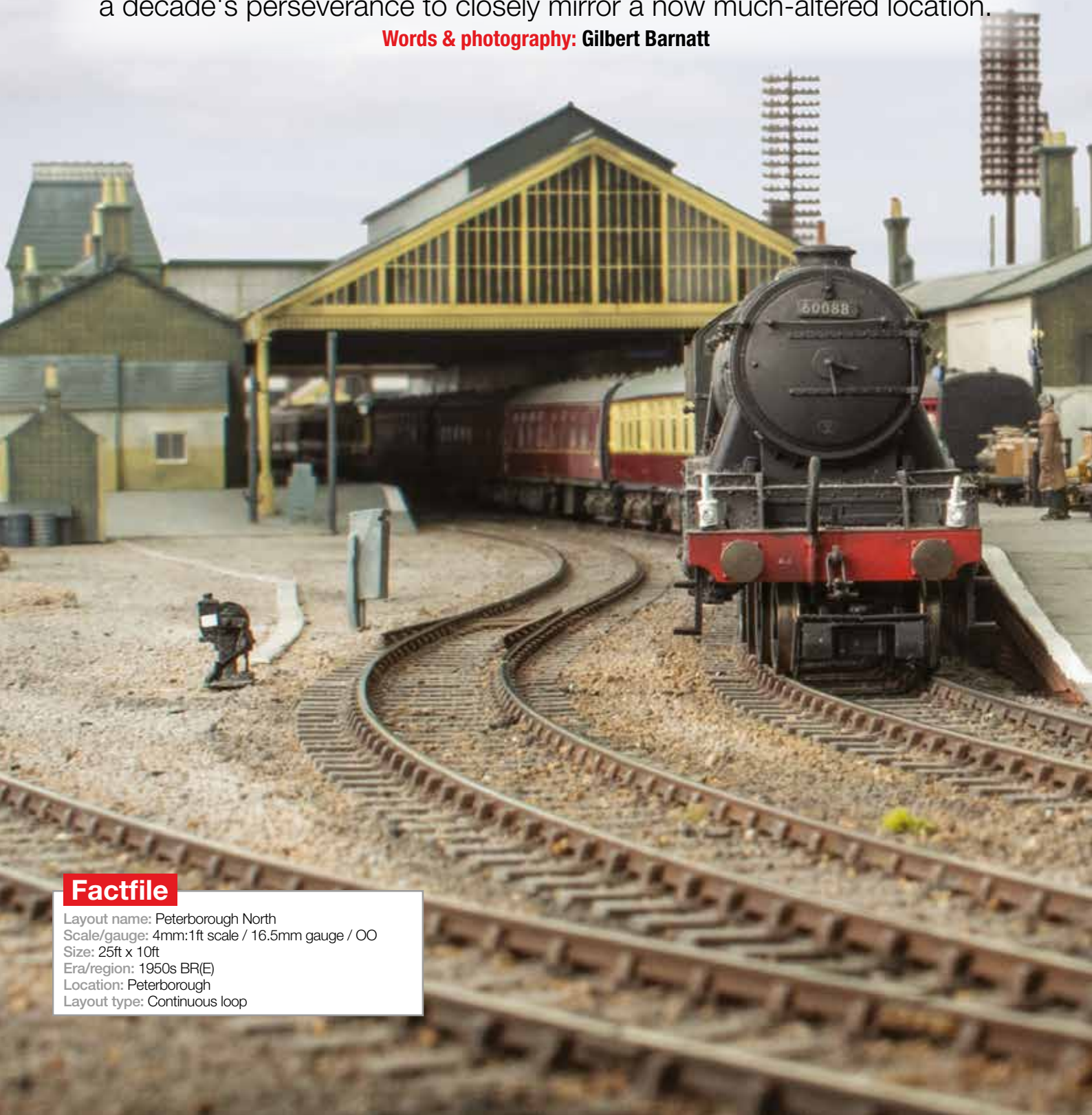
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PETERBOROUGH NORTH

We re-visit this outstanding model made possible with a clear vision and a decade's perseverance to closely mirror a now much-altered location.

Words & photography: Gilbert Barnatt



Factfile

Layout name: Peterborough North
Scale/gauge: 4mm:1ft scale / 16.5mm gauge / OO
Size: 25ft x 10ft
Era/region: 1950s BR(E)
Location: Peterborough
Layout type: Continuous loop

ON EXCLUSIVE



Seen from the far side of Crescent Bridge, a Heaton-based A3 has arrived with a Sunderland to Kings Cross train. It will now come off and be replaced by the local A2/3 waiting in the bay.

My layout, a representation of Peterborough North as it was in the late 1950s, has appeared in BRM twice before, in 2014 and 2015. This year has seen a significant milestone, as it is now 10 years old. There have been quite a few developments in the last five years, so it is time for an update.

For me to keep the same layout for 10 years is very unusual, and for it still to be giving me the same pleasure and motivation as it did at the beginning, is even more so. 2020 has been a year of unprecedented challenge for all, particularly during lockdown. I live alone, by choice these days, and during seemingly endless days, I have realised more and more how my hobby, and specifically this layout, has helped me enormously in getting through those challenges.

What did I do this time that broke the previous long cycle of aborted or abandoned projects? Well, I decided exactly what I

wanted and why, drew up a rough scale plan to prove that I wasn't kidding myself as I have in the past, and concentrated hard on identifying precisely what must be included, and what I must avoid. I also banned the weasel words 'should' and 'ought'. This was for me, so all that mattered was what fitted in with my own parameters. This layout is 25ft long, space most people would love to have, and perhaps never will, but it isn't long enough to accommodate 'Peterborough North' accurately.

The distance between the two bridges at each end of the station is 30ft to scale, and I've still got to get approach curves in too. So, there is quite a lot of compression and some glaring anomalies. To the North, the main line runs dead straight, but I have a 3ft radius curve. At the other end, the real thing was on a gentle curve, but mine is far more severe. Mind you, how many of us have curves that are prototypical?

Within that 25ft, I could get in all

the main running lines, and the station platforms would be nearly as long as the prototype. I would be able to perform most of the movements that happened. Also, the location had sharp curves at each end after the bridges on the station side, and those would help me in fitting things in.

Now, I have quite a lot of plus points, and for me, they far outweigh the compression and the curves. You can't get any major ECML station to scale into a 25ft length, but this one isn't that far out, and I can comfortably put up with the minus points. End of story. Others may disagree, but the purpose of all this is to satisfy and entertain me. Realising that and accepting it is the reason for this layout's longevity.

Operating challenges

For those who haven't seen the previous articles, and who may not be familiar with the pre-1970s railway at Peterborough, a few recaps are in order, if only to show that it



ON EXCLUSIVE

was the real thing that was – to say the least – eccentric, rather than me.

The GNR wasn't the first railway to Peterborough. George Hudson, as in other places, got there first, and the Midland Railway's route from Leicester to Peterborough East station was in place to the West. The GN, therefore, had to squeeze into the space between the Midland running lines and the City on the other side. The result was a mess, which was not sorted out for well over a century. Thus, you will see only one platform face for Up trains on the ECML, and no access from the Up to either the bays on the Down side or to the far platform. There was an Up slow, but to

access it, trains had to cross the main lines at the north end thread through between the far island platform road and the Down slow, then cross both main lines again to get back to the Up, and eventually to an Up slow road.

The huge New England yards were almost all on the Up side, so although there was a Down slow road, it re-joined the main just before Spital Bridge, and then once again, all traffic for the yards had to cross the main lines, and block both. Add to that the 'dog's

leg' curves at each end between the bridges, which had a 20mph permanent speed restriction, and the result was an operating nightmare.

My expresses, if running non-stop, all have to run through very slowly, which at least gives plenty of time to observe them in detail. The original intention was that the two bridges, Crescent to the south and Spital to the north, would form the scenic breaks, and that everything else would be off scene. That is still what happens at the north end, but there's a bit more room to the south, and I couldn't resist adding some more detail there. It is incorrect, of course, because of the sharp curve, which shouldn't be, but it



This was the view from on the bridge. The Ivatt 4 2-6-0 has brought in a local from the old Midland and Great Northern section, and terminated here. To the right the station forecourt and the Great Northern hotel can be seen.

allows the lovely Crescent Junction signal box to be included, and one or two other features as well.

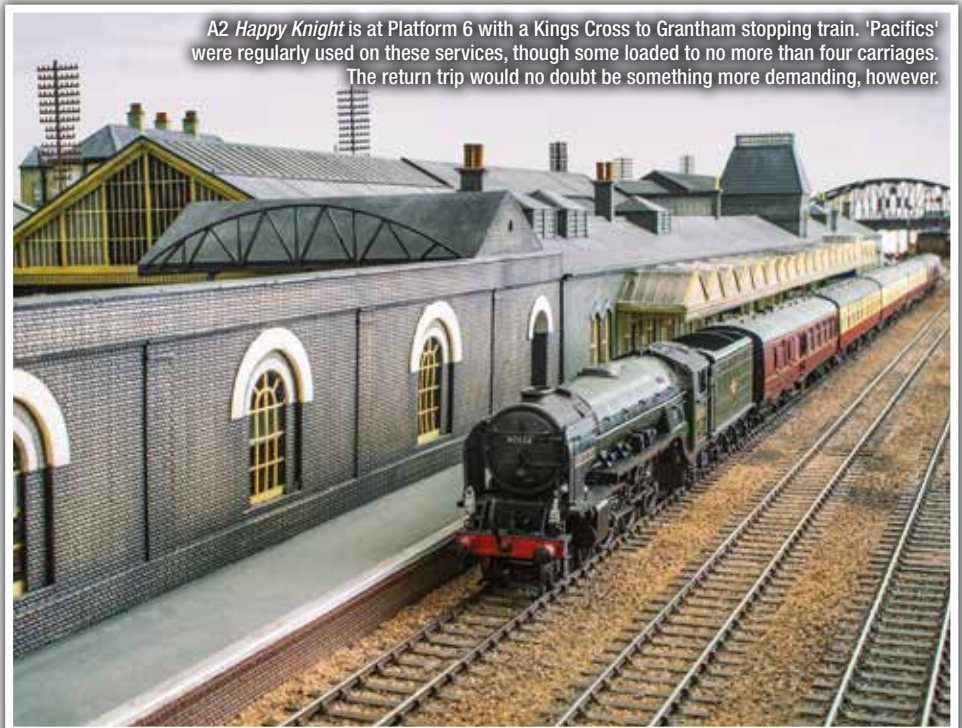
What is there still to be seen of this rather ramshackle and unfit for purpose stretch of railway? The two bridges are there, and the Great Northern Hotel, together with three buildings along the boundary on the Up side and to the north of the new station buildings. Everything else has gone. More efficient, but to me at least, pretty sterile.

Progress update

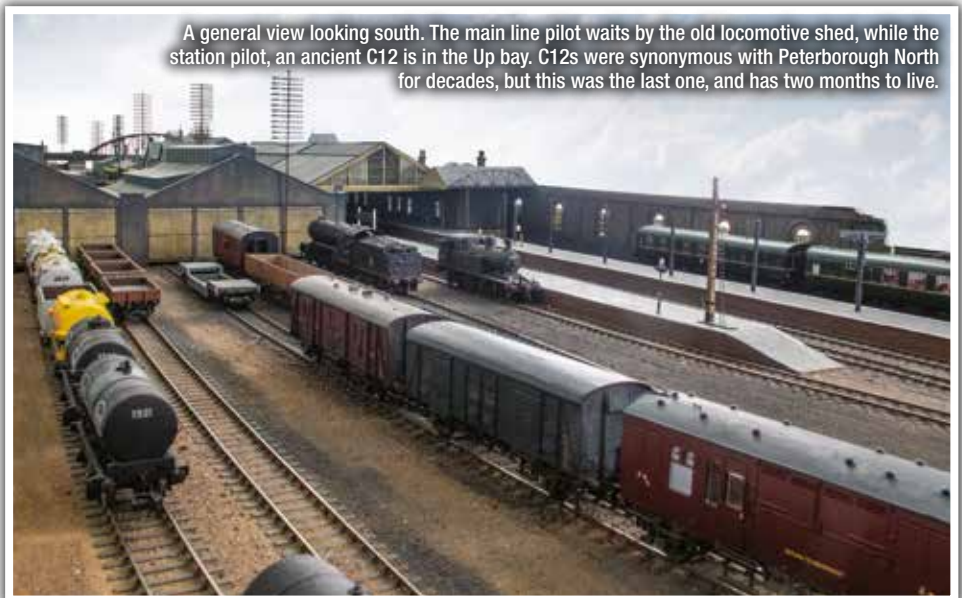
Let's look at what has happened since 2014. By then all the track was in place, courtesy of the late Norman Saunders of Just Tracks, and Peter Leyland had completed the extremely complex job of making the station buildings and the gradually disintegrating overall roof. There remained a void on the Up side where the District Engineer's complex should be, and which would have to be filled. I was concerned, too, about the other side of the layout, which ended alongside the Down slow line. By this time, I had become interested in photographing the layout for my thread on RMweb, and felt there should be something there to provide a backdrop.

I'll deal with the Down side first. What was there in reality? Two very long and dead straight sidings, usually pretty full of goods stock, and behind those the Midland running lines. The other side of those was occupied by Spital Bridge shed and associated buildings, including a very tall Cenotaph coaling stage. I had no room for any of that, unfortunately, and even if I had, a totally impracticable width of baseboard would have been required. I had left 15in between baseboard edge and outside wall – enough to give access, albeit with a contortion or two, and a bit of a squeeze. Then it occurred to me that, if I could just put in those two long sidings and partly fill them with vans and wagons, I would have the ability to move them up and down to provide a backdrop when required. This would be purely static, so no need for wiring, or other complications. It would also need to be 4in wide, reducing the wiggle room available in most places to just 11in. The positive element was that it would also be a powerful incentive to keep my waistline under control!

We went ahead with this, and I reckon it was a good decision, but you can decide for yourselves from the images that accompany the article. A lot of thought has been given to making a scenic background along the far wall at the end where Spital Bridge shed



A2 *Happy Knight* is at Platform 6 with a Kings Cross to Grantham stopping train. 'Pacifics' were regularly used on these services, though some loaded to no more than four carriages. The return trip would no doubt be something more demanding, however.



A general view looking south. The main line pilot waits by the old locomotive shed, while the station pilot, an ancient C12 is in the Up bay. C12s were synonymous with Peterborough North for decades, but this was the last one, and has two months to live.

would have been visible, but that is on hold, as we haven't satisfactorily worked out how to make it look convincing from more than one angle.

Building work

Peter Leyland has also built new bridges for both ends of the layout. Spital Bridge is now much more like the real thing, and the replacement Crescent Bridge has been extended, and is a considerable improvement. Behind it, I couldn't resist adding more detail. The signal box is from the prototype, but a tranship shed, which on the real thing would have been on the straight, now curves quite a lot. I've also included more buildings under and beyond

the bridge, guesswork to a degree, as not many photographs of that area have been found, but I feel that it adds atmosphere.

We also needed to include the complex of buildings on the east side of the running lines at the north end, which, by the 1950s, were occupied by the District Engineer's department. The building nearest the main lines was fairly straightforward because it appears in many photographs, or at least one side of it does. Behind that were several more, all long gone, and of which I had found just one close up image. I had many more taken from the platforms on the Down side, but what could be seen varied considerably depending on the photographer's position. This caused a lot

ON EXCLUSIVE

A high level view of the north end. The B1 in the bay is going to Grimsby, and the WD is commencing its journey to London with one of the many coal trains for the capital, which ran day and night. The District Engineer's area frames the image on the right, and wagons on the Midland siding on the left.



The view beneath the overall roof, as another WD heads for London with more coal, as it will have done probably thousands of times. This view should really be obscured by the smoke that hung around under here most of the time.

of head scratching and a realisation that I could not hope to accurately reproduce the original.

Behind railway property ran Westwood Street, and the two were separated by a high wall, above which the upper storeys of houses and a pub could be seen. I needed to use that as a backdrop, and I had a maximum of 22 inches in which to do it. That resulted in a lot of experimentation with forced perspective, mocked up 2mm low relief terraces, and one or two other ideas. In the end, with Peter's considerable help, I settled on what can be seen now. It works best when viewed from rail height, but overall, I think it gives a reasonable effect, so I'm happy with the result.

So, on the scenic side of the layout, that is what has happened since 2015, and I'm pleased to say that it has all achieved what I hoped it would. There's still plenty of small detail to work on, though, which I'm sure I'll get round to, eventually.



Another locomotive getting close to the end of its long working life. I have a photograph of this B12 at Peterborough in the summer of 1958, still well cared for by Cambridge shed. The finish on the locomotive has been beautifully captured by Tim Easter, who now deals with all such projects for me.

The premier ECML express runs through, the 'Elizabethan', hauled by the usual spotless A4. Like all other non-stop trains though, it has had to reduce speed to 20mph while passing through the station.



What we think...

The measure of success of a model of a prototype location is how well the model stacks up against the real thing when it's completed. Despite Gilbert and his team compressing distances within the model (and there has to be a limit to the world modelled), we think that this comparison shot from Crescent Bridge shows how successful it appears.

In Ben Brooksbank's picture is the view northward from Crescent Bridge towards Grantham and the North. On the left is platform six where we see the rear of the last coach, while the Up Class E freight, headed by BR 9F 2-10-0 92041 (built 12/54, withdrawn 8/65) is occupying the only Up Through platform line at the station.

Gilbert's image shows 92188, a Bachmann 9F, on a similar Up mineral working. It is only the absence of the rear portions of the Great Northern Hotel and the area around Station Road that initially betray the difference between model and reality.



BEN BROOKSBANK



Final thoughts

Putting this in writing has really brought home to me how many benefits accrue from having a hobby. I have a passion for the steam age railway, which I can express through it, and it occupies time in a positive and creative way. It has – and still is – getting me to experience new skills. All that applied when life was normal. Over these unprecedented last nine months, it has been a lifeline.

There have also been developments on the other side of the layout, the fiddle yard and ancillaries. They are part of my project to create a sequence of trains through 'Peterborough North' which are, as near as I can make them, correct for the summer of 1958. Hopefully, there will be a further article dealing with that in the near future.

My parents were both very keen amateur photographers, members of the Royal Society in fact, so I grew up with darkrooms, chemicals and the like. Some of their knowledge must have rubbed off on me, so I bought a decent camera, a Canon G12, and started taking photographs that I could share on RMweb. Very soon I also decided that I'd like to at least be able to put a sky background behind them, and so I had to acquire a new skill, photoshopping. There's an advantage of a hobby straight away – learning a new skill at quite an advanced age.

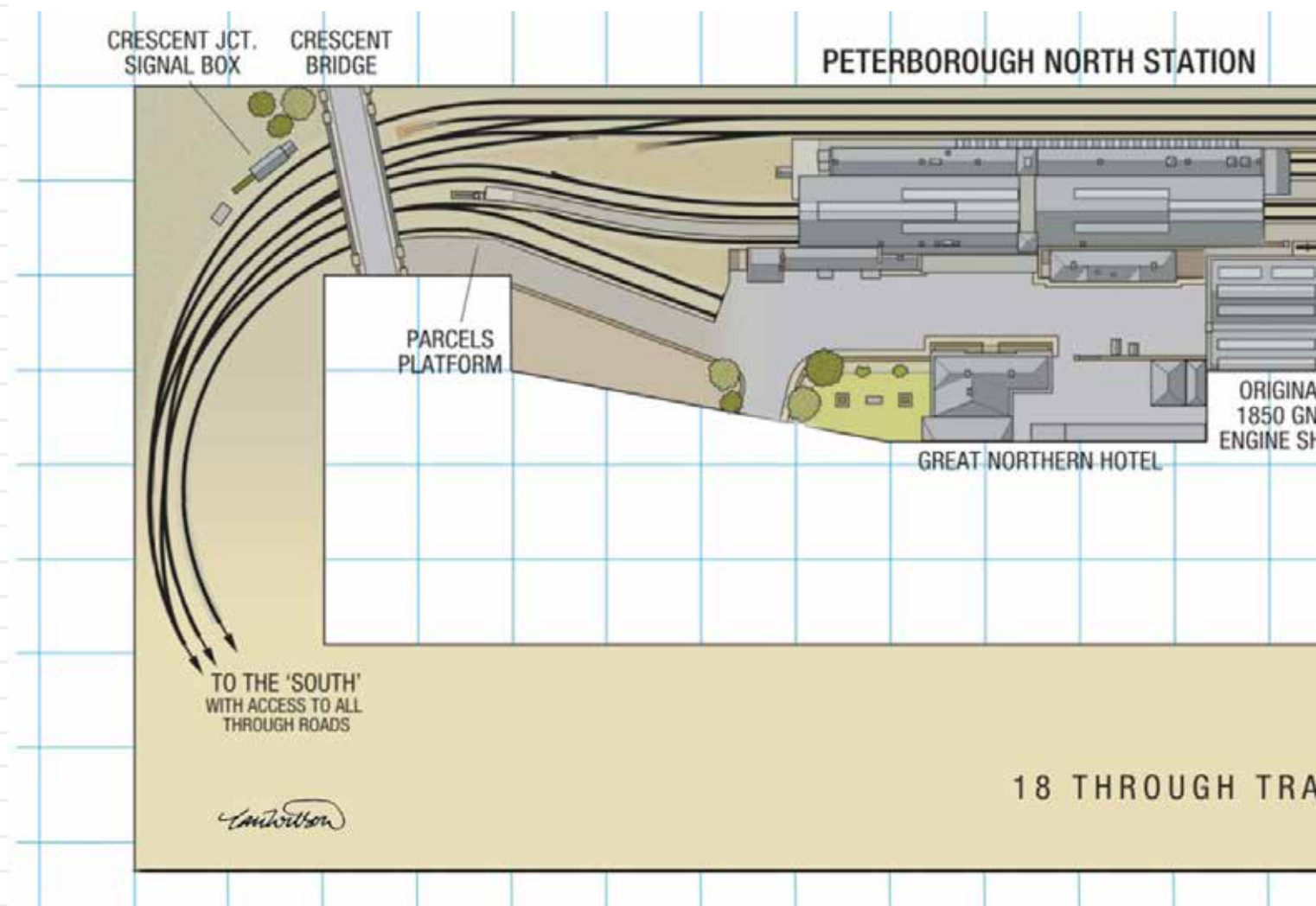
I've made a lot of friends through RMweb. Some I have had the pleasure of meeting, and who have visited and watched things falling off, while many others I shall probably never see in person. The great advantage has been in motivation to use the layout regularly, record what goes on, and post it for others to enjoy, which a gratifying number seem to do. My parents talked a lot about the composition of scenes for photography, and that has helped me

a great deal in getting the angles and assessing what and where to crop.

So, what about the challenges? Well, there's a bit of physical pain when squeezing into confined spaces to get different angles, but the main one is signals. Why did the LNER have to choose lattice posts? They can take an absolute age to deal with, and when three get superimposed one on the other, as can happen at the north end, they are beyond my level of skill. Then there are the many things, poles, signals water cranes etc, which like to grow out of the chimneys of locomotives, and which I sometimes don't notice until after the photograph has been taken. Those, of course, are also the pictures which otherwise have come out very well. With a small camera, you get a small viewing screen, and my vision isn't what it used to be, so when I've crammed myself into a corner, and sometimes even when I haven't, these things go unnoticed. Overall, photography and the processing of images is another big plus.

Trackplan

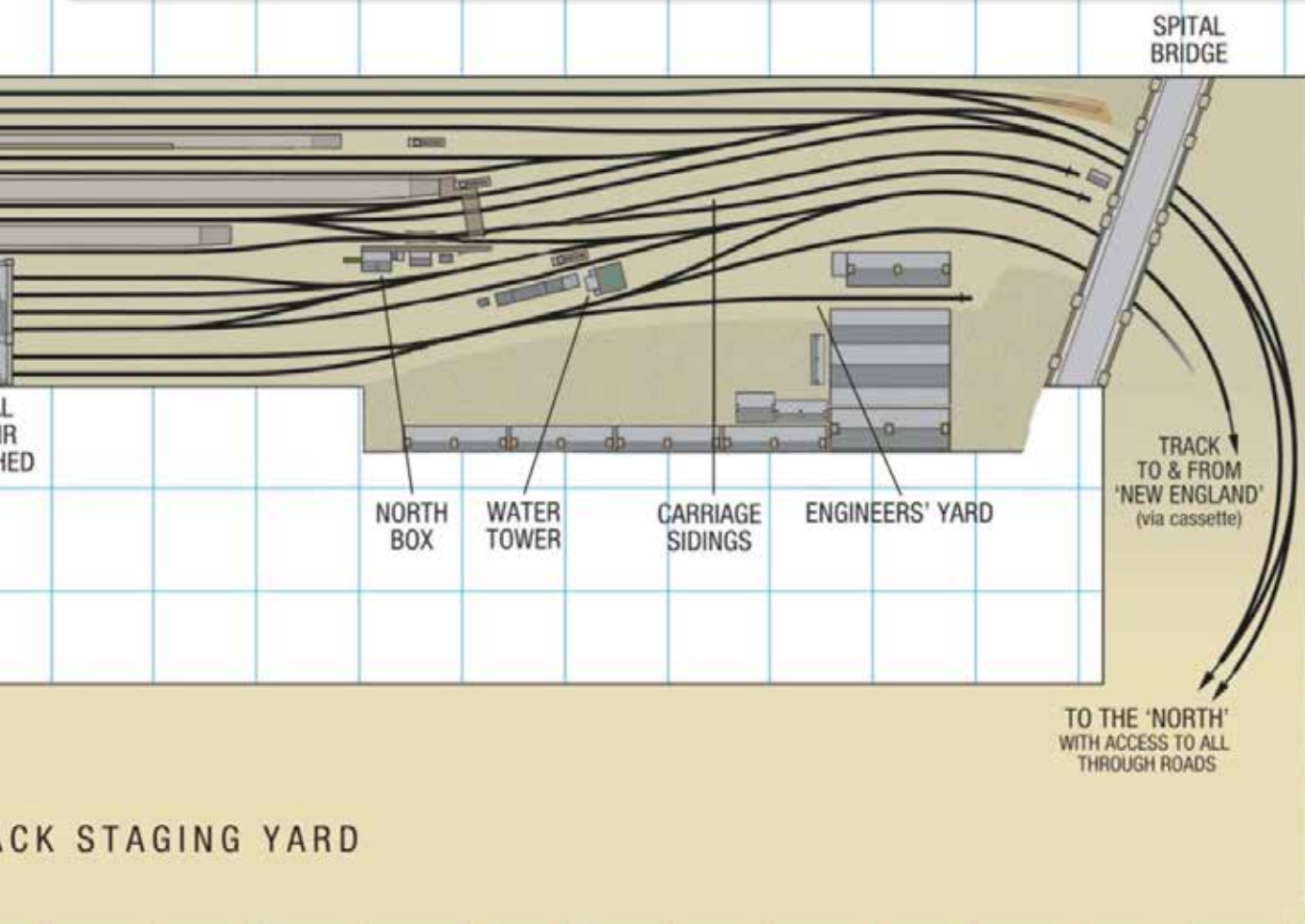
PETERBOROUGH NORTH



18 THROUGH TRA

ON EXCLUSIVE

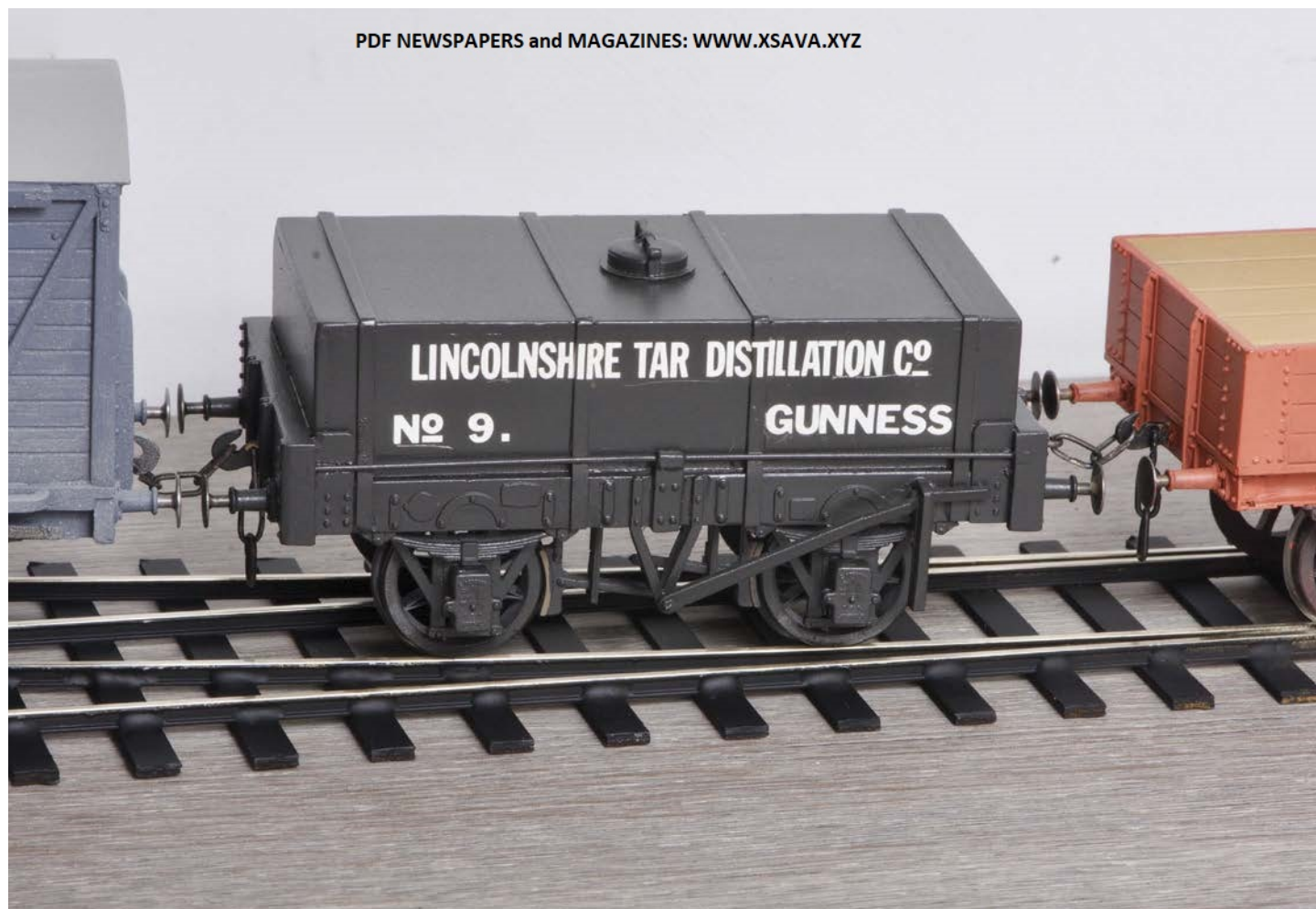
The first signs of change appear in this image, as this Pullman service is headed by one of the EE Type 4 diesels that arrived on the ECML in 1958.



ADAPT A TAR WAGON KIT

Richard Gawler supposes a fictitious light railway back-story to justify his shortening and customisation of Slater's O gauge rectangular tank wagon kit.

Words & photography: Richard Gawler



Coal tar is a by-product of the production of coke and coal gas from coal. The Victorians found uses for coal tar and its fractions as a preservative for railway sleepers (creosote), in the construction industry (pitch), and for medicinal purposes. Later, coal tar became a component of the first sealed roads.

I imagine the Victorians moved their tar in bulk quantities by rail, but the recognised reference books on tank wagons give few details before the beginning of the oil industry in the following century. Perhaps, there were no standard designs of wagons. We can suppose the Victorians built their tank

wagons in much the same way as other wagons, with a chassis using wooden solebars and headstocks, a brake on one side and a tank on top. The tank could be rectangular, cylindrical or possibly semi-circular.

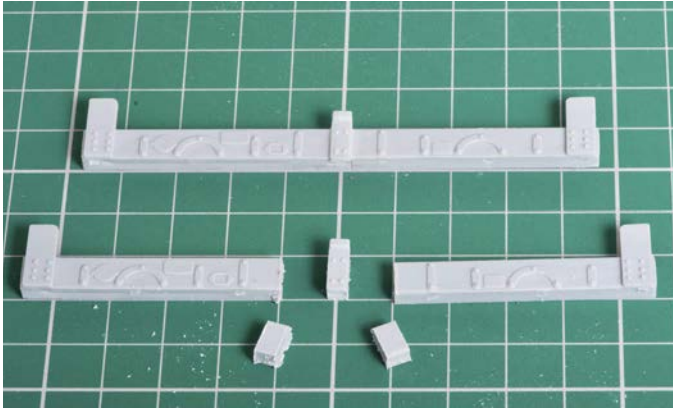
The Regulation of the Railways Act of 1868 gave an initial definition of a Light Railway and allowed operation of such a line through grant of a Licence. These railways were quite rare, mainly because the Act limited axle weights to 6T. Nevertheless, we can imagine such a railway wanting to carry tar traffic. Slater's produces a kit for a 12T rectangular tank wagon built around 1900, and I used this kit to build a smaller wagon for light

railway use.

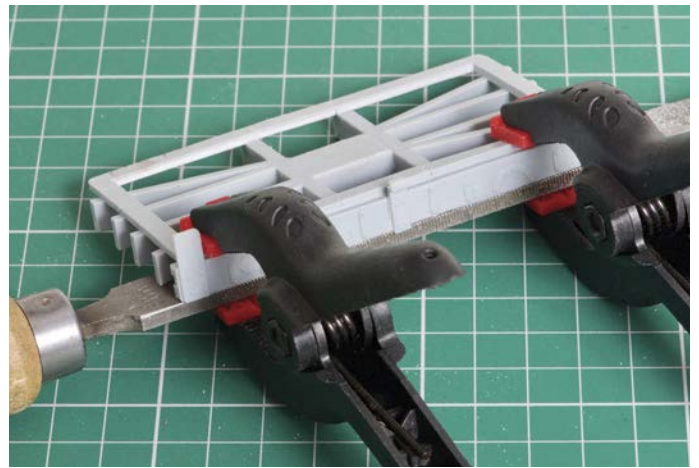
I have reduced the wheelbase of the Slater's wagon from 9ft to 7ft 6in and reduced the capacity of the tank by about a quarter. If the tare weight of such a wagon was 3T and the load was 9T, it would just about satisfy the axle limit of 6T.

