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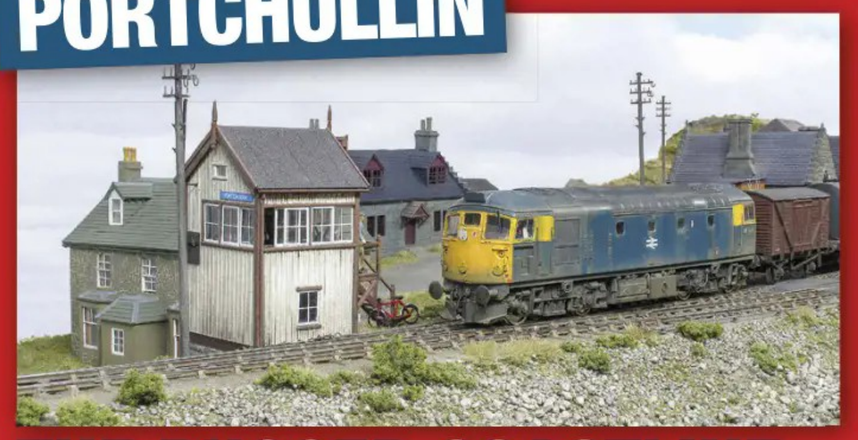

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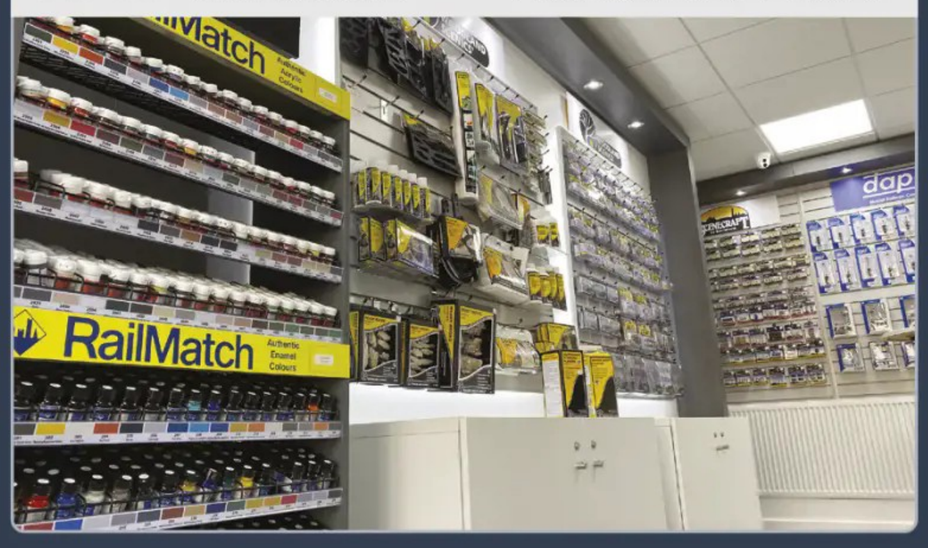



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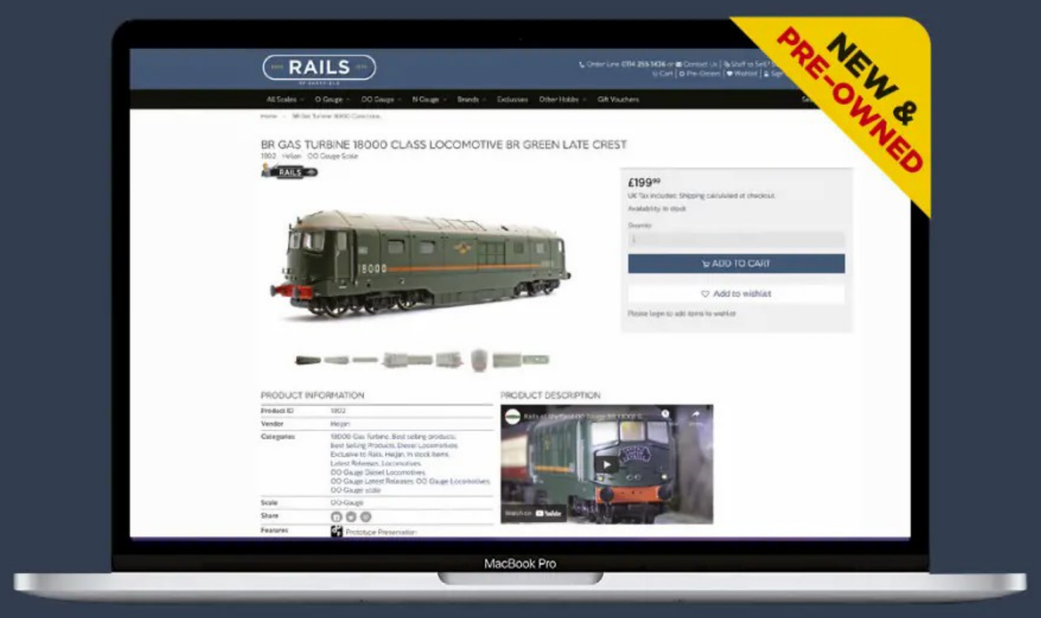

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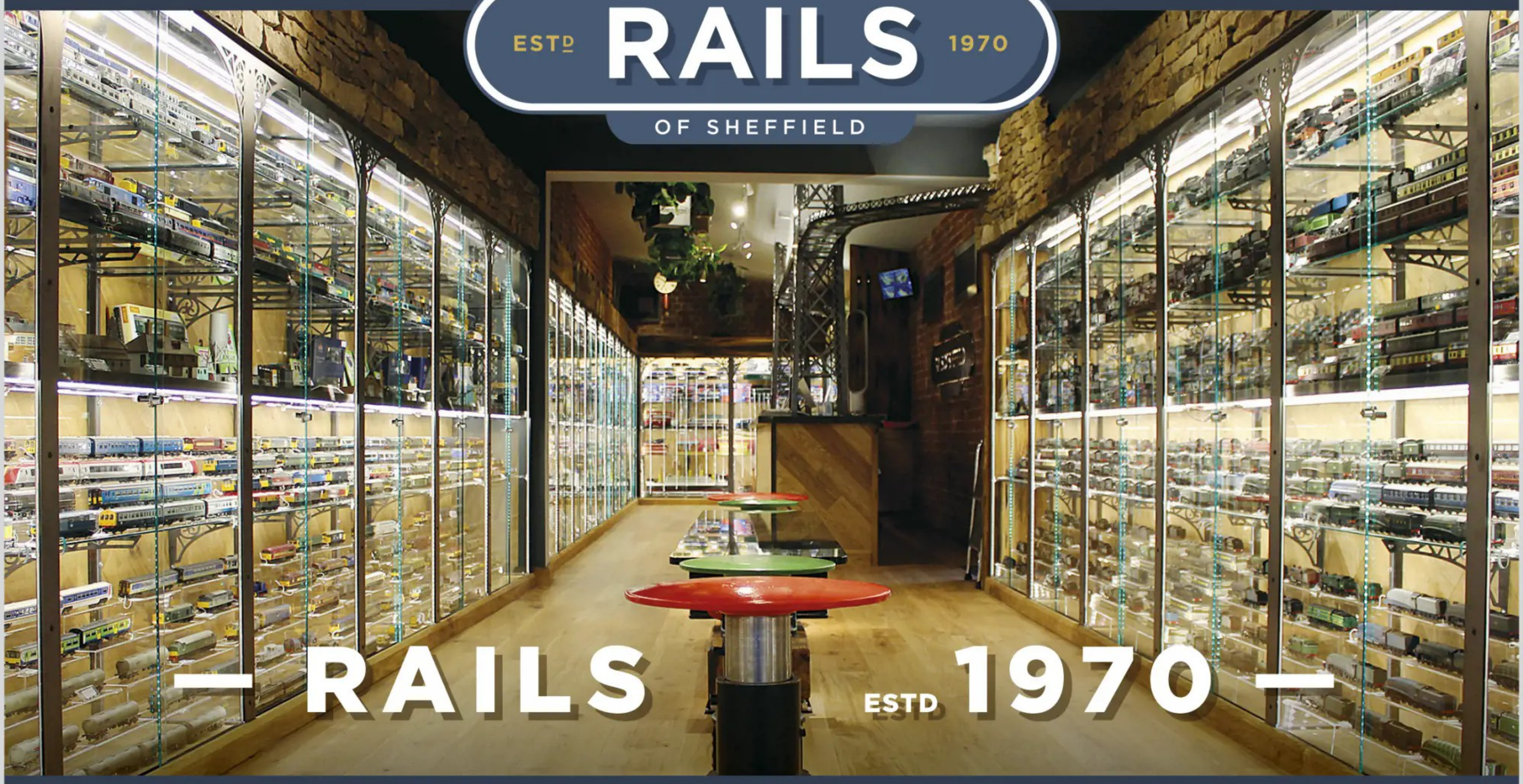

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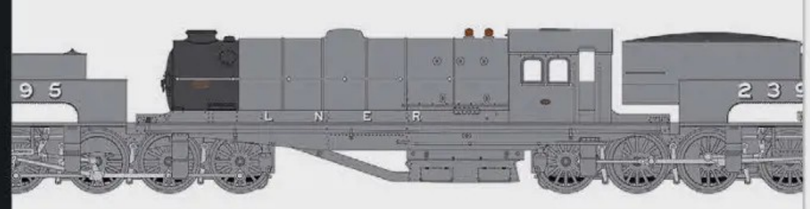

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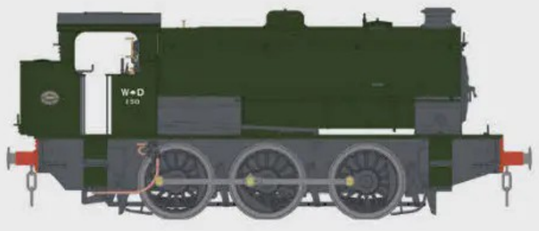

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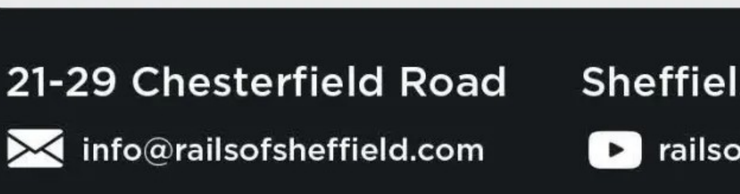

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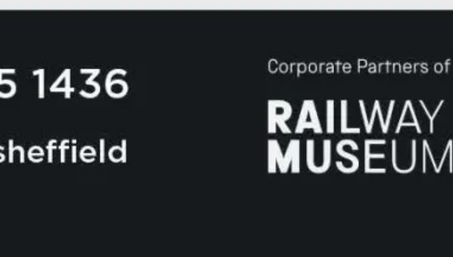