The easiest shape of tank to model is a rectangular one, and this shape suits the shortened chassis. The railway companies usually declined to carry products that would soil or damage their wagons, and so the model is of a privately-owned wagon, in this case dedicated to the transit of coal tar or one of its fractions.

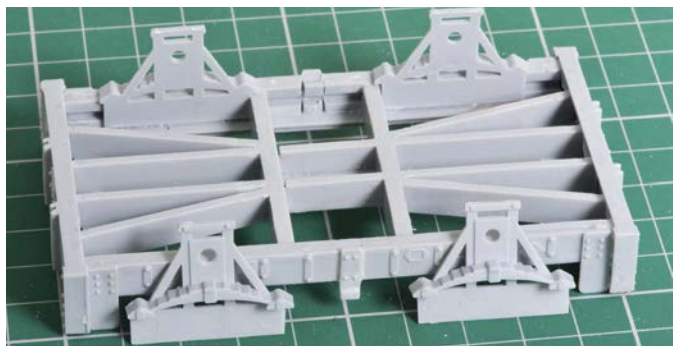
Here is how I got on...



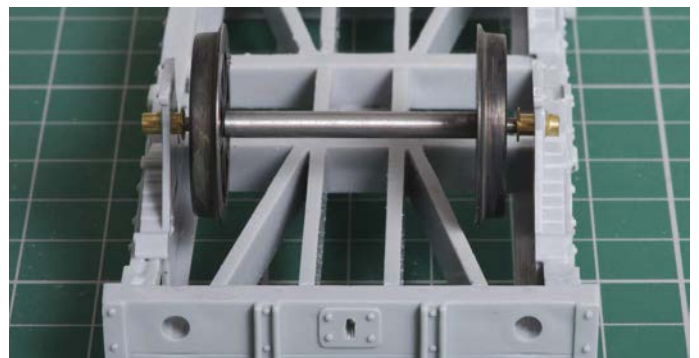
STEP 1: Begin with the chassis because it is easier to make a model tank to suit a chassis than the other way around. I reduced the length of the solebars by the desired 10.5mm (representing 1ft 6in) by cutting out two pieces 5mm wide, one from each side of the central bracket. The thickness of the razor saw took care of the odd half millimetre. After you have rebuilt the solebars, reduce the length of the chassis subframe to match.



STEP 2: I think it is best to clamp conspicuous parts like solebars to a known flat object while the solvent sets. The flat file here was the first suitable thing I picked up. I used a lot of solvent, the idea being to make sure the assembly would hold the solebar and the subframe in a straight line and they would never come apart.



STEP 3: The axleguards have a flat mounting panel to secure them to the solebars. These panels need a rebate to let them fit against the cross-members of the shortened subframe and align with the moulded strapping on the solebars. Cutting the rebates means the axleguards become 'handed', so prepare two left and two right parts. Then, fix the first pair onto one solebar.



STEP 4: Set the first axle in its bearings. I use a thick, non-runny cyanoacrylate to secure the bearings in their axleguards. I find it best to locate and fix the first bearing, then place the assembly onto its side so gravity holds the axle and the second bearing in place. The result should turn out to be a free-running axle with just the right amount of axial clearance (end play).

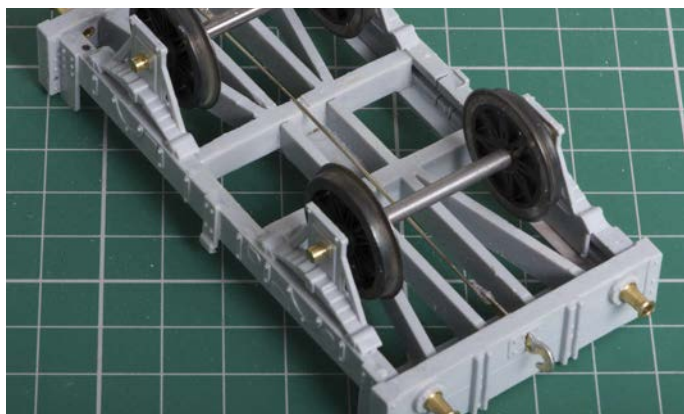


STEP 5: I think it is best to set up one axle in its bearings, let this assembly set solid, then install the second axle. I have a mirror from Ikea that is remarkably flat. All of the wagons I have set up on this piece of glass run well.

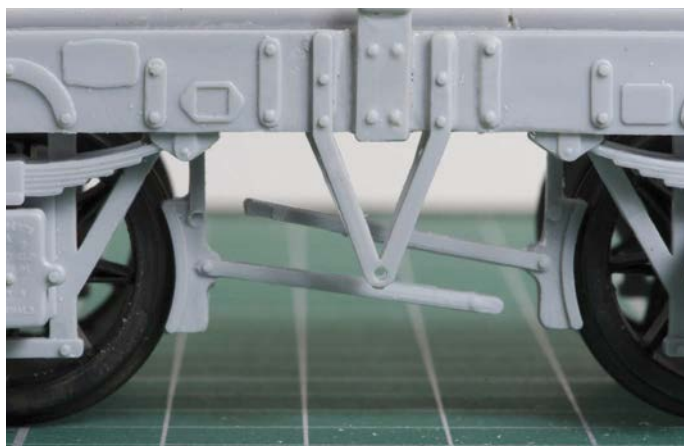


STEP 6: It might be better to drill out the holes for the buffers while the headstocks are flat on the workbench but it is still straightforward to do them now. I clamp the hand drill in the vice and turn the handle with my dominant hand while holding the job against the bit and as perpendicular as I can in my other hand. The plastic cuts extremely easily.

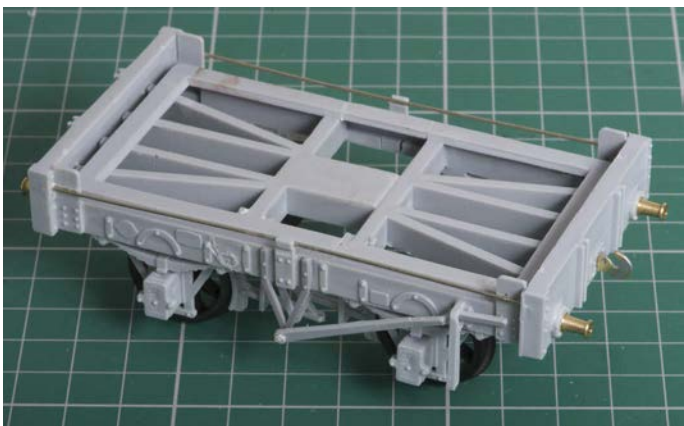
READER PROJECTS



STEP 7: I do not understand why we spring our coupling hooks. Perhaps it is because a spring and a split pin are an easy way to fix a metal hook onto a plastic headstock. But really, it seems wrong to put the weight of a whole train onto the leading headstock of the first wagon, so I now connect my hooks together with a taut length of wire. This lets the hooks take the strain, not the wagon.



STEP 8: Cut the brake gear into three pieces – the central operating arm (not shown here) and the two brake shoes with their operating rods. Then, rebuild the brake gear, including the safety loops and trim the two operating rods to length. I used a length of 0.7 mm wire to make the pivot.



STEP 9: The moulded brake lever is too long, so cut out a small section to let the lever fit onto the shortened chassis. This is a good time to add the ties between the top corners of the headstocks. I find it much easier to use brass or nickel silver wire to do this, instead of the plastic rod supplied with the kit. If you need to straighten the wire, try rubbing it between two pieces of board.



STEP 10: A final view of my completed chassis. The coupling links and buffer heads will go on after painting. Having got this far, it is straightforward to make a simple rectangular tank to complete the model. I used 1.5 mm styrene.



STEP 11: The tank needs to fit snugly between the headstocks. I cut the floor to fit inside the sides, but the top to sit on top of the sides. I used a strip of styrene 19 mm tall to make the four sides, but some variation here will alter the character of the finished wagon. The solvent is hard enough after a few hours to trim the corners.



STEP 12: When the tank is a complete box, fix it to the chassis with plenty of solvent, taking care to keep the top of the chassis flat and true. Some tanks were lagged, and this saves the task of representing rivets. I used pieces of strip styrene to represent the straps holding the lagging into place. Finally, I completed the top of the tank with the filler lid from the kit.

PAINTING AND TRANSFERS



The Victorians painted their tank wagons black, grey and red. I chose black because I have few other opportunities for a black wagon on my layout. Also, black is the easiest to do.

I masked the tyres of the wheels with narrow masking tape (Tamiya), then sprayed the whole model with Halfords grey primer. For the top coat, a pure 'black' paint can look unrealistic, so I used Halfords (228) Volvo dark grey. This colour gives the appearance of black at a usual viewing distance.

I decided to make the most of the transfers supplied with the kit. I have imagined, the 'Yorkshire & Lincolnshire Tar Distillation Company' included on the sheet began its life as a smaller operation in Lincolnshire. This let me trim off the 'Yorkshire &' to let the transfers fit onto the model, and use the location of Guinness (on Trent) in Lincolnshire. I omitted the transfers for the Great Central because this railway began its operations in 1897, too late for the period of my project.

The Halfords paint dries with a high gloss finish and this makes positioning the transfers easier. After the transfers had dried, I used Micro Set and then Micro Sol to let them bed down and wrap over the strapping. This gives

them a 'painted on' look. If you are using these products for the first time, it is important to never, never touch a transfer with a finger. It will instantly wrap itself around your digit and become unusable. Use a small paintbrush instead, but choose an old one because Micro Sol especially seems to dissolve brush bristles.

I let the paint cure for a week, then finished the model with some light coats of a spray satin enamel varnish. I expect the paint will still rub off the brass coupling hooks soon, but when this happens, a touch with a black Sharpie will make a long-lasting repair.

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Slater's (7039) Charles Roberts rectangular tank wagon kit
Nickel silver or brass wire, 0.7 mm diameter
Styrene sheet, 1.5 mm thick
Styrene strip, 2 x 0.5 mm
Ballast weight
Cyanoacrylate adhesive and solvent for styrene
Paints to suit
Micro Set and Micro Sol



Vice with plain jaws
Scriber, steel rule and engineer's square
Craft knife and razor saw
Sandpaper and small files
0.8mm drill bit and pin vice
A selection of small DIY size drill bits, from 1.5 to 3.2mm
Mirror tile or piece of plate glass

HOW TO... BUILD A TT:120 SIGNAL BOX

Words & photography: Michael Russell



This is a new kit in the rejuvenated TT gauge, now to 1:120 scale, and is of Highley Signal Box on the Severn Valley Railway. It is a modern kit made using laser-cut wooden parts and a minimum of plastic. This isn't a compromise because the kit builds into a realistic and strong model. The packaging is cardboard too, and cutting down on plastic is a welcome idea.

As with all laser-cut kits, the fit is

extremely accurate, and it can be assembled with a minimum of tools. The only difficult part about assembly is fixing the main sides together in stage two of the instructions, which can prove tricky. I present my solution in the build and am happy with the result. I used PVA glue and acrylic paint throughout. The brick colour was mixed using orange and purple hues, outlined in the shopping list, or simply.



Peco (LK-12100) TT:120 GWR Signal Box Kit

Vallejo acrylic (301) Light rust (71077) Wood (70951) White (71130) Orange (70810) Purple
www.acrylicosvallejo.com

Evergreen (223) 2.4mm styrene tube
www.chestermodelcentre.com

250ml Expo Fast Set PVA
www.expotools.com



The signal box parts are laser-cut in wood. These are quite delicate, especially before they have been built. Take your time to familiarise yourself with the instructions – don't be someone who never reads these – you will make more mistakes.



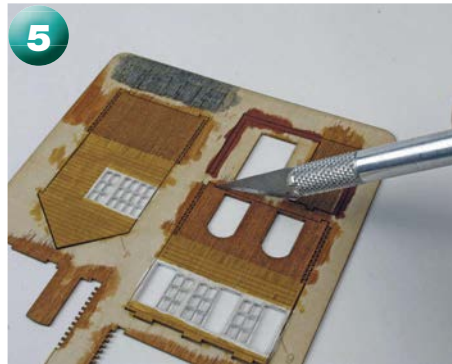
To paint all parts with the same colour at once, annotate the detail onto the instruction sheet using the box illustration as a guide. You will also find many pictures of the prototype, Highley, on the Internet to aid you.



Paint the parts on the runners where possible as they often overlay each other during construction. Painting afterwards would make accuracy more difficult. Use acrylic paint or dyes. Wait for areas to dry before painting alongside to avoid colour bleed.



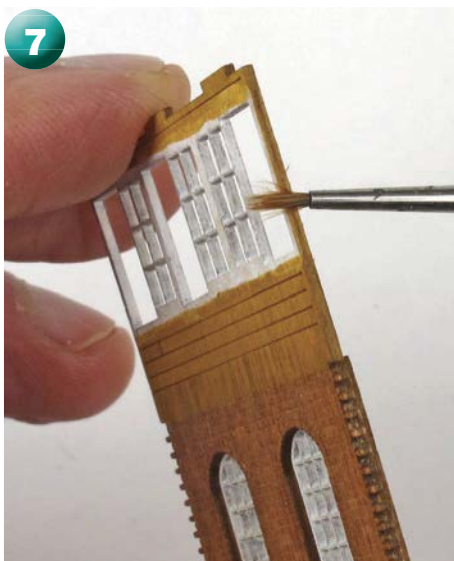
Paint the inside of the signal box while parts are still on the runners. If painting front and back at the same time, use grips to hold parts and avoid laying them on a surface where paint could be disturbed. Perhaps use a miniature washing line?



Cut parts carefully from the runners using a sharp craft knife only when needed. If parts come away on their own, or you have loose parts, use a container to keep them together until needed.



Small pips will be present on parts where they have been separated from the model. These can be cleaned off with a file. It only takes a second or so to do, but will improve the finish.



When you have released parts from the runners, they will often need the edges painting. You can wait until parts are stuck together, but this makes the job more difficult, and you are less likely to get a clean finish.



Laminated parts that are all the same colour, such as the stairs, can be glued together first, then painted afterwards. Once assembled, paint one half, and, when dry, hold using the dry paint area while painting the other half.



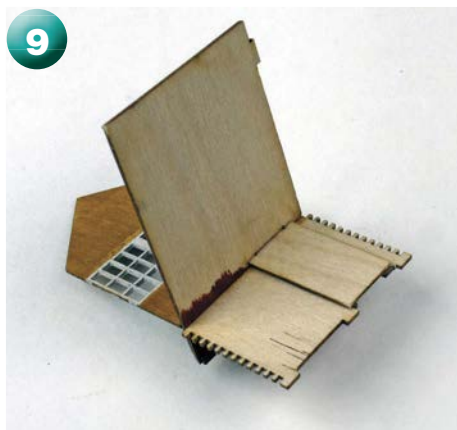
To aid the glazing to stick to the wood, roughen the surface of the plastic by rubbing with a file, or piece of sandpaper. You need to be careful to do this only on areas that overlap the wood and therefore not an area of the pane visible from the exterior.



Craft knife
Clamps
Rule
Small needle file
Small paint brushes
Razor saw
Mitre box

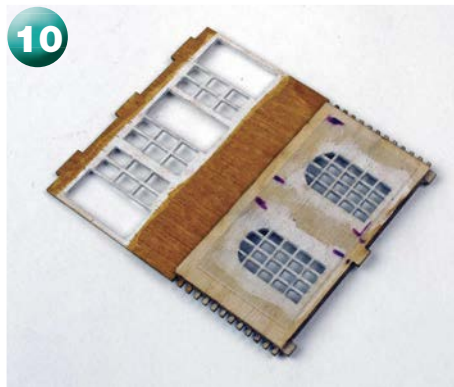
TECHNIQUES

9



Slide part 1 into part 2, but don't glue. Instead, hold it in place by gluing part 8 into place with PVA, ensuring that the door is on the outside.

10



Glaze part 7, ensuring that the glazing remains within the border of the part. Glue onto part 6, using the base part 3 as a guide. Be careful to ensure that excess glue doesn't stray into the brick tabs at either end of part 6.

11



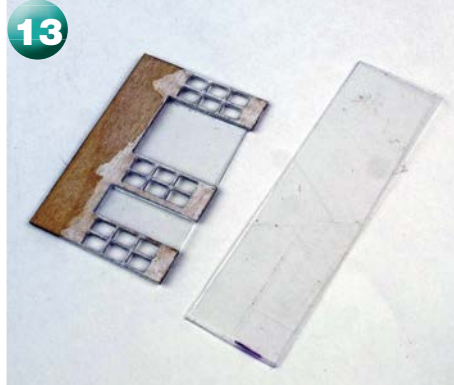
Glue parts 2 and 6 together. First, add a clamp to part 6 to hold the floor, part 1, to the top of part 7. Push the base on to ensure all is square, then leave the assembly to dry.

12



Add walls 4 and 5, gluing only the brick and floor areas. Leave the top area where the main windows are free of glue for the time being. Continue to use the base as a guide to ensure that everything is square.

13



Cut a strip of glazing 15mm wide and use part 9 as a guide to cut out the five pieces for the largest window span. Glue part 9 in place, then add the glazing. Cut out and glue in place the glazing for the smaller end windows and door from the same glazing strip.

14



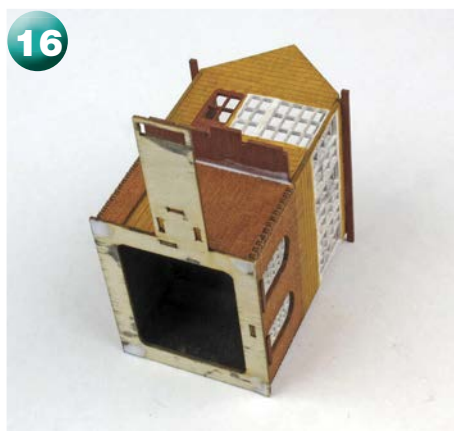
After gluing all the glazing in place, glue part 11 onto the main structure. Concentrate on gluing this along the longest sides to start with – don't add glue at the gable ends just yet.

15



Add glue to each gable end of part 11 and glue to the top of the sides. Add the clamp for the gable end first, then add the second clamp for the sides. If you have three clamps, you can do both ends simultaneously.

16



After adding the base, the corners are delicate and exposed. Work PVA glue into the tab holes and allow to dry. Add a strip of glue beneath the balcony where it meets the body to strengthen this area.

17



Pick out some of the brickwork with darker and lighter shades mixed from the orange, purple and white. Don't be too hung up with painting individual bricks.

18



When fitting the trim overlays in stage 4, add the back piece first, followed by the two sides. Last, add the front section. During dry run fitment, adjust the white of the windows and the shade of the wooden cladding to match the overlays.

19



I found that the mounting holes for the chimney stack were too small, so I opened them up by gently filing with a square file.

20



When building the chimney stack, slide the detail down to cover the marked 'X's so that they are aligned in the correct place.

21



Use the chimney stack to align the roof. Glue the two halves of the roof on and hold in place with rubber bands until the glue has set.

22



Once painted, the staircase is a tight fit to the balcony. I had to use a file to remove the paint on the mating surfaces and restore the fit. Once glued, touch up the staircase paintwork and anywhere else on the model where needed.



This kit is much smaller than 4mm:1ft and 7mm:1ft scale models, but this doesn't mean that it is quicker to build. Larger models may have more detail, but assuming they have the same number of parts, the only advantage is that the areas to be painted are smaller. You still need to devote the full quota of effort to a small model to achieve a good result.

23



The chimney pot is made from a small piece of 2.4mm styrene tube, cut using a razor saw and mitre box. The ones provided with the kit can be saved for another project.

24



The signal box is delicate, particularly exposed detail like the finials. So it's a good idea to install it on the layout immediately, or store securely until needed. The provided base can be used as a placeholder on the layout while work goes on around it.

Conclusion

This is a fine kit that has been well thought out and designed. It builds into a realistic and strong structure. I like the provision of a ground piece and a base that allows you to remove the building from the landscape. It also resolves the 'daylight showing under the building' problem. This is a GWR structure, but if you model a different region, other signal box kits are available in the range that I am sure will be every bit as good.

Were I to improve the model, it would be to add an interior, the downpipes from the guttering, the horizontal black metal guards on the sash windows, flashing between the roof and chimney stack and nameplates. The model could be individualised by modelling one of the sash windows in the slid-back position, with perhaps the signaller looking out.

HOW TO... IMPROVE MODEL SIGNAL BOXES

Words & photography: Phil Parker

Kit-built or ready-to-use? Phil Parker explores common options for modellers of all abilities, with a guide to improving these ubiquitous lineside structures.



In 1948, British Rail inherited more than 10,000 signal boxes from the Big Four companies. The huge number required meant that you wouldn't travel very far on the network without seeing several examples. From the steam-era and early diesel-era modeller's perspective, in particular, this means these are buildings few of us can avoid on our layouts.

The different railway companies employed a variety of designs, something that can fool the unwary modeller who doesn't look at their prototype. A cast-concrete Southern Railway box would look incongruous on a line set in Scotland where wooden structures with battens across joints were the order of the day. Many companies had a

distinct house style, so prototype research is required, not least because designs evolved over the years.

With their large windows crying out for interior detail, scratch-building a signal box is a job for the brave, or someone who really must have a very specific structure for their line. For the rest of us, we can look to the kit manufacturers or even ready-to-plant structure manufacturers to do the job.

Signal boxes have been available as kits for many years. Airfix started in 1959 with its modest plastic model based on Oakham, in Rutland, but there have been many others in both plastic and cardboard form since then.

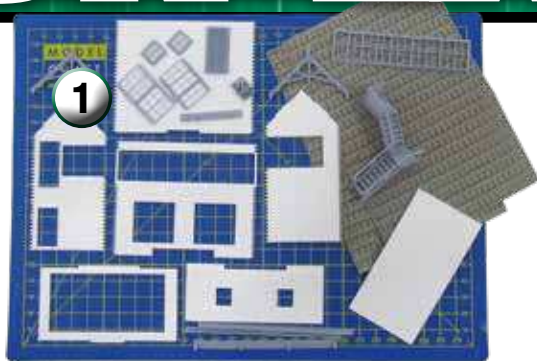
In the 21st century, laser-cutting has allowed cottage industries to produce

short-run models of more obscure prototypes with far greater prototype fidelity than in the past. There's no need to be nervous about building these as I show here. A good designer will make sure all parts slot together, only requiring a little solvent to fix them together.

If that doesn't appeal, then ready-to-plant models from several sources are available, but they suffer from empty insides. Fortunately, this isn't difficult to rectify, and the model will look all the better for it.

Even if you don't build either of the models here, the techniques, especially the interior kits, will be of use to you when contemplating building the ideal signal box for your layout.

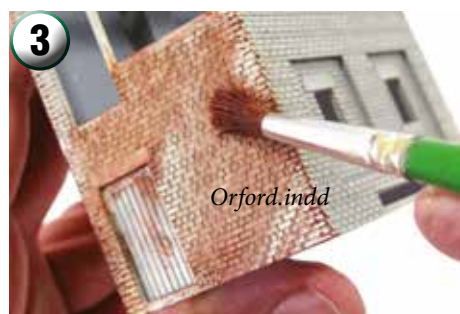
ON EXCLUSIVE



Dexter's Cove kit is made up of laser-cut ABS plastic parts with 3D-printed detail parts and laser-cut tiles for the roof. The one-piece stairs are particularly impressive. It represents a NER C1 box built between 1870 and 1892. There were many boxes built like this with minor variations in design.



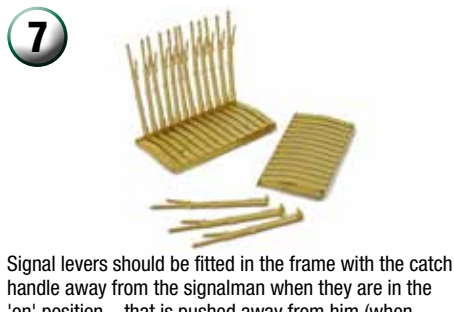
ABS is a particularly hard plastic that needs a special, very active solvent. Normal plastic cement or liquid glue won't work. All the walls slot together using the castellated ends for location and the liquid solvent is applied inside the joint with an old paintbrush.



I keep painting simple – just scrubbing some Humbrol No. 70 Brick Red over all the sides. It's not quite dry-brushing as I'm not worrying about the colour getting into the mortar lines as this will be covered in the next step. My aim is to produce a variety of shades rather than the nice, tidy paint finish we normally aim for. You can see I'm not using my best paintbrush for a start!



Once the paint is fully dry, the mortar lines are filled with DIY store wall filler. Splodge it on, then scrape off the excess. Once touch dry, give the wall a good rub with some paper kitchen towel to remove any filler from the brick faces.



Windows are glazed with clear plastic fixed behind the bars using Deluxe Materials Glue'n'glaze. It's a white glue that dries transparent. Don't be tempted to use superglue as the fumes are attracted to any finger grease on the plastic, fogging it.



Lever colour guide

Red: Home/starter signal
Yellow: Distant signal
Black: Point
Blue: Facing point lock
Brown: Gate mechanism, if fitted
White: Spare



Signal levers should be fitted in the frame with the catch handle away from the signalman when they are in the 'on' position – that is pushed away from him (when signals give a clear road, they are referred to as 'off'). The sharp-eyed will notice that I have assembled mine the wrong way around. Fortunately, superglue debonder allowed me to take everything apart for another go, but not until I'd painted them!

SHOPPING LIST

Dexter's Cove Models

NER C1 type SignalBox (130 x 60 x 105mm)

W: www.dexterscove.com

Severn Models

(D10) Signal Box Interior

W: www.severnmodels.com

Oxford Structures

GWR Signal Box (136 x 58 x 98mm)

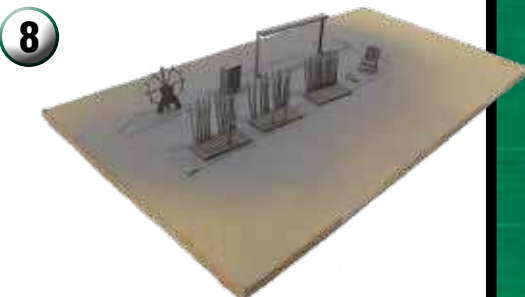
W: www.oxforddiecast.co.uk

Ratio

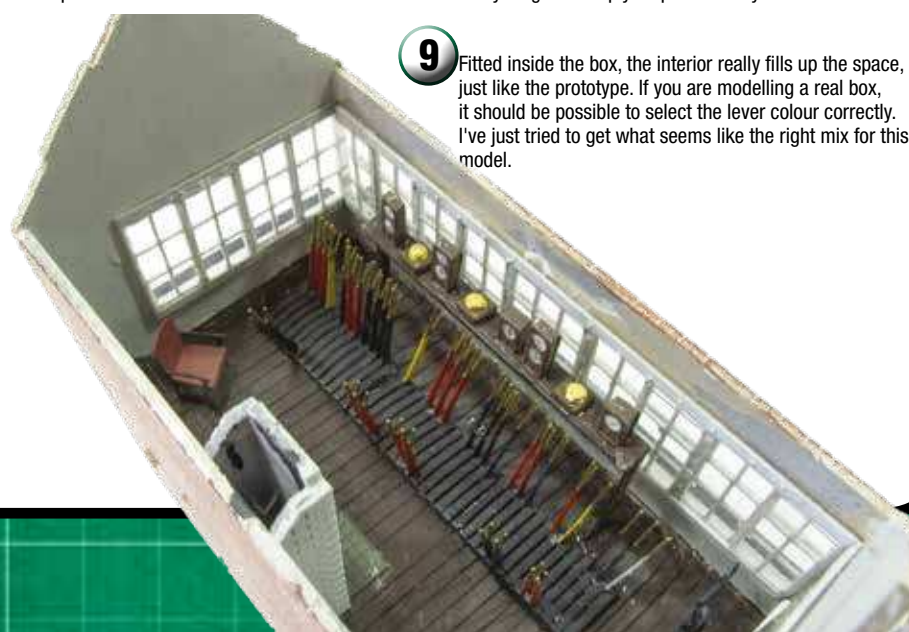
(553) Signal Box Interior



Etched brass should be primed before it is painted, and spraying the metal with a car aerosol primer is the best way to do this. Attaching the fittings to a board with double-sided tape makes this task a lot easier. Once dry, everything can simply be peeled away from the board.



Fitted inside the box, the interior really fills up the space, just like the prototype. If you are modelling a real box, it should be possible to select the lever colour correctly. I've just tried to get what seems like the right mix for this model.



10



Any signal box needs a signaller (a signaller on today's railway), and in the Dapol pack of Railway Workmen is this man levering a rail. Remove his tool and he'll be perfect for a job inside the box.

12



Tiles are supplied as self-adhesive strips. Line the first up with the edge just over the bottom of the roof, then add the others using the tops of the cut between each tile as a guide. Plenty of spare tiles are provided in the kit, easily enough to do another small building. Although a pretty accurate colour, I give them a coat of Humbrol No. 66 Olive Drab, dry-brushed with No. 67 Tank Grey.

Oxford Structures GWR signal box

14



Oxford Structures' GWR signal box arrives ready-built and painted – you could place it straight on the layout as it is, but I can't help but tinker with any model, even one as good as this. Not a specific prototype, this is a typical box designed to fit in with most layouts.

11



The roof is located using a few holes in the ends, and the chimney stack slots into a third one half way along the back. Superglue the 3D-printed barge boards under the eaves. I've chosen to keep the roof loose as it would be fun to fit some lights inside in the future. To strengthen the joint, a strip of plastic is fixed along the ridge, but this wouldn't be needed if the roof is glued down.

13



The finishing touch is a bit of weathering to tone the bright mortar down. This is nothing more than a wash of thinned emulsion paint. A mix of grey and brown randomly splodged on, then wiped away gives a bit of colour.

15



All makes of resin building present a challenge for modellers looking to fit an interior. The walls have to be thick enough to extract the model from a mould, and the insides aren't perfectly square.

16



First, we need a floor. This one is made from 2mm thick cardboard and cut to slip inside the model from the bottom. I've taken the floor level from the balcony, which seems to be about right looking at the levers relative to the windows.

19



For a steam-era signal box, the outside is far too clean, but brushing weathering powders over the surface sorts this out. The powder clings to the walls well enough not to need any fixative. Once in place, the model won't be handled anyway, so the dirt won't wear off.

17



For the interior detail, I'm using a Ratio plastic kit. Like the Severn Models' one, there are a large number of parts so you can customise the layout to suit your model.

18



Everything goes together with normal plastic cement. The thick walls mean floor space is limited, but viewed through the windows, no-one will notice – they will see that the box has an interior, and that will be enough.

Inside Banbury North



Banbury North signal box was decommissioned in July, 2016. In the weeks before it was demolished, Network Rail organised a series of enthusiast tours providing the chance to see one of the last traditional signal boxes as it would have been while operational.



In winter, the most important feature would be the fire or stove. All that single-glazed glass and a draughty building needs heat, and this is it.



We all know the main feature of a signal box is the lever frame, but above these you find a shelf with different instruments and bells. This device tells the signalman if the line is clear and would be connected to another box up the line.

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STAFFORD STATION

Unable to achieve the block train movements he witnessed on others' layouts led this modeller to N gauge, and scratch-building.

Words: Ben Kellington **Photography:** Phil Parker



FACTFILE

LAYOUT NAME: Stafford Station

SCALE/GAUGE: 2mm:1ft scale / 9mm gauge / N

SIZE: 17ft x 8ft

ERA/REGION: Modern WCML

LAYOUT TYPE: Continuous loop

Subscribers can watch 'Stafford' in action in the latest episode of WoRTV, look out for the email!

A GBRf MSC Container Service passes through from Seaforth Container Terminal to East Midlands Gateway, while a Voyager Cross Country Service from Manchester Piccadilly to Oxford stops at platform 1.

Stafford' is my second layout; my first, 'Oxford' in 'OO', I found to be dissatisfactory due to the limitations of what I could fit in the space. I like long formations on layouts but was apprehensive about N gauge and working in such a small scale.

With the mindset, 'nothing ventured, nothing gained', I searched various locations to find a station with many through tracks, eventually settling on Stafford. However, I also found the station quite interesting and thought it would make a good model.

The design of the scenic section broadly follows the actual station track layout with only one siding; the only freight stopping section I would say is the old Post Office platform. The only compromises I have made is slightly shortening the platform length. For the fiddle yard, I have incorporated a nine-lane storage, which stretches the whole length of the layout, the fiddle yard and side sections, which have been amended over the years with second radius curves being replaced with third and above. Trains can freely traverse through the fiddle yard as well for continuous runs, which was a requirement for me. There are two main fiddle yard lines, one each for up and down lines, respectively.

In my old house, space was limited, and I was forced to do a dog bone out and back arrangement with only one train continuously running. I bought my current house with a view to restructuring the layouts operations. It had a loft space of 17ft by 8ft, which was perfect for what I wanted – four train continual running, in a large loop. I have built the layout to entirely fill this space. For access, I have added a drawbridge at the northern end. The layout is also screwed to the wall for stability.

Rolling Stock

'Stafford' is based on the present day, and all the stock mostly goes through the station on the prototype. Originally, it was going to be based around the 2000-2010 period. I had some Virgin Express stock and an HST, which I have now sold.

The rolling stock is mainly freight and closely matches that of the prototypes which run through

Stafford. I try to run rakes with the appropriate haulage per the freight contractor in prototype wagon formations as much as possible. As you would expect, I have a fleet of (mainly) Farish Class 66s in various freight operator liveries. In addition, I have Classes 70, 68 and 90. Most freight operations are captured, including Intermodal container freight by Freightliner and GBRf, DRS Aggregate, and JPA tanker freight. I also have a full rake of Revolution Train's car wagons pulled by DB/EWS Class 66s. For passenger, I have three sets of Class 350 'Desiros' and a Dapol Cross Country 'Voyager'. I have also repainted one of the Desiro sets into a more up-to-date livery. I'm eagerly waiting for Revolution's re-release of its Class 390 in Avanti livery!

I like to operate different rakes of freight locomotives, usually continually through the station as per the prototype. The only things that stop are the passenger services – I was informed that all trains that pass through platform 1 have to stop! There is no shunting on the layout. Consequently, most of my rakes are semi-permanently attached with added Blak-Tak to avoid decoupling issues.

I may go down the train detector route one day, but because very few trains crossover lines from each other, I haven't found it necessary. However, if I ever want to do a portion of a realistic timetable, automation might be an interesting option.

I had an NCE Powercab for quite a few years. However, I never liked the little LCD screen and it is hard to navigate. These days, we are spoiled by the iPad and such like. I decided to go with a Dijkeijs DR5000 and the Z21 app on the iPad as a controller and I really like it. It is very easy to control four locomotives at once by simply swiping to the next on the screen, and the DCC sound set up and visuals on each locomotive is simple to use.

I use Electrofrog points throughout, mostly powered by Rails of Sheffield Connect DCC solenoids. I find these easy to use. Unfortunately, the juicers don't work due to the start-up time interfering with the DR5000. Consequently, I use separate juicers for the frogs.

RIGHT: A CEMEX-liveried GBRf 66 heads north through platform 5 from Avonmouth to Clitheroe Castle Cement, while a Freightliner 90 container service heads south on the up fast line from Garston FLT to Felixstowe North FLT.

BEN'S TOP TIPS

- Even if your layout is fictional, base it on somewhere on the network. This keeps your plan grounded. If you go too far into flights of fancy, you may lose interest. After all, it's often the prototype that inspired you.
- Have a maximum length of 1.2m for each board for portability.
- Get a decent airbrush – don't bother with those below £30. I have a roughly £100 airbrush and compressor and it's been invaluable for weathering. I would also mainly recommend acrylic paints for airbrush weathering.
- Measure twice, cut once! Not just in regards to the frame of the layout but also scratch-built buildings. I have had to, on a few occasions, throw expensive Plastikard away and start again because I got measurements wrong.
- If you are modelling a real location, take photographs face on, not at an angle. This helps tremendously when you are converting them to draw elevations.
- For N gauge, I would use minimum fourth radius for all the curves. The latest rolling stock I found struggled with second radius, especially long wheelbase locomotives like the Class 66 and the wheel arrangement of wagons like the IOA and IWA. I had to pull out all my second radius track.
- If you're going down the DCC route, it is particularly sensitive to shorts. I would plan the electrics ahead and separate the sections into blocks for wiring with connectors at each end block. This makes it easier to find a short because you can isolate separate sections by unplugging them.





Creating the scene

All buildings are scratch-built with Plastikard. I am not a fan of card buildings – they don't look right to me. I also avoid kits and kit-bashing because I like to scratch-build. For the carcasses, 0.060in is used mainly, though 0.040in is sometimes more appropriate. The main building, the station, is closely modelled on the prototype, including its island platforms. I have cut the 1960s-era windows manually and used sticky labels for the windows on the bay platform buildings. The bridges have been modelled close to the prototypes, including the slight curve on both. Brick Plastikard has been used in places. For the windows, on the majority of the houses and flats, I ordered bespoke from York Modelmaking.

There is not much scenery, so many of the trees have been bought ready-made, including those from the Woodland Scenics' range. I used Woodland Scenics' fine grey ballast, which I then airbrushed. I have used a static grass applicator for the rough grass at the north end.

When I visited the prototype in 2012, luckily, the No. 5 Signal Box was still standing, so I took ample

photographs. I have decided to model this, alongside its outbuildings, even though it was demolished in 2015. I have made some compromises to the housing at the north end too, and have had to miss some for lack of space. The compression of space behind the station also means I have had to make compromises around the Mercedes Benz garage area. However, Station Road is pretty much scale width.

I have tried to create as much platform detail as I can, and used various materials, including wire and thin Plastikard for the station signs. I made use of computer photographic software to print the advertising boarding and the stations signs. I was quite impressed with the detail you can now print on an inkjet printer.

Rewards and challenges

The most challenging part of the build has been the scratch-building. I took many photographs, but then having to create a scale building in N gauge was quite a task. I made as accurate drawings as I could, getting the scale of items such as doors by using a standard 12mm (6ft) man. On the build, there was a challenge in the centre station section in that there was a lot

TOP LEFT: A West Midland Train Desiro 350 unit stops at Platform 3 with a northbound service from London Euston to Crewe, while a Voyager Cross Country service waits at platform 1.

TOP RIGHT: A VW van parked on Station Street. The street is all scratch-built using Slater's Plastikard, windows supplied by YorkModelmaking.co.uk.



A Cross Country service waits on platform 1 with a service to Birmingham New Street. The station is made from various Plastikard thicknesses and evergreen strip. Catenary and portals are from N Brass.

of glass on the prototype. This meant using a lot of clear glazing, which also formed the wall. Working with super glue with this material is hard work. The bridges were both a challenge because they both had a bend. This involved quite a lot of technical drawing to get it right, then working this with the Plastikard. Another challenge was getting the bend in the track on the throat to the station. For the platforms to emulate the platform bend, I used paper-scaled templates. From this, I then cut the Plastikard.

I am particularly pleased with the main station, especially how the windows turned out in their 1960s design flavour and the general odd shape of the building with its centre support strut, which I think I have captured well. I have further airbrushed the roof to give it the distressed concrete look and added railings from N Brass, which further enhances the building. On looking at the layout, people are always drawn to the station building first. Another aspect I am pleased with is the OHLE portals. These were bought from N Brass. They were difficult to make, having to be bent with a former, then gluing each register arm in place. However, once all 11 were done, they look quite impressive and really enhance the layout. I haven't bothered with wires as I don't think, at this scale, you really notice them.

I would encourage anyone to have a go at scratch-building. It's intimidating, but it's so much more rewarding than kits. I would start with something small, maybe a lineside electrical portacabin.



ABOVE: A GBRf 66 with a rake of JNA-T wagons hease out of Stafford north from Hams Hall Freight Terminal to Dowlow Hindlow.

ABOUT THE MODELLER

NAME: Ben Kellington

AGE: 51

NUMBER OF YEARS MODELLING: Six

NAME OF YOUR FIRST LAYOUT: 'Oxford'

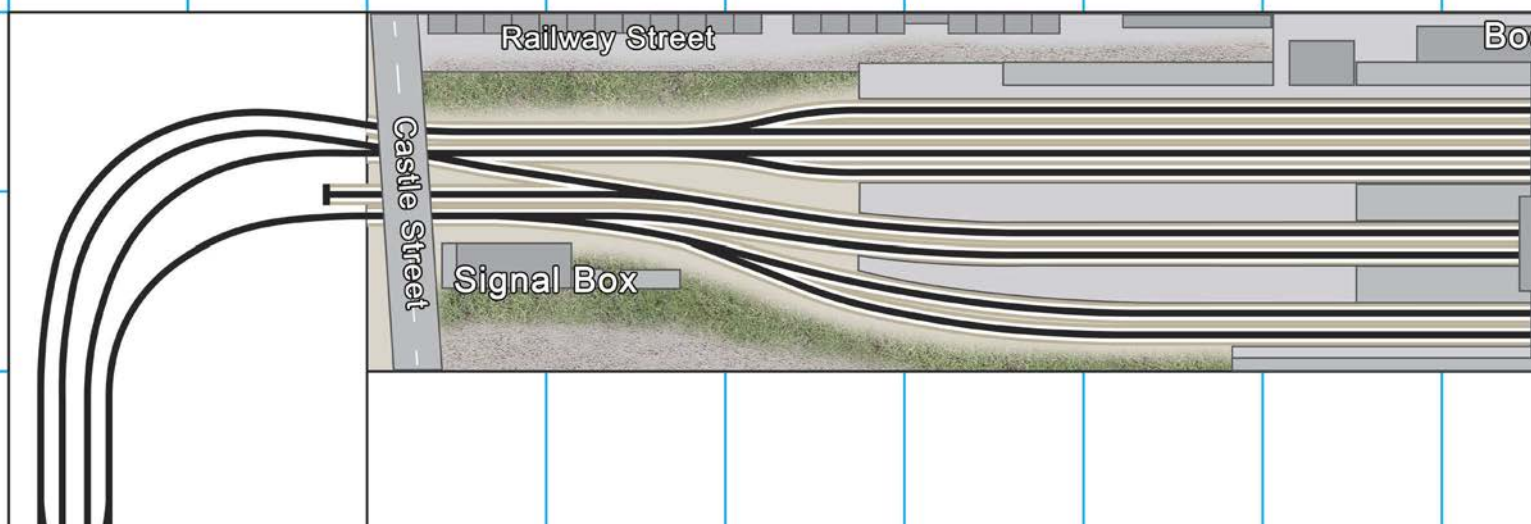
FAVOURITE ERA/REGION: Modern WCML

FAVOURITE LOCOMOTIVE: Class 36

I like N gauge because it is great for big long layouts, which for me, is most effective. I was inspired by an N gauge layout called 'Dragonby', set in the late-'80s and based in Acton near London. This had continuous running and was approximately the same size as mine. I was impressed with the scale length trains and the fact that they had built their own locomotives; for instance, made a better Class 56 than was available at the time. I was also impressed with the buildings, all scratch-built. Another layout I like is the 'Hinksey Yard', based near Oxford. Again, a long layout with some fantastic freight.

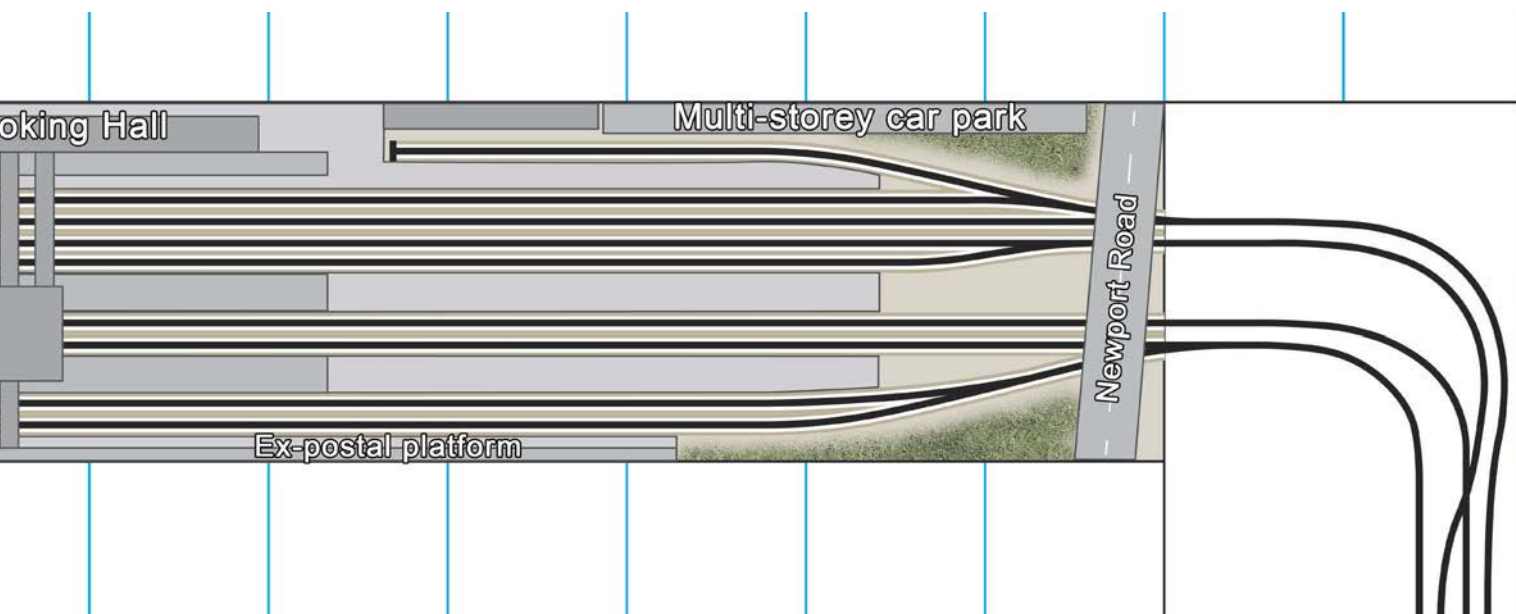


TRACKPLAN



STAFFORD | N | LAYOUT

A Freightliner Class 70 passes through platform 5 with a rake of heavily-graffitted MJA wagons from Northampton Castle yard to Guide Bridge Yard, while a West Midland Trains unit waits on platform 3 with a northbound service from Stafford to Crewe.



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HOW TO... MODEL OVERHEAD LINE EQUIPMENT IN N

Words & photography: David Lund



In the last few years, N gauge modellers have been treated to a big expansion of the number of ready-to-run electric locomotives and multiple units. With the smaller scale of N making it ideal for running full-length trains on stretches of busy main lines, Dapol, Graham Farish, Kato, and Revolution have among them released the locomotive Classes 86, 90, and 92, and EMU Classes 350, 320/321, 319, 390, and 800, with Revolution's 313 still to come. Modelling routes such as the contemporary West or East Coast main lines, or the electrified Great Western main line are now

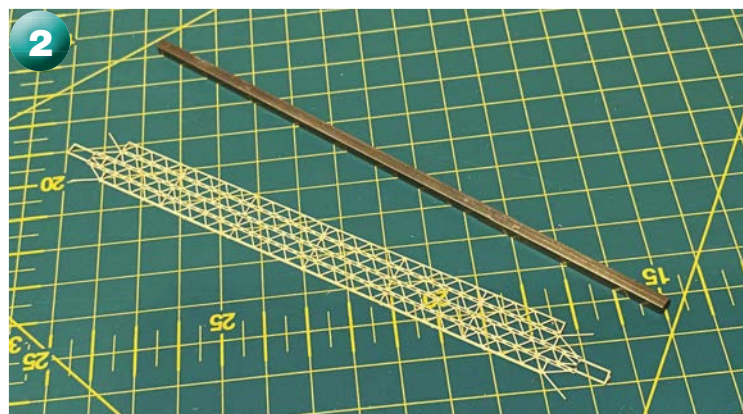
realistic possibilities in N gauge.

To run electric traction realistically, however, means that a layout needs a representation of overhead line equipment. The models remain powered from the track just like any other model locomotive or multiple unit, but a Class 90 hauling a long container train is going to look a bit out of place on an unelectrified line. My own modelling interests have long been focused on the West Coast main line, and in this article, I am going to outline how I approached this crucial element of my currently under-construction layout.

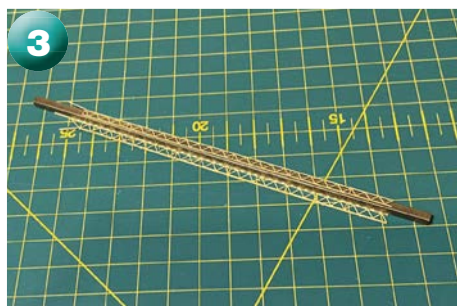
Before getting started on adding overhead line equipment to a layout, however, a bit of research pays off. Different types of portals are used across the country, and so books, magazines, and the internet can prove very helpful in establishing what kind of equipment is appropriate to the location and era that you are modelling. Several online retailers offer laser-cut card and 3D-printed multi-track portals, while Dapol produces single track cantilever supports. In this article, however, I am going to be using N Brass Locos' range of detailed etched metal components.



N Brass Locos produces a range of etched metal kits suitable for the WCML and the newly-electrified Great Western route, offering different portals, register arms and support pulleys, insulators, and transformers designed to span between one and four tracks. For this project, the main kit is a five-pack of four-track lightweight portals. Arms, pulleys, and insulators are purchased separately, so you can choose whichever combination is right for your layout.



Once you have removed the etched components from the sheet, the first step is to fold the main girder into shape. N Brass Locos sells specifically-sized metal bars to use as formers when making its kits, and they make the folding process a less daunting job. How many portal kits you will need depends on the size of your layout and the geometry of the track. In N gauge, portals need to be spaced around 45cm apart on straight track, but closer together on curves. Plan your portal spacing before you lay your track to ensure you have left enough space for the portal legs to sit on either side – especially if your track is raised on an embankment.



Folding the girder is a simple task providing you lay the etch the correct way up with the half-etched fold lines facing you. Bending one side of the etch around the metal bar, a crisp angle can be achieved by squeezing a pair of tweezers on the top and bottom surfaces. Once you have a neat angle, repeating the process on each side creates a surprisingly rigid square girder.



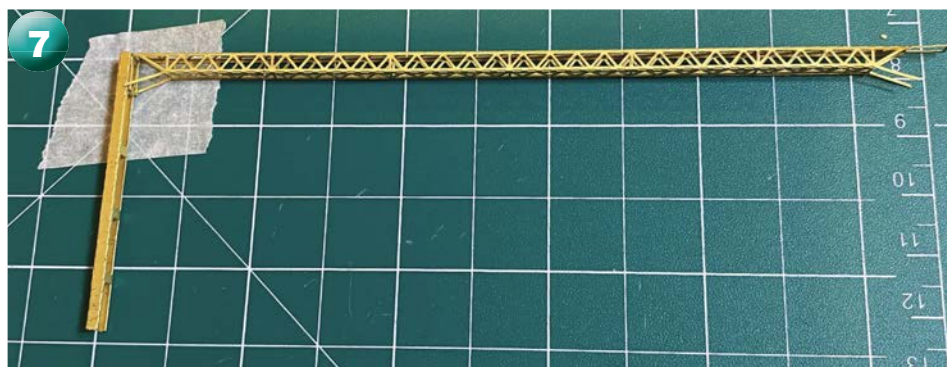
Pulling the metal bar out from one end, the girder can be either soldered or glued together. As my soldering leaves much to be desired, I ran a thin line of superglue along the open edge, then clamped the sides together while the glue set. Once this was dry, the ends of the girder were folded down ready to be attached to the legs.



The process for making the legs is the same as for the girder. Before folding them, check that the portals will be the correct height for your layout. The etches come with a suggested cutting point for mounting them on platforms, while the full length is for standing on the ground. If you need to cut the legs, use Xuron cutters, but be careful not to bend the whole etch as you do so.



Having folded the etch around another of N Brass Locos' specially shaped forming bars, I used a cocktail stick to apply a thin line of superglue. This leg went together so crisply that I didn't need to clamp it.

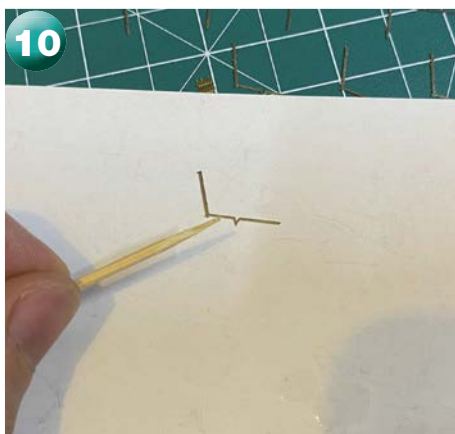


Probably the trickiest step is gluing the legs and girder together and keeping them square. The approach that I found worked best was to tape the girder to a cutting mat and using the grid lines as an aid to keep things lined up correctly. With the girder kept straight, it was much easier to align the leg at a right angle by following the grid lines, holding it in place for a few seconds as the superglue set.

TECHNIQUES



N Brass Locos sells different register arms, support pulleys, and insulators. Register arms hang down from the portals and hold the contact wires. Support pulleys stand above the register arms and hold the wires that support the contact wires. Photographs will help you work out which types are appropriate to where you are modelling. For my contemporary WCML layout set near Rugby, there are two distinct types of arm/pulley combinations that N Brass doesn't yet make. The triangular support pulleys at the top of this picture are replacement etches that I designed to complement the N Brass Locos components.



The register arms are similarly very fiddly to handle, and only the tiniest dab of superglue is necessary on both sides to hold the insulator etch in place.



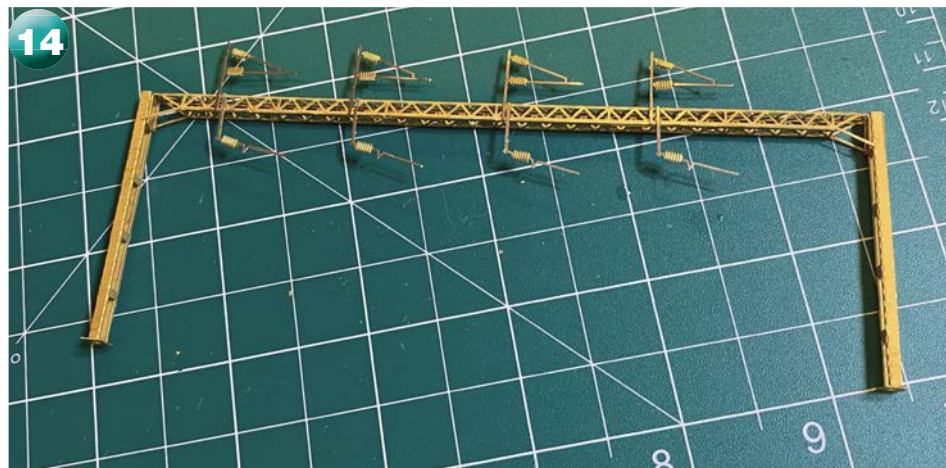
With a tiny dab of superglue again, each register arm can be fixed in place. Something to watch at this point is the arms dropping at an angle due to their weight. Pressing where the etches are gluing with one of the metal bars helps keep them in place as the superglue sets.



Whichever arm/pulley combination you are using, both need insulators adding to them. These are possibly the smallest N gauge components I have come across – have a well-lit area for when you inevitably drop them! Despite their size, it is a simple job to fold them back on themselves using tweezers, leaving the etch open on one side.



Slipping the folded insulator etch into place, a gentle squeeze with tweezers closes them around the register arm. In real life, the insulator is there to stop current running up the arm and along the metal portal, so on the model, they go to the left of the little 'V'-shaped notch. The contact wire would be hung from the tip of the arm.



The same process is repeated for the support arms. These are my own etches but use the N Brass Locos insulators. In this case, their triangular design requires two insulators on each.



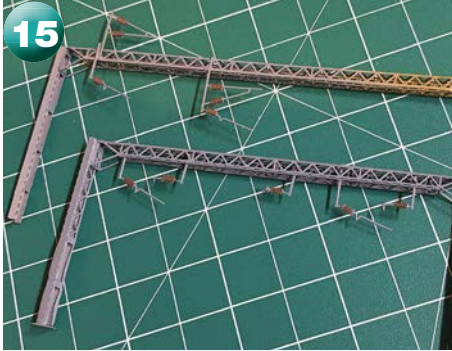
Tweezers
Superglue
Sharp Knife
Airbrush
Paint brush



(25534) N Brass Locos Four-track Light Portal
(25585) N Brass Locos Register Arms
(25586) N Brass Locos Insulators
(25576) N Brass Locos Light Girder Former
(25577) N Brass Locos Leg Former
Humbrol (113) Brown
Hycote Grey Plastic Primer
Vallejo Model Air Light Gray (050)



To glue the arms in the correct place on the portal girder, measure their positions relative to the tracks that will be passing under them. Placing the tips of the register arms roughly in the centre of each track, I was able to use masking tape to mark the portal where each arm should be attached.



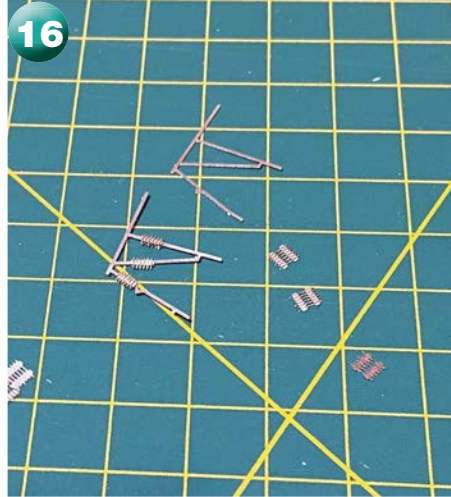
Photographs of electrified railway often shows a mix of different register arms and support pulleys. Top left is my own support etch with the N Brass Locos register arm, to the right, another of my etches, which is a combined single unit. On the portal below are the N Brass Locos arms and pulleys together. 'A'-frame arms and upright pulley etches are also available. On my layout, I decided that a mix of the top two combinations was the most prototypical.



Before painting the completed portals, I tested them on the layout to make sure there was sufficient clearance, and that the legs were sitting squarely. If you are planning on running locomotives with the pantographs up, check how high you can safely do so before letting them loose. Disaster to both locomotive and portals can occur if not!



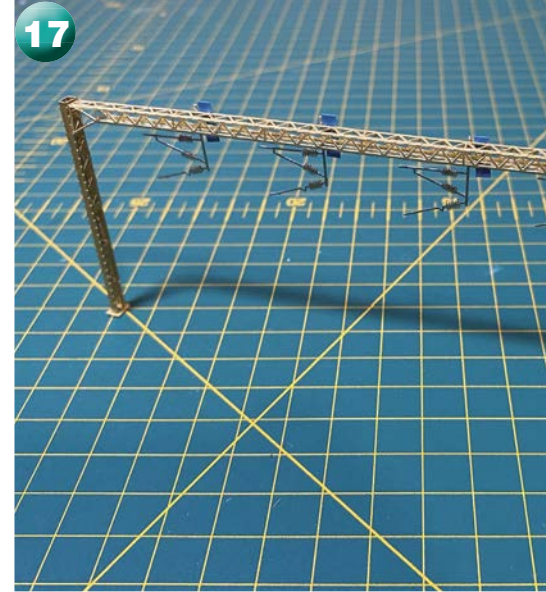
Hycote primer is a reasonable colour match for the real portals, but as it is a little darker than I wanted, I used an airbrush to spray a light coat of Vallejo Model Air Light Gray. Fine passes on both sides, being careful to paint the insides of the legs and girder as well, gave a more realistic appearance. The final step before adding the portals to the layout was to paint the insulators a medium brown. For this, I used Humbrol enamel 113.



For my own etch of a combined register arm/support pulley unit, three separate insulators were needed. These were the standard N Brass Locos components, and I made sure that my etch had the same dimensions as the N Brass range to be compatible.



The completed etches were primed with Hycote grey primer, letting each side dry before turning them over. A light coating is important because too much paint tends to pool between the fretwork on the girder.



The same process of laying the portal and support arms on the track to mark the correct spacing was used for the second portal, and as the equipment hangs lower than with the other design, I made sure the legs on this portal were as tall as possible. Wires on the railway change height depending on whether they are over open track or nearing a bridge or tunnel, so varying the height of where the contact wire would sit in relation to a locomotive on a layout needs consideration.

Conclusion

The finished portals help capture the feel of a busy electrified railway, in this case the West Coast main line. I have seen several modellers attempt to add the wires themselves, most successfully using guitar wire, but I have so far avoided doing this for several reasons – firstly, cleaning the track becomes almost impossible from above; secondly, gluing or soldering the contact and support wires together never looks neat enough to my eyes; and thirdly, even guitar wire is too overscale for N gauge. Adding overhead line portals, however, makes a massive transformation to any layout, with the fineness of N Brass Loco's etches helping to keep everything feel 'in scale'. With so many electric locomotives and EMUs now available in N, adding overhead line equipment is almost a must for those modelling the contemporary railway scene.



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A DISPLAY CASE FIT FOR A HORNBY LION

Phil Parker visits Airframed to learn how a professional builds a bespoke display.

Words & photography: Phil Parker

It's a pleasure to watch someone handle tools and materials with complete confidence. As Airframe's Nigel Julian cuts glass, and applies lead on the corners of the case he's building for our Hornby 'Lion' set, he makes the whole process look so easy.

To be fair, practice makes perfect and Nigel has built more display cases than he can remember, and the demand for them isn't slowing down.

Each case starts as a sheet of 3mm thick glass, three feet by four. Obviously, this will make up several cases, but each starts life on a large picture-framer's cutter to ensure the corners are square. The actual cutting is carried out with a hand tool, the sort of thing you might buy from a DIY store. The difference is that Nigel knows how to use it and every cut is perfect.

In the corner of the workshop, there is a pile of offcuts, some of which are big enough to make smaller cases. The waste bin isn't full, but he whips out a few pieces to demonstrate to me the importance of a neat, square edge to

the cut in the finished case.

I'll admit I'm nervous around glass, my arm still bears the scar from putting my hand through a window as a child, but not Nigel. "I know how hard you can hit this stuff without breakage", he tells me, casually flipping a newly-assembled glass box over on the bench and watching me cringe.

Once cut, the glass panels are carefully glued together, taped and left overnight to harden. Even this step is carefully considered. The wrong sort of tape can be a nightmare to remove later, but it's got to be strong enough to hold the parts.

Nigel's route to the world of display case building started when he was looking for a break from his job as a roadie for rock bands. The joys of setting up and knocking down a gig, then sleeping on a bus and waking up in a new country to do it all again, for months on end, started to fade. Then, while in the US, pursuing his passion for the 8th Air force, a colleague taught him how to frame pictures.

Later, needing a case to protect a model

aeroplane, he discovered that the new skills were applicable to display case production. Indeed, some of the tools and materials used are the same. Now, he builds bespoke cases for anything. Model trains may be the mainstay of the business, but if the customer can provide measurements, he can make a box.

Stripping the tape from a case, using the first of many single-sided razor blades to clean the glass, he moves on to cutting the self-adhesive lead strip that covers the corners. Like so many of the materials used, this stuff can be bought by anyone, but if you buy many metres at a time, it's considerably cheaper.

Carefully applied to the glass, using masking tape to provide a guide line, the lead is smoothed down and cut to length. The spare pieces will be weighted in for scrap eventually as they aren't any use for case making. All the corner joints are neat and the finished box is sharp and tidy.

Next, it's time to make the wooden base and we head down to the garage where a stack

of pre-painted wooden mouldings await. Using a special foot-powered mitre tool, each length is cut, the super-sharp blade producing a tidy mitre that needs no sanding.

Those mouldings are then pinned together with angled tacks forced into the wood with another foot-powered tool, this time an automatic nailer that Nigel has modified slightly to give a perfect joint.

Finally, the hole in the base is filled with board cut on the picture-framer's cutter and covered with felt using a mangle-type device that ensures it's both flat, and glued evenly. A quick trim with yet another razor blade, "You can tell when they are getting blunt because they start to drag, and it's time to use a new one", Nigel tells me, followed by a quick clean, and the case is ready for the customer.

Many people choose to pick their case

up at one of the shows Airframed attends, sometimes using it as "an excuse to go", I suspect. Others rely on the postal system and it seems even here, there are tricks of the trade. Large boxes, plenty of polystyrene beads, and no 'Fragile' labels on the outside. Apparently, the delivery services treat those as a challenge! It all seems to work, though, because display cases have been sent as far as New Zealand perfectly safely.

Back home, with Hornby's 'Lion' and its train placed on a length of track within the case, it's interesting to see how the simple lines enhance the model, providing a 3D frame that sets it off perfectly.

The cost for a case like this? Each is made to order, with prices start at £40. Ours came in at £50 – less than a quarter of the price of the set itself.



LOOK SHARP

While watching Nigel work, it struck me how often he replaced his cutting tools – single-sided razor blades. While assembling just one case, half-a-dozen ended up in the scrap box, some after only three or four cuts! How many of us struggle with blunt blades, when replacing them regularly would be an easier way to improve our modelling?



All cases are cut from 3mm thick glass, glued together with tape holding the panes in position. The adhesive is left to set overnight.



A vital step is to use a diamond sanding block to clean up the sharp glass edges.



Self-adhesive lead strip is applied to the corners and smoothed with a special tool.



The base starts as a series of carefully-cut wooden mouldings, into which a felt-covered board is fitted.

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CAPITAL LAUNCHES BY DAPOL

Dapol has lifted the veil on its third 'next generation' diesel locomotive for N gauge at the London Festival of Railway Modelling at London's Alexandra Palace on March 18/19, with a further Autocoach announcement for OO gauge and update on its anticipated GWR 'Toad' for O gauge.

NEW '66'

The manufacturer's latest Co-Co model of the most-numerous diesel-electric locomotive Class in operation in the UK presently, promises a re-designed chassis, electronics and a newly-tooled body. The manufacturer has said that models will also be sound-capable.

Nine liveries spanning the eras of the Class are promised in its first batch of models, with the locomotives expected to arrive with stockists in Q2, 2024. RRP's are expected to be £172.80 for DCC-ready, £205.20 for DCC-fitted and £291.60 for DCC sound-fitted.

Speaking about the new model, Dapol's Neil Morrille said: "This model will incorporate our new iron-cored five-pole motor offering excellent slow-running and exceptional pulling power with reliability and robustness."

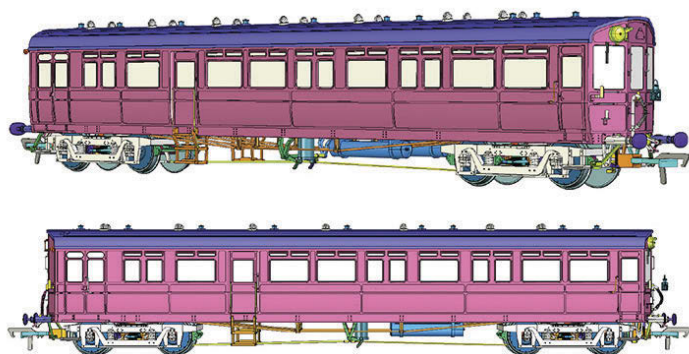
Models will be fitted with a five-pole motor with all-wheel pick-up, and all-wheel drive, while a Next-18 decoder socket (recommended six-function decoder) will be standard. The full specification of this latest model can be read on World-of-Railways.

Liveries promised are as follows:

- (2D-066-001) 66001 DB Red
- (2D-066-002) 66096 EWS
- (2D-066-003) 66531 Freightliner Original
- (2D-066-004) 66528 Freightliner Powerhaul Madge Elliott MBE - Borders Railway Opening 2015
- (2D-066-005) 66706 GBRf Nene Valley
- (2D-066-006) 66734 Jubilee Pink Platinum Jubilee
- (2D-066-007) 66779 BR Lined Green Evening Star
- (2D-066-008) 66428 DRS Plain Blue Carlisle Eden Mind
- (2D-066-009) 66846 Colas Rail



AUTOCOACH PROMISED FOR 'OO'



Dapol has also promised models of six coaches used on branch lines from Cornwall to Wales and further afield, from 1907 to 1957, numbered 36 to 41. Constructed during 1907 under Lot 1126 to Diagram 'N', all were built new as driving trailers and not later conversions from old steam rail motors.

Models are presently in tooling, with the manufacturer awaiting first shots. Models are expected in Q1, 2024, and are expected to carry an RRP of £80.00 DCC-ready, £115.00 DCC-fitted and £195.00 DCC sound-fitted.

The vehicles retained their gas lighting until withdrawn, the first in 1956, the last in November 1957. Number 38 is preserved on the Telford Steam Railway.

Working interior lights, sprung buffers and options for DCC and DCC sound caught out attention, while a removable roof for insertion of crew and passengers should please many buyers wishing to further customise models. Seven liveries are proposed in this first batch of the models.