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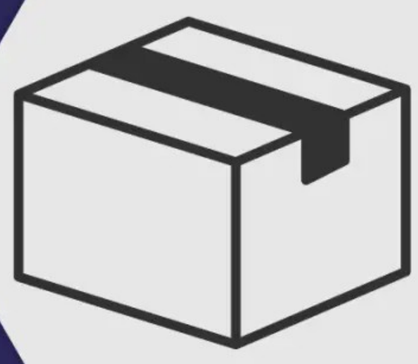

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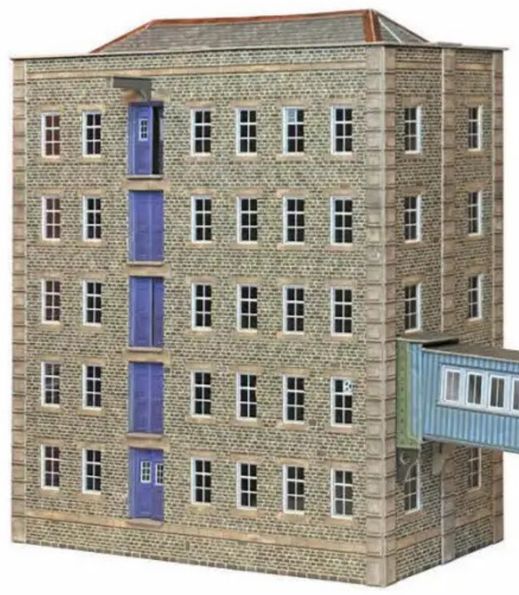

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Image shows the Old Mill, Overbridge & Small factory



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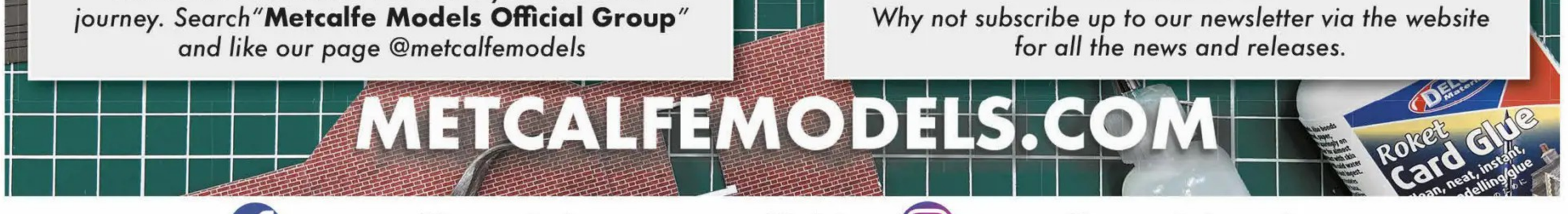

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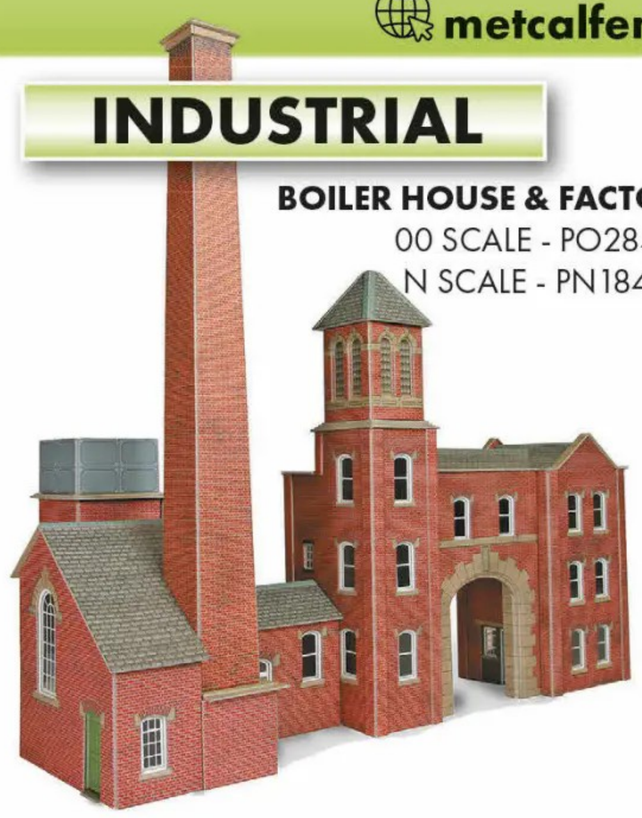
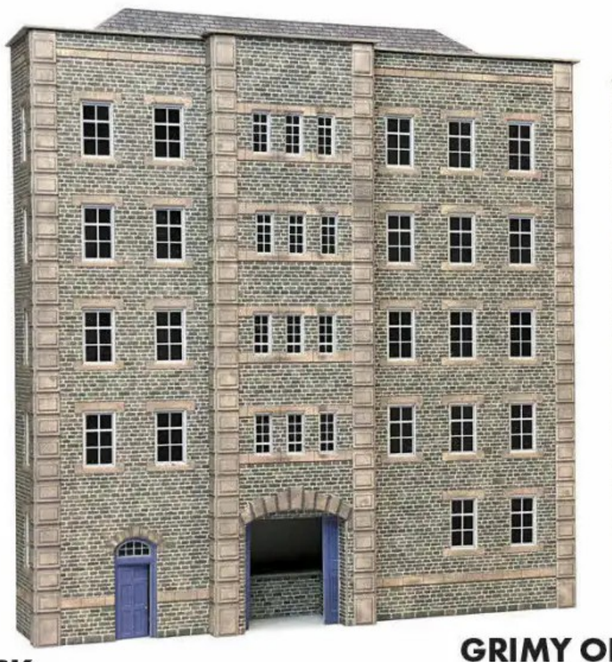
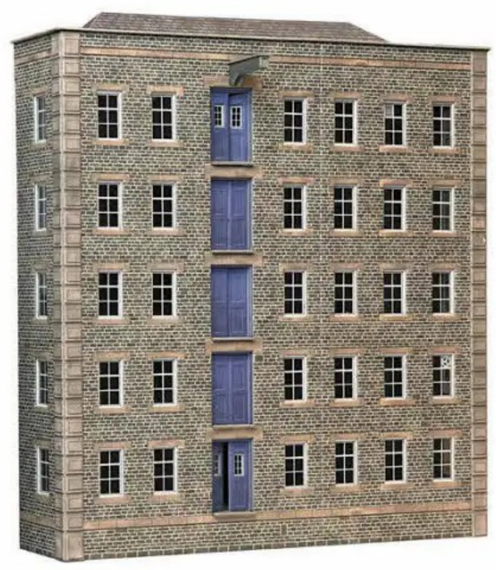


BOILER HOUSE & FACTORY ENTRANCE
00 SCALE - PO284 £15.50
N SCALE - PN184 £14.00



Above, Grimy Old Mill shown as a stand alone building.





GRIMY OLD MILL
00 SCALE - PO290 £25.00 / N SCALE - PN990 £18.00
A large old mill that can be built as a low relief building or stand alone. Be warned, it's a big 'Un !



OLD MILL CHIMNEY STACK
00 SCALE - PO401 £9.00
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A large Chimney Stack that can be used as part of a complex with other buildings in the range.

BREWERY
00 SCALE - PO288 £19.00
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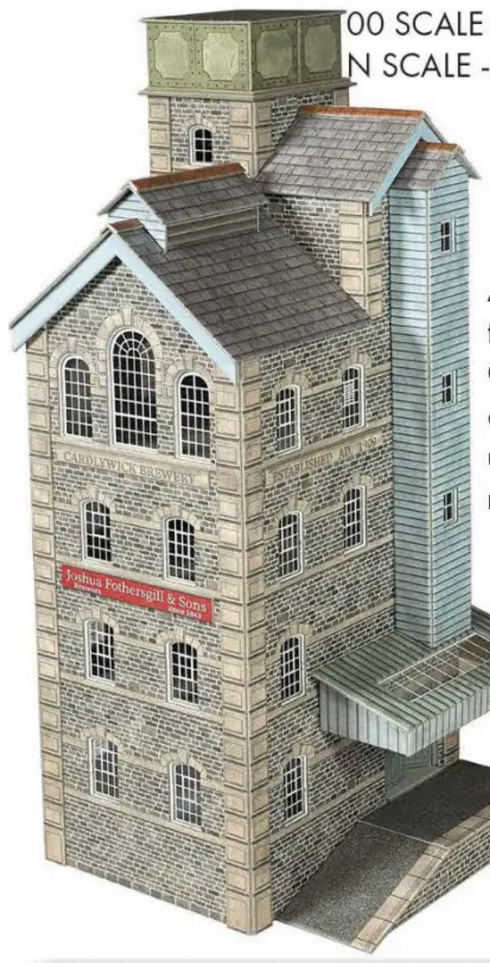


A beautifully designed tower style Brewery. Can be arranged into a number of layouts using other kits in the range.

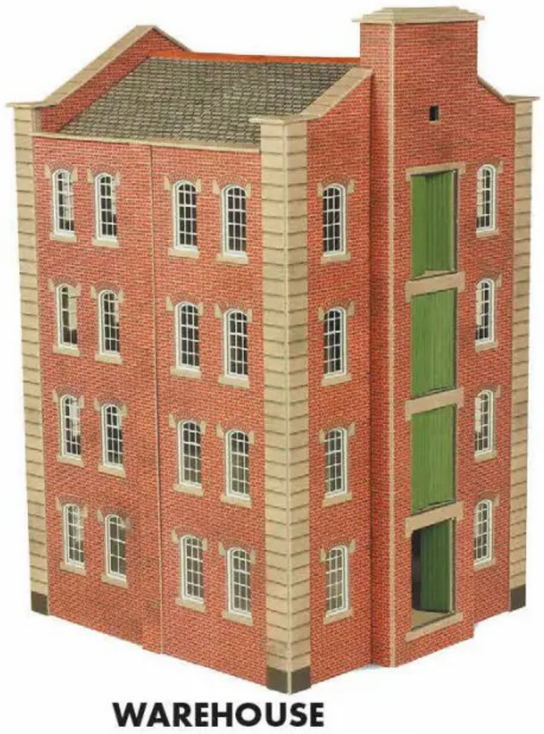
SMALL FACTORY
00 SCALE - PO283 £15.50
N SCALE - PN183 £12.00





Combine multiple kits to create fabulous scenes.