GWR 'TOAD' 'EP' SHOWN



Dapol's forthcoming GWR 20T 'Toad' brake vans for 7mm:1ft scale look a step closer to arriving with retailers later this year, with the release of images of engineering prototypes.

The 10 model variants promised are expected to arrive with retailers in Q4, 2023, each carrying an RRP of £101.52.

Dapol has said that these engineering prototypes are subject to review, and aren't necessarily reflective of the final production models.

Vans are to represent vacuum-fitted types with appropriate components, where applicable, and have sprung metal buffers fitted as standard. Sprung metal coupling hooks and 'Instantan' or screw-link couplings where appropriate are promised.

You can read more about the history of these models and their complete specification on World-of-Railways.

PLATFORM ADDITIONS TO RANGE

Mudmagnet Models has released an assortment of platform trolleys and luggage, with further releases promised.

The accessory manufacturer has added resin-printed station details to its range for 4mm:1ft and 7mm:1ft scales. New additions are LSWR station barrows, a GWR barrow and long bow barrow. For 4mm:1ft scale, packs contain two models priced at £3.50, while 7mm:1ft scale models are sold individually at £3.00 per pack. All models are supplied unpainted.

In addition, a luggage stack in 4mm:1ft scale (£3.50) with two stacks of suitcases and one stack of trunks per pack joins the range, while a set of five suitcases in 7mm:1ft scale is priced at £6.00 per pack.

Proprietor, Richard Slate commented, "It's been a while since I've been able to add new products to my range, but have been able to get these few items finished and available for sale on my website. More products are under development."

For further imagery of these new items, visit the Mudmagnet Models website.



P2 EXCLUSIVE FOR CLUB MEMBERS

Launched during its virtual Collector's Club day on March 25, LNER P2 Class, 2-8-2 No. 2005 *Thane of Fife* (R30130) is to join Hornby's member-only range.

Models are expected to arrive this summer, priced at £199.99, each. The manufacturer shared imagery of the forthcoming model to us, which can be seen on World-of-Railways.

Outshopped in August 1936, as the penultimate member of Sir Nigel Gresley's P2 Class. A late member of the class, the locomotive was fitted with the A4 style Bugatti nose that two earlier locomotives were rebuilt to have. A unique feature among classmates, 2005 would be fitted with a single chimney.

Thane of Fife would continue in service as a P2 locomotive until January 1943, when it would become the first member of the class to be rebuilt into the A2/2 Class by Edward Thompson. Continuing in service for another 16 years until it was withdrawn in November 1959, the locomotive would be scrapped before the end of the same year.

To order your model, join the Hornby Collectors Club, via its website.



SCENECRAFT EXCLUSIVES

Kernow Model Rail Centre has announced the release of new exclusive commissions from Bachmann Scenecraft. A contemporary GWR-style platform shelter and a GWR platform-mounted water crane have joined its range for 4mm:1ft scale, while its popular derelict Cornish engine house is now back in stock for 4mm:1ft scale and appears for the first time as part of the growing KMRC Exclusive range of Graham Farish Scenecraft 2mm:1ft scale buildings.

Graham Muspratt, Development Manager said: "The derelict Cornish engine house was very popular in 4mm:1ft scale and sold out some time ago. It has been much requested hence producing a third batch, and it was a natural choice to also be part of our new expanding range of N Gauge Exclusive Graham Farish Scenecraft buildings."

Its new contemporary GWR style platform shelter is based on that at Penryn, but is a standard design used through Cornwall, Devon, Dorset and Somerset. It includes a separate bench.



The derelict Cornish engine house is based on Baronet's Engine House at Pennance Mine. Pennance Mine lies in the Gwennap Mining District and is situated on the southern slopes of Carn Marth, due south of the converted quarry that is now 'Carn Marth Open Air Theatre'.

Visit the retailer's website to place your order, or see its stores in Camborne or Guilford.



BATCH TWO OF '37S' ANNOUNCED

Western Region and 'modern' Type 3/Class 37s lead Accurascale's second promised run of the locomotives for OO gauge/4mm:1ft scale.

Accurascale has lifted the cover on its second production run of Class 37s as its first batch head to the UK following production completion. Eight new running number and livery combinations are promised in this second batch, with new tooling options not seen in its first run.

At the forefront of this new production run is the Western Region-based Type 3s with their unique style of lamp irons. Each locomotive promises an accurate rendition of the real locomotive, with differing details of each class member. Each locomotive is available with DC/DCC-ready and DCC sound options, for the recommended retail price of £169.99 and £259.99 respectively.

An Accurascale Exclusive model to follow is expected to be revealed in the coming weeks. This batch of locomotives will go into production soon, with decorated samples due in early summer and delivery due in Q1 2024. The eight locomotives are as follows:

D6600 - Completed nearly six years after D6700 had left Vulcan Foundry, D6600 wears its original BR green with small yellow warning panel and features its as-built nose condition with no riveted strengthening plate and WR-style lamp irons only.

Accurascale said, "This has been one of the most requested conditions for our 37s to date and we are delighted to bring this variant into the range for the first time."

D6956 - New to 86A Cardiff Canton in January 1965 and then to Swansea Landore in 1972, this non-boilered locomotive shares the same nose configuration as D6600 and rides on Deltic-style cast bogies.

D6992 - This locomotive was the highest numbered example from new, and was recorded in this BR green livery variation – still with D-prefixed number – in the second half of 1969, just four years after debuting at 86A Cardiff Canton in July 1965 for freight work.

37140 - March depot's 37140 was one of the first Class 37s to gain the high visibility headlight, being so fitted in mid-1986. It also gained an orange cantrail stripe later the same year before it moved back to Stratford in May 1987.

37258 - Repainted in the controversial general grey paint scheme in May 1990, like most locomotives to gain this livery, 37258 quickly swapped it for the 'Dutch' variant, being outshopped with the upper body yellow band in September 1991, also receiving a high visibility headlight, cast double arrows and Cardiff Canton depot plaques at the same time.

37116 - The Colas Rail Class 37 fleet is full of interesting oddballs but none comes close to 37116, which made its triumphant return to the main line in late 2015 after being acquired from a preservation career at the Chinnor & Princes Risborough in January 2014.

37218 - The highlight of the Direct Rail Services' annual open day in 2022 – the first such event since 2019 – was the official unveiling of 37218 in a 'heritage' livery backdating the centre headcode machine to its original DRS paint scheme with rectangular branding that it wore after departing Brush Traction, Loughborough in 2002.

37422 - Acquired as part of the mass transfer of Class 37/4s from DB Schenker to Direct Rail Services in 2011, 37422 is unique among the ETS-fitted EEs in having been repainted in the company's dark blue livery, but having never received ownership branding.



'DELTICS' – DECORATED SAMPLES EMERGE

Arriving this year, Heljan's eagerly-anticipated new models for 7mm:1ft scale of the English Electric-built Co-Co 'Deltic' locomotives are progressing well, as demonstrated by its sharing images of factory-decorated samples.

An impressive 10 variants are promised, covering locomotives in their 1976-82 guise, with three variants in 'as-preserved' condition with hi-headlight, as follows:

- (5520) BR blue 55003 *Meld*
- (5521) BR blue unnumbered
- (5522) BR blue 55015 *Tulyar* (white cabs)
- (5523) BR blue unnumbered (white cabs)
- (5524) BR green 55002 *King's Own Yorkshire Light Infantry* (full yellow ends)
- (5525) BR railtour blue 55022 *Royal Scots Grey*
- (5526) BR blue 55021 *Argyll & Sutherland Highlander* (weathered)
- (5530) BR green D9000 *Royal Scots Grey* (small yellow warning panel, hi-headlight)
- (5531) BR blue 55019 *Royal Highland Fusilier* (hi-headlight)
- (5532) BR blue unnumbered (white cabs, hi-headlight)

Models are to be produced DCC-ready, with a new DCC XL-pin decoder interface, interior detail, directional and interior lighting, plus sprung buffers and couplings. Models are designed to make the installation of smoke units easier, too.

Heljan's re-tooled models are designed to accommodate two 'earth mover' speakers and two smoke units. The images shared represent decorated samples, and don't necessarily reflect the appearance of production models. Look out for updates on World of Railways as these models become available and we're able to review them.

FIRST LOOK: GWR AEC PARCELS RAILCAR FOR 'OO'

Heljan has shared images of decorated samples of its forthcoming OO gauge GWR AEC diesel parcels railcars. New for 2023, the parcels railcars join further new liveries applied to its tooling of the passenger railcars.

The DCC-ready models are fitted with a 21-pin DCC decoder socket, NEM-mounted couplings, working directional and interior lights, plus sprung buffers. Heljan has said that models are "subject to revision" and don't necessarily represent final models, and that it has already identified corrections required.

(3490) No. 34 in GWR chocolate/cream with coat of arms.

Liveries promised for this first batch of the models are as follows:

- (3490) GWR chocolate/cream No. 34 with coat of arms (dark grey roof)
- (3491) BR Express Parcels Crimson No. 34 (grey roof)
- (3492) BR Express Parcels Crimson No. 34 (grey roof weathered)
- (3491) BR Express Parcels No. 34 (grey roof).

The GWR pioneered the use of diesel railcars for passenger traffic in the 1930s. The most numerous variant was the batch built in 1940-1942 with its 'razor edge' bodywork. Employed on branch lines and secondary routes, the vehicles were superseded by BR first-generation DMUs in the early-'60s.

The specification of Heljan's models promises separately-switchable headlamps, tail lights, interior and cab lights, and a detailed interior.



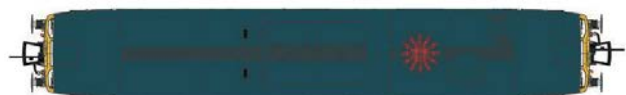
A1A-A1A EXCLUSIVE

Locomotion Models, in partnership with Accurascale, is to make a OO gauge Class 31 locomotive for the latest addition to the National Collection in Miniature Series.

The model, depicting 31018 has been designed and is being made by Accurascale at its factory in China. Model specifications promised closely match those of the Accurascale main scale range, highlights including bogies with separate footsteps, brake cylinders, speed recorder and end brake rigging, scale width wire handrails, chassis-fitted miniature snowploughs, plus separately-switched cab lighting and illuminated driver's desk with auto/off, upon movement.

The prototype D5500 was restored in Doncaster and has since operated on multiple heritage railways across the UK. It is now on display in the Great Hall at the National Railway Museum in York.

For further details on the new model, visit the Locomotion Models website.



REVEALED: J67-J69 'BUCKJUMPERS'

Earlier in March, we broke the news of Accurascale's new suite of tooling for OO gauge/4mm:1ft scale to depict the GER 'Buckjumper' 0-6-0T locomotives, (later classes as J67/J68 and J69) under the LNER. A video of the announcement can be watched on World-of-Railways.

Model prices have been confirmed at £139.99 for DC/DCC-ready versions, and £239.99 for DCC sound-fitted models, with models expected to arrive with retailers in 2024.

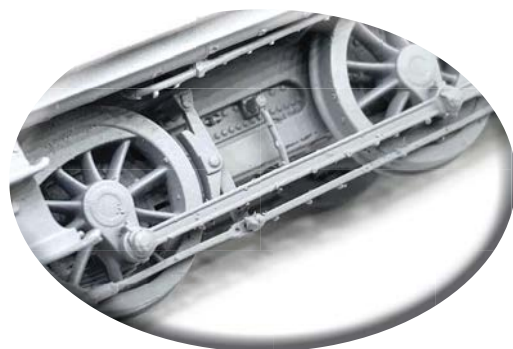
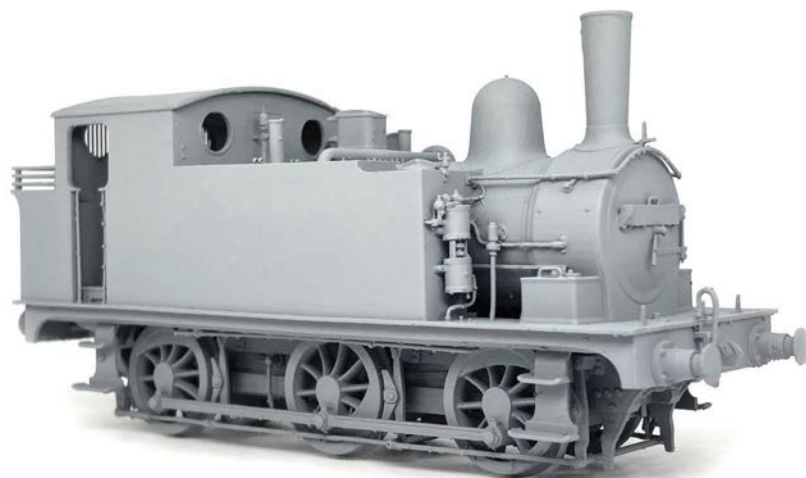
Early 3D-printed prototypes of the models have been witnessed, images of which have been shared. Accurascale has paid thanks to the Great Eastern Railway Society for its help with the project, enabling it to reach a greater level of authenticity through its photographic archive.

Expected to weigh 260g-275g and run around second degree radius curves, locomotives will be equipped with die-cast metal chassis and boiler, fitted with Next18 DCC decoder sockets housed inside the smokebox.

The manufacturer has stated that models are expected to have a haulage capacity of not less than 1kg, from a standing start, on a 3% incline, while gearing of locomotives is arranged to achieve a scale top speed of 50mph.

Five liveries are promised, covering a J67 in early GER ultramarine blue as No. 84 (ACC2426), a late BR J69 in lined dark blue representing the Liverpool street pilot as 68619 (ACC2429), a J68 in BR plain black with late crest as 68646 (ACC2428), a J69 in LNER lined black as No. 359 (ACC2427) and a BR J67 in BR black with early emblem as 68535 (ACC2447).

For further details and to read the full specification of models, visit the Accurascale website.



ALL-NEW MET 'E'

Rapido Trains UK is to add one of Britain's most famous locomotives to its range – Metropolitan Railway 0-4-4T No. 1. Models are to be priced at £179.95 for DCC-ready variants, with DCC sound-fitted models priced at £279.95. Models are reportedly at the engineering prototype stage of development, with production models expected to arrive early-2024.

Visitors to the London Festival of Railway Modelling on March 18/19 saw the first engineering prototype being put through its paces.

Rapido Trains UK commented: "Launched to coincide with the 160th anniversary of the start of railway services on the Metropolitan Railway, 'Met 1' brings a model from the Tube's history back to life for many to enjoy."

The following liveries are promised:

- 909001: No. L44, London Transport livery
- 909002: No. L48, London Transport livery
- 909003: No. 1, 1999-2009 preserved livery
- 909004: No. 1, 2013-present preserved livery

Models are promised with fine detail, a smooth and powerful mechanism, flickering firebox, Next18 decoder socket and factory-fitted sound speaker. Sound-fitted versions are also available. All 'Met 1' models are available to order now and the order book closes on July 3, 2023.

Sales & Marketing Manager Richard Foster said, "As No. 1 was essentially a one-off, it has some unique features and detail differences. Therefore, we've just produced No. 1, which has become a bit of an icon. We have discovered that classmate No. L48 (formerly Metropolitan No. 81) was close enough in detail to be able to offer that too."

Ellen Sankey, Brand Licensing Manager at Transport for London said: "The Tube is a true London icon, connecting people across the capital and transporting tourists and commuters across the city. This new model of 'Met 1' brings a model from the Tube's history back to life for enthusiasts and collectors to enjoy."

No. 1 is being offered in two preservation-era liveries: the livery is carried between 1999 and 2009 and the take on the 1920s Metropolitan livery that it has carried since 2013. Rapido also plans to offer two London Transport liveries, including 'Met 1' as No. L44. All models have been licensed from Transport for London.



ACCESSORY ARRIVALS

A diverse collection of layout accessories has been released this month by manufacturing specialist, Model Railway Scenery. Covering 2mm:1ft (N), 4mm:1ft (OO), and 7mm:1ft (O) scales, the items include buildings and diorama accessories.

Its (KX057-N) Barn/Store – £8.99 is based on the many derelict barns in fields in every corner of the UK. The kit can be assembled as either a pristine building, derelict, or anywhere in between, with scope for 'kit-bashing'.

For 4mm:1ft scale a (KX092-OO) Bonded Warehouse Low Relief End Wall - £8.99 has been modelled on a real-life warehouse on Limehouse Wharf in London. The ultra-low relief end wall is designed to create maximum impact but requires little space at the back of a layout.

Meanwhile, a (AX488-OO) Axle Stands (pack of 4) – £5.49 joins a (AX403-OO) Alloy Wheels & Tyres (pack of 4) – £5.99 for detailing 1:76 scale model garages and dioramas. (AX349-OO) Vehicle Body Panels (pack of 8) – £5.79 represent new, unpainted car doors for leaning against the wall of a garage, or positioning next to a vehicle that's being worked on.

The 3D-printed resin items can be painted and weathered to suit, and are available via its website.



REVOLUTION AND RAILS DONATE TO CHARITY

In early March, Revolution Trains and Rails of Sheffield travelled to Drax Power Station in North Yorkshire to donate to Drax's chosen charity, the Martin House Children's Hospice.

The money was raised through sales of N gauge models of Drax's IIA-D biomass hoppers produced by Revolution and retailed exclusively by Rails of Sheffield. A cheque for £2000 was handed over in a small ceremony and the team at Drax explained the workings of the power station works and why biomass is an integral part of its operations.

The Revolution Trains IIA-D Drax biomass hoppers in N gauge are fully-licensed and available in twin packs depicting the original, 'Northern Powerhouse' and new Drax 'Renewable Pioneers' versions. Limited stocks remain at Rails of Sheffield, and can be purchased for £79.95 per pair.



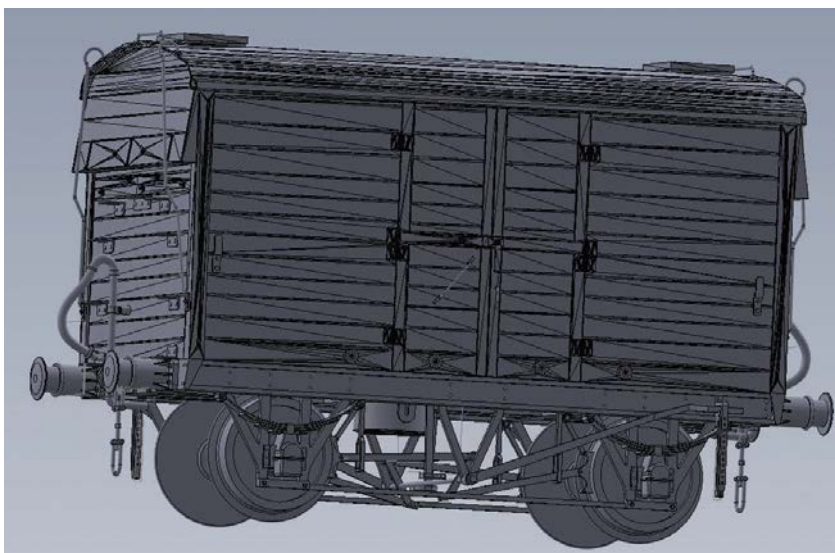
'MICA B' FROM KR MODELS

KR Models has revealed a new RTR project currently in tooling for OO gauge, expected to be "available soon" – the GWR 'Mica B' ventilated van. Six variants are to be offered, with the choice of an additional two wagons packs, each containing three wagons. Models were in tooling as this issue went to press.

The model will appeal to those collecting or modelling the 'Big Four', or early British Rail periods. The telegraphic code 'MICA' designates a Refrigerated Meat Van of which 'B' is the ventilated variant. The vehicles were mainly used to transport chilled beef carcasses from ports such as Birkenhead to Smithfield and other markets, and were fitted with internal tanks for solid CO₂, and trap doors on top of the roof for loading the dry ice. Meat hooks were fitted. Built between 1923 – 1926, 149 were produced based on the X8 diagram on which KR Models has based its miniatures. Following studies of the preserved prototype on the Severn Valley Railway, the manufacturer has thanked the heritage railway for its support with this project.

The following guises are to be produced:

- Van 1 105873 (preserved at Severn Valley Railway)
- Van 2 105852
- Van 3 105901
- Van 4 105860 (preserved at Didcot)
- Van 5 105923
- Van 6 105966
- Pack A 105873, 105852 & 105901
- Pack B 105860, 105923 & 105966



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KR Models new model announcement

Phil Parker talks to Michael Revell about its latest project for OO gauge.

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Accurascale – new model announcement

Model manufacturer, Accurascale presents its latest model, expected to arrive with stockists in 2024.

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SONIC MODELS/ RAILS LNER A5

Words & photography: Tony Wright



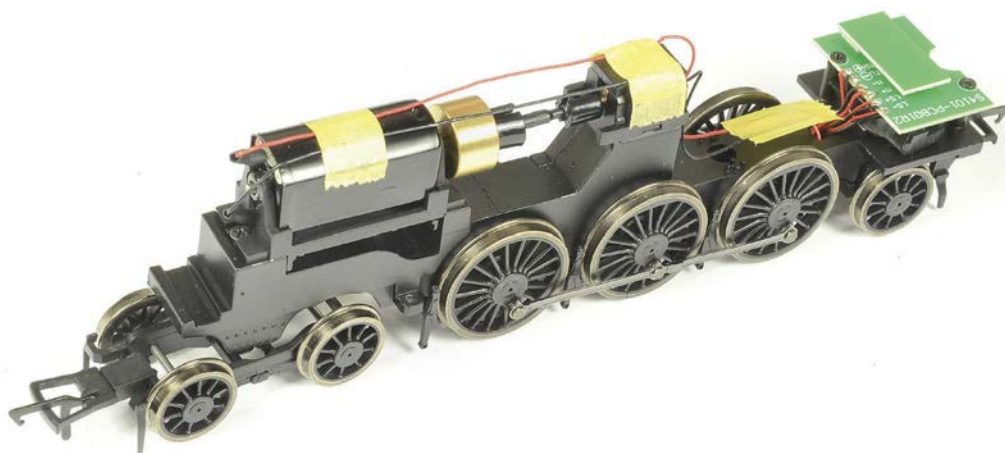
I must state at the outset of this review that I have an 'interest' in this model, inasmuch as I helped (in a very minor way) with the model's development – I lent a kit-built locomotive and supplied photographs to the researchers/designers, and answered pertinent questions. I should also state that the excellence of this model is not because of my input – that's down to the diligence of the researchers, designers and manufacturers.

Designed for the Great Central Railway and first built in 1911 (classified 9N), this class of 'Coronation' 4-6-2Ts was one of the most-handsome locomotives of its type – typically Robinson. They initially worked the heavy and tightly-timed suburban services

out of Marylebone. A total of 20 was built up to 1917, with a further 10 added after the Grouping in 1923, all built at Gorton. This latter 10 were built with side-window cabs, which type was fitted to the originals by 1926. Such was the high regard in which the Class was held that a further 13 were built by Hawthorne, Leslie & Co, in 1925/'26. These were designed to work under lower loading gauges than the GC and had cut-down boiler fittings and a re-profiled cab roof. They were also slightly longer and were fitted with left-hand drive. There were other detail differences, and for full information, I suggest consulting the works of the RCTS, Yeadon and Isinglass, as I have done. In time, the original locomotives were classified

as A5/1 and the contract-built locos A5/2. The class had a long life, working over many parts of the LNER system and BR's Eastern and North Eastern Regions. The last to go was in 1960, at almost 50 years old. I saw them at (as was then) Manchester London Road, hauling suburban trains out to 'exotic' locations such as Marple, Macclesfield and Hayfield, still doing the same type of tasks for which they were designed. Sadly, none made it to preservation.

Manufactured for retailer, Rails of Sheffield by Sonic Models, first impressions are that this is a very fine model, capturing the elegant lines of its prototype. Perhaps BR lined black doesn't quite have the magnificence of the original GC regalia, but



The mechanism is very smooth-running (aided by a flywheel) and is fully DCC-compliant. I'm not sure where the speaker is fitted, but I'm told it's there.

it suits the locomotive well. On checking with the Isinglass drawings, all the principal dimensions appear to be spot on. The dome is, correctly, lowered for this manifestation, and the chimney is GC-style, which several A5/1s retained to the end, including 69804. The cab, which has a fully-detailed interior, has all side windows closed, though prototype photographs of the locomotives in service reveal that they're mostly open. There are many separately-fitted details that are beautifully applied to the body; which consists of a heavy, die-cast metal footplate and plastic superstructure. The buffers are sprung. The spectacles are nicely flush-glazed; however, 69804 was one of the locomotives to have its 'split' spectacles replaced by a single piece of glass later in its life. Check this detail if renumbering is contemplated because several A5/1s retained the split spectacles, including at least 69801, 69806 and 69817.

Livery-application is uniform and crisp, though the lining is 'compromised'. There should be a thin cream line between the red and the grey on the tank and bunker sides, and the valance should have a red line as

well as the grey – other RTR manufacturers have succeeded in applying these 'extra' lines. The bunker-side numbers are the correct style and size, but are ever-so-slightly out of being horizontal. A really nice touch is the correct (yet 'incorrect') style of the '6' and '9' on the front numberplate – 'curly-tailed' rather than strict Gill Sans. Again, be careful if renumbering, because several A5s received the correct font on their front numberplates. The shedplate displays '38A' (Colwick), which dates the model from 1955 until withdrawal in the spring of 1958. Like most of its siblings, it was cut up at Darlington. Lamps are fixed on, fore and aft, but, even though they're the correct type, their positions are rather absurd. Firstly, unless running as a light engine, lamps would not be carried at both ends, and, anyway, I doubt there were many times that an A5 worked a Class A diagram (express passenger), especially in BR days. The lamp on the rear displays a red aspect, yet it's in the position for a Class B working (stopping passenger). It should either have a clear aspect, or be moved down to a position over one of the rear buffers – with its red aspect

indicating a light engine running smokebox first. I'd whip the lamps off and place them as appropriate.

Mechanically, this is a very-sound model indeed. On test on 'Little Bytham' (see the moving footage on the digital edition/WOR), it performed faultlessly through my mixture of hand-made and Peco trackwork. It happily hauled an appropriate stopping passenger service and even a heavy express passenger train, all without fuss or failure. All wheels are true-round, of the correct pattern and to RP 25 profile. In fact, they're among the finest-looking wheels I've ever seen on an RTR locomotive. I particularly liked the rear pony wheels – of slightly larger diameter than the bogie wheels, with one more spoke – something not present on the three A5s I've built from kits down the years! The prominent front guard irons are attached to the bogie, when they should be attached to the frames; a pity, though they'd foul a tension-lock coupling on curves if they were. Speaking of couplings, tension-locks are fitted as standard into NEM pockets. Three screws easily undo to release the body from the chassis, revealing the provision for fitting DCC if required. There's the usual bag of extra bits for the purchaser to fit if he/she desires – brake rigging and scale couplings. Out of interest, the model comes with a factory-fitted speaker, irrespective of whether it's DCC onboard or not – a nice touch.

This model is sure to be popular; it's generally accurate, well-finished in the main and a superlative performer. My 'criticisms' are those of a pedant, and it shows how far RTR locomotives have come in terms of accuracy that several are even noted at all. Certainly, at the price, I recommend it.

datafile

Manufacturer: Sonic Models for Rails of Sheffield

CATALOGUE REFS:
(S4101-07) GCR/LNER/BR A5/1 4-6-2T BR early emblem black 69804

RRP: £149.95 (+£125.00 for DCC sound)

Gauge/scale: 4mm:1ft scale / OO

Era: 4-5

Company/Operator: British Railways

Weight: 375g

Body: Injection-moulded plastic

Chassis: die-cast

Minimum Curve Radius: Second radius

Wheel Profile: RP 25

Couplings: tension-lock



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**On test: Sonic Models (for Rails of Sheffield)
GCR/LNER 9N/A5 4-6-2T**

Want to know more? Read Tony Wright's full review of this new model in the May 2023 issue of BRM.

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PLAY

HORNBY 'THE EASTERNER'

Words & photography: Tony Wright

Following on from the TT:120 'The Scotsman' Pullman train set depicting early LNER days, complete with its Gresley A1, we received 'The Easterner' train set depicting a BR steam period ECML express comprised of a Gresley A4 and three BR Mk. 1 carriages from Hornby. The track configuration is exactly the same, as is the provision of buffer stop for the siding, the raling ramp and power controller. The attractive, planet-friendly packaging is also the same, with an equally-stunning image on the box cover – artwork of the highest quality!

The chosen A4 is Haymarket-allocated (64B) 60004 *William Whitelaw*, representing the period from the end of 1957 (when a double chimney was fitted) up to 1961 when electric warning flashes appeared. The three

Mk.1s, appropriately finished in maroon, are a BSK and two CKs. Overall, the body shape on the A4 is perfectly-captured – something not always achieved with RTR models down the years. The livery application is exquisite, even down to the blue-backed nameplate. As befits a Haymarket-allocated A4, it tows a corridor tender; in this case, correctly, a 1928-type, complete with flat back and beading. One 'error' of note is the 'V'-front of the cab being raised higher than the top of the firebox – it should be level, as is apparent on the box artwork. This could be a manufacturing issue, because the firebox and cab appear to be separate components. The buffer shanks are also too short, more as in the original A4 style, and the spectacles are too small. That said, this really is, in the main, a splendid representation of

this most-famous class. Pragmatically, the flanges on all the wheels are a trifle 'coarse' because these sets might well be laid out on the floor by some users! They should enable good road-holding and running at all times. Running-wise, with this example it was first class on test – super-smooth, quiet and powerful. There's even a representation of the lubricator drive off the rear right-hand coupled wheel's crank pin – something only ever provided RTR by Hornby in OO, and now in TT. The valve gear is robust enough to withstand handling, yet fine enough to be convincing. Weathering it would be even more convincing.

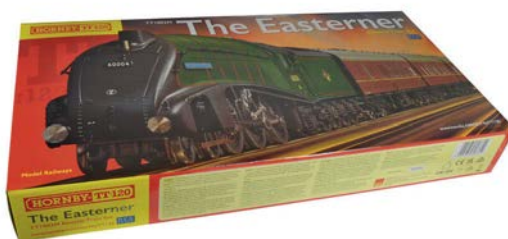
I'm surprised that two CKs have been provided in the set; an SK would have been more appropriate instead of a second CK – the former were the most-common



type, and it was unusual to have more than one CK in most ECML rakes of the day, unless the train were made up of portions for different destinations. Notwithstanding, the Mk. 1s are perfect models of their types. They're accurate in all dimensions, have commendably flush-glazing, ride exceptionally well, and are beautifully finished.

I have just one query, and that refers to the train set's title. Surely, for 'The Easterner', an Eastern Region-allocated A4 would have been more appropriate. The only time *William Whitelaw* would have been seen on the Eastern Region (with a double chimney) was just three times in 1958, hauling 'The Elizabethan' (and one would

need Thompson PV stock for that) or on running-in turns from Doncaster. Strange, because the previous 'The Scotsman' set had an English-allocated A1 provided. A marvellous addition to the range.



Has there ever been a more exciting and inviting illustration for a train set?

datafile

BASICS

Manufacturer: Hornby Plc

CATALOGUE REF:
(TT1002M) The Easterner Train Set

RRP: £194.99

Gauge/scale: 12mm gauge/1:120 scale/TT
Era: 5

Company/Operator: British Railways

Weight: locomotive: 149g, coaches: 38g

Body: plastic **Chassis:** (locomotive) die-cast,
(coaches) plastic

Minimum Curve Radius: R2

Couplings: NEM-mounted standard



Above: As accurate a Mk.1 carriage for any scale.

Below: The too high cab front would appear to be a one-off, my having now seen other examples where it's flush



LOCOMOTION MODELS/RAILS OF SHEFFIELD ES1

Words & photography: Andy York



The partnership of Locomotion Models and Rails of Sheffield has brought the NER Electric Shunting Loco 'ES1' No. 1 to market in the National Collection in Miniature Series.

The model has been designed and made by Heljan with two models retailed by Locomotion in North Eastern green, one as preserved and one in 1908-'23 form. Rails has three variants – LNER unlined black, BR early crest black as 26500 and lined BR apple green representing its final livery.

Heljan's model is an excellent recreation of the interesting prototype with high specification and good weight thanks to the die-cast bonnet sections. The livery application is very good, although the black on our LNER example seems quite thick and reduces the crispness of the rivet detail seen on the NE green example, which depicts the locomotive as preserved.

The bogie frame and underframe detail and chains are exquisite, with the prominent and unusual bonnet headlamps housing directional LEDs matched by cab lighting, which, in the dark, reveals that the cab floor is slightly elevated to accommodate the

centrally-positioned motor that drives both bogies.

There's plenty of power on hand, comfortably handling a dozen Mk. 1 coaches so those fierce scale gradients should not be a problem, and performance on test was very smooth and quiet.

The sprung diamond-shaped pantograph is clipped in a stowed position but can be unclipped and raised, although model wiring may not be of sufficient rigidity to reduce the sprung height. The detail pack includes screw-link couplings and hooks. The preserved locomotive in the National Collection has handrails parallel to the sloped bonnet edges, whereas the service locomotives, correctly, have shaped styling.

A Next18 decoder can be fitted within one bonnet after the body is removed while the other bonnet area has a space to accommodate a sugarcube speaker.

Overall, the model is an appealing portrayal of one of our earliest and most charismatic electric locomotives, which I'm sure will appeal to collectors – I'm sure there are not that many Trafalgar Branch modellers out there!

datafile

BASICS

Manufacturer: Heljan A/S

Catalogue Refs:

(1200) Locomotion North Eastern green – as preserved

(1201) Locomotion North Eastern green – 1908-1923

(1202) Rails LNER unlined Black – No. 1

(1203) Rails BR unlined black early crest 26500

(1204) Rails BR lined green late crest 26500

RRP: £220

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

Era: 1908 - preservation

Company/Operator: North Eastern, LNER and BR(NE)

Chassis and Body: die-cast and plastic body, metal chassis block

Weight: 263g

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: tension-locks

Accessories: Screw-link couplings and hooks

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KR MODELS 'PALBRICK B'

Words & photography: Andy York



Aside from some rather large bogie open wagons, most bricks had been carried on the network in open wagons with straw to protect the loads. Seeking to improve on this, British Railways introduced 'Palbrick' wagons in 1957/8 tailored to the post-war palletisation of such loads.