WAREHOUSE
00 SCALE - PO282 £15.50
N SCALE - PN182 £ 12.00
The Warehouse can be built as a low relief building shown left, or a stand alone building, above.

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'Portchullin' is based on the real line to Kyle of Lochalsh that, for its last few miles, hugs the side of Loch Carron and contains a series of short embankments and bridges over small inlets like this.

FACTFILE

NAME: Portchullin
SCALE/GAUGE: 1:76.2/4mm:1/18.83mm/ P4
SIZE: 15ft x 15ft
ERA/REGION: August 1974/West coast Scotland
LAYOUT TYPE: End-to-end

NOSTALGIC CHALLENGE

Childhood memories and a challenge set by the Scalefour Society sowed the seeds for this evocative P4 layout, which depicts the rugged coastline of Scotland.

Words: Mark Tatlow **Photography:** Andy York, Mark Tatlow & Peter Tatlow

It's August 1974, and it's a good time for the Three Degrees as they are at No 1 with *When Will I see You Again,* and for Carlisle United as they are at the top of the entire football league. It is also a great time for the Skye Line; finally, after facing closure intermittently for 20 years (and with a closure notice pending for the last four), the line from Inverness to Kyle of Lochalsh is granted a permanent reprieve by the then Transport Minister.

It was also a good time for two young boys; we were on a family holiday on the west coast of Scotland, and instead of witnessing the swansong of this line, we were seeing the beginnings of its rejuvenation and, in the process, planting the seeds for this layout.

In the early 1970s, the railways of the Highlands had hardly changed since the 19th Century. Sure, steam had gone and everything was in the BR corporate blue, but that was about it - the lines were still fully-signalled, due to terrible competing roads, there was still healthy freight traffic. Short loco hauled trains were the norm, many of which were mixed, and the lines remained single so there was the adventure of regular passing procedures. In other words, the railway was still operating like it had done when it was built, but with modern traction and rolling stock – what's not to like?



LEFT: Portchullin's east signal cabin (the Highland never called them signal boxes) and signalman along with his bicycle, necessary to reach the west box, which he was also responsible for. The cabin was built for me by Peter Bond.

BELOW: A BRCW type 2 (later known as Class 26) approaches the level crossing and the down platform. This is based on the Heljan model but with a number of modifications made as described in the text to make it correct for my period.

> "The sound of the Sulzer engine's tone changing as it passes in and out of the cuttings definitely adds to the flavour I have been trying to capture."

ABOVE: Waiting for a passing train is a feature of single lines and one that we regularly recreate. I'm sure many of you will have memories of this at stations such as Achnasheen, Garve or Rannoch.

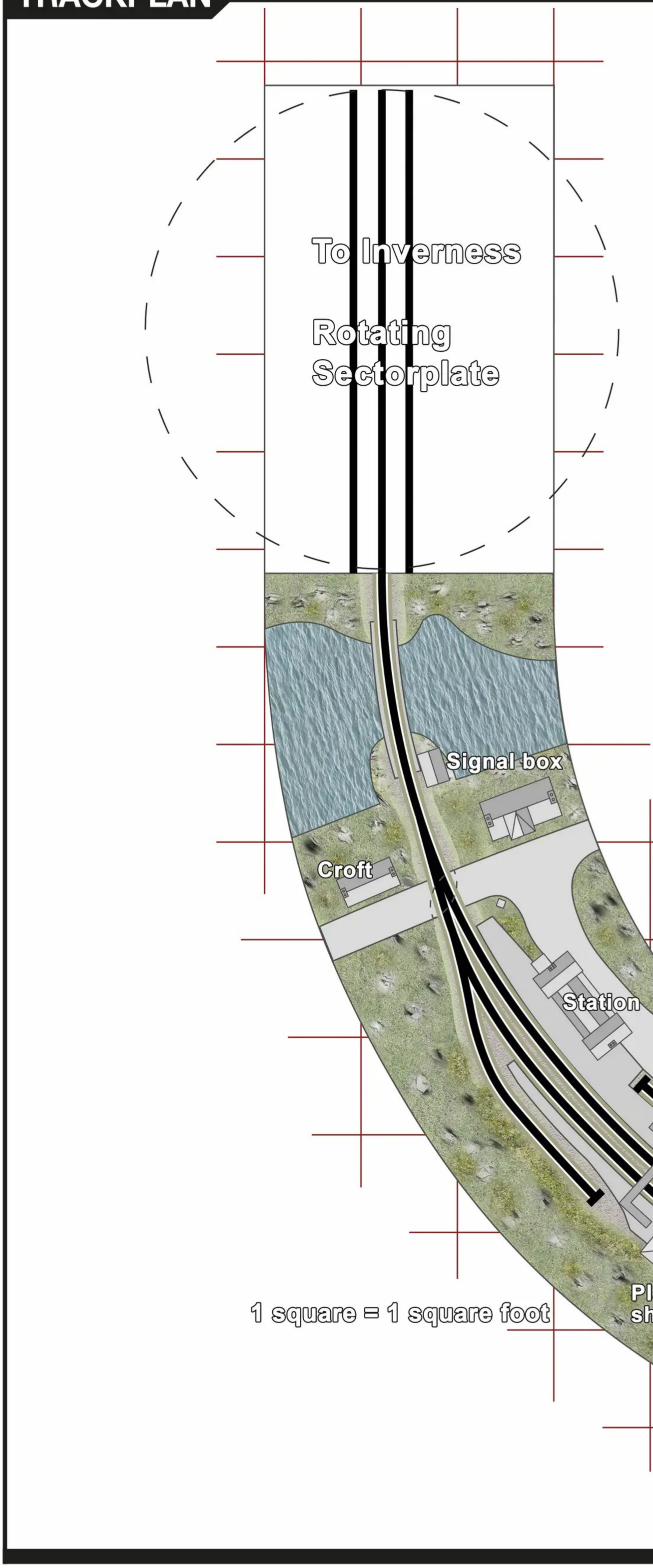
RIGHT: Another Class 26 with its goods train passing below one of the characteristic footbridges of the Highland Railway; many of which are still in use today. This one was built from an etched brass kit from Lochgorm Models.



Young boys grow up, and this one at least carries the passion for the trains of the west coast of Scotland. While the early-'70s era was not my first-choice interest and I could hardly claim to be a major producer of layouts, when the Scalefour Society announced a challenge to build diesel- or electric-era layouts in P4, the nostalgia for 1974 started to call. 'Portchullin' is the outcome of this and was my entry into the challenge.

Portchullin is a real place and is right next to the Kyle Line as it runs along the edge of Loch Carron, but it now only has a couple of houses. However, historically there was a bigger community and it could also have served a series of small villages inland from the loch. It does not take too much rewriting of history to make it sufficiently important to merit a station. All I have done is move another station, Stromeferry, which is in reality only a mile away, sufficiently far to justify a separate station at Portchullin to serve these communities – the excuse for a layout is born!

TRACKPLAN


To Inverness
Rotating Sectorplate
Signal box
Croft
Operating area
Station
Goods shed
Water tower
Platform shelter
Signal box
1 square = 1 square foot

SEE 'PORTCHULLIN' AT THE PERTH MODEL RAILWAY SHOW ON JUNE 29-30TH AND THE NATIONAL FESTIVAL OF RAILWAY MODELLING THIS NOVEMBER!

NOVEMBER 23 & 24, 2024
THE NATIONAL FESTIVAL OF RAILWAY MODELLING
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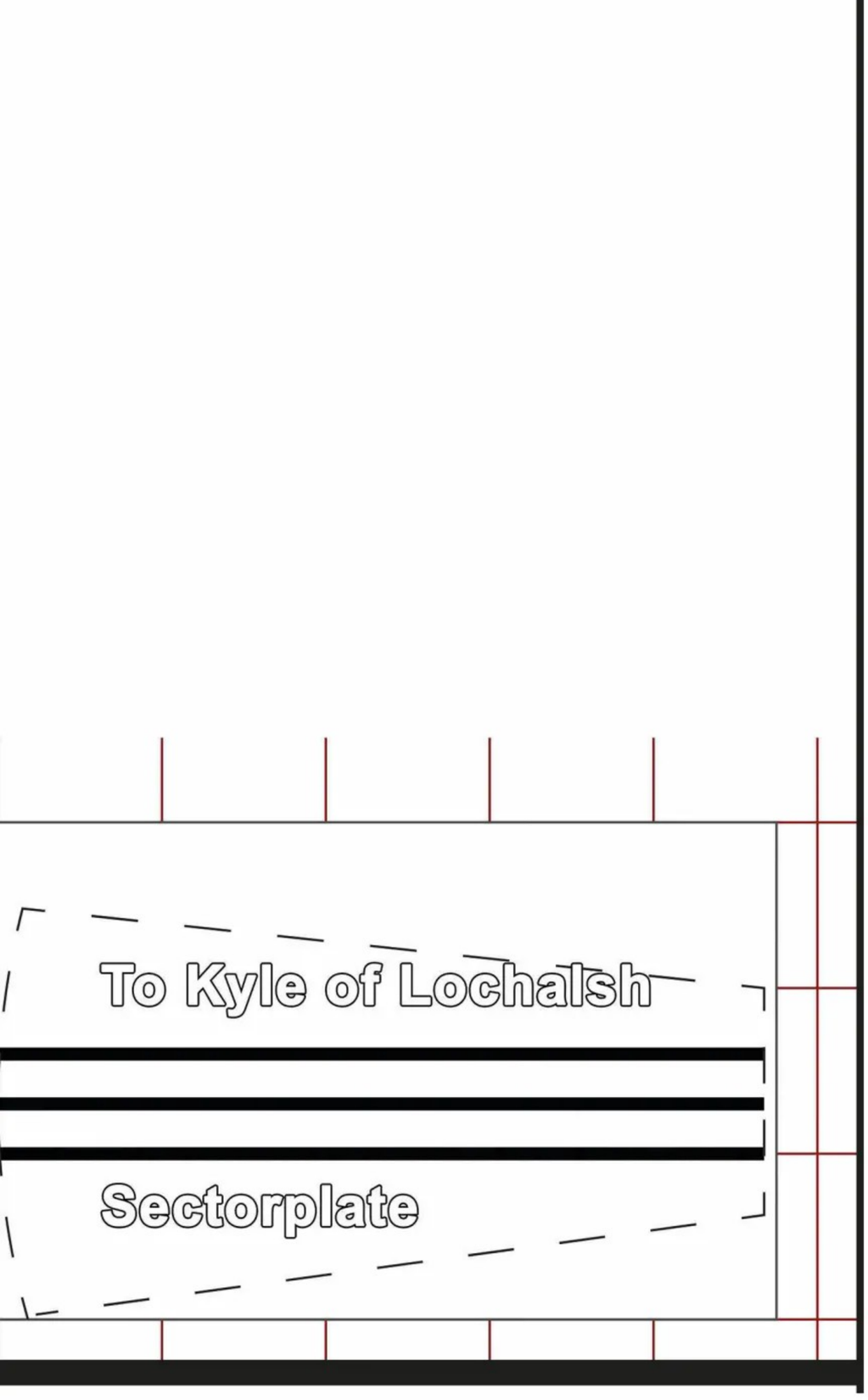
Recreating memories