KR Models first UK wagon portrays the 16T load 'Palbrick B' wagon. With its 10ft wheelbase chassis measuring out with a length 17ft 6in across the headstocks, the wagons could be found across the network, often in shortcuts within mixed freights as well as full trains from brickworks to yards. Distinctively styled with a short body section and triangular end reinforcements, the removable sides were constructed from ply with holes to enable forklifts to lift and remove the panels. One end had rigid planking, while the other had open sections with bars that could be clamped to loads to reduce damage through movement in transit.

KR models have produced those key features well, especially the open end of the wagon with the screw jacks through to the movable bracing bars and internal panelling lines to the sides and the wooden floor. The solid end of the wagon features plank lines to the outside, but not to the inside.

The wagons feel quite substantial at 39g thanks to die-cast chassis elements, while the bodysides are quite fine – maybe too fine as there is some bowing evident on the sides and solid end of each of the wagons provided for review.

On receipt, each of the wagons had at least one of the triangular end reinforcements loose in the box, but these were easily re-inserted. There was no evidence of any adhesive used in assembly. Two of the jack screws and handles were also missing from the end of one wagon. The wagons are good value for money at £60 for a set of three, but some more care in assembly would be beneficial.

The underside is detailed with good representation of the vacuum cylinder and brake linkages, with the brake hangers aligning well for OO gauge wheelsets.

The exterior of the bauxite sides and floor appear to have been sprayed with a satin varnish. It's a bit of an odd effect for a utilitarian wagon. The chassis and triangular reinforcements don't have the same finish, so the varnish is presumably done before final assembly. Those reinforcements are finished in black, but I have seen no definitive evidence in colour pictures that they were – the normal appearance is of a dirty or dusty bauxite. The printing of

solebar detail and the numbering on the end panel is tidy, but is missing on one side of one of the review wagons.

In later life, many of the 'Palbricks' saw the removal of the bodysides and floor for carrying steel coils, and as translator wagons, including Freightliner flats in yards. KR Models is also producing this open style of wagon of interest to those with steel trains.

The issues noted can be rectified with patience, paint and weathering, aside from the bowing of the sides and ends – how much the buyer can live with this is down to individual preference.

datafile

BASICS

Manufacturer: KR Models

Catalogue Refs:

Full Body – Original, Frame – Modified

RRP: £60.00 (set of three)

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

Era: 1957 – 1980s

Company/Operator: BR

Weight: 39g

Chassis: Die-cast **Body:** plastic

Minimum curve radius: 371mm (R1)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks

Accessories: None

TRAINS4U MILITARY VEHICLES

Words & photography: Phil Parker



The last few years has seen an upsurge in the number of model road vehicles available to fill our layouts, but these have normally been civilian transport. If you need military vehicles, it's been thin pickings.

"But, what about plastic kits?", I hear you cry. While there is plenty of choice, it's normally in 1:72 scale, not the 1:76 we need for OO gauge model railways. Maybe the slight difference in scale isn't a problem, but if you prefer things right, Peterborough-based model retailer, Trains4U, has come to your rescue with a growing range of correctly-scaled Army transport.

Each model is 3D-printed in a semi-transparent, green resin. Bodies are generally single pieces with the wheels separate to aid painting. The printing supports have been removed, so all the modeller has to do is paint and glue the wheels or tracks in, and

for the Land Rovers, add the hard top. The level of complexity of each model is very impressive, with all the roll bars printed in place – there is little assembly required.

The transparent resin makes it difficult to properly assess the detail, so a spray of car primer would be wise; this will allow you to check if final cleaning up is required, as suggested in the instructions.

While painting the models shouldn't be too taxing, it's made easier by the provision of self-adhesive discs to mask the wheel centres for when the tyres are painted. As many will choose to spray these, and the body, that's a welcome feature.

Another nice touch is that some models, specifically the Jackal and Coyote, are available in both combat-ready, and prepared-for-transport forms. The latter has all the mirrors and steps folded, aerials and weapons removed, and suspension lowered

to remain within the loading gauge while on the back of a 'Warflat'. All you need are wheel chocks, which Trains4U can also provide.

For those interested in military models, or who just want suitable loads for a train, these kits are going to be a boon.

datafile

BASICS

Manufacturer: Trains4U
British Army Spartan (Early)
British Army WMIK
British Army SIII ¾ ton GS Truck
British Army Jackal 2

RRP: £10 to £25

Era: 6-11 depending on vehicle

Scale: 4mm:1ft scale/1:76

BACHMANN MXA WAGON

Words & photography: Andy York



The MXA 'Lobster' wagon is the latest modern freight vehicle to join the Bachmann Branchline OO scale rolling stock fleet.

While the MXAs only entered traffic in the last decade, their true past is much longer as they were created by fitting a new steel box atop redundant bogie bolster wagon frames – some of which date back 50 years or more. Built for DB Cargo and used primarily for engineering work, DB has continued the tradition of giving aquatic code names to engineering wagons by calling the MXAs 'Lobsters'.

The skeletal nature of the frames used for these wagons is evident on the Branchline model, on top of which is the modern-style fixed box with its ribbed sides and ends. As is to be expected with modern wagons, there are numerous safety warnings, labels and instructions along with the DB logo and TOPS information, all of which is reproduced crisply and authentically – a stark contrast to the vibrant red bodywork. A full complement of underframe equipment is present, as are turned metal buffers, while the Y25C bogies are fitted with metal wheelsets and NEM coupling

pockets to ensure these models run well.

Visually, the density of print of the white DB branding and all those small panel details over the similarly dense red surfaces is up to Bachmann's usual high standards, with a solid dark brown interior. The other impression of the model taking it out from the box is solidity with 81g of weight despite the skeletal nature, which appears to be a result of a die-cast underframe. There is no evidence of the traditional wooden deck of the original bolster wagon, with clear space through to the ribbed underside of the body.

The model sports prominent white handwheel brakes on each bogie, but this is only appearing to be present on some wagons as some have traditional lever handles on each side – be careful with renumbering!

Infrastructure trains are always popular, and I'm sure, when treated to suitable weathering and evidence of a load, that these models will be as popular as any similar wagons for the contemporary modeller and will look at home mixed in with rakes of Network Rail yellow bogie opens, bringing new life to an adapted design which is now more than 60 years old.

datafile

BASICS

Manufacturer: Bachmann Branchline

Catalogue Refs:

(37-830A) Bachmann OO gauge MXA 'Lobster' bogie open wagon DB Cargo

RRP: £57.95

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

Era: 11

Company/Operator: DB Cargo

Weight: 81g

Chassis and Body: plastic

Minimum curve radius: 438mm (R2)

Wheel Profile: RP25

Couplings: NEM-mounted tension-locks

Accessories: Buffer beam piping

LOCOMOTION MODELS MGR

Words & photography: Andy York



Our first chance to look at Cavalex's forthcoming MGR wagons is thanks to Locomotion Models letting us loose with its exclusive pack, produced by Cavalex, which captures the first and last of their kind as preserved in the National Collection.

In total, 10,702 production wagons were built at Shildon Works, so Locomotion is the natural home for these once-ubiquitous wagons. The first prototype Merry Go Round (MGR) wagon (HAA), No. 350000, was built in Darlington in 1964 and preserved in 1995, while the last, No. 368459, was purchased by the Friends of the NRM in 2010.

No. 350000 is modelled in its original operational form with internal cross members to stop the sides bowing. Originally, these were designated as HOP AB wagons, becoming HAA under TOPS classification. While the early wagons were designed for 45mph operation, the later and final batch, HDA, of which 368459 is, were designed for 60mph operation with improved braking. The main visual difference is the absence of the horizontal line of rivets along the upper side panels while, internally, there is longitudinal bracing at the side tops of the interior.

Although packaging isn't a deciding factor

in a purchase for me, as a modeller, I would hope it performed a role of protecting the models, so it was a disappointment to find several parts detached – end stanchions, a sprung buffer, a hopper lever handle and internal upright and a hopper door stop, which seems to be absent from below the chassis. One of the NEM pockets is angled downwards, causing the tension-lock coupling tail to catch on pointwork and it doesn't want to be corrected. But there are many positives for the model and I hope this was just a one-off.

The metallic effect to the unpainted metal of the hopper body is very pleasing, while the interior is very slightly darker hinting at their dusty life. Both wagons have Railfreight red frames, as preserved, and although the white on black printing on the number and data panels is very tidy, it is slightly angled compared to photographs of the real wagons. The HAD also looks to suffer from an overly-thick application of white paint on the hopper mechanism cam handles.

Inevitably, there will be comparisons with Accurascale's recent model and it's fair to say that they will look absolutely fine running together, especially for those who want variety in numbers and markings, and there are certain areas where this model has a slight edge with the finesse of the top edges,

the internal crossmembers and, dependent on taste, the metallic finish. Because of the design of the body above the wheels, the floor of the hopper appears flat rather than the 'arches' inside the Accurascale model, which also means the Cavalex model will readily accept 26mm axles for those wishing to run EM/P4 wheelsets.

The wagon is well-balanced thanks to the zinc alloy underframe and hopper cradle and they performed smoothly through pointwork. Despite wayward parts, overall, I can recommend the model.

datafile

BASICS

Manufacturer: Cavalex Models
Catalogue Ref: (493277) First and Last Merry Go Round Set
RRP: £65.00 boxed pair
Gauge/scale: 16.5mm gauge/ 1:76 scale/ OO
Era: 1964 - to preservation
Company/Operator: BR
Weight: 52g
Chassis: diecast
Body: plastic
Minimum curve radius: 371mm (R1)
Wheel Profile: RP25
Couplings: NEM-mounted tension-locks
Accessories: Instanter couplings and air pipes

HORNBY

BR A3 4-6-2

Words & photography: Tony Wright



PDF NEWSPAPERS and MAGAZINES: WWW.XSAVA.XYZ

Along with the TT model of *Flying Scotsman* in full LNER regalia, I've just received a DCC-ready BR A3 version in the form of 60078 *Night Hawk* with Next 18 socket. It represents the locomotive generally in the condition it was in from October 1953 – when it received left-hand drive – up to January 1960, when fitted with a double chimney, the last A3 to have this, though by then it would have carried the later BR device on the tender. This manifestation is probably how most who saw them (including me) remember the A3s. One will have to be rather old to remember them in their LNER finery; arguably in their most-attractive shape, before the fitting of double chimneys and, on some, the addition of 'German' smoke deflectors. I thought they looked fantastic in their final form.

My comments regarding the other Gresley non-streamlined Pacifics in the Hornby TT:120 range are the same for this model. It really is a little stunner, both in overall appearance and in performance. Online criticisms have been made about the over-scale flanges and 'chunky' valve

gear, but these are pragmatic solutions for reliable performance, often on less-than-perfectly-laid track. In 'the flesh', these are nowhere near as prominent, only really being highlighted in 'cruel' photographic enlargement. Correctly, this locomotive is definitely an A3, with superheater header covers and Dia. 94A boiler (evidenced by the streamlined dome). Though the GNR tender is the same as those behind the A1s, the front coal division plate is properly vertical. Unfortunately, Hornby has repeated the same mistake as with its OO A3s; that is putting a representation of the higher wiggly conduit on both sides of the smokebox – it should really be only on the opposite side to the drive – a minor point, admittedly.

Though much simpler than the full LNER apple green, the BR lined Brunswick green is exquisitely applied. The green is spot-on, and the 'scale' orange/black/orange lining on the boiler bands is astonishing to behold. How do they manage this so well? I've never managed it in 4mm:1ft scale! My only criticism is that the cab roof should be black overall, not green below the horizontal rain-strips (easily rectified with

a lick of matt black paint). Even the tiny 52A shedplate (Gateshead) on the lower part of the smokebox door is clearly legible, which means it's towards the end of its single chimney existence. Earlier, it was shedded at 51A – Darlington, acting as main line standby.

I love this range of models and if it brings newcomers into the hobby, that's great. It's sure to be popular, especially as the range expands.

datafile

BASICS

Manufacturer: Hornby Plc

CATALOGUE REF:
(TT3005M) BR Class A3 4-6-2 60078 *Night Hawk*

RRP: £145.99

Gauge/scale: 1:120 scale/12mm gauge/TT
Era: 4

Company/Operator: British Railways

Weight: 150g

Body: Injection-moulded plastic **Chassis:**
die-cast

Minimum Curve Radius: Second radius

Couplings: NEM-mounted standard type

HORNBY ACCESSORIES

Words & photography: Howard Smith

Uncoupling ramp

Hornby's choice to adopt the well-established overseas coupling mechanism for its new TT:120 range is a sound idea, but for those puzzled by the methods of uncoupling Hornby's TT:120 rolling stock – including myself, until recently – look no further than its newly-launched uncoupling ramp.

Fitting between rails, it neatly lifts the underside of both mechanisms, in much the same way as a tension-lock uncoupling ramp would. It's not overly discreet, but I'm sure that users can think of cunning ways to disguise it – in a barrow crossing, or behind

a scenic break, for instance. With concise instructions for installation provided, the enjoyment of stress-free and reliable uncoupling is possible, at a very reasonable price.



datafile

BASICS

Manufacturer: Hornby Plc
Catalogue Ref: Hornby (TT8013)
 uncoupling ramp
RRP: £1.49
Gauge/scale: 1:120 scale TT

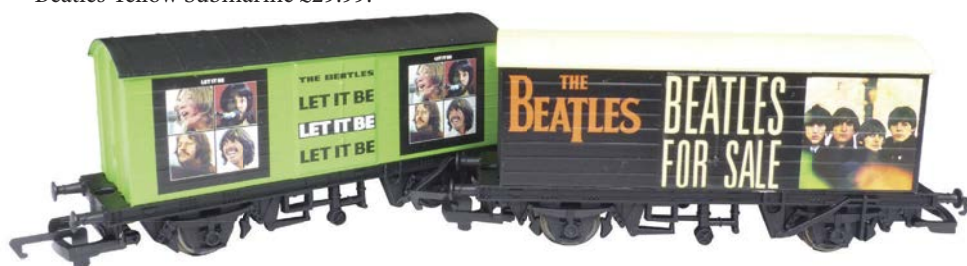
The Beatles wagons

Having changed the music landscape and influencing artists to this day, The Beatles need no introduction – unless you've just emerged from the permafrost. Their global audience, turned fan base, is continually revived by new, re-visited, or as-yet unreleased material from the group.

For fans wanting more, Beatles' memorabilia is readily snapped-up, and Hornby's association with Apple Corps continues this year with new rolling stock additions for OO gauge through the release of new liveries to retro tooling, inspired by the album covers from the band.

Somehow, the age of these wagons is a perfect match for the album covers, achieving an almost genuine 'retro'

appearance as if manufactured as period album launch merchandise! Ideal for collectors, further additions to this wagon range are awaited soon, while those wanting more can look towards its (R3954) The Beatles 'Singles from Liverpool' Train Pack £181.49, containing a Class 73 and two GUVs, liveried in the albums, while its Corgi range has a CC42419 The Beatles Magical Mystery Tour Bus £29.99, and CC05401 The Beatles Yellow Submarine £29.99.



datafile

BASICS

Manufacturer: Hornby Plc
Catalogue Ref: Hornby (R60150) 'Beatles for sale' and (R60153) 'Let it be' long wheelbase vans
RRP: £21.99 (each)
Gauge/scale: 1:76 scale OO

Settle and Carlisle buildings

I've said it many times before, but I'll say it again – it's an exciting time for British modellers with TT:120. At last, a scale and gauge that make sense, together! Delving head first into this new venture, Hornby's philosophy of being a complete system provider continues in the footsteps of its OO gauge range, with scale-specific building additions.

Its choice for Settle and Carlisle buildings for the scale is a little at odds for steam-era modellers, given Hornby's range at launch is heavily East-coast centric, but a Coronation Pacific 4-6-2 is en-route in the guise of Duchess of Atholl (TT3010M), and

for post-Nationalisation diesel-electric and present-day modellers, the largely-preserved nature of the lineside architecture will suit many a layout. Handrails aside – which are a little wonky on our samples – these

are ready-to-install, detailed and great representations of S&C architecture. A simple repaint could make their use on a model more widespread, too.



datafile

BASICS

Manufacturer: Hornby Plc
Catalogue Ref: Hornby (TT9004) S&C Signal Box and (TT9005) S&C Water Tower
RRP: Signal Box £27.99, Water Tower £26.99
Gauge/scale: 1:120 scale TT

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On test: Hornby magnetic couplings

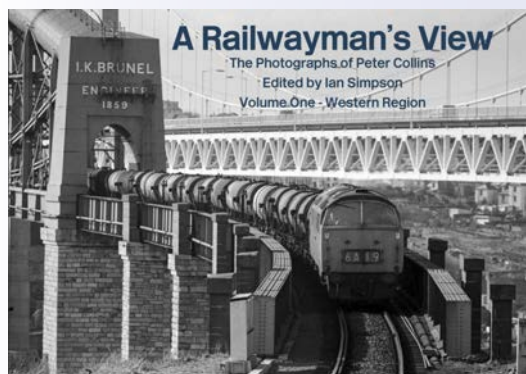
We gave Hornby's new magnetic NEM-mounted couplings to Tony Wright and asked for his thoughts while testing their tractive limits.

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PLAY

A RAILWAYMAN'S VIEW VOLUME ONE – WESTERN REGION



While we are used to printed books, it's worth giving thought to eBooks with the ease of access for reference plus the ability to look more closely at imagery to look at more detail. *A Railwayman's View - The Photographs of Peter Collins* is especially suited to this. Peter Collins was a railwayman for two decades, including the fabulous BR blue era. This is the first of four volumes, which depicts the Western Region, with the Midland, Eastern and Southern Regions to follow, and I can't wait!

The story starts with an introduction that validates Peter Collins' experience with the operational railway and it is with that eye we get to see a fantastic black and white collection of images that range from the atmospheric and arty through to well-composed shots brimming with detail of interest to the modeller. This was a time when a modernising

railway ran within steam-age infrastructure, so the appeal is wider than to those who have a fondness for hydraulics and the corporate blue years. Over 150 captivating images are curated into the geographical areas from London outwards with a wide variety of shots within each section covering the mundane in the form of commuter multiple unit services through to rarely pictured unique items such as the GWR Directors' Saloon and the 'Whitewash Coach'. Adjuncts to the main subject matter are often noted such as the period road vehicles, which incidentally appear in numerous shots that are similarly evocative in taking us back half a century to our father's or, indeed, our first cars. Nostalgia is a powerful thing and it's certainly here in these images, whether it be trains in the landscape or fume-filled canopies.

As modellers, our eyes will be drawn to the inspiring detail to be found in yards, on platforms, or the lineside; detail so often missed on typical three-quarter train and locomotive shots. Pack the cheese sandwiches and Corona and breathe in the atmosphere!

The eBook is priced at £20 and may be made available in print at a later date for a higher price based on interest.

REVIEW

MODELU FEMALE CREW FIGURES

Words & photography: Phil Parker

Modelling modern railways demands a wider range of figures than ever before, and because of this, ModelU now supplies female crews and operators in its range. As always, these are 3D scans of real people.

Bessie Matthews is a shunt driver for Freightliner, and can be found preparing locos, shunting, or driving a wide variety of traction, including 66s, 70s, 08s and Class 47. Outside work, she is an author and illustrator of children's books.

Joanne Crompton is by day, an accountant, but volunteers as a steam locomotive fireman on some preserved lines, and as part of the *Tornado* operating crew.

Both have been scanned using ModelU's latest high-definition technology and can be printed in many scales using new resin printers. It's noticeable how the resolution has improved over the years, with facial features being much clearer on these examples. As ever, the manufacturing

methods ensure the proportions and poses of the figures are perfect.

Supplied straight from the printer, supports need to be gently removed with tweezers and a sharp knife or cutters, before painting.

Recognisable people add an extra dimension to our layouts and to help, interviews with both can be found on the ModelU website. The ladies both have active social media accounts too, which will hopefully inspire girls to look at roles on the railways traditionally seen as a male preserve.



datafile

BASICS

Manufacturer: ModelU

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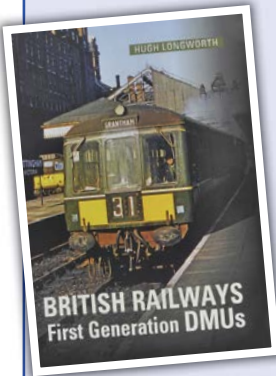
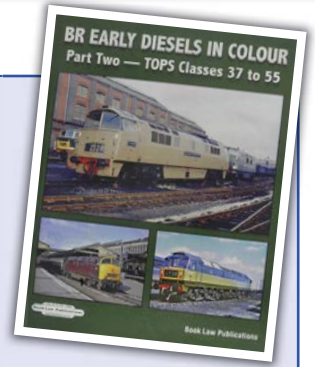
Scale: 1:76 – others available

RRP: £7:20 to £10:80

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BR EARLY DIESELS IN COLOUR PART TWO – CLASSES 37 TO 55, Book Law. PRICE £29.99

This is the companion volume to the one I reviewed last year, which described the smaller Classes 01 to 35, some of which were not particularly successful. It's about the same size, the same all-colour A4 portrait format, and the same price, representing incredibly good value. The two should always be together. The standard of photography is superb (the frontispiece of the Class 47 at Bishop Auckland is one of the finest railway images I've ever seen; and not just of the locomotive). The standard of reproduction is absolutely first class. Since the work is principally pictorial with extended, informative captions, this is essential, helped by printing on top-quality gloss stock – something Amadeus Press is renowned for. Just about every detail and livery manifestation in the locomotives is illustrated, though it's a pity no green 'Western' image is present. As such, this wonderful work will be of great help to modellers; and not just those of locomotives, for the infrastructure these early diesels operated in is also beautifully illustrated, especially things like wonderful semaphore signalling and complex trackwork, not to mention a fantastic assortment of different trains. Of course, the mighty 'Deltics' appealed to me the most, though I saw all the other types as well, particularly in the two-tone green I first photographed them in. *Gordon Highlander* has been mistaken for *Ballymoss* on page 294. There's a strange contradiction in the caption describing *Western Monarch* (bottom of page 283) – it's in the state it's in not because it wasn't washed enough, but because it was washed too much! As for weathering, this work will provide inspiration in spades. It's finished from page 302 onward with pictures and descriptions of pre-TOPS Classes – various shunters, the prototype Deltic and one of the SR 1-Co-Co-1 types. Nothing shows the Ivatt LMS pair, oddly. There are also sections showing Type 4s on the Settle & Carlisle, and diesel (and steam!) scenes between Oxenholme and Shap on the pre-electrified WCML. All in all, a splendid job – I took many pictures illustrating the same things at many of the same places, so there's plenty of personal nostalgia for me. If nothing else, it graphically shows how much has been lost forever from our railways – a sad consequence of 'progress'. As intimated, it's fantastic value for money and should find a place on any enthusiast's library shelf.



BRITISH RAILWAYS FIRST GENERATION DMUS, by Hugh Longworth, published by OPC/Crecy. PRICE: £35.00

Hugh Longworth writes mighty tomes, and this is his latest – an updated and expanded edition of an earlier work, published in 2010 (which, much to my shame, I haven't got, but this latest work more than makes up for that). It is the most-comprehensive and detailed work on the history of BR's first generation DMUs. It's odd how perceptions change; in my trainspotting days, any DMUs which replaced favoured steam, despite some of it being life-expired, were called by the pejorative epithet 'Bug-Units'; until the huge advantages given by the forward view sitting behind the driver (providing that the blinds weren't pulled down) were realised, and spotting the front numberplate on a passing steamer became easy. In its mammoth 304 pages, every earlier DMU type is thoroughly described. There are pictures of many of them, some in full colour, showing the myriad of liveries carried down the decades. There is a brief history of each type from the various makers, in their TOPS classification order, which makes referencing easier. This is principally a work of reference – the work of reference on the subject, for I know of none more-comprehensive.

There are also lists of allocations, and most-useful (though small) scale drawings, showing, among many other things, seating arrangements. It will be of immense help to modellers and enthusiasts too. These first generation DMUs were around for a quite a long time in some cases, particularly after refurbishments had taken place. Indeed, even into the mid-'80s, I was delighted to be able to take a photograph of a DMU in GWR chocolate and cream livery! The work also includes rail-buses and the Blue Pullmans. It's all printed on the finest gloss stock and represents outstanding value for money.

A CELEBRATION OF BR STANDARD 9F 2-10-0S, by John Jennison, published by Irwell Press. PRICE: £28.95

This is the sixth in this pictorial series by the same author from the same publisher. As with all the others, it's a veritable visual feast (which is what it sets out to do; and succeeds admirably). I must stress from the outset that I have an 'interest' in this work, inasmuch as I assisted the author with some of the captions and proof-read it. Whether that disqualifies me from writing an impartial review is a moot point, though my input (even if it's acknowledged) was minimal. It really is a terrific visual 'history' of these incredible machines – the most-potent freight steam locomotive ever built for Britain's railways, yet destined for a ridiculously short life. The images show the class working on all of BR's regions (with the exception of Scotland, since appearances there were rare). Particular coverage is given to their working in, among other places, the West Midlands, on the Midland main line, on the Somerset & Dorset, their work on the GC 'Windcutters'/'Runners' and their final days in the North West. The ten 'Croftis' are covered in detail, as are those 9Fs fitted with air pumps for the Tyne Dock-Consett iron ore workings. The Lickey banker is also featured, plus the celebrity *Evening Star*, and the Giesel ejector-fitted 92250. All the different types of tender are illustrated, too. It's axiomatic that this lovely book will be of great help to modellers of the class – and also to those who indulge in 'heroic' weathering, for 9Fs were seldom cleaned. The reproduction is of the highest order, and, if the work of Bill Anderson is featured you know there'll be some brilliant imagery; and, there is! Reviews can often be subjective where personal memories are involved; as is the case here. On '50s/-early '60s summer Saturdays at Chester, 9Fs were common hauling excursions to the North Wales coastal resorts. Finally, during my first teacher training year (1967-'68), with most of the survivors congregated at Birkenhead, I saw them working as I travelled by train between Chester and Ormskirk at weekends. This is a splendid book overall; if the captions are accurate and informative, they're not because of me but because of the diligent work of the author. That said, I'm delighted that some of my minor corrections have been included (which didn't happen in the A4 book!). It represents exceptional value for money, and I thoroughly recommend it.



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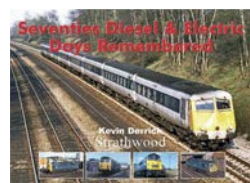
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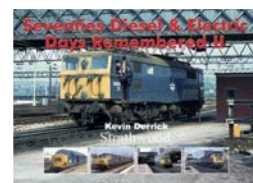
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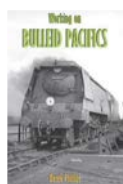
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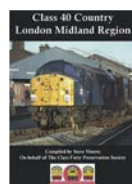
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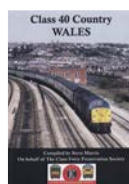
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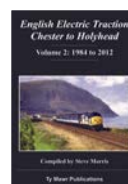
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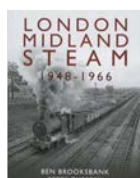
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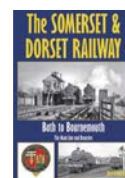
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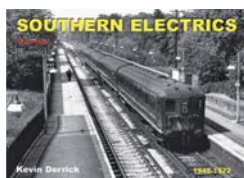
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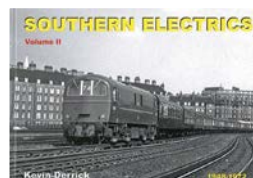
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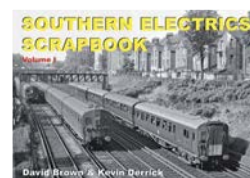
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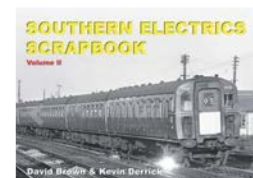
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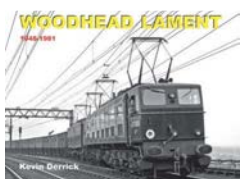
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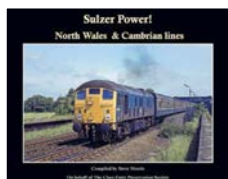
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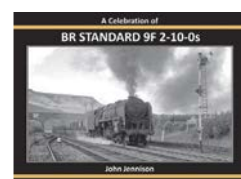
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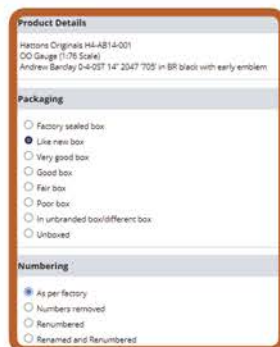
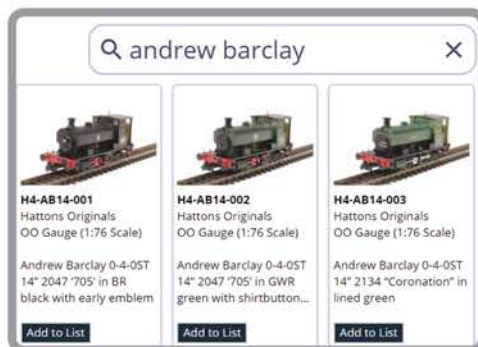
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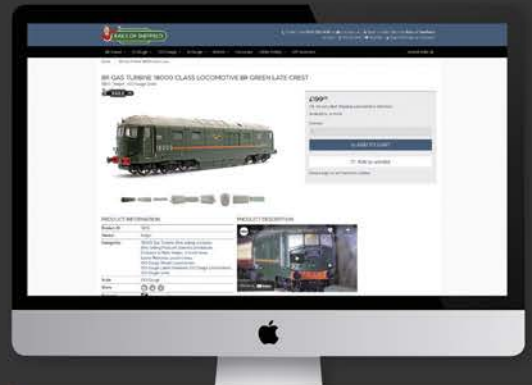
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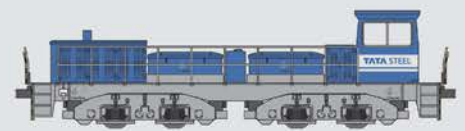
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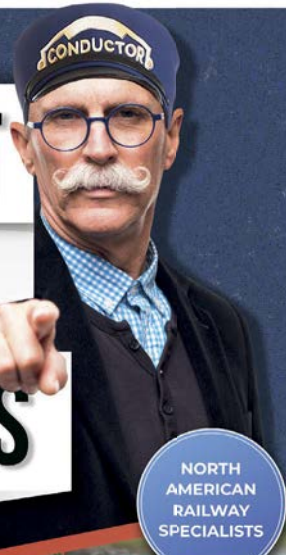
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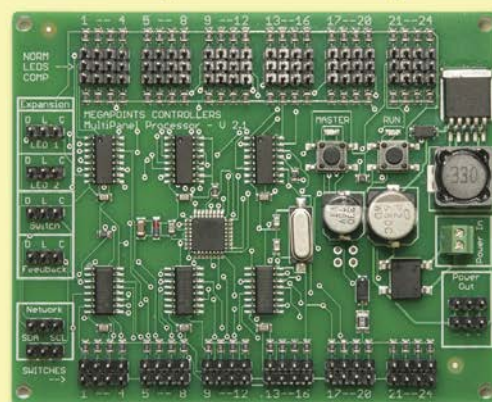
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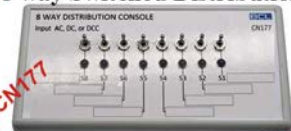
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May 13 - LLANGOLLEN Llangollen Railway Festival, Llangollen Pavilion, Abbey Rd, Llangollen, Denbighshire, **LL20 8SW**. Sat 10-4.30.

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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 - BARNSELY Gauge 'O' Guild Summer Show, Barnsley Metrodome, Queens Ground, Queens Rd, Barnsley, **S71 1AN**. Sat 10-4.00. ****NEW VENUE****

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June 24/25 - PERTH Model Railway Exhibition, Dewars Centre, Glover Street, Perth, PH2 0TH.

Sat 10 - 5.30, Sun 10 - 5. - www.perthmrc.com

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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

July 15 - BAKEWELL - Gauge 1 North, The Agricultural Business Centre, Haddon Rd, Bakewell, Derbyshire, **DE45 1AH**. Sat 10-4.30.

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 O 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.

Oct 7/8 - FOLKESTONE Model Railway Exhibition, Leas Cliff Hall, Folkestone, **CT20 2DZ**. Sat/Sun 10-5.

Oct 14/15 - ALDERSHOT Model Railway Exhibition, Farnham MRC, Alderwood Leisure Centre, Tongham Rd, Aldershot, **GU12 4AS**. ****Show guide included in admission and FREE Car Parking****

Oct 21/22 - UCKFIELD Model Railway Exhibition, Uckfield Civic Centre, Civic Approach, Uckfield, East Sussex, **TN22 1AE**. Sat/Sun 10-5.

Nov 4 - HIGH WYCOMBE WYCRAL 2023, Model Railway Exhibition, Cressex Community Sch, Cressex Rd, High Wycombe, **HP12 4UD**. Sat 10-5. ***Just off M40***

Nov 4/5 - SPALDING Model Railway Exhibition, Springfield Events Centre, Camel Gate, Spalding, Lincolnshire, **PE12 6ET**. Sat 10-5 Sun 10-4.30.

Nov 18/19 - FALKIRK Model Railway Exhibition, Grangemouth Athletic Stadium, Kersiebank Ave, Grangemouth, **FK3 0EE**. Sat 10-5 Sun 10-4.30

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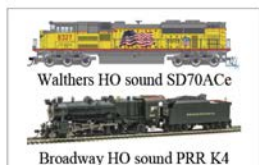
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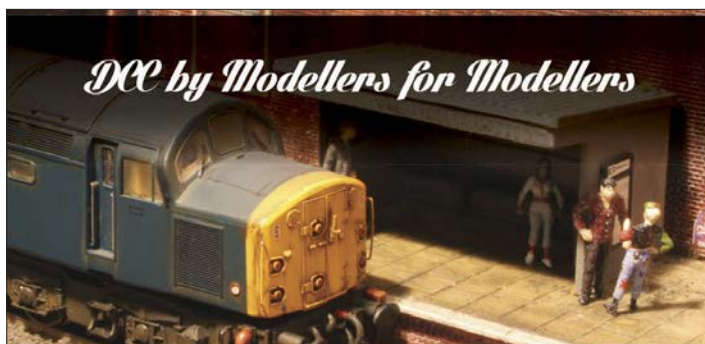
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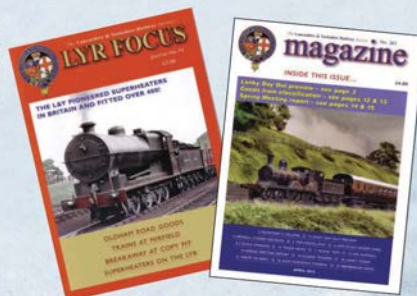
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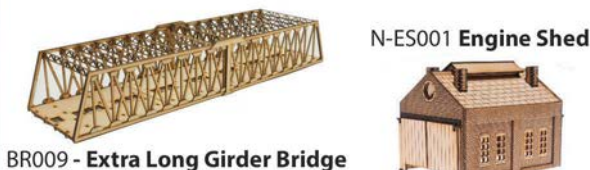
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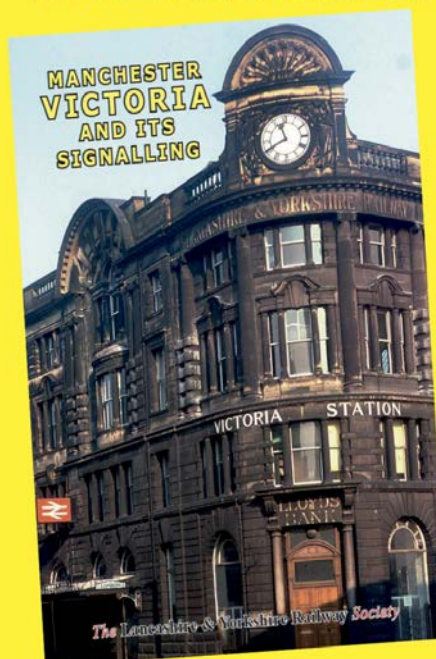


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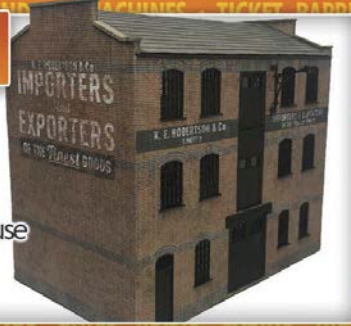


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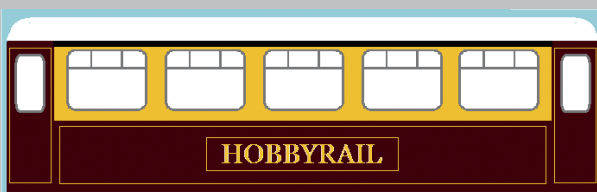
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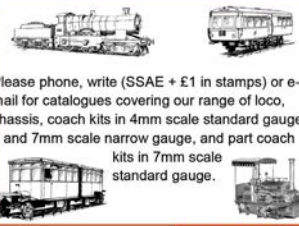
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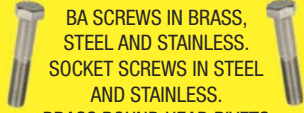


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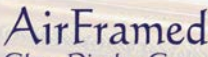
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As we write this, the team is just back from the London Festival of Railway Modelling. The show went well, with record visitor numbers, most of whom seemed to want to visit our stand for a chat, have a go on the tombola, or renew their subscription.

We enjoyed ourselves, apart from one thing. Painful feet. The floor at Ally Pally is hard. Very hard. And three days walking around on it had taken its toll. We should have brought our carpet for the stand. After all, there is a nice piece in our store that Howard sourced for us at Warley, but someone forgot to put it in the van!

Quite a few layouts bring a rug along, or some interlocking giant foam jigsaw pieces, to make the weekend more pleasant underfoot. That's the thing about being inside the barrier, you need to think about more than just the layout.

It's amazing how many steps you can clock up walking around a show. Maybe visiting model railway exhibitions should be considered some sort of sport, or at least an alternative to the gym?

So, towards the end of a day, if the exhibitors and traders are looking a bit tired, spare a thought for them. They just need to put their feet up!

What is your favourite London landmark?

Andy: The Royal Observatory at Greenwich; the home of everything that controls our lives, time. Plus the view is world class.

Debbie: Tower of London for me, I learn something new about Tudor England each time I visit.

Howard: The Natural History Museum – it puts everything into perspective.

Phil: In the entrance to Burlington House, you can find the wooden prototype for the first K2 red telephone box. I have photos if anyone is interested...

Ruth: Covent Garden! Loads of shopping and restaurants, perfect for me!

This month in pictures... Ally Pally special



All the way through the London Festival of Model railways, the BRM stand was full of people taking part in our tombola, to win some great prizes.



Nuns on the run – seen on the G scale 'Whiteleaf Light Railway' layout.



Could we help with wheels for this ancient Pocher brass model? Just one of the questions asked over the weekend.



Rapido Trains made the mistake of waving cakes at Phil, and then not offering him one.

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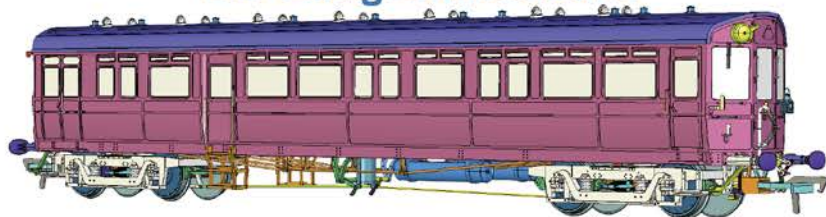
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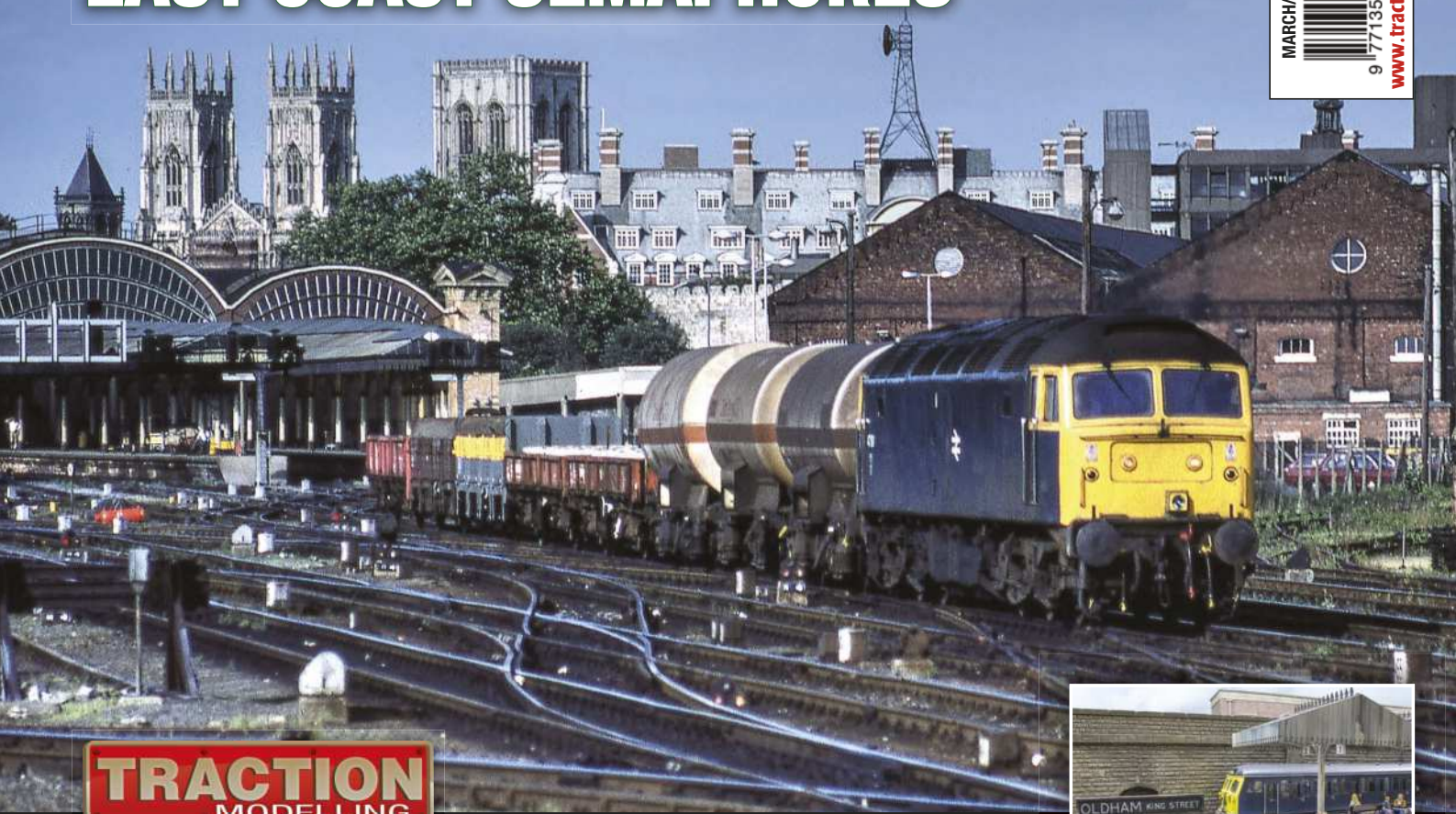
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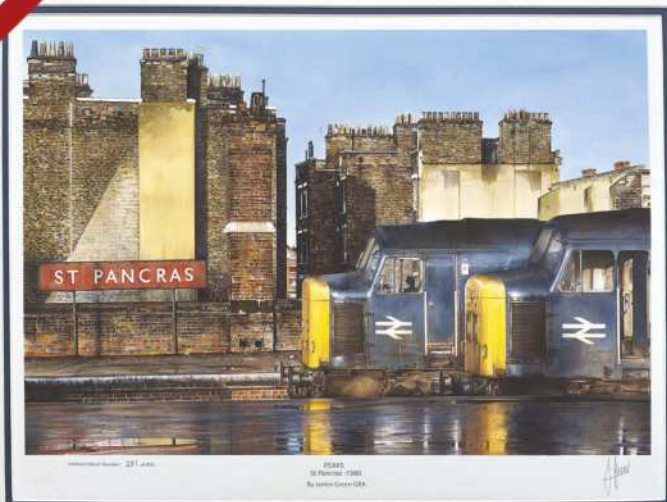
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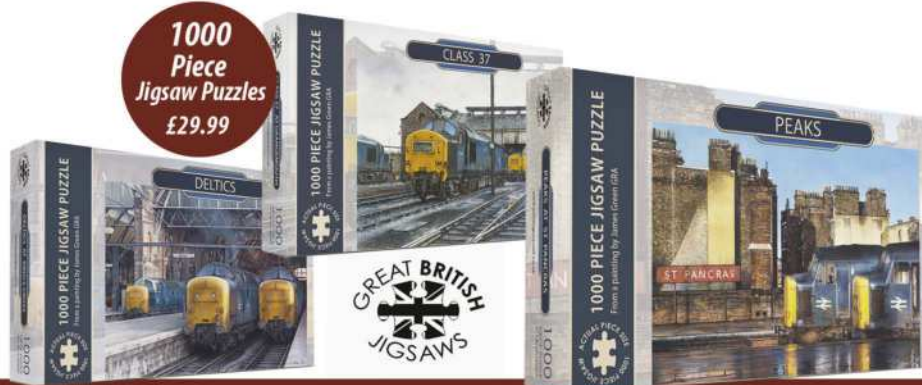
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Welcome

We start this issue with an article by Michael S. Welch about a visit to northern Scotland to photograph trains on the Highland Main Line and the line to Kyle of Lochalsh. All didn't go quite as planned due to the weather but fortunately another photographer, Martin Axford, has been able to fill in some of the gaps in Michael's coverage.

David Hayes starts a new series of articles about the transportation of carbon dioxide by rail and in the first part looks at the years before the end of Speedlink services.

A hair raising experience is recalled by Stuart Broughton in his article about testing a Class 56 on the main line after maintenance at Toton depot.

In the 1970s, Tyneside based Trevor Ermel ventured south to photograph East Coast Main Line trains against the backdrop of semaphore signals, shortly before they disappeared.

One of the many attractive lines in the north of England is the Hope Valley line between Manchester and Sheffield. Andrew Overton talks about the difficulty of photography in the days before the internet enabled enthusiasts to know what to expect to see.

A former Virgin Cross Country manager, Andrew Holl, tells us the story of how preserved 'Deltic' No. D9000 came to be used on passenger services for the company.

We visit the island of Ynys Môn (Anglesey) with Gavin Morrison in the years when loco hauled trains were plentiful

on passenger services to Holyhead.

In TRACTION MODELLING we feature the superb O Scale layout "Alexandra Sidings". This O Scale layout is crammed full of interesting features and uses DCC control to great effect.



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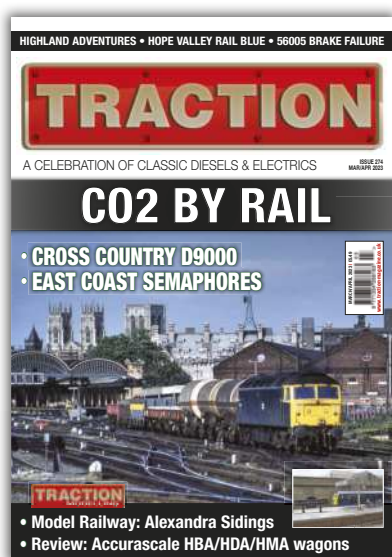
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On 17th July 1986 47191 passes York station with a Tees Yard to Parkeston freight which includes CO2 tank wagons. MICK PAGE



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Scotland abounds in superb photographic spots but the writer has never seen a published picture of this memorable location about a mile or so east of the former Glencarron Platform. The river Carron, which flows into Loch Carron west of Strathcarron station, is concealed in the dip on the right while the road is on a ledge high up on the side of the mountain. The train is the 15:10 Kyle of Lochalsh to Inverness 'Hebridean Heritage' and this picture was taken on 1st September 1993. The train is climbing up to Luib summit at this point on an incline of 1 in 50. MICHAEL S. WELCH



A Highland Adventure

Michael S. Welch recounts the story of a photographic expedition to the Scottish Highlands in 1993.

During the summer of 1993 I was employed in BR's grandly named Network Repair Control Centre, located at Southern House, Croydon. You may not have guessed it from the title but our office was responsible for organising the repair and maintenance of Network South East's vast fleet of electric and diesel multiple units plus the residual locomotive fleet. The junior clerk in the office was, to put it mildly, a fanatical modern traction fan and I could never understand his addiction to diesels as I had grown up during the last years of the BR steam era.

Our young colleague, much to the dismay of the boss, was in constant touch with like minded friends who could be quickly contacted at the other end of the phone and there was a constant exchange of information. On one occasion pandemonium broke out when he requested a half day's leave at very short notice so he could travel up to Arbroath and intercept a 'rare' Class 37,

just out of shops, that was working the night sleeper from Aberdeen. Perhaps I should mention that my colleague and I were both beneficiaries of BR's generous free and reduced rate travel facilities so he would be able to accomplish the expedition at virtually no cost.

During August word got around that the ScotRail was expected to withdraw the last surviving BRCW Type 2 Bo-Bo locomotives (better known as Class 26) at the end of the summer. Two of those machines, Nos. 26 007 (D5300) and 26 001 (D5301) 'Eastfield' had been repainted in their original livery and were regularly diagrammed to work the 10:25 Inverness to the Kyle of Lochalsh and 15:10 return during the summer timetable, the name 'Hebridean Heritage' giving those services a little extra glamour. I decided to make the pilgrimage to the Highlands to see them but my best laid plans went awry because in the event I only caught a brief glimpse of the Class 26s through a veil of thick Scotch mist, and my trip

was dominated by Class 37s which were in abundance on services from the Highland capital.

I spent the first two nights in Perth and, on the Saturday morning of the 28th August, caught the 08:17 to Newtonmore, that being the first northbound train of the day, apart from the overnight sleeper. I decided to walk the 10¼ miles to Dalwhinnie which I felt would just about be within my capabilities and take pictures of the trains during the course of my hike. It was a glorious Highland morning when I set off from Newtonmore station but I was wary of the weather, and had waterproofs 'just in case', as the climate in that part of the world can be a trifle unpredictable and change very rapidly due to the surrounding mountains.

I found a suitable spot, just over a mile south of Newtonmore station, at which to photograph the first southbound train, the 09:45 SO from Inverness to Glasgow Queen Street which, to my astonishment,

There are some very stiff gradients on the Dingwall to Kyle of Lochalsh line, particularly the 1 in 50 climbs in both directions up to Ravens Rock summit (458 feet above sea level) between Dingwall and Garve. After leaving Garve, westbound trains face another steep climb and here Class 37 No. 37294, powering an Inverness to Kyle of Lochalsh train, cautiously accelerates away from Garve and begins the 1 in 50 ascent to Corriemuillie summit, about 2½ miles distant. The principal summit on the line is at Luib (646 feet above sea level) which entails a very gradual westbound ascent but then the line drops very steeply to Achnashellach. MICHAEL S. WELCH



was double headed by a pair of Class 37s hauling a modest five-coach formation. Perhaps one of the locomotives was defective and being worked southwards for attention?

That train, which conveyed only standard class accommodation, ran for a couple of months at the height of the summer and was a welcome bonus because there were just three other southbound services I would be able to photograph, bearing in mind I wanted to return to Perth in time to have a meal, the 17:52 from Dalwhinnie being the only reasonable option.

I hurried off down the line in the hope of finding another promising spot at which to photograph the 10:15 Inverness to Edinburgh. It duly appeared with Class 37 No. 37043 hauling a substantial load which would have been quite a tough challenge for the moderately powered locomotive on the 1 in 80 ascent to Druimuachdar summit which is 1,484 feet above sea level. About an hour later, Class 37 No. 37428 sped down the 1 in 95 gradient in charge of the 09:55 from Glasgow Queen Street. That locomotive carried the name 'David Lloyd George', a charismatic and fiery Welshman, although the name seemed wholly inappropriate for a locomotive working in Rob Roy country. The name was, perhaps, linked to the fact that in a previous life as No. D6981 it was based at Cardiff (Canton). The early

morning brightness had given way to dull, overcast conditions which were not conducive to photography but I could not resist taking a shot of another, unidentified northbound train at a location that I believe is Crubenmore Bridge, where an attractive stone bridge crosses the placid waters of the River Truim.

By this time it would have been mid-afternoon and I now had to focus on quickening the pace as I was only halfway to my destination and it would have been foolish to loiter at attractive lineside locations in the hope of a train suddenly appearing. I could see the prominent buildings of Dalwhinnie distillery in the far distance and eventually arrived somewhat exhausted in good time for the 17:52. Needless to say I was thrilled when No. 37428 'David Lloyd George' hove into view and I enjoyed the run through glorious scenery down to Perth.

I journeyed over the Highland main line the following day en route to Garve where I was based for a few nights to photograph on the Kyle line. The B&B lady was extremely helpful and when I told her I didn't have a car she immediately offered the loan of her bicycle rather than rely on the sparse train service. The use of her bike would enable me to reach photographic spots otherwise inaccessible. Perhaps I should mention that the summer timetable

offered four trains in each direction, two of which were named 'Hebridean Heritage' and 'Atlantic Heritage', the first mentioned conveying an observation car that had been converted from a Metropolitan Cammell DMU vehicle.

Examination of my Ordnance Survey map revealed that the most spectacular location seemed to be Loch Culen (shown as Loch a' Chuilinn on the OS map), between Lochluichart and Achanalt, about nine miles from Garve. The dreary conditions deterred photography but the weather improved during the afternoon and I managed a reasonable picture of the Inverness bound 'Hebridean Heritage'.

I spent the following morning admiring the stunning, peaceful setting of Loch Luichart and noted that, puzzlingly, the nearby hamlet and BR halt of the same name were Lochluichart and not two separate words. In the afternoon I photographed an Inverness bound working, while in the evening I had a stroke of luck when the clouds parted and the sun deigned to appear just as the last train of the day from the Kyle to Inverness was nearing Garve and I managed a picture as the Class 37 powered up to Corriemuillie summit (429 feet above sea level) in golden evening sunshine.

The following day I was, once again, frustrated by the weather and



the day began with a quick shot of the westbound 'Hebridean Heritage' entering Garve but, as the day wore on, conditions deteriorated and when I photographed the double-headed Class 26s near Achnasheen they could be best described as 'grim'. I returned to Garve feeling more than a little despondent.

But what a difference a day makes and the following morning was much clearer and I cycled to Loch Cullen and, thanks to a fortuitous break in the clouds just at the right moment, I photographed the 10:25 from Inverness in full sun with the dramatic backdrop of the loch and distant mountains which compensated for the previous day's huge disappointment.

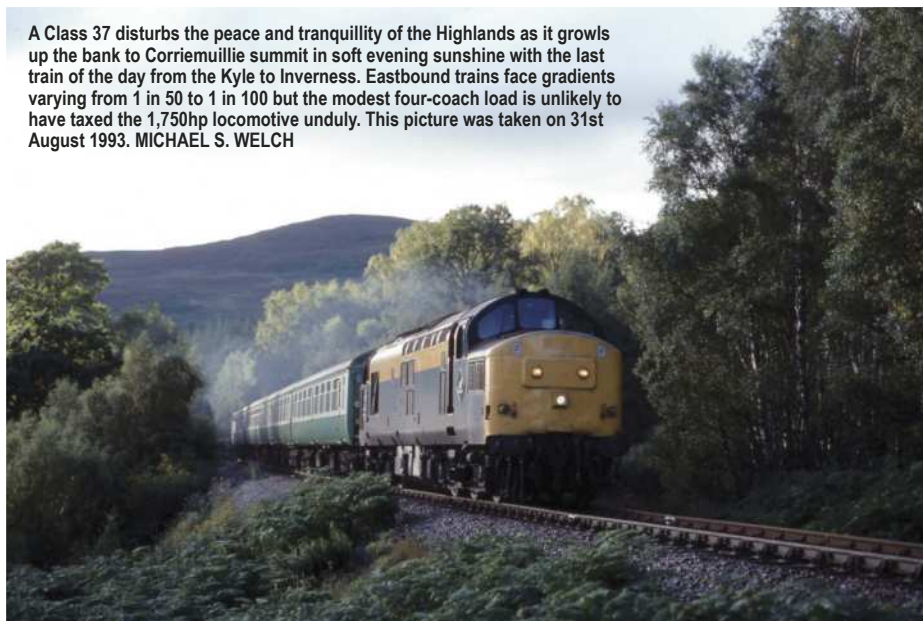
That success galvanised me into action and I decided to carry on westwards along a reasonably level stretch of road and finished up at the site of Glencarron Platform, a remote wayside station between Achnasheen and Achnashellach, almost 25 miles from Garve. That station, shown as merely a halt on the OS map, served Glencarron Lodge and little else, and was closed in December 1964 but the platform was still in situ. I explored the area and discovered a breathtaking, scenic location looking west down spectacular, unspoilt Glen Carron and

(ABOVE) The sun breaks through the clouds just at the right moment to reveal a breathtaking panorama of moorland heather, Loch Cullen and the distant mountains. The view is considerably enhanced by a Class 37 hauling the 'Hebridean Heritage' morning train from Inverness to the Kyle of Lochalsh. BR was certainly doing its utmost to promote the outstanding Kyle line at this time and the fourth vehicle appears to include 'micro buffet' (note the blanked out windows) while on the rear is an observation car converted from a Metropolitan Cammell DMU vehicle. Luckily, this location is reasonably accessible from the A832 road, the course of which is visible on the opposite bank of the loch. MICHAEL S. WELCH



Class 37 No. 37043, hauling the 10:15 Inverness to Edinburgh Waverley 'Highland Enterprise' service, is seen starting the 18 mile long climb from Newtonmore to Druimuchdar summit. It was photographed just south of Newtonmore where the gradient is a relatively easy 1 in 95 but some sections as steep as 1 in 80 lie ahead; this picture was taken on 28th August 1993. Built at Vulcan Foundry, this locomotive started life as No. D6743 in June 1962 and carried the name 'Loch Lomond' for a brief period in the early 1980s. MICHAEL S. WELCH

A Class 37 disturbs the peace and tranquillity of the Highlands as it grows up the bank to Corriemuillie summit in soft evening sunshine with the last train of the day from the Kyle to Inverness. Eastbound trains face gradients varying from 1 in 50 to 1 in 100 but the modest four-coach load is unlikely to have taxed the 1,750hp locomotive unduly. This picture was taken on 31st August 1993. MICHAEL S. WELCH



photographed the 15:10 from the Kyle, but it was unfortunate that the sun was in the wrong position, almost shining straight into the lens. It is an outstanding spot and one I've never seen published; perhaps I am the only person who has ever taken a picture there!

The following day I returned home but made a further expedition to Scotland the following month to see an A4 Pacific working test trains on the main line which conveniently coincided with a 'Black Five' returning south over the West Highland Line after spending the summer working 'Jacobite' services at Fort William. And on that trip the 'climatics' really played ball and there was even a dusting of snow on the peaks in the Highlands but that is another story.

The timetable information used in this article has been kindly provided by the Bluebell Railway archives.



The 09:55 from Glasgow Queen Street to Inverness is depicted south of Newtonmore, on 28th August 1993, with Class 37 No. 37428 'David Lloyd George' in charge. This machine was one of the last to be constructed and entered traffic on the Western Region of BR in May 1965 as No. D6981. It was subsequently renumbered 37281 under the TOPS scheme and became No. 37428 when electric train heating equipment was fitted. MICHAEL S. WELCH



No. 37428 'David Lloyd George' is seen for the second time that day, returning southwards with the 16:28 from Inverness to Edinburgh Waverley. It is running into the isolated station at Dalwhinnie which serves a small hamlet. The roof of the local distillery is partially visible beyond the station building on the extreme right of the shot. Note the unorthodox station lighting which consists of electric lamps mounted high up on wooden telegraph poles. Many of the local stations on the Highland main line were recommended for closure in the Beeching Report and were closed from 3rd May 1965, so perhaps Dalwhinnie was retained as a railhead for a wide area, there being no other station in the 33 miles between Blair Atholl and Newtonmore. MICHAEL S. WELCH



The scenic splendour of Loch Carron complements 26001 'Eastfield' and 26007 which are seen near Duncraig with the 12:35 Inverness to Kyle of Lochalsh on 11th August 1993. Both locomotives are preserved with 26 001 at the Caledonian Railway at Brechin whilst 26 007 is at Barrow Hill roundhouse. MARTIN AXFORD

Green Class 26s to Kyle of Lochalsh

Whilst Michael Welch encountered bad weather conditions when he tried to photograph the Class 26s on the Inverness to Kyle of Lochalsh trains, Martin Axford had much better luck earlier in August. 26001 and 26007 were repainted in their early 1960s green livery in 1992. At the same time 26001 was named 'Eastfield' in celebration of the pair's home depot in Glasgow, it being the only named Class 26. In the summer of 1993 they were often used on a Wednesday only Inverness to Kyle of Lochalsh diagram to mark the passing of loco haulage on this iconic scenic line. After the repaint both locos also carried their original pre-TOPs numbers, D5301 and D5300. D5300 had become 26007 after the original 5307 was withdrawn in 1977. They were the first two of 20 locomotives ordered from BRCW in 1955 as part of BR's pilot scheme traction evaluation plan. They were allocated first to Hornsey depot in North London for use on Kings Cross suburban services but were later sent North to join the large BRCW Type 2 fleet at work in Scotland.



The scenic splendour of Loch Carron complements 26001 'Eastfield' and 26007 which are seen near Duncraig with the 12:35 Inverness to Kyle of Lochalsh on 11th August 1993. Both locomotives are preserved with 26 001 at the Caledonian Railway at Brechin whilst 26 007 is at Barrow Hill roundhouse. MARTIN AXFORD

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Thursday 28th July 1977: With an eruption of exhaust, 45021 heads south near Chesterfield with a traditional mixed wagonload freight formed mainly of short wheelbase vans. There are also two bogie bolster wagons of steel and five carbon dioxide tanks at the head of the consist, possibly from Haverton Hill to Coleshill. The CO2 tanks are in typically filthy condition. The service is thought to be 7M72, the 17:15 SSuX Tinsley to Bescot (arr. 20:10), which had previously run as 7O70 to Eastleigh. It will reach Bescot by way of the former South Staffs route from Wichnor Junction via Lichfield and Walsall (see article in TRACTION 233 & 234). JOHN WOOLLEY.

Remembering CO2 by rail: Part One

The conveyance of carbon dioxide using conventional two-axle tanker wagons ended almost a quarter of a century ago. David J. Hayes looks back at such movements during the British Rail and rail freight privatisation eras.

Carbon dioxide has various applications in industry, one of the most well known being its use by fizzy drinks companies. It is also used by the brewery industry and in the production of sparkling wines. The gas was conveyed by rail under pressure in a liquid state using purpose built two axle type tank wagons, the first of which were introduced in the early 1960s. These and the other tank wagon variants constructed in the 1960s and during the 1970s for CO2 will be discussed in more detail in David Ratcliffe's 'companion' article in TRACTION 275.

Although the traffic was more commonly to be seen being conveyed in mixed wagonload freight formations, there were times when carbon dioxide was moved in block trainload consignments as well, especially during the early post Speedlink era (covered in Part Two).

It was the launch of Speedlink in



Monday 16th February 1981: A rare view of carbon dioxide tanks being shunted at the Caledonian Distillery at Haymarket, Edinburgh, with 26001 doing the honours; the distillery closed in 1988. Note the inclusion of the brake van which could make an interesting modelling feature. BRUCE GALLOWAY

Thursday 30th August 1984: Longsight's 31154 passes Maidenhead with a short raft of carbon dioxide tanks forming 6V54, the 13:39 ThO empties from Bow Goods to Severn Beach (ICI Severnside). This was booked to call at Acton Yard (14:43-15:09), which might explain the inclusion of what appears to be an SPA wagon tagged on the rear. The call at Acton appears a little unusual, however, as the West London yard had closed to general traffic in May 1984, with much of its wagonload workload being transferred to Willesden (with thanks to Adrian Nicholls for service details). ROBERT PHIPPS



Monday 16th June 1986: A pair of Class 20s, Nos. 20182 and 20159, momentarily disturb the peace as they pass the Post Office siding at Sutton Coldfield whilst traversing the Sutton Park freight only line towards Walsall. The train is 7T51 (possibly running Class 6 as 6T51), the 14:50 SSuX Speedlink trip from Three Spires to Bescot (arr. 18:37). The service was booked to call at Nuneaton (15:10-15:30), Daw Mill (15:50-16:20) and Coleshill (16:40-17:14). Two empty CO2 tanks from Coleshill are clearly visible amongst the core commodity of coal. A working such as this would later operate independently of Speedlink as part of the Speedlink Coal Network and run to Washwood Heath Yard rather than Bescot. Any empty CO2 tanks, however, would be collected at Coleshill by the 6G89 Speedlink feeder from Leicester to Bescot. RICHARD NORRIS

September 1977, with its air braked capability and rapid expansion into the 1980s, that enabled the carbon dioxide traffic to be extracted from the lumbering sub 40mph traditional wagonload operation of yesteryear, with its antiquated rolling stock and outdated time consuming marshalling practices dating from the steam era, and absorbed into the 60 mph Speedlink wagonload model.

Speedlink offered much faster transits and numerous connections to and from potentially hundreds of widespread terminal locations dotted throughout the United Kingdom and, of course, to Europe via the Dover and Harwich train ferries. Also, many of the destinations served by Speedlink didn't necessarily require any elaborate terminal facilities to handle commodities such as CO₂, which could pretty much be transhipped between rail and road at any suitable goods facility.



Thursday 17th July 1986: York Minster and the roofline of York station provide the unmistakable backdrop to this view of 47191 with a southbound lightweight Speedlink (note that it has passed through the station rather than taking the avoiding lines). The service is thought to be 6F83, the 15:27 SSuX Tees to Parkeston, which called at York Dringhouses, Doncaster Belmont, March Whitemoor and Ipswich. The three TTA/TTB tanks are probably conveying carbon dioxide from Haverton Hill for Bow Goods in East London. These could be for detachment at Whitemoor from where they would go forward in the consist of 6090, the evening departure to Eastleigh, which was booked to call at Temple Mills Yard from where the CO₂ would be tripped to its destination the following morning. MICK PAGE

Friday 20th March 1987: Three empty CO₂ tanks, attached at Coleshill, make up the head of 6G89, the 16:34 SSuX Speedlink feeder from Leicester Humberstone Road to Bescot (arr. 18:50), which is seen coming off the Sutton Park line at Ryecroft Junction behind 45143. Other traffic includes loaded scrap from Corby and/or Leicester for South Yorkshire, sheeted wagons of tubes from Corby and a 'Polybulk/Traffic Services' grain hopper from the Marcroft wagon shops at Coalville. DAVID J. HAYES



Tuesday 4th July 1989: The main Speedlink hub for London was Willesden Brent Yard, with the once vast Temple Mills Yard reduced in status to that of a gathering point for wagonload traffic generated in the East London area, such as at Bow Goods (general), Gidea Park (general), Silvertown (scrap metal), Stratford Market (chemicals) and Stratford LIFT (London International Freight Terminal). Petroleum sector 37893 departs from Temple Mills with the early morning 6C83 Speedlink trip to Bow, which includes carbon dioxide from Scotland and/or Teesside, and Plasmor building blocks from Heck. The image shows to good effect the sub sector cooperation between the Railfreight business sectors. PAUL D. SHANNON



CO₂ sources and destinations

There were around nine known different forwarding points used for the dispatch of railborne carbon dioxide, although not all were in use at the same time. Likewise, the traffic was received at more than a dozen known locations, although, again, not all were active at the same time (see table and map). However, only three forwarding points and two regular destinations would remain in use by the time the traffic ended in the late 1990s.

One of the main originating points for a good many years was Cameron Bridge, Fife, which lasted until the end. Other Scottish loading points at various other times were Cambus, Gartcosh, Glasgow (Salkeld Street), Haymarket and Mossend. Some of these locations, however, were replacement sites for each other, several of which had already ceased dispatching CO₂ by the late 1980s.

Elsewhere, the small Imperial Chemical Industries (ICI) works at Treforest Industrial Estate in South Wales was a relatively short lived forwarding point for carbon dioxide with a movement to Paddington Goods. This lasted for a couple of years when the tank wagons were still new.

Amongst some of the other less well known destinations for CO₂ over the years were Barry Docks (Powell Duffryn), Bristol Lawrence Hill and Ipswich. In addition to Lawrence Hill, Bristol's former Freightliner Terminal at Bristol West was also used for a while for CO₂ deliveries between 1993 and 1994, while Birtley, to the south of Newcastle, received very occasional specials formed of between two and six tank wagons, possibly operating as short haul runs originating on Teesside.