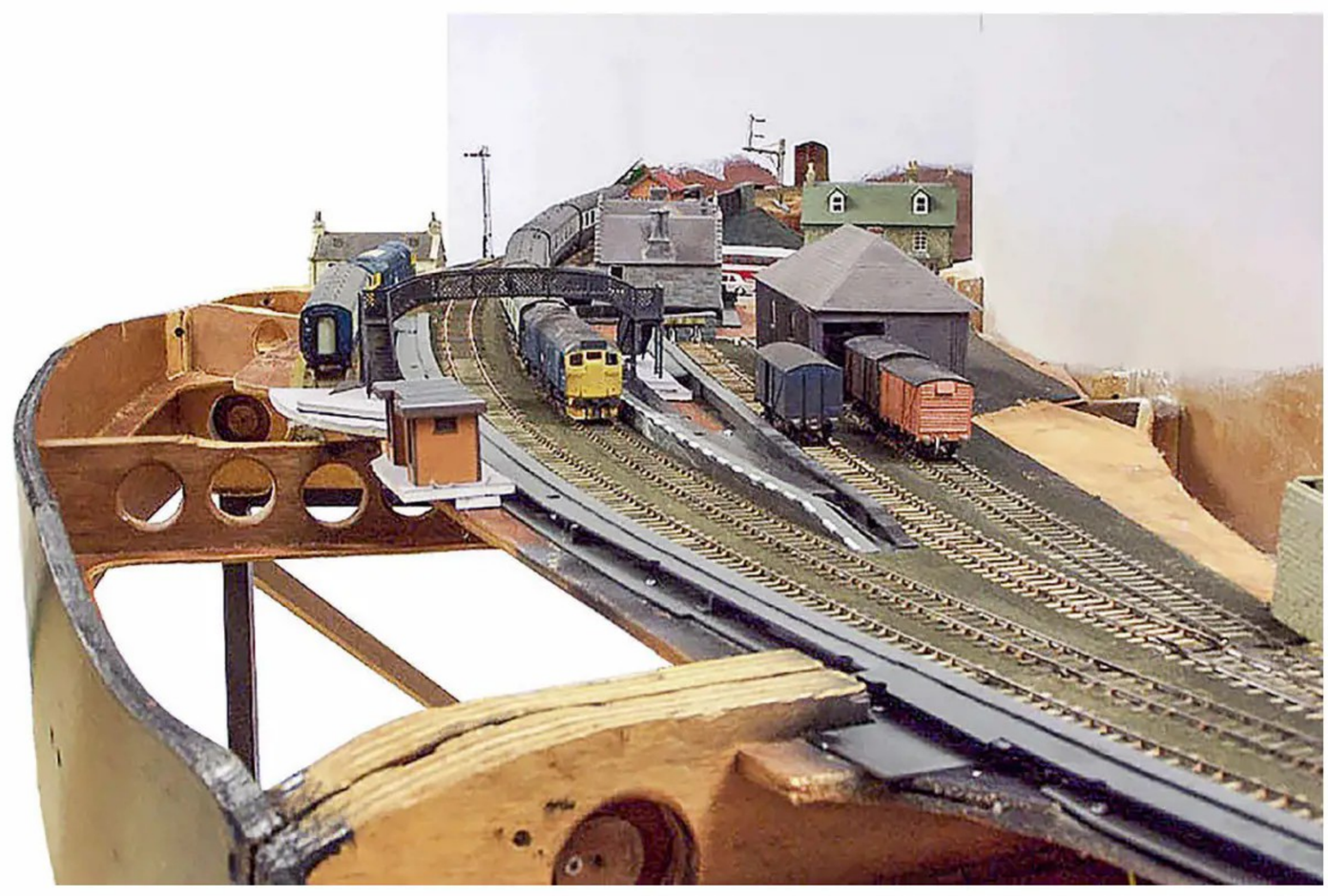
As you can see, my motivation for making model railways is about capturing the feeling and emotion of what I am trying to represent. The quality of the modelling and historical accuracy are part of this, but they are not in themselves enough; the missing component is identifying what it is that takes the viewer back to what you are attempting to portray. Oddly, because the 1970s were not my real interest, and thus I know relatively little of the detail about the noisy blue boxes that I was portraying, I was liberated by my ignorance. Thus, I could concentrate on what I was seeing in prototype pictures that I felt helped create this feeling and emotion. Key things for me were the ruggedness of the landscape, the scrappiness of the vegetation and the sinuous line snaking around the rockfaces, while reflecting in the waters of the loch and the characteristic "ex-Highland Railway" architecture/ construction.

The real Kyle line was the most expensive line per mile ever built in its day and for good reason. The hard rock and complicated contours that the line cuts through creates a road that dodges in and out of cuttings, emerges on embankments and crosses inlets before immediately disappearing back into more cuttings.

ABOVE: The other key locomotive of the line was the BR-built Class 24/1. The Scottish variant was not available, so I had to modify Bachmann Class 24/0s with a new headcode panel, grilles and a tablet apparatus recess.

BELOW: Portchullin during its construction showing the open top baseboards, which allows the ground levels to be both above and below the track level. This is necessary as the western Highlands of Scotland are most certainly not flat!





LAYOUT | P4 | PORTCHULLIN

To create a convincing landscape, I elected to design this before anything else. Thus, I created what I hoped was a believable sea inlet, a section of slightly flatter ground for a small station and then some rocky headlands. I had been on a boat trip along Loch Carron in the past and had taken photographs of the real line in this vicinity from what, in effect, is the same viewpoint as a spectator of my layout enjoys from the middle of the loch! These helped get the feel of the landscape and subsequently, in much the same fashion as the prototype, I superimposed the railway onto the landscape and allowed the necessary civil engineering to present itself rather than to create a landscape around a trackplan. I used an open-top form of baseboard, which has a vertical spine along the trackbed and a frame of ply around the perimeter, which projects well above the rail level.



The trackbed is laid on this spine, but otherwise there is minimal baseboard top in the traditional sense. This then enabled the landscape to be built above, or cut below, the track level pretty much at will.

The real line is noted for twisting and turning to follow the side of the loch, therefore the whole layout is constructed on a gentle curve – at 8ft radius with sharper curves at the end of the loops. This is both a blessing and a curse. It's a blessing because it makes for interesting views for the spectator as the train rounds the curve into view – in particular, the view as if you are standing on the footbridge seeing the train cross over the inlet, which is (deliberately) reminiscent of a similar view at Achnasheen. It's a curse because the boards are very awkward to transport, which my operating crew love to remind me is a bit of an impairment for an exhibition layout!

LEFT: Portchullin – or Port-who-lunn for those without the gift of the Gaelic – is fully signalled with hand-built signals, mostly from MSE or Masokits parts. Here, a Class 26 is awaiting the right of way to continue its journey east.

Rocks & bridges

As the real railway suffered the same civil engineering challenges there was no shortage of inspiration as to how the line would approach this geography. The bridge over the inlet and the embankments are based firmly on those at Erbisaig, and include the characteristically Scottish curved wing walls. For the actual bridge deck, I utilised one and a half Wills "Varigirder" bridge kits but added stiffener plates (the plates between each girder panel that project perpendicular to it). While the Wills kit is not wrong, it is much more common to have these plates, and adding them transforms the model. The two stone bridges at the other end of the layout are based on other ex-Highland Railway examples at Plockton and Blair Atholl. For stonework, I utilised Wills random stone sheets but took care to join sheets together by

With a short toot, 26046 passes the east cabin. It will need to open up as, despite hugging the lochside, the line was well known for its short sharp gradients as it navigates through the undulating landscape.



cutting interlocking teeth so the joint neither opens up, or is visible in the stone coursing. I also smeared them with plastic filler, much thinned with Mekpak ,as I find the mortar lines are otherwise much too deep, and also it disguises how regularly the pattern repeats!

The rock faces are formed of cork bark, often straightened to match the course of the line by cutting relieving slots on the back so it will flex. In its raw state, cork bark has deep fissures that are not realistic, but these can be infilled with car body filler. This has the advantage that it gets less tacky as it starts to cure and can be more readily smoothed into prototype shapes. However, part of the art of getting it to look realistic is to continuously consult photographs of the real thing – again, those photographs from the boat trip came in handy! It is also important to recognise that rockfaces are not bland colours, especially those that have been exposed to the elements for over 90+ years. I replicated this with a base coat based on two relatively similar greys; each time I brought the brush to the rockface, I mixed a fresh combination of these two greys. These give similar, but not exactly the same colour, providing subtlety that is then enhanced by a variety of washes and highlighting by dry-brushing plus applied vegetation.

As the ground on the west coast of the Highlands is predominantly rock, the vegetation is generally very poor with few trees, plentiful rock outcrops and significant boggy areas where water gets trapped in rocky hollows. Cork bark slivers from Jarvis form the outcrops of rock, enhanced with car body filler again,

ABOVE: With only a few miles of its journey to go until Kyle, 26046 crosses a small stream – or burn as it will be known locally – before disappearing into yet another short cutting as it makes its way alongside the loch.

and then boggy areas were formed with a significant combination of materials; sections of scenic matt, ground foam, static grass and crushed stone all being used. As any walker of the mountains in Scotland knows, to avoid getting a good dunking in a peat bog, it is important to have heed of the vegetation as it is an indication of what the ground below is like. I am nearly halfway through my bagging of the Munros (Scottish mountains over 3,000ft in height) and used my hard-earned experience of what the vegetation of a peat bog looks like in seeking to replicate it in miniature.



ABOVE: Another Class 26 passes a traditional Scottish house – termed a "but'n'ben" and then across the inlet from the loch. The but'n'ben, as with all of the other buildings and structures, is scratch-built.

The trains of 'Portchullin'



The stock, especially early on in the layout's life, is predominantly ready-to-run with replacement P4 wheels inserted. The weight and short wheelbase of the bogies of the classic traction of the line – Class 24s and 26s - means that road holding at least once the worst track gremlins had been banished is pretty good. It is more challenging for steam locos or large diesels, and in truth, the layout trackwork and baseboards are not good enough to operate with such stock. My next one will be, though!