Avonmouth's ICI Severnside (also referred to as Severn Beach) and Teesside's ICI Haverton Hill chemical and fertilizer complexes also dispatched carbon dioxide, although such traffic from Severnside ended in 1986. One of the destinations supplied from Avonmouth was Bow Goods in East London, which was served from Severnside by a block train for a while. Bow also received wagonload deliveries from Haverton Hill and possibly from Scotland as well. The Speedlink deliveries of CO₂ to Bow were sometimes combined with other traffic, such as Nottinghamshire coal and Plasmor building blocks from Heck.

In addition to Bow and Paddington Goods, other London destinations for CO₂ at various times were Acton, Kings Cross Goods and Park Royal, the latter being conveniently sited to the Guinness brewery, which, at its peak,



Thursday 17th August 1989: An early morning scene at Bescot, taken at 06:47, sees 81009 traversing the Up Loop with 6M28, the 21:15 FSSuX overnight trunk Speedlink from Mossend to Willesden Brent (arr. 11:45), which was booked to call at Bescot from 06:22-08:01. Further traffic stops would be made at Rugby and Northampton before reaching its London destination. A solitary carbon dioxide tank can clearly be seen, which could be destined for Bow or perhaps Coleshill. The consist also includes steel for the Black Country region. There was also a consignment of chlorine (not visible) for detachment and tripping to Langley Green for Albright & Wilson. This would have been added at Warrington. DAVID J. HAYES

CO₂ forwarding points and destinations

- 1 Cambus
- 2 Cameron Bridge
- 3 Salkeld St (Glasgow)
- 4 Gartcosh
- 5 Mossend
- 6 Haymarket
- 7 Birtley
- 8 Haverton Hill
- 9 Wakefield (Cobra)
- 10 Newton-le-Willows
- 11 Ardwick West Goods
- 12 Coleshill
- 13 Ipswich
- 14 Avonmouth
- 15 Bristol West
- 16 Lawrence Hill
- 17 Treforest
- 18 Barry Docks
- 19 Acton
- 20 Park Royal
- 21 Willesden
- 22 Paddington Goods
- 23 Kings Cross Goods
- 24 Bow Goods

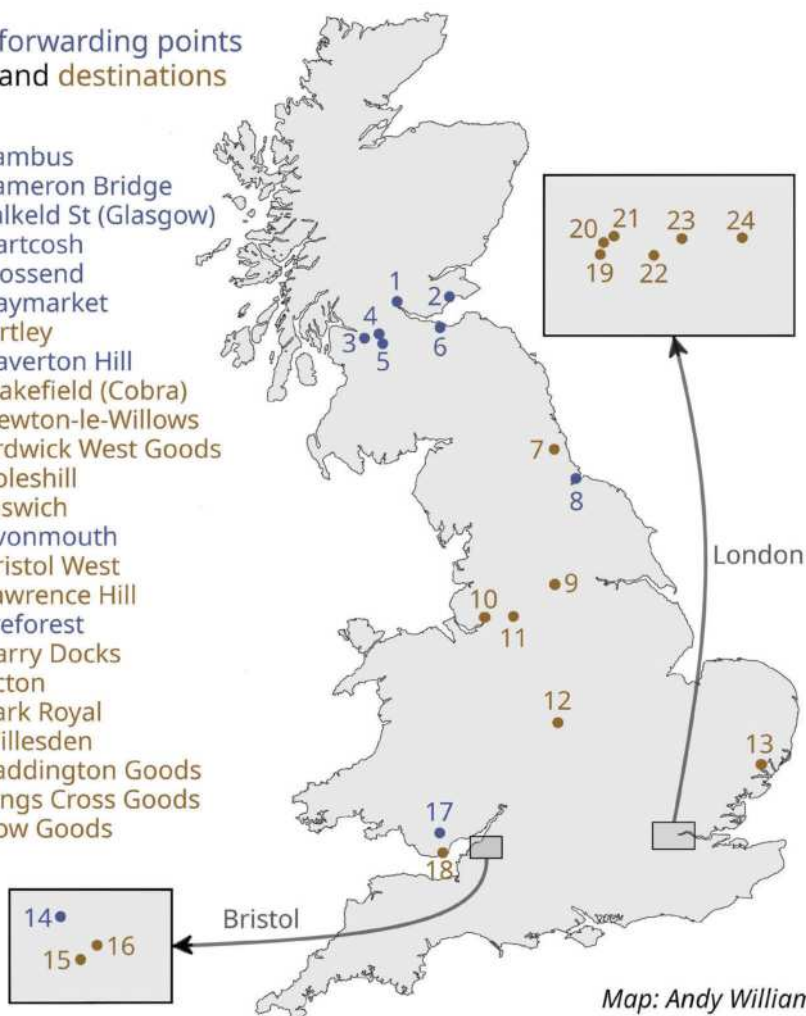


TABLE ONE	Trip T50 (Class 31) SSuX Bescot to Coleshill (via Birmingham New Street) May 1986.			
Bescot		Dep. 05:16	6T50	Marshalled: Lawley Street, Kingbury and Coleshill
Lawley Street	Arr. 06:03	Dep. 06:25	6T50	Marshalled: Kingsbury and Coleshill
Kingsbury	Arr. 06:50	Dep. 07:10	6T50	Marshalled: Coleshill
Coleshill	Arr. 07:25	Dep. 07:35	0T50	Light Engine to Saltley Depot

TABLE TWO	Trip T76 (Class 45) SSuX Washwood Heath to Coleshill May 1973 to October 1974.			
Washwood Heath		Dep. 06:25	9T76	Marshalled: Fort Dunlop, Coleshill (CO2) and Kingsbury (coal empties)
Fort Dunlop	Arr. 06:30	Dep. 06:40	9T76	Marshalled: Coleshill (CO2) and Kingsbury (coal empties)
Kingsbury	Arr. 07:04	Dep. 07:39	9T76	Marshalled: Coleshill (CO2) and Hams Hall (coal loads)
Hams Hall	Arr. 07:56	Dep. 08:07	6T76	Marshalled: Coleshill (CO2)
Coleshill	Arr. 08:17	Dep. 08:27	0T76	Light Engine to Hams Hall

Table 3	Pre-Privatisation Era CO2 Sources* & Destinations
Acton	Haverton Hill*
Avonmouth (ICI Severnside)*	Haymarket*
Barry Docks (Powell Duffryn)	Ipswich
Birtley	Kings Cross Goods
Bow Goods	Manchester (Ardwick West Goods)
Bristol (Lawrence Hill & Bristol West)	Mossend*
Cambus*	Newton-le-Willows
Cameron Bridge*	Paddington Goods
Coleshill	Park Royal
Gartcosh*	Treforest*
Glasgow (Salkeld Street)*	Willesden

is said to have been the largest and most productive brewery in the world. However, as in Scotland, some of the London locations mentioned were replacement sites for each other and only Bow was in use for the London area after 1984, although Bow itself was later replaced by a new facility at Willesden (see later).

As touched upon earlier, the handling of carbon dioxide at some locations didn't necessarily require any elaborate infrastructure. In some instances, the liquefied CO2 was transhipped from rail tankers into road tankers requiring nothing more sophisticated than a flexible hose connection between the two.

Such transhipments took place at Manchester's Ardwick West Goods facility, which was one of the earliest destinations to receive CO2 traffic and was supplied from Haymarket at one point in the early 1960s. It was handling around a dozen wagons per week when it closed in 1990, much of which was transferred to an alternative North West location at Newton-le-Willows (once a Motorail Terminal).

Coleshill, in the West Midlands, was a carbon dioxide railhead of a long standing nature and, over the years, was regularly supplied from Cameron Bridge, Haverton Hill and Mossend. Deliveries to Coleshill were made from Bescot Yard in the Speedlink era (sometimes via a call at Washwood Heath Yard) and could thus be combined with other traffic, such as

scrap empties for loading at Kingsbury, although these were later dealt with by Metals sector resources in the Trainload Freight era, especially by the mid 1990s by which time many of the viable scrap flows still around had already been ramped up to operate as dedicated block trains.

Table One shows the weekday Speedlink delivery arrangements for Coleshill, as of May 1986, and as performed by Trip T50, which was diagrammed for a Class 31 (there was also a Saturday morning delivery trip from Bescot to Coleshill). The tabulation is just a snapshot of the complete diagram, which also visited Baddesley, Bordesley, Longbridge, Tyseley and Washwood Heath (plus revisits to Kingsbury and Lawley Street) during the course of the day before returning to Bescot in the evening (arr. 18:45). The empties from Coleshill were dealt with by another tripping turn, but there was a period when these were being collected by a late afternoon Speedlink feeder departure from Leicester Humberstone Road to Bescot.

Before the advent of Speedlink, carbon dioxide to Coleshill was also tripped from Washwood Heath Yard, as certain traditional mixed wagonload freights traversing the North East to South West corridor through the West Midlands back then were booked to call at the Birmingham yard instead of at Bescot.

One such tripping duty operating from Washwood Heath in 1973/74, Trip

T76, was booked for a Class 45 (later assigned a pair of Class 25s). The 'Peak', whilst en route to Coleshill, also dealt with traffic to and/or from Fort Dunlop, Kingsbury (coal empties for loading at Baddesley or Birch Coppice) and Hams Hall Power Station to deliver coal loads that had been attached at Kingsbury (from Baddesley or Birch Coppice).

Table Two details the Washwood Heath to Coleshill portion of the weekday T76 diagram for the period May 1973 to October 1974 (there was also a Saturday morning delivery to Coleshill). Again, this is just a snapshot of a larger diagram, as much of the day was spent dealing with Class 9 coal loads and empties to and from Bescot, Hams Hall and Kingsbury, finishing off with an evening working from Bescot to Washwood Heath before retiring to Saltley Depot (arr. 20:15).

Willesden opening

Occupying the former site of a terminal that had previously been used for the short lived 'Mini-Link' container venture (launched by BR in 1986 between Glasgow Shieldhall and London using two-axle FBA flat wagons, each loaded with four small containers) Willesden was a new carbon dioxide facility opened by Distillers MG in 1990. It was most likely a purpose built replacement for Bow, although Bow would continue to receive Speedlink deliveries of CO2 into the early 1990s as well.

The Willesden opening event took

place on Monday 19th November 1990 and was celebrated with the naming of Railfreight Distribution's (RfD) Class 47 No. 47214 'Distillers MG'. The naming ceremony was performed by RfD's then Managing Director Ian Brown who was accompanied by Commercial Counsellor Mr. K. A. Wokalek from the German Embassy.

The terminal's close proximity to London's major Speedlink yard at Willesden Brent made it ideal for local tripping arrangements, which could be performed cost effectively by utilizing one of the yard's Class 08 pilots. Unfortunately, shortly after the opening of the new Willesden site came the news that RfD was to abandon the loss making Speedlink wagonload operation, and this took place, as planned, with effect from Monday 8th July 1991.

During the last months of Speedlink, the only CO2 destinations being served were Bow, Coleshill, Newton-le-Willows and Willesden, which were supplied from Cameron Bridge, Haverton Hill and Mossend. But it was far from 'game-over' just yet...

Tuesday 3rd July 1990: A splendid Speedlink consist of mainly tanks and vans heads south through Milford behind 47152. The service is 6L81 from Haverton Hill to Whitemoor, which includes a portion of six carbon dioxide tanks (fifth to tenth in consist) for Bow Goods. The two tanks behind the loco are thought to be empty resin tanks returning to Duxford (Ciba-Geigy) from where resin was Speedlink hauled to Barnstable (later handled at Taunton), Dalcross (bagged), Fishguard*, Hexham, Irvine, Middlesbrough, Stirling and Stranraer* (*conveyed in tanktainers for shipment to Ireland). MICK PAGE

Thursday 2nd August 1990: The goods facilities at Bow, in East London, received Speedlink deliveries of building blocks from Heck, coal from Nottinghamshire and carbon dioxide from Scotland and Teesside (previously supplied from the Avonmouth area). 08709 shunts a raft of TTA/TTB CO2 tanks at Bow together with a HEA hopper containing coal from Gedling colliery (closed November the following year). The Bow terminal also received block train deliveries of granite from Croft and solvents from the Carless refinery at Harwich. PAUL D. SHANNON

Friday 22nd June 1990: Four empty CO2 tanks forming 6T52, the 14:55 SSuX Speedlink trip from Coleshill to Washwood Heath (due 15:25) pass through Water Orton, at 15:26, behind 47377. The loco was booked to run 'Light' from Washwood Heath to Bordesley to collect more traffic for movement via Washwood Heath. However, for operational convenience, the service seen here was known to run direct from Coleshill to Bordesley Yard (booked 15:55-17:00) to attach additional wagonload traffic for connection into 6T50, the 18:25 SSuX Speedlink trip from Washwood Heath to Bescot (arr. 19:10). KEVIN PAYNE





Brake Failure on 56005

Stuart Broughton had a rather unpleasant experience with 56005 when it was being tested after repairs at Toton depot

Repairs

The saga of 56005 began on Monday 29th November 1988 when, following engine repairs, it was required to be coupled to the load bank at Toton depot for running in and tests. Stages 7, 8 and 9 of the tests were left to do. Stage 7 was started and on completion the high water temperature relay tripped. After more checks the fans were found not to be running.

As we had taken over the job from the previous shift on Tuesday morning, a check round soon located a burst hydrostatic hose which was quickly replaced. On the run up the fans were now running continuously. As we were unable to rectify the fault on the load test, the loco was uncoupled and returned to the shed for both hydrostatic controllers to be changed.

Wednesday morning saw the locomotive outside for pressure testing of the primary and secondary systems. After checking, the pressure was found to be 60 bar on both systems so the loco

was brought inside for the secondary controller to be changed again. After refilling the systems the engine were run up but pressure was still the same.

By Thursday the loco had been recoupled back to the load bank by the night shift. Stage 8 of running in was completed just as the high water temperature relay tripped and a hydrostatic hose seal burst. The seal was replaced, the tank refilled and the engine run up. The fans were now running continuously again. The next task was to change the flow valve. The engine was run up and tested again but the fans were still running continuously.

On Friday all the hydrostatic flexible return hoses were changed and, as there were still problems on Saturday, the flexible hoses to the primary controller were changed. Once again the fans were coming on after 5 seconds.

On Sunday the primary controller was bypassed and the engine run up. The fans were not running now so stage 9 of the

running in test was completed. The high water temperature relay tripped twice, so secondary controller was wound out to enable stage 9 to be completed. Once again a hydrostatic hose burst on completion of the run so the loco was uncoupled from load bank.

Monday saw the primary controller replaced and the rest of the pipework fitted as normal. A hydrostatic hose joint was replaced and the system refilled with oil. The running tests were carried out again and this time the fans were not running so the system appeared to be alright at last! A test run was scheduled to take place on Tuesday.

Test Run

On Tuesday 6th December the test run was to be carried out as everything appeared to be in order, but that was soon to change. I was accompanied by apprentice fitter Andy Day. Apprentices often came on test runs to get an insight on a working loco and he certainly got

more than he bargained for!

The normal test run was to Westhouses and back to Toton, but owing to staffing problems it was necessary to drop a driver off at Pinxton. This would have presented problems if we were to continue to Westhouses as it would have meant travelling back to Codnor Park and reversing, so it was arranged by the driver that we would go to Leicester. We travelled with the driver in the cab and during the run back towards Toton noticed the fans were not operating. It was accepted practice at that time to apply 1 to 2 bar of brake and power up to 1500 amps to simulate a load. This would warm up the engine quickly.

As we approached Toton the brake was applied and powered up to 1500 amps. We proceeded on to the up main at Trent East Junction and after Trent South asked the driver to repeat the test. This was sufficient to activate the fans onto full speed. After the fans cut out I considered the test to be satisfactory and the brakes were released. This test was normally carried out a couple of times to ensure everything was alright. So on the approach to Syston I asked the driver to repeat the test. As the fans came on to full power one of the hydraulic pipes to the fans burst, filling the radiator compartment with a fine

oil mist. Immediately the brakes were released and power shut off allowing the locomotive to coast.

Brake Failure

The speed at this stage was 65 mph, and on the approach to signal LR428 at Bell Lane the driver expressed concern that the brakes were not working. Speed was now around 45 mph and with the horn sounding continuously signal LR428 was passed on red. At this point the straight air brake was fully on and the auto brake was in emergency. On passing the power box at Leicester an HST was noted in platform 2. It was later reported that the HST driver was told to leave as fast as possible!

The driver then told us to move to the back cab, the apprentice breaking his watch in the process.

The HST was now moving forward quickly and was well clear as we passed through platform 3 at 25-30 mph. Signal LR416 at the south end of platform 3 was passed at red but speed was now slowing more quickly to 20-25 mph on the rising gradient. But 56005 still ran forward and passed signal LR404 at red. It then came to a stand on the overlap of that signal. There was no sensation of any final jolt on stopping. The driver then

phoned the signalman to get permission to return to Leicester depot. This was agreed and we returned at 5 mph to the depot, and on arrival 56005 was stopped on a normal brake application.

On arrival we were greeted by the depot manager Vic Roberts and his comment was, "Are you alright, your face is white." Then he said, "Sorry I've nothing stronger than tea!" After a rest and plenty of tea we waited for the traction maintenance supervisor Geoff Wilson to arrive.

Cause and Conclusion

We then set about checking the brake cylinder piston strokes which should be $\frac{3}{4}$ inch under normal operating conditions. They were found to be $1\frac{1}{2}$ - $1\frac{3}{4}$ inches. Also the brake blocks were approaching the minimum size of 1 inch. There were also signs of heavy braking on the blocks and wheels.

After an inquiry at Toton depot it was concluded that excessive braking whilst under power generated wear rates at a number of locations which induced a loss of braking effort resulting in brake fade. The inquiry also stated that the procedure for testing be discontinued so locomotives being tested had a loaded run.



Later the same day 56005 passes Toton with a southbound loaded MGR working. JOSEPH PORTER - IAN STEWART COLLECTION

At Wood Green, five miles out from Kings Cross, down expresses were getting into their stride. On Friday 1st August 1975 55017 'The Durham Light Infantry' sweeps through with a northbound train past the Great Northern Railway signal box which was still intact, despite the railway being modernised around it.



East Coast Semaphores

All photographs
by Trevor Ermel



55021 'Argyll & Sutherland Highlander' winds through Sandy with a northbound train on Thursday 31st July 1975.

In the summer of 1975 Trevor Ermel spent a week with his camera on the East Coast Main Line travelling around with a seven-day Eastern Railover, which cost him £21. Rather than waste valuable daylight hours returning home to Gateshead each evening, he was based nearer the action at the London end of the line by staying with relatives in Cuffley (on the Hertford North line out of King's Cross). His records indicate that he also spent two nights in Cleethorpes (no doubt at a suitable seaside b&b) although he now has no recollection of doing so! During his travels he kept a lookout for semaphore signals and old signal boxes and made a point of including them in some of his photographs if they were within walking distance of a station. These pictures are a selection of some of his favourites.



(ABOVE) 55001 'St. Paddy' heads the up 'Flying Scotsman' past the Great Northern Railway signal box just north of Huntingdon station on Thursday 31st July 1975.



47431 approaches Retford from the north with 1A22, the 10:47 Newcastle to King's Cross on Tuesday 29th July 1975.



55005 'Prince of Wales's Own Regiment of Yorkshire' is approaching Peterborough on Thursday 31st July 1975 with 1A15 the 09:20 Newcastle to King's Cross 'Tees-Tyne Pullman'. Amazingly, Eastfield signal box is still active in 2022 and controls the west yard and part of the Virtual Quarry and GBRf stabling sidings.

A footbridge a short distance from Retford station was the viewpoint for this telephoto shot of 55005 'Prince of Wales's Own Regiment of Yorkshire' heading north on Tuesday 29th July 1975.



Seen from the road bridge at the north end of the station, 47420 departs north from Newark North Gate on Wednesday 30th July 1975.



47457 has just joined the East Coast Main Line a short distance north of Newark North Gate with 1A25, the 12:53 Cleethorpes to King's Cross on Wednesday 30th July 1975.



55003 'Meld' approaches Retford from the north on Monday 28th July 1975.



55002 'King's Own Yorkshire Light Infantry' heads north near Newark North Gate on Friday 1st August 1975 with 1L22, the 15:55 King's Cross to Leeds 'Leeds Executive'.

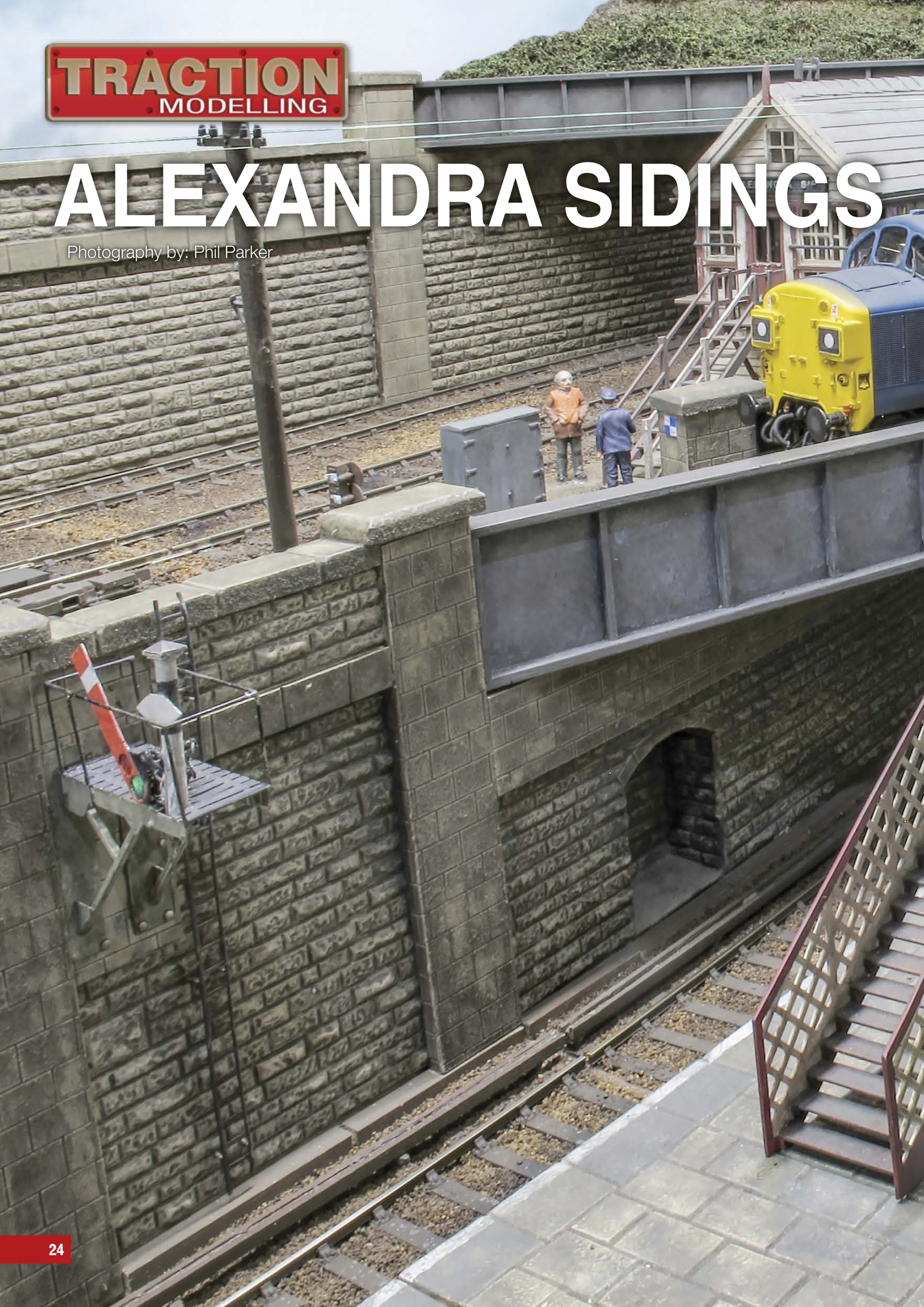


Babworth signal box, a mile or so north of Retford station, completes the scene as 55006 'Fife and Forfar Yeomanry' roars past with a down express on Monday 28th July 1975.



ALEXANDRA SIDINGS

Photography by: Phil Parker



in partnership with **BRM**

David Hampson and Keith Harrison's curved twin level layout makes for entertaining viewing, and engaging operation.

'Alexandra Sidings' is a split-level O gauge layout. Unlike many split-level layouts, the usual format has been reversed with a low-level station at the front, and an upper-level parcels depot to the rear. The layout is a replacement for David Hampson's previous layout, 'Oldham King Street Parcels', and is a similar size, though the design allows greater use of visible scenic sections with hidden sidings, rather than a separate fiddle yard.

The layout was planned and built during the Covid pandemic, by Keith Harrison and David, which presented its own particular challenges – not only the lack of exhibitions and having to purchase everything online, but David and Keith lived over 30 miles apart. Based on their individual areas of interest and expertise, Keith took on building the baseboards, laying track, buildings and developing the scenics. Meanwhile, David took on the operation of the points, signals, detailing and electronics. This meant having to move the individual boards between homes, often a number of times.

The urban nature of the layout means that there is little in the way of 'traditional' scenery. However, as Oldham is a town built on a hill, the opportunity was taken to vary the levels on the layout. Much of this has been achieved through the use of stone retaining walls, and tunnels, which are typical in the area.

The main retaining wall, which separates the station from the parcels yard, houses much of the wiring and DCC equipment. Often, wiring was hidden behind sections of this retaining wall, which enabled the joints between the separate baseboards to be disguised. Sections of this wall are removable to keep access. The grassed hillside behind the signal box is made of polystyrene, and disguises the 'hidden sidings' at the rear of the layout. This hillside uses synthetic horse hair and foliage from Treemendus.

'Alexandra Sidings' is DCC-controlled, using mainly the Lenz digital control system, with ESU accessories. The layout is built on five 4ft baseboards. These have flat bases, so they are able to be stacked in pairs for transporting. Much of the scenery and detailing on the layout is removable, including all the buildings. To retain a flat base for each of the baseboards, surface-mounting of components was essential. This led to the decision to use servos, mounted above the boards for point operation.

Suitable locations were found to ensure that the points and signals could be operated using direct wire connections

from the servo to the point/signal, without the wires needing to cross baseboard joints. The servos and signals are controlled by ESU SwitchPilot decoders, which can control up to six servos each.

To simplify operation, a small laptop using Train Controller software is used to select pre-programmed routes. The lower level is semi-automated, with track sensors detecting the position of DMUs. These sensors control the operation of the wall-mounted semaphore signals and the single (hidden) return point in the tunnel section.

The stock is a mixture of scratch-built, kit-built and ready-to-run. Most of the stock has been modified to operate using DCC by the addition of ESU sound chips and smoke units, where possible. One item of stock that often draws comment is the Class 504 Bury EMU. This started life as a kit of parts, with the sides specially cut by Shawn at Easybuild. The distinctive front ends were modified from DMU cabs using photographs to take measurements. The underframe equipment and Gresley motor bogies were scratch-built. The unit has 'arcing' from the pickup shoes, but needed side-contact third rail to be fitted to the layout to make the operation realistic.

Keen to utilise as many of the features of DCC as possible, including sound, David used the servo outputs built into the ESU XL chips to control some unusual 'one-off' features. These include fitting working windscreen wipers on Class 24, 24023, and adding 'pop-up' drivers (that operate in the direction of travel) in a Class 128 parcels DMU.

Most of the buildings on the layout have been scratch-built by Keith, using either Plastikard, or clear 4mm Perspex for buildings with many windows. This gives a good solid structure as a base. Buildings are then covered with brick or stone paper and weathered to suit their location.

Some buildings, including the station canopy, are laser-cut from MDF. Many of these have been adapted and weathered to create the rundown look of an area at the end of its railway life

Where possible, the buildings are based on real structures in the North Manchester area. The station building is modelled on Guide Bridge station and is adapted to fit the 'snug' location perfectly. The signal box is modelled on the small box at Bury North, and the open-sided parcels shed is based on an interim parcels shed at Oldham Clegg Street. The extended footbridge from the station to the platform is adapted from a kit made by York Modelmaking, who helpfully supplied the pieces needed to model the bridge in the correct length, and also designed the 'hoops' on the bridge from pictures of 'Gas Street bridge' in Oldham – a distinctive local landmark that is still in place, but now very much worse for wear.

Following a two-year period of construction in which combinations of baseboards were transported between houses (lockdowns allowing), the first time the full layout was put together was four weeks before its first show (MIOG) in March 2022.





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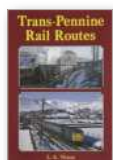
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Accurascale HBA/HDA/HMA wagons

Following on from Accurascale's MGR wagons, starting with the original HAA, followed by the HCA and CDA wagons in September 2022, the range further expands with three more derivatives in the form of the HBA, HDA and HMA variants, which are suitable for the later years of MGR wagons before the introduction of large-capacity bogie hoppers.

Accurascale has produced two packs of three wagons in HBA form, one set with Railfreight red cradles and the other with Loadhaul orange cradles. There are three packs, with differently numbered and marked wagons, in Railfreight red in HDA form. There are two packs in HMA guise, one in RfD Coal yellow cradle livery and the other in Mainline blue cradle style. Three of the HDA wagons, two in Pack 3 and one in Pack 2, display the Barry sail ship stencil denoting their service in the South Wales area, while the third wagon in Pack 3 has a blue panel on the cradle with 'Mainline' branding for difference.

As with the preceding wagons, the galvanised hopper body is created with a pleasing metallic steel finish, and you can see the levels of interior detail with rivets, reinforcements and the levers for operating the bottom-door discharging. While the wagon is upside down, it's evident that Accurascale's approach to normally unseen detail carries onwards with accurate replication, with discharge door stops, suspension and brake gear elements making them a delight to examine from every angle. Take a close look at the clasp brakes sitting around the wheelset and the brake blocks in line with the wheel treads.

The models include a detail pack with scale dummy Instantan couplings and bufferbeam pipes to be fitted by the user if coupling choices permit. The fitting of



the pipes is the neatest I have seen, with a peg that mounts into a socket on the rear of the bufferbeam on each side of the coupling mount – simple and tidy! Priced at £74.95 for a pack of three wagons, the models represent excellent value for money for a quality product.



Manufacturer: Accurascale
RRP: £74.95 (three-pack wagons)
Gauge/scale: 16.5mm gauge, 1:76 scale OO
Era: 9 to 11
Company/Operator: BR
Weight: 51g per wagon
Chassis: die-cast **Body:** plastic
Minimum curve radius: 438mm (R2)
Couplings: NEM-mounted tension-locks
Accessories: Dummy instantan link couplers, brake pipes

'DP1' with die-cast body for 'OO'

Hornby revealed its 2023 range on January 10, in which plans for a OO gauge model of English Electric Co-Co, DP1 were revealed. The manufacturer commented that delays to its 2022 range had resulted in a slightly 'scaled back' range for 2023 and that this would be the year "to press the reset button", where models announced would arrive within 12 months.

For diesel and electric modellers, models of DP1 (R30297) will arrive in retro Hornby Dublo packaging, sporting a die-cast bodysell for greater weight and tractive effort. The manufacturer promised that models will have "many features and will be manufactured to a high specification."

Meanwhile, for the scale, all-new tooling will see models of the GWR bogie 'Macaw' bolster, bogie bolster 'C', two-axle TTA tank, and LMS, plus later BR YMO/YMA variants of the 'Salmon' bogie bolster wagons. See the full range of announcements on rmweb.co.uk and world-of-railways.co.uk.



Miniature railway for 4mm:1ft scale - out now

Manufactured to its own design, West Hill Wagon Works has released a kit containing parts to assemble a 7 1/4in gauge railway for 4mm:1ft scale. Modelled in CAD and 3D-printed in white plastic, the set contains an impression of a 1-Co-Co-1 'Peak' locomotive, a driving truck and four bogie carriages.

Track is provided too, with three lengths of straight track, a set of points, and two short curves. Priced at £5.95, add-on packs of the 3D-printed track section are also available, priced at £2.95.

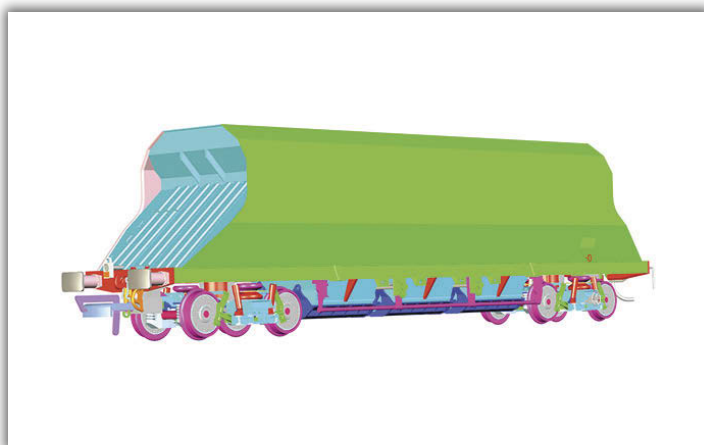


Revealed, and 'in tooling' – JHA wagons for 'OO'

Dapol has announced tooling for 'inner' and 'outer' variants of the Powell and Duffryn-built JHA hopper wagons in 4mm:1ft scale, with delivery of models expected in 2023.

The project is in tooling, and production models expected to be arriving with retailers in Q3, 2023. Early CAD images have been shown (for illustration only) and Dapol has said that the number of internal ribs has been corrected, with "other adjustments made to underframe detailing."

Models are to carry an RRP of £60.00 for the end hoppers, with middle hoppers priced at £55.00.