I did adapt the ready-to-run stock to make it more appropriate for the era and location. The Class 24/1s had the Highland accruements of baffle plates, step infills, headcode boxes and car headlamps (yes, really!). The Class 26s also needed cab doors infilling (as at the time this option was not available), the bogie springs moved outwards and the same car headlamps fitted.

Initially, the layout was operated in DC, but since has been converted to sound-fitted DCC and the sound of the Sulzer engine's tone changing as it passes in and out of the cuttings definitely adds to the flavour I have been trying to capture. Indeed, the first time I ran one on the layout, I was immediately transported back to the short-wearing younger me!



24127 approaching the station from the east. This loco has different headcode boxes at either end – an occasional feature of the class.



ABOVE:
There was no shortage of material to form embankments on the real line as so much rock had to be blasted from the cuttings. This effect is formed by simply pouring different-sized pieces of real stone on wet glue and then adding vegetation, fencing and weathering.

RIGHT:
The notification of the withdrawal of the closure threat taken by my father on the holiday in 1974, which formed the inspiration for 'Portchullin'.



British Railways Board

PUBLIC NOTICE

PASSENGER SERVICE

INVERNESS-KYLE OF LOCHALSH

The Scottish Region of British Railways refer to the Public Notice dated 21 December 1971 publicising the decision of the Secretary of State for the Environment to consent to the withdrawal of all railway passenger services between:—

INVERNESS and KYLE OF LOCHALSH

The Secretary of State for the Environment has now decided that this railway passenger service will be covered by the first obligation to operate a railway passenger network which he will be imposing from 1 January 1975 on the Railways Board under Section 3 of the Railways Act 1974.

The Scottish Region of British Railways therefore give notice that they will not be implementing the closure decision and railway passenger services will continue to operate between Inverness and Kyle of Lochalsh.

Characterful buildings

The architecture of the Highland Railway is generally quite characteristic – it is my hope that a viewer knows that the layout depicts something from the locality even with no stock on it. I thus used two signal cabins (they were never called boxes on the Highland); two being used due to the length of the loops despite there being only one signalman – however, I have correctly modelled the signalman's bicycle! Most of the railway buildings were built from timber with battens overlaid to protect the board joints; a common form of construction in the Highlands. However, the main station building is built in the Scottish "baronial" style of architecture with stepped stone gable ends suggesting that the local landowner had some influence – this was commonplace and the Highland Railway was sometimes known as the Laird's Line as a result! All of the railway buildings are renditions of real buildings - from Aberfeldy, Killiecrankie, Garve and Pitlochry. The few domestic buildings are also based on local vernacular examples to capture the feel of the Highlands. I need to thank Peter, Simon and my father for their contributions with the construction of some of these buildings.

To capture the sinuousness of the line, the whole layout was designed in Templot. While this takes a bit of time to get to grips with, once an initial level of proficiency is achieved it produces beautifully flowing track designs.

Modelling in P4 also helps as the track gauge and proportions of turnouts look correct – because they are! This is key for me; I do not care whether a vehicle has the right number of rivets or the correct loco number for a particular era – it is about the feel of the scene. Gaping spaces between checkrails and turnout crossings, or sleeper spacing that is out of proportion to real trackwork stands out and destroys the illusion. However, this does mean that the trackwork at the time (there are now ready-built options for some P4 turnouts and track) needed to be hand-built. This did, however, mean that I could build some of the turnouts with interlacing of the sleepers - the lines north of Inverness had the last such examples (I know of anyway) of this on the BR system and only disappeared in the 1970s.

Final thoughts

To further attempt to transport the viewer to the west coast of Scotland in the 1970s in miniature, I also presented the layout as a piece of theatre. Taking inspiration from Iain Rice's writings, it has been presented in a proscenium arch with controlled layout lighting, has a higher-than-average backscene so that the rest of the world is invisible and the fiddle yards are concealed. The intent is to direct the viewers' attention to what I want them to see and not be distracted by the operators or other layout gubbins. Viewers are welcome to come around the back to take a look at the mechanics behind the layout, but I want them to take the decision to break the illusion, not for it to be immediately visible. As a final stage of this, I also have a video of films taken of the line and its neighbours in the 1960s/'70s to cement the nostalgia.

BELOW: Across the pond in the USA in 1974, the Watergate Scandal reaches its climax with the resignation of President Nixon on 8 August. Meanwhile, back in the western Highlands, it is just another day as a pair of trains pass each other in front of Portchullin's station building.

So that's the rationale for 'Portchullin', an imaginary station but very much based on the real examples on the line – I hope it will "feel" like the former Highland Railway's route to the west and that many of you can recognise some of your youth in it!

If you are tempted by the possibilities of building a P4 layout, or, like I did, just need the provocation of a layout challenge to set you on the way - you are in luck. In 2026, the Scalefour Society celebrates its Golden Jubilee and as part of these celebrations it is running another layout building challenge to culminate in a display at its national show, Scaleforum. It is open to members and non-members alike who wish to build a layout within 18.83sq.ft scenically of any era or location – there is even a prize for the winners!

More details and how to enter can be found at **www.scalefour.org/jubileechallenge**. ■

> "When the Scalefour Society announced a challenge to build diesel- or electric-era layouts in P4, the nostalgia for 1974 started to call."



COMMUNITY

EDITOR'S COMMENT

Since we last went to press with the last issue, we completed our final show for the first half of this year at the Bristol Model Railway Exhibition. A great weekend was had by all, with lots of people coming to enjoy the excellent layouts on display and pick up a bargain at the numerous trade stands.

Attention now turns to The National Festival of Railway Modelling, our new show at the NEC this November (23-24th). Excitement is building, and I have had many of you get in touch to find out when more information will be released about the event.

The good news is that there is not too long to wait now. In-house we have been finalising the last few layouts in attendance (over 60!), the big manufacturers and traders are signing up, including TMC, Accurascale and Rapido, who have come on board as 'Headline Sponsors', and the opening of ticket sales is imminent.

What a weekend we have in store for everyone. High-quality layouts, all the big-name manufacturers, plus all-new exhibits and family attractions – I wish I could tell you more, but we will be revealing more details very soon…

If you haven't signed up for our weekly newsletter at **www.world-of-railways.co.uk**, it's definitely worth doing so you can keep up-to-date with all the latest about the show, plus all the headlines and new product announcements from the hobby each week.

Speaking of news, we've been inundated with new product reveals this month, including Bachmann's summer announcements, which saw a whole new gauge, NG7, introduced - the full story is on page 142, and we were also able to get our hands on a number of the new models (starting from pages 150).

Happy Modelling
Debbie Wood

WEEKEND PLANS...

Cupar Model Rail 2024
The 31st exhibition organised by the club will showcase over 15 layouts in various scales, plus the Cupar & District Model Railway Club's new N Gauge layout 'Rossie'. Displays from Dundee Model Boat Club, The N Gauge Society, and MERG will also be in attendance, plus a variety of trade stands. Admission costs £6 and includes a free colour show guide, children up to 15 years old will go free with a paying adult.
DATE: July 20-21st, 2024

Models in the Museum
After the success of last year, the Aldridge Transport Museum will be hosting another event, which will feature over 20 layouts, trade stands, entry to the museum, with free parking on-site plus Park & Ride facilities. Tickets cost £6 per adult and children £2, with under 5s free.
DATE: July 21st, 2024

Twickenham & District MRC Open Day
Twickenham & District MRC's annual Open Day will feature eight working layouts in N, TT120, OO, 0-14, O and G, including the well-known O gauge layout, 'Addison Road'. But the big news is that, following an influx of new members, Twickenham & District MRC will be announcing plans for two new layouts. This is a free event, although donations to help cover the costs would be most welcome.
DATE: July 27th, 2024

Pickering Model Railway Show
Held at the Memorial Hall, Potter Hill, Pickering, YO18 8AA, the show includes layouts like 'Napier Road' (0), 'Guisborough' (00), 'Ledston Tramway', (00), 'Thomas for Kids' (00), 'Summers Mill' (009), 'Martini Junction' (N), 'Sandy Bay' (N) plus demonstrators and trader support. Entry costs £7, with children free with a paying adult.
DATE: August 17-18th, 2024

The Soar Valley Model Railway Club's 2024 Exhibition
Celebrating its 40th anniversary in 2024, the Soar Valley exhibition will include over 30 layouts, numerous traders and demonstrators, and a free show guide for all attendees. Held once again at the Loughborough Grammar School, entry costs £10 for adults and £5 for children, with free parking available.
DATE: August 17-18th, 2024


Lady Emma & Richard Vernon

KING'S AWARD

On Friday, May 3rd, the Lord Lieutenant of West Sussex, Lady Emma Barnard, presented the volunteers at Amberley Museum with the prestigious King's Award for Voluntary Service. The award, equivalent to an MBE for voluntary organisations, recognises outstanding work by local volunteer groups to benefit their communities. It was created in 2002 to celebrate Queen Elizabeth II's Golden Jubilee and, following his accession, His Majesty The King emphasised his desire to continue the Award.

Amberley Museum has over 400 active volunteers who restore, maintain, operate and demonstrate a wide range of historic exhibits to visitors. The Museum showcases and preserves the rural, transport, industrial and communications history of the south of England for the learning and enjoyment of today's visitors and future generations. None of this would be possible without the thriving community of volunteers who give their time and expertise to support the Museum.

On Friday, Lady Emma enjoyed a tour of the Museum in the spring sunshine, stopping off to meet volunteers working in different areas of the site, including the working Print Shop, the Cycle Repair shop and the historic Fire Station. During her tour, Lady Emma was treated to a demonstration of lead-casting by the Worshipful Company of Plumbers, and took the opportunity to ring the historic telephone bells in the Connected Earth exhibition. The Lord Lieutenant was accompanied by the Chair of Trustees, Richard Vernon, and Museum Director, Katrina Burton, as well as a number of distinguished guests, including the Chairman of Horsham District Council, Councilor David Skipp, the Chairman of West Sussex County Council, Councillor Pieter Montyn, and Andrew Griffith MP.

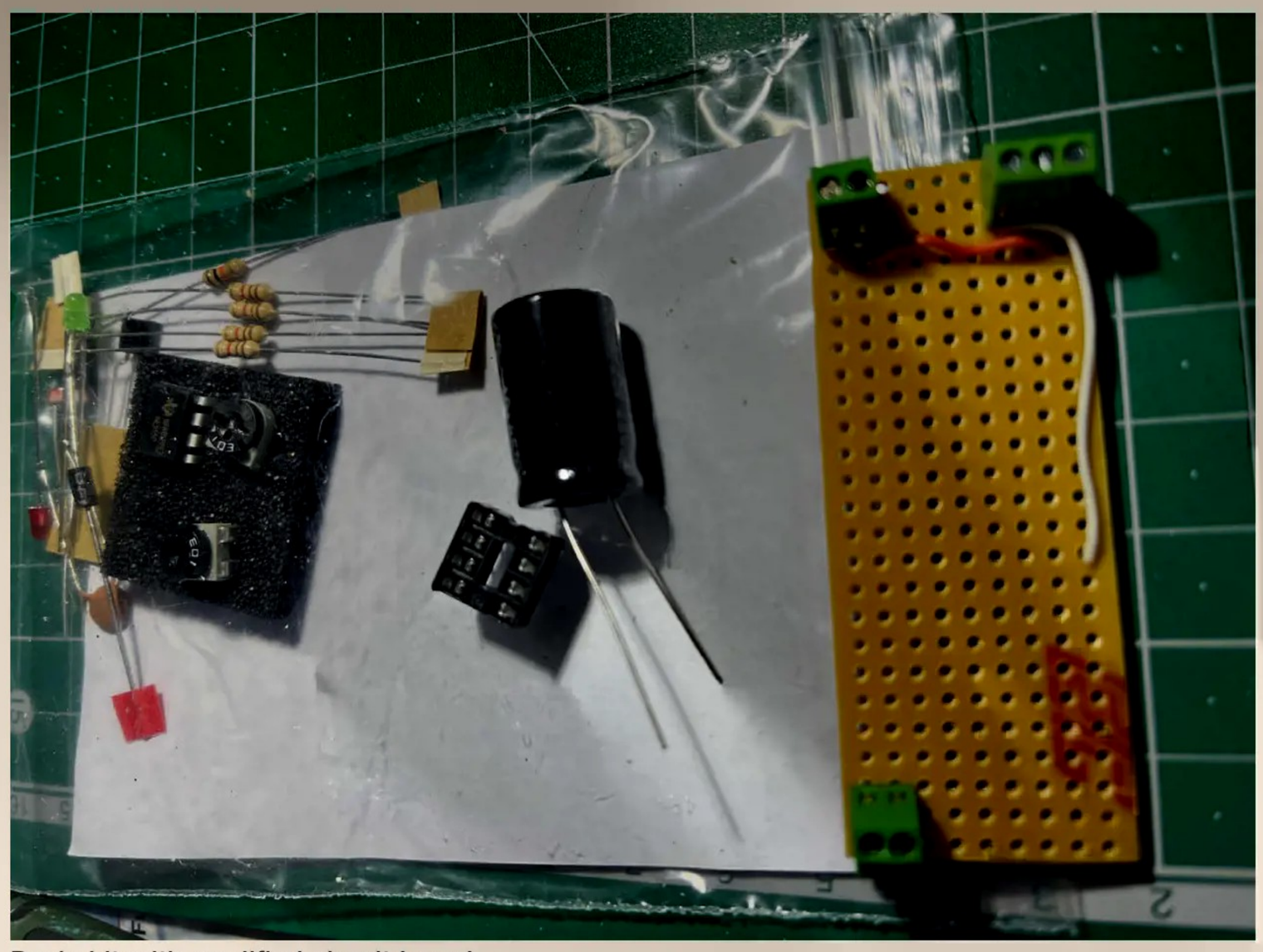
TT:120 PROJECT UPDATE

As a follow-up to the signal build article earlier in the year, I am pleased to provide some detail about how the signals are operated.

For our first exhibition at Doncaster, the signals were operated using the operator's DCC handset via a TrainTech SC1 Signal controller. This threw up two issues. Firstly, it was impossible for the operators, when stood behind the layout, to see what aspect the signals were showing. A simple solution is, of course, to wire a set of LEDs to the module to repeat the aspects behind the backscene. The second issue was there simply wasn't enough time to work the signals and drive the train at the same time.

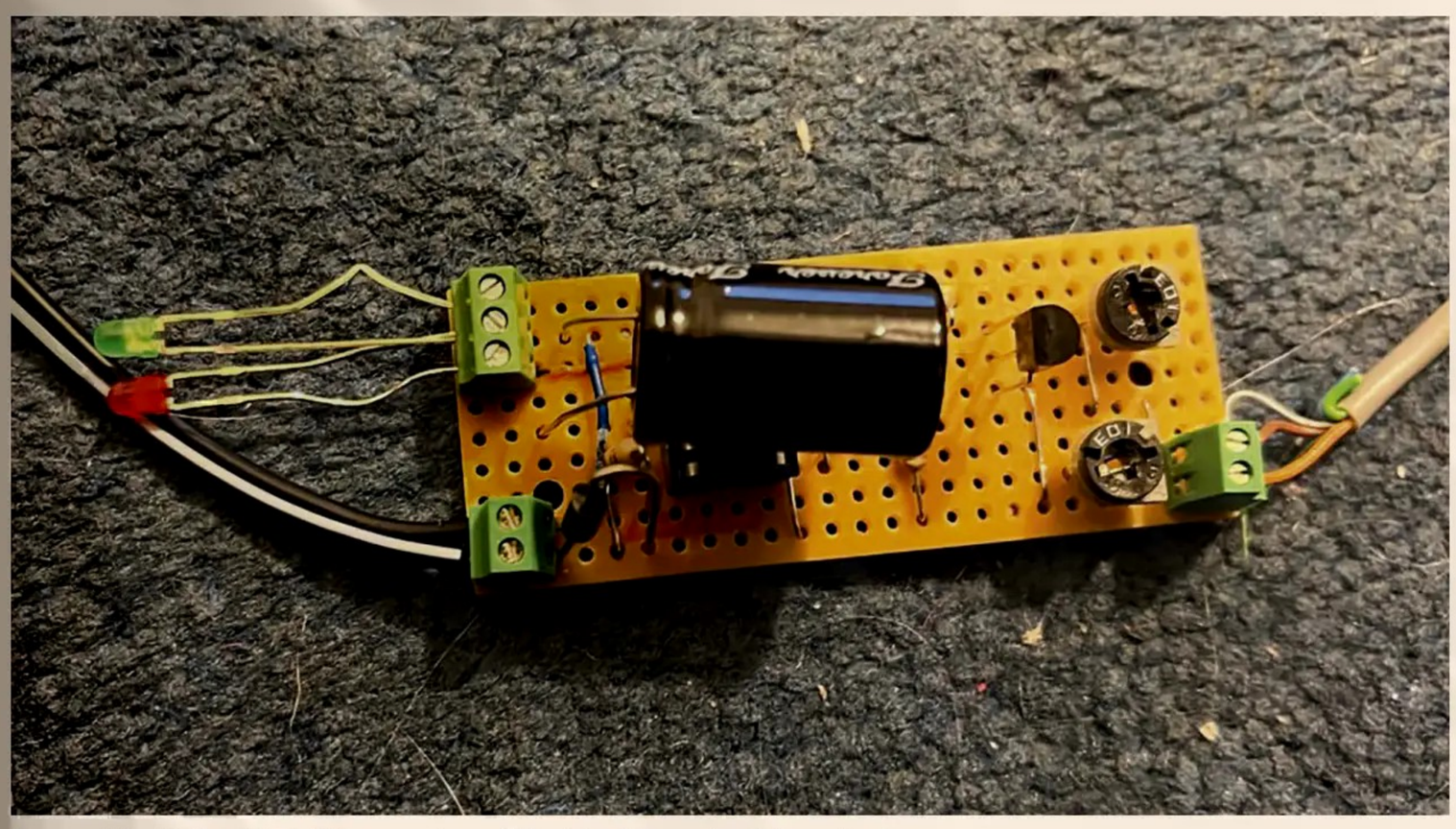
There is a simple solution, let the train control the signals. Not prototypical but actually very effective on the model. So, how do we do this? Two options, a commercial unit or build a simple controller that does the job. Put simply, a sensor is used to detect the train, which operates an electronic 'switch' that changes the signal. An electronic timer is then used to switch the signal back to its original state. A second sensor could be used, but that requires disturbing the track in two places.

As railway modellers rather than electronics engineers, buying a commercial unit (available from BLOCKsignalling or Heathcote Electronics, for example) seemed logical since it would be 'plug and play'. However, cost is also a consideration. A club member is also a member of MERG (no, not a spy organisation but Model Electronics Railway Group). They do a cheap, pocket money kit, £1.50 for members, to control signals as described above. The kit is, as built, designed to switch a signal from red to green and, after a time delay, return it to red.



Basic kit with modified circuit board.

Two kits were obtained and built with some minor modifications. Firstly, they are modified to use screw terminal blocks instead of soldered connections. These make installation and, if needed, replacement easier. Next, LEDs are added so that the signal aspect being displayed can be seen from behind the backscene. One has these connected to the output terminals, the other has a modified circuit board layout with the LEDs permanently wired. The final tweak is to set them up so that one switches the signal from red to green, and the other does the opposite. The reason for this is the sensors are just inside a tunnel mouth on the layout to help make them less visible. There is adjustment available to change the length of the delay and also cater for different light levels in different conditions or, in our case, locations when exhibiting the layout.



Assembled kit with LED repeaters fitted to the output terminals.

At the same time, one of the signals was giving issues due to the baseboard construction, the foam used isn't solid enough to support plugging the signal in and removing on a regular basis and was collapsing, leading to debris in the signal socket. To resolve this, a wood cross support has been fitted under the signal, and a support for the signal socket using a tube with a square base glued to it has been substituted for the original set up.

Richard Elms

COMMUNITY

NEW VALVE GEAR CLUB

The A1 Steam Locomotive Trust is building a brand new P2 class steam locomotive, based on the original 1930s design, and developed for use on the modern rail network.

The project to build P2 No. 2007 *Prince of Wales* launched in 2013 and has made significant progress. £4.5 million has already been raised, with most large components now manufactured, from the boiler to the tender.

The Gresley class P2 'Mikados' were the most powerful express passenger locomotives to operate in the UK. They were designed by Sir Nigel Gresley to haul 600-ton trains over the arduous Edinburgh to Aberdeen route.

The ultimate performance and economy of a steam locomotive is dependent on optimising the complete thermal system from the fire hole door to the top of the chimney. Assuming the boiler and smoke box are fundamentally sound, the most important areas for good design are the cylinders and valves.

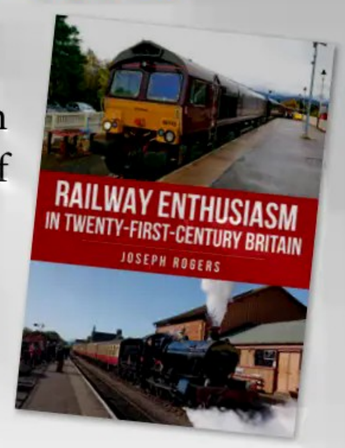
The design and manufacture of the unique cylinder monobloc, delivered to Darlington Locomotive Works in autumn 2023, was the first step towards building the powerhouse of the P2. With that work complete, we turn our attention to the other side of that same coin: the valve gear.