For all the latest modelling news head to www.world-of-railways.co.uk

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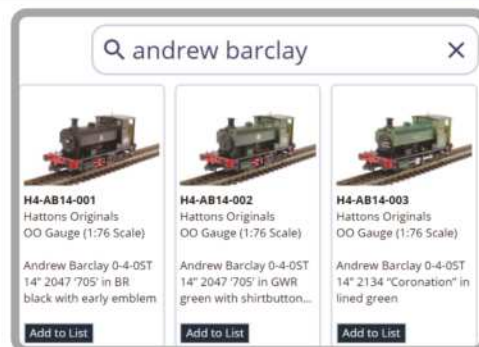
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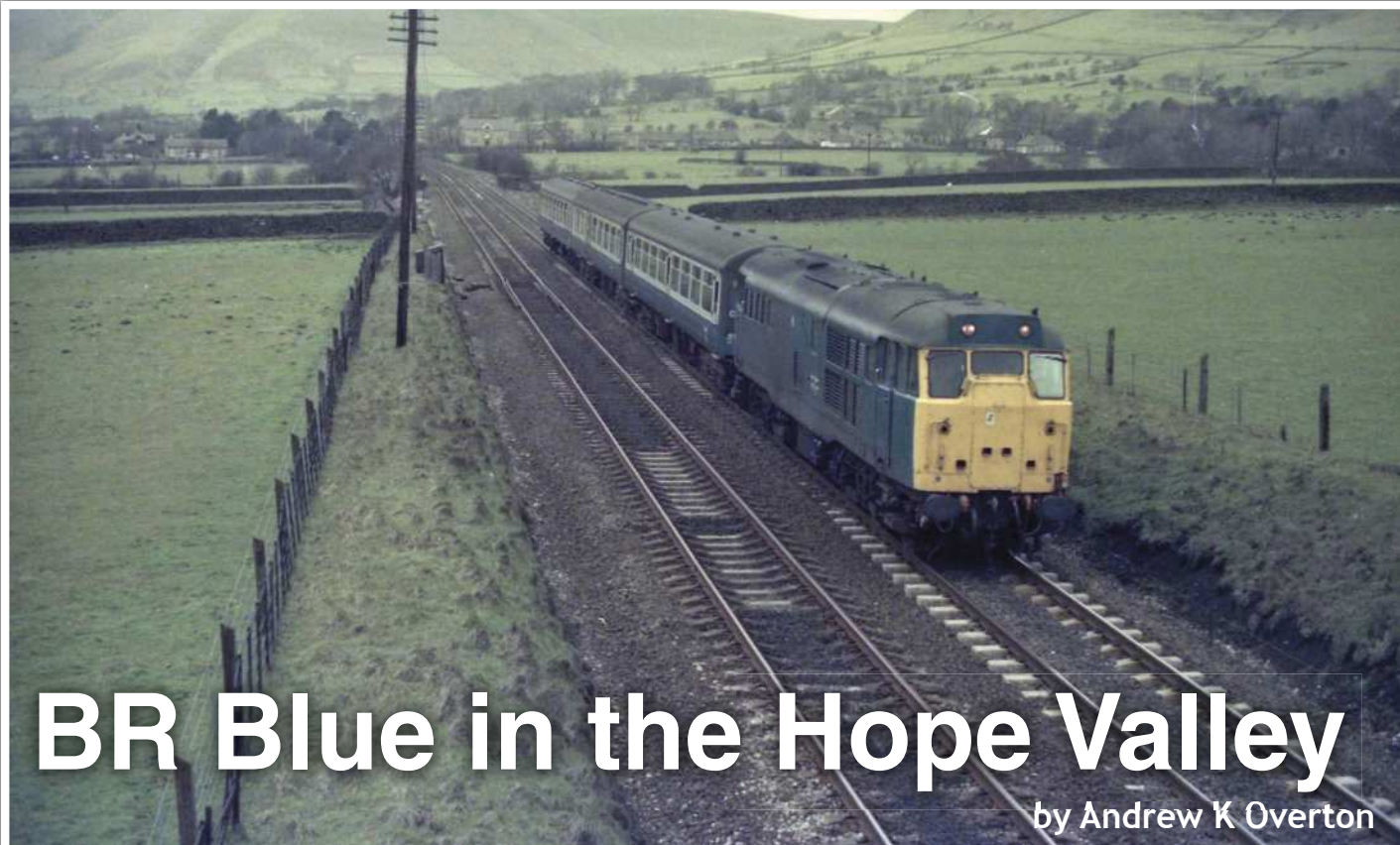
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BR Blue in the Hope Valley

by Andrew K Overton

The evolution of my railway enthusiasm probably follows a path common to many readers of **TRACTION**. Having started by collecting numbers, I was bitten by the bashing craze of the 1980s and moved on to locomotive haulage and travelling over as much of the rail network as possible. As services began to be rationalised, or were turned over to HSTs, the opportunities for haulage reduced in my native Yorkshire so I started to look for a new angle to the hobby. It is easy to forget in this age of the internet and social media that it wasn't a simple matter in those days to obtain information about what was going on elsewhere and then to simply travel to where the action was, as knowledge was far more localised.

My new found hobby turned out to be railway photography. I had taken photos for several years with an instant camera, generally still shots on stations, but I had dabbled by the lineside with predictably poor results. The work of the major railway photographers in the magazines of the day showed what could be achieved with the right equipment and seemed far more exciting than standing on a station. A work colleague of my father was in a local camera club and recommended to me a Fujica STX-1N 35mm SLR as an affordable but good quality entry level camera. After badgering my parents and putting some

of my own money towards it, one of these was duly acquired for my sixteenth birthday.

Thus began a period of photographing trains, first locally and then extending to trips away to other parts of the country. I pursued what might appear to be a reverse path, in that I originally photographed in colour but moved on mostly to black & white. I found colour to be limiting in the era when everything was less than colourful and every day wasn't beautifully sunny, whereas black & white seemed to offer more opportunities, especially once I moved away from purely 'record shots'. I also developed an interest in railway signalling and later began work for BR as a signaller. This opened up further photographic opportunities as I was often able to obtain permission internally to visit signal boxes and, in those more relaxed days, lineside access for staff with permission to be around the area was tolerated. Many shots which would otherwise have involved trespass became possible.

Services between Hull / Cleethorpes and Manchester over the Hope Valley route had been in the hands of hybrid Class 123/124 DMUs for many years but, by 1984, were well past their best. From the summer 1984 timetable they were turned over to Class 31s and Mark 2 coaches, immediately offering more photography opportunities on

this route, which had previously been confined pretty much to the Cleethorpes to Manchester Red Bank vans and the Harwich Parkeston Quay 'Boat Train', unless you were lucky enough to capture a freight. Living in Doncaster, the Hope Valley was within easy reach and offered both dramatic scenery and mechanical signalling. It needs to be borne in mind that in those days photographers had little more than the BR passenger timetable to go on when deciding where a productive day out might be had; the movement of freight trains was largely a complete mystery. Even with a working timetable available, the timings of freight trains was often theoretical rather than actual and they could turn up hours either side of the booked time. Many freights ran as trip workings or were timetabled as required on a weekly basis owing to customer demand, for example MGR traffic. So, to make a trip worthwhile you at least wanted a few guaranteed passenger movements worth capturing and anything else which turned up would be a bonus.

The series of photos in this article were obtained during the spring and summer of 1985 and span the period when I was moving away from colour photography. My first excursion was on 2nd April 1985, a chilly and rather unpromising day to start, with but I had permission to visit Edale and Earles Sidings boxes. The only personal

Photo 2: A Class 114 DMU on the 10:38 New Mills Central to Sheffield service approaches Nether Booth east of Edale at 10:58 on 2nd April 1985.



Photo 3: 31459 heads 1E38 11:41 Manchester Piccadilly to Hull between Edale and Earles Sidings at 12:20 on 2nd April 1985.

transport I had available at this time was a pushbike so I went most places by train or bus, facilitated by my rail staff travel facilities, and today was no exception. I intended starting off at Edale and, after a run to Sheffield from my home in Doncaster behind an unrecorded Class 31 on the Hull to Manchester Piccadilly service, I changed into the all stations DMU running between Sheffield and New Mills Central. This service was a hangover from the days when the premier route between Sheffield and Manchester was the electrified main line over Woodhead, the service over the Hope Valley being very much the poor relation with infrequent services, mostly stopping trains to Chinley which terminated in the eastwards facing bay platforms there and connected – if you were lucky – into the Derby to Manchester Central route via Peak Forest and Millers Dale. Upon withdrawal of the latter, the Hope Valley stopping trains were extended to New Mills to connect into other services into Manchester, leaving Chinley as just a wayside station. At Edale the 2-car Class 114 Derby Heavyweight unit deposited me onto a rather overcast and gloomy platform and, after a visit to the box, I set out along the road back eastwards looking for vantage points.

We tend to forget nowadays in this age of digital photography that in those days film wasn't cheap and neither was processing. You had a limited number of potential exposures, so you had to make your photos count rather than just snapping away and deleting the rubbish. Composition and subject matter were important. About half a mile to the east of Edale a footpath leaves the road heading to Ollerbrook Clough and crosses the railway by a bridge. It was worth checking out and, as I approached, I could hear a Class 31 toiling through the valley so rushed into position and captured a rather poorly composed shot of 31436 in the less than ideal light (Photo 1). But, of course, the poor composition would only come to light possibly weeks later; remember there was no instant image reviewing to give you the nod to try again. So, having captured what I thought was a decent photo and as other opportunities seemed rather limited here, I decided to up sticks and continue walking along the road to Hope, which usefully parallels the railway. You could still do that sort of thing in those days without much fear of being mown down.

The next location, near Nether Booth Farm at a farm track overbridge, was rather more promising and the cloud base had started to lift a little. Remember, you were stuck with the speed of film you had. The problem now was that there was nothing much



Photo 4: 47533 is between Edale and Earles Sidings with 1M70 10:09 Barrow-in-Furness to Nottingham at 13:20 on 2nd April 1985.



Photo 5: 31465 passes the west end of Earles Sidings with 1M31 12:10 Hull to Manchester Piccadilly at 14:10 on 2nd April 1985.



Photo 6: 31428 approaches Earles Sidings with 1E43 13:41 Manchester Piccadilly to Hull at 14:23 on 2nd April 1985.



Photo 7: 31108 and 31232 propel their train of empty cement wagons into the east end of Earles Sidings at 15:05 on 2nd April 1985.



Photo 8: 47313 heads east at Hope Station with a train of stone in the afternoon of 2nd April 1985.



Photo 9: 31127 crosses the River Derwent at Bamford with 1E38 11:41 Manchester Piccadilly to Hull at 12:35 on 1st June 1985.

booked, so, after hanging around for a while in the cold, I photographed the DMU I had travelled out with on its return journey to Sheffield and moved on again. (Photo 2).

The sun was now breaking through the clouds as I walked along and it was an altogether better day for photography. A footpath heading off south under the railway offered a vantage point from the lineside (Photo 3) and then further along, when the road swapped sides with the railway via another underbridge, a further view could be obtained (Photo 4). Both locations rewarded a wait with booked passenger services captured, the latter producing a change from the usual fare with 47533 on a Barrow-in-Furness to Nottingham service, the loco of which would run round at Sheffield. This service had started in 1983 and took an unusual routing to reach the Hope Valley after calling at Manchester Victoria, travelling between Phillips Park No.1 Junction and Ashburys West Junction over a line which saw little booked passenger traffic.

I then moved on to Earles Sidings and on arrival introduced myself and then went to look around outside. The signalling here was then pretty much as it still is today. An overbridge at the Edale end of the layout was very promising for photography and within 15 minutes a couple of Class 31 hauled passenger services had been captured on film (Photos 5 & 6). I then walked to the other end of the layout, during which time 31108 and 31232 arrived double heading a train of cement empties from the west. This was one of the unexpected bonus freight workings and for a slightly more interesting viewpoint I hopped down the embankment to a track which passed under the line as it propelled its wagons into the sidings on the Down side (Photo 7). This was the only movement I saw in the sidings while I was there.

The plan was to finish the day at Hope station and catch a train back to Sheffield, so I walked on the short distance via footpaths and minor roads. On arrival it was still bright and worth hanging around to see what turned up. This was rewarded by another freight movement in the form of 47313 on an aggregate train of four-wheeled short-wheelbase wagons (Photo 8). Having missed the previous stopping service back to Sheffield during my time between Earles Sidings and Hope, there was a reminder of just how poor service frequency could be in 'the good old days'. While the line enjoys an hourly frequency of stopping services for most of the day now that was certainly not the case then, with a 1 hour 40 minutes gap in the late afternoon. Neither was the failing light conducive to good photography and poor results were obtained during the wait to escape east, which wasn't possible until after 6.00 pm on the all stops DMU. However, it had certainly been a great day out with both signalling and photography



Photo 10: 31414 heads 1M31 12:08 Hull to Manchester Piccadilly westwards at Earles Sidings at 14:10hrs on 1st June 1985.



Photo 11: 31436 powers under the bridge at the west end of Earles Sidings with 1E43 13:41 Manchester Piccadilly to Hull at 14:20 on 1st June 1985

Photo 12: Signals are cleared for a Down train as 47612 'Titan' passes Edale with 1E87 11:10 Edinburgh and 11:15 Glasgow Central to Harwich Parkeston Quay 'The European' on 20th July 1985.



Photo 13: With the signal box in the background a Cravens Class 105 DMU, with E54434 leading, approaches its station stop at Grindleford on the beautiful summer evening of 20th July 1985 with the 17:45 New Mills Central to Sheffield service.



interest.

By the time I returned on 1st June I had moved on to black and white film and was looking to do something a little different – quality not quantity – and I took considerably fewer photos. Bamford signal box was still open at this time, although often switched out, and I had permission to visit. By contrast to April, it was a lovely sunny summer day and, whilst looking around, the girder bridge taking the railway over the River Derwent was chosen as a good location to capture boilered 31127, making a change from ETH-fitted Class 31/4s (Photo 9). Having enjoyed my time at Earles Sidings, I then moved west again to the overbridge visited previously and captured the same Class 31 hauled workings as in April with a monochrome twist (Photos 10 & 11).

My final visit was on 20th July. I had got it into my head that it would be a great idea to take a panoramic view of a train passing through the Hope Valley from high above the line over Cowburn Tunnel. Now at that particular time I had never done any serious walking as a hobby and was ill geared up with a shoulder slung camera bag, tripod and only a pair of Doc Martens boots as a concession to outdoor kit. It didn't look that far up the hill so, with the ignorance of youth, I set off. After the best part of an hour this certainly did produce an impressive landscape picture, with the Cleethorpes to Manchester Red Bank empty vans heading away from Edale, but whether the thin sliver of a train seen from hundreds of feet up qualifies as railway photography I'm not sure and I shall spare you having to decide. I had this feeling before I took the photo but having toiled up the hillside in the summer heat I was going to take a picture regardless! A rather better consolation shot of 'The European' eastbound was obtained after I descended to Edale (Photo 12). This was the latter day incarnation of the Manchester Piccadilly to Harwich Parkeston Quay 'Boat Train', now running from Glasgow Central and combining with an Edinburgh portion at Carstairs. This train also took the unusual routing after Manchester Victoria described above and also began in 1983. Even this extension to drum up more custom didn't save it and, after being diverted away from the Hope Valley to run via the North London Line and the WCML from May 1987, the service ceased a year later.

I finished my day with a visit to Grindleford signal box and before departing managed to capture a Cravens Class 105 running in to the station on the train back to Sheffield (Photo 13). Only three traction photos all day but there was no rush in those days, it was all going to be around forever, wasn't it? If only we could go back and have another go.

D9000 stands outside Stewarts Lane depot in the sun. ANDREW HOLL



D9000 and CrossCountry: 1997 - 1999: Part 1

Andrew Holl worked on the railways from 1989 until 2005 and was with Cross Country from its inception, starting in the Control Office and working through various roles. From 1996 until 1999 he was Operations Manager, which included running the D9000 project and the operational introduction of the 'Voyager' fleet in Operation Princess.



John Wardale, Terry Curzon and Chris Wayman with D9000. ANDREW HOLL

Preparation

Early in 1997, the prospect of using D9000 on Cross Country (XC) services was mooted following some (undoubtedly beverage laden) conversations onboard a railtour hauled by the 'Deltic'. John Morris, XC's Public Relations Manager, brought the idea back and we put together a small but enthusiastic team who quietly began to search out and jump through the necessary hoops to allow it to happen. The senior 'nod' was given, as long as the plans didn't distract from core business. With the assistance of the then Railtrack regional planning teams, RESCO (Vehicle Certification & Acceptance) and D9000 Ltd's erstwhile Chief Engineer Chris Wayman, plus, of course, the Deltic 9000 Locomotives Ltd (DNLL) team and loco owner Michael Timms, the paperwork was completed and authority given for D9000 (or 89500

in TOPS) to have a trial run on a real XC train.

Meanwhile, driver conversion training was taking place at Stewarts Lane with a small pool of Saltley volunteers led by Operations Development Manager, John Wardale, and Saltley's Train Operations Leader, Terry Curzon, ably supported by Saltley Driver Alan Ledger. A technical training package was created specifically for the XC crews by John and Terry, with the knowledge that we would always have Chris or another engineer onboard in case of problems. To minimise the time, drivers with previous English Electric experience (Class 37s or 50s) were prioritised. That all sounds quite simple. In reality, behind-the-scenes efforts involved many people in many companies (overcoming resistance from some quarters), covering everything from legal agreements and contracts through



Dropping down to the Great Western Main Line at Acton on the first run to Old Oak Common on 22nd July 1997. ANDREW HOLL

engineering certification and gauging clearance for the chosen routes. Railtrack Midlands acted as the lead for XC and had to gain route clearance from all the other Zones which gave us restrictions ranging from 'anywhere cleared for 47s or 86s' on the Midland to 'no curves less than 76m radius' on the Western.

We were also banned from Southport and slapped with a 20mph restriction on a bridge in Norwich. This seemed slightly bizarre at the time but was no doubt useful later when D9000 worked for Anglia. Later we persuaded Railtrack to clear D9000 for C1 routes which made things far easier. Our own safety case focussed on safe engineering and crewing with much personal time expended by the team to meet the proposed timescales. We were required to have a Traction Inspector and/or a member of the management team present when D9000 was working,

so a group of us willingly volunteered to participate, including Jonathan Dunster, Andy Oakey and myself.

The first runs

Suffice to say that by July 1997 the identity of the first 'Deltic' hauled service train since the 31st December 1981 had been agreed. With D9000 based at Stewarts Lane, a London area start was logical so 1M20 09:06

Paddington to Manchester was to be the chosen option, as far as Birmingham New Street. This first trial was to be a straightforward out and back, returning with 1V96 09:10 Edinburgh to Reading from New St and then light engine to Stewarts Lane. Playing it safe, it was decided to keep the booked Class 47 on diagram and use it for ETS purposes and backup if required; a failure en-route would have likely ended the

Station	Arrival	Depart	RTT	Diagram	Wagon	Porter/Driver/Conductor
OLD OAK COMMON, M.B.T.D.	09:00	09:00	00:00	01001	4	
LONDON PADDINGTON	09:46	09:46	00:00	01006	120	
BIRMINGHAM NEW STREET	11:29	11:41	00:00	01009	140	
GLoucester S.I.P.	12:00	12:43	00:00	01013	140	
STURROCKHAM NEW STREET	13:09	14:06	00:00	01013	240	
STURROCKHAM	14:29	14:40	00:00	01009	200	
STURROCKHAM L&N S.W.D.	17:30			01009		

The XC Control allocation document for 89500 (D9000) on the first day of service 23rd July 1997. ANDREW HOLL



D9000 is at Old Oak Common depot with Chris Wayman, John Wardale, Saltley drivers Alan Bunclark and Alan Ledger and Andrew Holl all looking happy to be there! ANDREW HOLL



The result of having D9000 on the front of your Class 47! ANDREW HOLL



D9000 and 47807 leave Coventry with 1V96 09:10 Edinburgh to Reading on 23rd July 1997. ANDREW HOLL



At Old Oak Common D9000 and 47851 are ready for the second trial on 11th August 1997. ANDREW HOLL



D9000 arrives at Reading after the first solo run on 1V96 09:10 Edinburgh to Reading on 11th August 1997. ANDREW HOLL



Here she comes: hundreds of hands shake on shutters as Virgin's restored Deltic diesel, replaced by the 125, slows into Glasgow Central after a 37-year absence.

Spotters go loco for an icon of the 60s

ROYAL Scots Grey Deltic 9000 emerged from the gloom and pulled alongside the platform at Glasgow Central.

Hundreds of waiting cameras whirled. As the 37-year-old restored diesel sighed to a halt the carriage doors opened and hundreds more trainspotters spilled out to cluster around the engine.

One gushed: "What a fantastic sight. It's just such a beautiful engine. For my generation these were the trains we grew up with." He had joined the train at Carlisle after travelling from his home in Newcastle.

The Deltics were decommissioned in 1982 when the InterCity 125 made its debut.

The Royal Scots Grey, sporting the 1960s green and

yellow livery of British Rail, set out from Birmingham as part of a publicity drive by Virgin trains. A company spokesman said: "The engine has been worked on by a group of private enthusiasts. Many people see diesels as a piece of history in the same way as steam engines, and it is nice to recognise that by putting on a service."

"The interest in the train has been phenomenal all the way up, and most of the passengers were enthusiasts, even if it was a timetabled service."

"We were very encouraged because the train was fully booked when it would normally be empty, so we are looking at making this quite a regular thing at off-peak times in the future."

D9000's arrival at Glasgow made headlines in the 'Glasgow Herald' of 15th November 1997.
ANDREW HOLL

experiment! The trial was to run on Wednesday 23rd July.

Not unexpectedly, the rumour mill was getting up to speed as we came closer to the date. On the Tuesday morning, some driver training between Stewarts Lane and Kensington Olympia was completed. Then with the loco straight off an 'A' exam and the Fitness to Run certification all prepared, a small XC team took it to Old Oak Common ready for the next morning.

Throughout the use of D9000 it was standard to carry the correct reporting number up front, however the novelty of working headcodes wasn't missed and, to wind things up, a variety of reporting numbers appeared at various points prior to the first run which might, or might not, have pointed to the next day's working. On a lovely summer evening the loco travelled via Acton & Reading, turning a few heads on the way and being greeted by the Regional Manager Ian Davies and his team during the

reversal there. Then it was onto Old Oak where the depot team looked after things overnight.

There was no public announcement and XC Control held off allocating the diagram until the day. Early on the 23rd, 47827 was attached at Old Oak and, at 08:33, took us into Paddington. Running into the platform there was a level of anticipation from our crew and, of course, the larger than usual contingent of passengers. By their expressions a few people hadn't really believed this was going to happen but had turned up just in case the rumours were true. Onto our standard Mark 2 set and there was time for a quick group photo before we set off.

A faded TRUST (Train Running Under System TOPS) printout records departure as 1 minute late, fast line to Reading where we left 6 minutes late after awaiting another service. All went reasonably well up front, with plenty of photographers to be seen, but a few

minutes being dropped at station stops and we started to see high temperature readings on D9000. In those days the major performance measure was to be less than 10 minutes late at destination for the service to register as 'on-time'. Arriving at Leamington 7 down we elected to get the driver of 47827 to lend a hand into Birmingham.

Interestingly the '47' went through with the train from Birmingham to Manchester but incurred 2 minutes delay at Stafford while the windscreen was cleaned, no doubt a legacy from D9000's efforts! Meanwhile the 'Deltic' received quite a welcome at New Street before heading light to Saltley for a top up. The return run was more heavily patronised as the reality of the working was shared. This time we had Porterbrook's 47807 to make up a rather garish double act and, with continuing high engine temperatures on D9000, we used both locos most of the way. On arrival at Reading we ran light engine to



D9000 arrives at Craightinny depot after running light from Glasgow Central on the 14th November 1997.
ANDREW HOLL

Stewarts Lane, then retired to a suitable establishment to review the day's events. After all the excitement of the first runs and some good coverage in the railway press, it was decided to try again, but only after radiator rectification works were completed. The amount of work was so tight that the XC team, on arrival to collect the loco at Stewarts Lane on 10th August, ended up helping to clean and prep it, and straighten a few remaining radiator fins. We repeated the diagrams from July and the run with 1M20 on Monday 11th August went well, departing Paddington on time and with only a few problems around Leamington with a late runner in front. As we fuelled at Saltley there was confirmation of an earlier discussion with XC Control and I was happy to allow D9000 to work 1V96 solo thanks to a convenient shortage of Class 47s that afternoon. A successful run south followed and after that the loco was approved for use with XC and a plan developed to take it across the network. Meanwhile more drivers were trained at Saltley, Preston and Longsight and the loco was borrowed on a few occasions for some light engine training moves.

Scotland and 100mph

D9000 was certified for 90mph but XC needed it to run on 95/100mph timings to cover Class 47 and 86 diagrams, so arrangements were made to combine a 100mph approval run with a longer trip. With RESCO on board, an extra coach added and plenty of pre-publicity, D9000 replaced an '86' on 1S46 06:55 Birmingham to Glasgow on the morning of 14th November 1997. Although beset by problems outside our control, including the overhead line down south of Crewe taking 12 minutes off our schedule, we made steady progress northwards as dawn broke

on a wet and dull day.

To those in the cab the loco seemed reluctant to touch 100mph, with the speedo hovering just below until around Hartford, but after that we were bowling along quite happily and arrived in Preston 22 minutes late. Passenger loading was good throughout and after a crew change at Preston the loco took Shap and Beattock without a problem. We didn't recover all the time due to various temporary speed restrictions and a spot of wheelslip leaving Motherwell, but we arrived to quite a crowd 13 minutes late at Glasgow Central. We even made it into the local newspaper! D9000 ran light to Craightinny for fuel and after an overnight stay in Edinburgh we were back south next morning with 1V96. This time, with driver Dave Peet and inspector John Thompson, we had a barnstorming run which was memorable for all on board and may have accounted for a few spilled coffees in the Tebay area. The coaching set was the standard 7 but, being a Saturday, we had underestimated the level of interest and things were a bit cosy that day with four times the average load for the service (436 were on board from Lancaster!). Is it too late to issue an apology 23 years later if you were one of those squashed in? Anyway, suffice to say that the 100mph certification was forthcoming, together with a requirement to fix the under-reading speedo at one end of the loco.

Comfortable now with the performance of D9000, XC agreed with DNLL a contract to run the 1998 season of summer Saturday Birmingham to Ramsgate services was agreed, plus a variety of trips on service trains around the network and ad-hoc use at short notice.

To be continued in TRACTION 275.

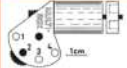
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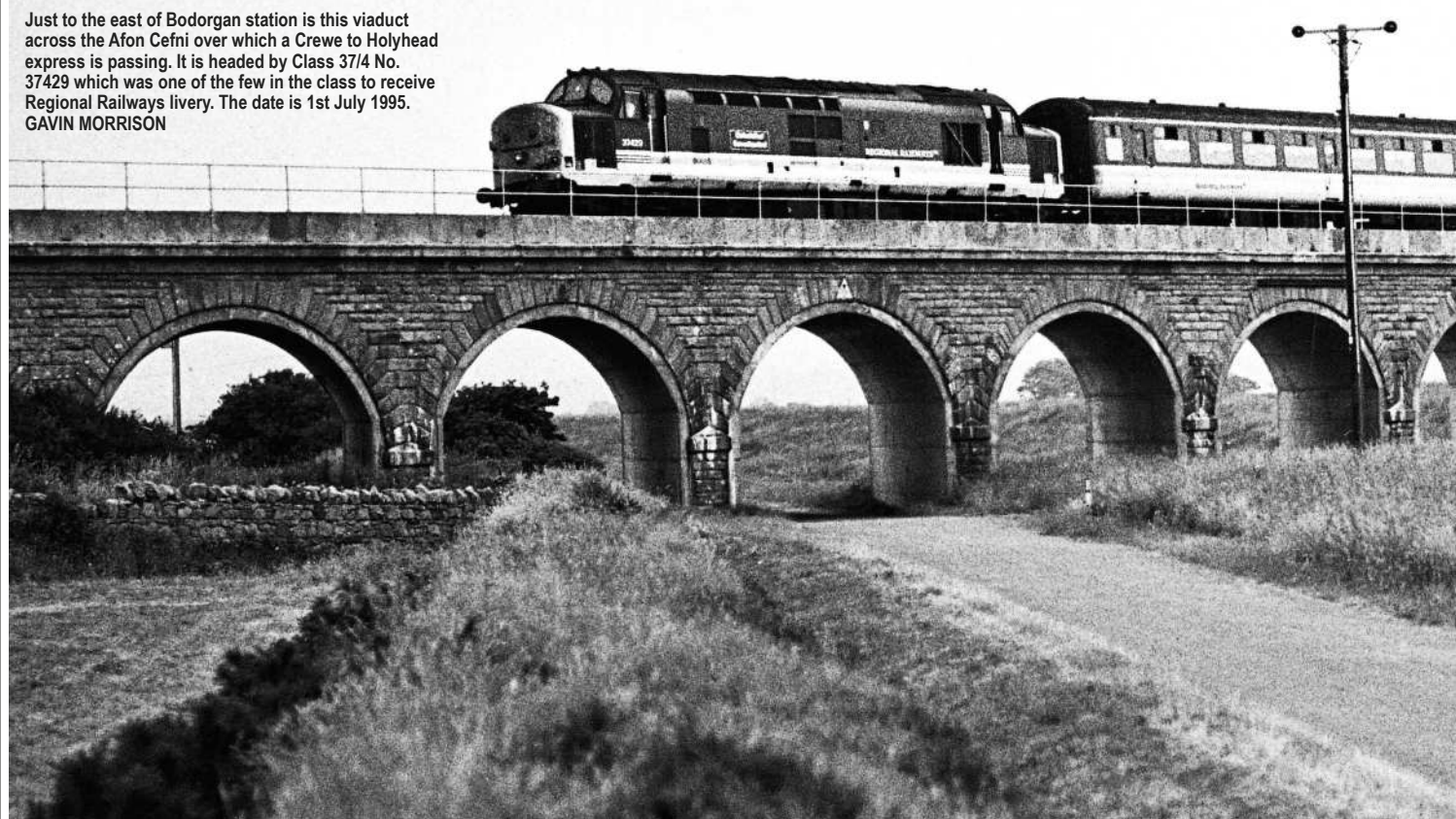
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Trenau ar Ynys Môn (Trains on Anglesey)

The original Britannia Bridge is seen in April 1958 looking across the Menai Straits to the mountains of Snowdonia. GAVIN MORRISON



Just to the east of Bodorgan station is this viaduct across the Afon Cefni over which a Crewe to Holyhead express is passing. It is headed by Class 37/4 No. 37429 which was one of the few in the class to receive Regional Railways livery. The date is 1st July 1995. GAVIN MORRISON



The island of Anglesey (Ynys Môn in Welsh) is the largest island in Wales with an area of 260 square miles. The island is linked to the mainland over the Menai Straits by two bridges, the first being the suspension bridge designed by Thomas Telford, was opened in 1826. The railway's Britannia Bridge, built by Robert Stephenson, was opened in 1850. After a fire seriously damaged the parallel tubes in 1970, it was rebuilt as a combined rail and road bridge with this reconstruction lasting over a period of years from 1972 to 1980. Today the only operational railway on Anglesey is the main line to Holyhead where ferry connections to Dublin can still be made. Gavin Morrison's photographs give us a taste of traffic to be seen on the island over the last few decades.

The rebuilt Britannia Bridge is seen from the decks of the MV Balmoral in September 2015. GAVIN MORRISON





On 1st July 1995 the 13:56 Holyhead to Crewe, headed by Class 37/4 No. 37408, has just passed Bodorgan station, situated 13 miles from Holyhead. It is heading towards the two short tunnels which are situated at the top of a short climb before descending at 1 in 98 to the former junction of the Amlwch branch at Gaerwen. GAVIN MORRISON



Awaiting their next turn of duty on 29th April 1989 are two Class 47/4s parked outside Holyhead shed. No. 47525 is in the InterCity double arrow livery whilst 47637 has the ScotRail logo. GAVIN MORRISON



On 29th April 1989 Class 08 No. 08737 is seen in Railfreight grey livery (but without a logo) and is shunting some coaches for a Euston service back into the station. It is seen about half way up the 1 in 75 gradient out of the station. GAVIN MORRISON



Having arrived earlier in the day on a Euston to Holyhead service, Class 47/4 No. 47531 is seen about half way up the climb out of Holyhead station with the 17:05 to Coventry. The old steam shed can be seen in the background. The date is 29th April 1989. GAVIN MORRISON



At this time the nuclear flask service from Valley to Sellafield usually ran once a week on a Wednesday. The normal power was provided by DRS Class 20/3s and, on this occasion, Nos. 20314 and 20310 were in charge. They are seen just east of Valley at 15.22 on 24th September 2002. GAVIN MORRISON



This was the last through 08:40 Euston to Holyhead to be operated by HSTs on 21st May 2004. No. 43080 is seen after arrival inside Holyhead station complete with 'Irish Mail' headboard to mark the occasion. No. 43065 was at the head of the train for the return journey. GAVIN MORRISON



The Class 57/3s took over from the HSTs hauling 'Pendolinos' between Crewe and Holyhead. On 10th November 2008 No. 57304 has run round the 'Pendolino' in Holyhead station and has been attached to Class 390 No. 390006, ready to work the return 14:14 to Euston as

Letters

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MILK TRAINS

A photograph of one of the trial runs of milk containers referred to in the article in **TRACTION** 273 has recently come to light. Unlike the DRS milk trials, the EWS venture from Yeovil was a low key affair and ran just the once. On Tuesday 5th October 1999 66017 is seen at Hummer, shortly after departure from Yeovil Pen Mill, with 4Z18, the 18:30 departure to Willesden Intermodal Terminal, conveying a solitary 'tanktainer' containing milk for delivery to the Wood Lane bottling plant in West London. The photograph was taken by Gordon Edgar.

DAVID J. HAYES BY EMAIL



I have just finished reading the articles over the last two issues regarding milk trains around London. In concluding his article, the author refers to a flow to Stowmarket in 1981. I thought therefore that you may be interested in the attached photograph.

I took this photograph on 20th February 1979, during a particularly snowy winter. It depicts 31005 on a train of six-wheeled milk tanks passing Ipswich East Suffolk Junction, heading for Stowmarket. I have no information regarding the origin of the train but I believe that the working resulted from the snowy conditions causing disruption on the roads.

ALISTAIR BARHAM BY EMAIL



FOWLER INDUSTRIALS

Following the item in **TRACTION** 271 on Fowler shunters, readers may be interested to see a scan of my slide showing the one on display outside the Avon Causeway Hotel in Dorset. It is displayed next to Mark 1 Pullman car No. 340, a second class parlour car from the 1960-61 order of 44 cars for East Coast Main Line services. I took my photos on 3rd June 2008, when the shunter (works No.22871 of 1939) was painted green and bore the number '1885'. A recent photo that I have seen on Flickr (taken in 2022) shows that it now appears to be black, with the word 'FOWLER' in white across the top of the bonnet front.

ADRIAN WILLATS BY EMAIL



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