Lentz poppet valve gear is a more efficient design than Walschaerts valve gear, which is commonly found on UK locomotives, including *Tornado*. Lentz developed the concept by which an improved system of large passages, large areas through valves and suitably controlled valve events, would fully utilise the latent capacity of the boiler. Lentz poppet valve gear was fitted on the first P2, No. 2001 *Cock o' the North*, and we will be taking this principle and applying it to the valve gear design for No. 2007.

For manufacture and testing of the new design, £300,000 needs to be raised - the first £50,000 of which will immediately go towards the building of a prototype and test rig. The Valve Gear Club seeks to raise these funds through donations of £1000, in a lump sum or smaller instalments. Full details can be found at a1steam.com/valvegear

MODERN-DAY MODELLING



An insight into the current state of Britain's enthusiasm for railways is the subject of the latest book by author Joseph Rogers, who has worked with the railway hobby for a decade.

The title, published by Amberley Books, comments on the way that the internet and social media, politics and societal changes have developed the pastime, once mocked and joked about, into not only a hugely positive and wholesome activity for today's youth, but also a battleground for opposing attitudes and ways of life.

A short introduction to the traditional hobby is built on in subsequent chapters covering everything from railway modelling and train spotting, to TikTok posts, video games and discrimination. Joseph's analysis of these areas comes from personal experience working with enthusiasts and the industry as well as his own enthusiasm for railways that began as a child in the 1990s. The book is illustrated with 140 images, many of which have not been seen in print before.

Railway Enthusiasm in Twenty-first-century Britain is available online and in high street and independent book shops, including Amazon, Waterstones and WHSmith, as well as from Amberley Books direct. RRP £15.99.



BUDGET MODELLING

The model restorations in Tony Wright's popular second-hand features in February and March 2024 BRM have found new homes, for the grand total of £100.00, all of which is going to Cancer Research UK. Not bad considering their 'grotty' origins, and all for a great cause!

RAIL SAFETY IN FOCUS



East Midlands Railway (EMR) has created a free activity book for primary school children to help teach them to stay safe while they are near the railway.

The book, which can be downloaded from EMR's website, is full of puzzles, activities, and lots of other fun things.

Members of EMR's Community Rail team, in partnership with Rail Safe Friendly, will be sharing the activity book with schools across the East Midlands.

In addition to the booklet, EMR is also teaming up with Rail Safe Friendly to offer workshops to schools, and it has produced a new pamphlet about rail safety for adults.

3MM SOCIETY AGM

On the 18th of May, it was my privilege and pleasure to be judge/guest speaker at the 3mm Society's AGM in Swindon (each year it alternates between the GWR's home and Burton-on-Trent). It was well-attended, very well-organised, with a wide range of models on display, all of a high standard. 3mm might be considered one of the last bastions of *actual model-making,* because, compared with N Gauge, OO Gauge and even O gauge there is little RTR/RTP support (though Hornby has just released its TT:120 range); no matter, because the Society is self-reliant, producing many 'cottage industry' products to support its members. I took along an example of such ingenuity – a 12mm gauge Jinty chassis I'd been asked to make, which, amazingly, worked perfectly (my having no 12mm track to test it on at home). I was asked if I could fix a couple of locos, but could only give a diagnosis.

There were three layouts present; Mike Corp's lovely Heybridge Wharf and two under construction. There were also examples of 3D-printing on show and lots of items for sale

Five trophies were 'competed' for, the membership voting in all categories. It was my role to judge the model, which I thought best summed up all that was best in 3mm modelling. I awarded it to Paul Hopkins for his beautiful Bulleid SR EMU (Paul's model also won the Adrian Westbury Trophy for railcars/DMUs/EMUs). What I would say is that all the entrants made my job very difficult such was the overall excellent standard.

I concluded with a few words, though I must be slipping because I appeared to have offended no one!

In many ways, 3mm/TT is the 'ideal' scale; big enough to be able to see better than in N, yet small enough to get more into the same footprint as OO. I commend its participants in their endeavours and would like to thank the Society for inviting me (and my wife) to be part of such a wonderful day.

Tony Wright



Entries to the Market Drayton Trophy and the Tony Birch Memorial Award.



Some of the spectacular trophies that were presented on the day can be seen in the background, alongside the entries to the Ralph Murfitt Trophy.



The Adrian Westbury Trophy, the Broad Green Trophy and the Cuckmere Trophy.

Inspirational modelling with RMweb



Another scene from 'Glanfa Fach' with *Merrdin Emrys*, *Elidir* and Standard 4 No. 80098 all awaiting their next duty.
RMweb user: Karl



One of many favourite night scenes from my Colmore traction depot. **RMweb user: saxokid**

COMMUNITY

Get involved by visiting rmweb.co.uk under the topic 'Show us Yours – Realistic Modelling' and post your pictures!



As the late afternoon sun drops in the sky, nothing much is happening in this backwater. Date taken 9.5.1982. **RMweb user: SouthernBlue80s**



Class 117 on the diesel refuelling road at Dewchurch. **RMweb user: Gopher**



Nesta with a train of slate wagons (my wife's layout). **RMweb user: Adrian Stevenson**



Stanier stunner 46245 *City of London* rolls onto shed. **RMweb user: Boleyn Road**



VOLUNTEERS WANTED

Georail Heritage Volunteer Group (GHVG) was established in 2015 to bring together railway enthusiasts to volunteer time as a group of like-minded people for the purpose of restoration of locomotives and rolling stock.

Current projects are the restoration of a Hunslet Diesel Hydraulic and an LNWR D17 brake van.

Hunslet Diesel Hydraulic shunting locomotive 7183 - requires cleaning preparation, electrical rewire, replaced air system pipework, new side bonnets and a complete repaint. When complete, it will be operating on a local heritage railway.

Work undertaken on the D17 so far has been repair and restoration to the running gear and braking system. When complete, it will be operating on a local heritage railway.

Georail Heritage Volunteer Group is looking for additional volunteers who are enthusiastic and can dedicate some Saturdays in Warrington (Cheshire) to the above projects. If you have the skills or are willing to learn for cleaning and preparation of metal work, welding, mechanical repairs, painting, and D17 woodwork and repaint, get in touch at **georailservices@btinternet.com** - an age limit applies of 25+ due to insurance.

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66532 is sat awaiting its next job in the siding adjacent to West Street Station. The steel coil wagon has just been dropped off in front of the industrial buildings.

WEST STREET STATION

This serial layout builder loves to create simple yet entertaining layouts that come bursting with cameos to entertain the crowds.

Words: Shaun Taylor **Photography:** Phil Parker

FACTFILE

NAME: West Street Station
SCALE/GAUGE: 4mm:1ft/16.5mm/OO
SIZE: 12ft x 18 inches
ERA/REGION: Modern image/Fictitious
LAYOUT TYPE: End-to-end

After building two previous exhibition layouts, I decided I wanted something a bit bigger. After spending around a year visiting a few shows and looking at other layouts, the idea gradually developed until 'West Street Station' was born.

I put pen to paper and came up with a rough plan and decided I wanted a station area with a couple of sidings for light freight movement. All the baseboards were built from scratch by my father, Tony, who is a retired joiner. The layout is split over three boards, all of which are 4ft x 18in. This includes a 4ft fiddle yard and two 4ft scenic boards. Once the track was laid and ballasted, I commenced with the scenic work.

I have chosen to model modern image as it's what I see now, and I do have a soft spot for the Class 66, and have the odd Deltic on the layout, as I loved seeing them as a kid when they called at my local station, Goole.



LEFT: It's dustbin collection day down the back lane at the back of the station. Typical scene of a car blocking access. Buildings are by Metcalfe, as I like to use plenty of them on the layout.

BELOW: Busy photo of the station with both platforms full. There is plenty going on in the street outside the station with telecom and street light repair works, with the worker getting a bird's eye view of the station.

> "What I have learnt from other modellers is to not be afraid to ask for advice, as they have helped me along the way, plus at shows, I take plenty of photos..."



Chaos at the level crossings as the barriers are stuck down, and workers are trying to fix the problem as it is holding up the traffic and commuters going to work. The crossing lights are by Train-tech.

Setting the scene

When planning the layout, I knew exactly what I wanted to build. I was only going to make the scenic area 4ft with just a station, but I found this challenging as I could not seem to get it right, so with a lot of rough track laying and working out and head-scratching, I made the decision to go to 8ft for the scenic area. I then decided to add a siding so I can have movement when I have a stationary train in the station, so at shows, I can have something moving all the time. Once I managed to overcome the track work, it all came together pretty well, and the layout only has three points and all are in the fiddle yard.

The layout is DC operated and I use the Gaugemaster twin controller; I use these on all my layouts, plus the loft layout. I have used them from the start and find them great to use.

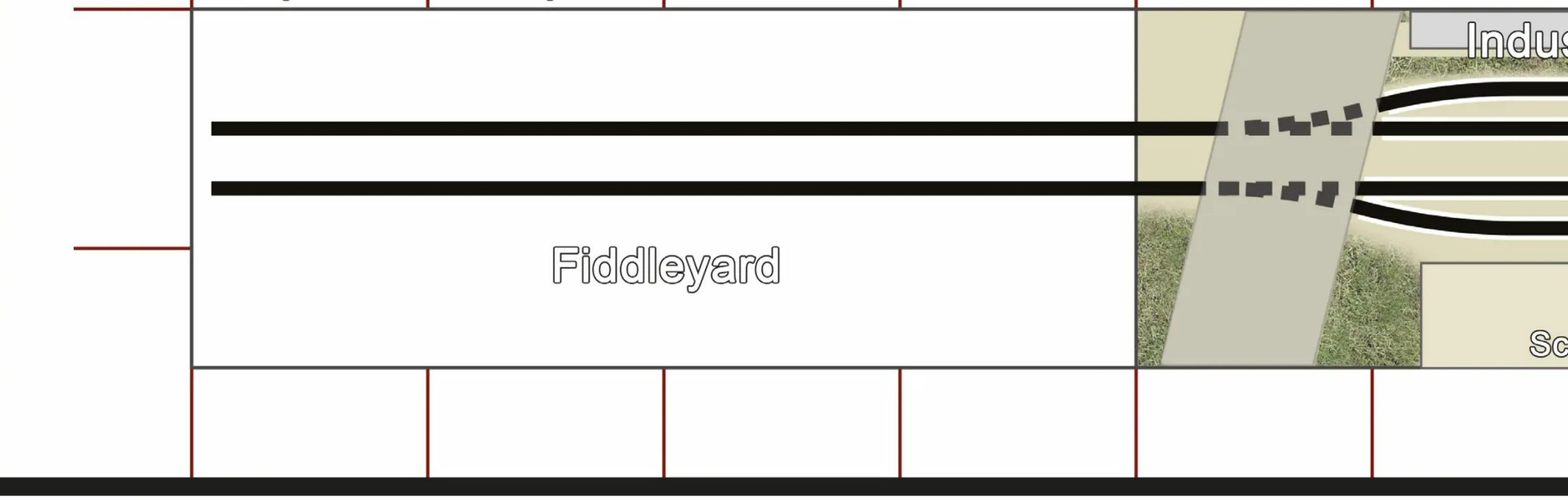
Buildings on the layout consist of a mixture of Metcalfe card kits and Peco kits. The station building is made from the Peco office kit, modified to make a ticket office and waiting room. The house backs are by Metcalfe. I use a lot of these kits as I find them very easy to construct and they do look very good when built. I also made the premier inn building from the Metcalfe warehouse kit, which with a bit of kit bashing, now really looks the part.



Northern single-car DMU has just pulled into the station ready for the daily commute. The passengers on the platform patiently await their ride to work.

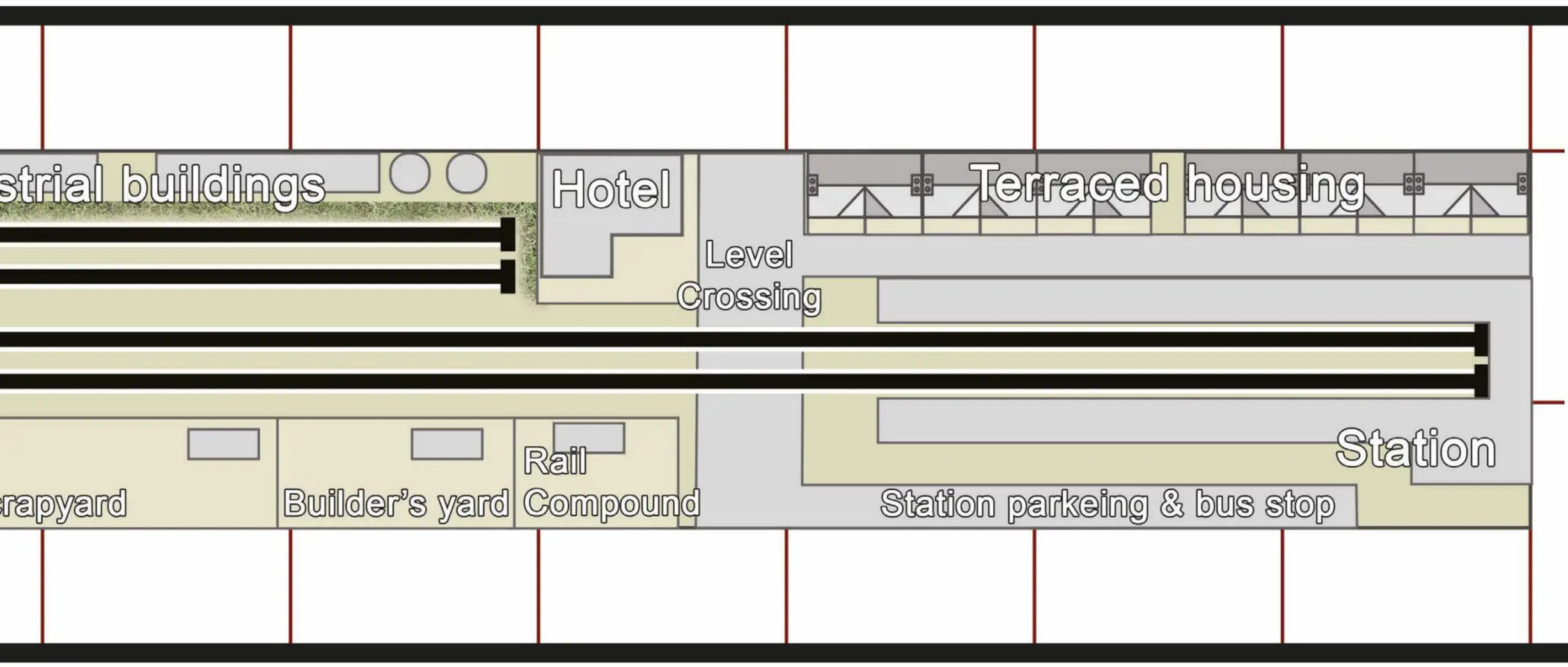
Another busy day at West Street with a full siding and a sprinter pulling away from the station. A builders van awaits to be loaded with supplies with a good view of the industrial buildings. I have used Walthers HO kits for the buildings.

TRACKPLAN



Maintenance works are being carried out on platform two with an MPV on weed spraying duties and a two-car DMU ready for departure. The Premier Inn is made from a Metcalfe warehouse kit.







ABOVE: An 08 shunter drops off a repaired HTA coal hopper wagon in the sidings from the wagon repair depot just down the line. A Bachmann Class 66 waits to collect them for work duties.

RIGHT: Rail workers repair the cable trunking at the far side of the level crossing as a DMU slowly passes by. It's the little cameos that I like to see on the layout.

BOTTOM RIGHT: Scrapyard workers watch trains approaching the station while a Class 68 sits under the road bridge ready to enter the sidings. All the items in the scrapyard are leftover parts from model kits, which I keep in a spares box.



The portacabin in the scrapyard is by Knightwing, and the office in the builder's yard is leftover from the station building. The road bridge is made from leftover bits from the spares box and foamboard. The building at the sidings is a kit-bashed Walthers HO building.

Scenery on the layout is a mix of ready-to-use items and parts from the spare part box. The road bridge has a man on it with a working LED camera flashing as he is taking photos of the trains passing. The level crossing is the modern crossing kit by Wills, and I have used the Train Tech flashing crossing lights with sound. I control this with a switch, so I can turn it on when a train approaches.

All the station fittings are ready-to-use items, mostly by Bachmann, and behind the houses, the wheelie bins are out for collection with a refuse truck scene. The scrap in the scrapyard is all from the scrap box, as I never throw anything away, if I can reuse it, I will.

The layout uses rolling stock from various manufacturers, including Hornby and Bachmann. This includes a good selection of DMUs, mainly Northern Rail rolling stock and the freight is mostly Class 66 locomotives. There is a large selection of wagons ranging from tankers to coal hopper wagons, steel coil wagons and a good selection of Network Rail maintenance wagons. The layout also uses a Windhoff MPV loco. When attending shows, I like to have a wide variety of rolling stock such as passenger, freight and wagons, so there is always a variety and not the same ones moving all the time for the viewing public.

RIGHT: A builder waits for his van to be loaded in the builders' merchant yard as a DMU pulls out of the station. The roof rack and pipe tube on the van are scratch-built. The forklift and pallet loads are all off the shelf.

BELOW RIGHT: Biffa Class 66 *The Flying Dustman* calls to collect some of the Drax biomass wagons. The road bridge in the background has a train spotter taking photos of passing trains. You can see his camera flash each time he takes a photo as it has a working LED in the camera.

BELOW: A Northern Rail two-car DMU departs the station passing the Premier Inn as the flagman looks on. The building is by Metcalfe, as the kits are very versatile and great for kit bashing.





Reflections

What I have learnt from other modellers is to not be afraid to ask for advice, as they have helped me along the way, plus at shows, I take plenty of photos so I can look back. YouTube has always been a great help as there are some fantastic layouts out there, and the one that really stood out for me when I first started out was 'Black Mill'. Two people who have inspired me are Paul Rolley and Steve Grantham, who both got me going with my first couple of layouts.

The part of the layout I am really pleased with is the station area and the backs of the houses with the station. I have a lot of figures on it and they are not stuck down, so I place them before every show. This is the same with the road vehicles, so they are never in the same place.

I am very pleased with the overall look of the layout and the little cameos dotted around it, even down to the pigeons sitting on the TV aerials and the dustcart picking up bins. It's the little details that catch people's eye at shows and get them to look past the station where there is always something going on.

Tips I can pass on to other modelers? Well, I get asked plenty of questions at shows on how I made this, or how I built that. I try and explain things as well as I can, and if I can help, I'm very happy to as I love to engage in conversation about modelling.





About the modeller

Name: Shaun Taylor
Age: 54
Number of years modelling: 20 years
Name of your first layout: A depot called 'Carbie Yard'
Favourite era/region: Modern image
Favourite locomotive: Class 66

I live in the market town of Howden in East Yorkshire. My home backs onto the track bed of the old Hull to Barnsley railway. We had two railway stations in the town, North Howden and South Howden. The southern one is now long gone, but North Howden is a very busy station and back in the day it had a line coming off serving the airship station for the R100. I have always had an interest in railways from a very early age.

Growing up in Goole, we had the Hull to Kings Cross Deltic stop and I can remember when the first HST called and they had to extend the platforms to fit it in.

I had always had an interest in model railways as a child, but it was my daughter Cara who got me back into modelling as she wanted a train set one Christmas, and it went from there, and I got my first break at the Carlton Model Railway Society's show.

This layout and all my others are stored in the spare room. They all have lids on them so they can be stacked up for ease of storage. It also helps to protect them when going to shows to reduce damage to the scenic parts of the layout. All stock is in storage boxes, and all layouts have their own toolbox, so I know I have everything together. All the layouts have their own legs and lighting too, and the loft has a dedicated room, and this goes completely around the loft.

'West Street Station' is number three out of five exhibition layouts I own and I have two new ones in planning. I have two station layouts and the rest are industrial, plus the large loft layout, all are also modern image.



ABOVE: A new delivery of scrap for the scrapyard. The skip and van load are all made from bits from the spares box and the van is by Oxford Diecast.



ABOVE: Well, this scene always gets folk talking at shows. Some say it's a fight scene and others say it looks like CPR is being performed. The police are in attendance. I let the public decide.



ABOVE: This is the view from the scrapyard over the trains as a couple of TEA tankers are ready for collection. A flagman keeps a lookout for any approaching trains as a DRS66 sits in the sidings.

I get a lot of the younger modellers asking about the layout, and I am always glad to help as they will be the ones keeping the hobby going, and I was once in their shoes asking the questions.

I have a good eye for looking at random objects and seeing their potential to be turned into something else. For example, on my new layout, I spotted some make-up wipe holders in Primark and thought they will make fantastic silos for my new layout.

The layout is operated from the back, as I find this better as all the stock is at hand. My new layout, which I have just finished, can be operated from the back or the front. This will be a first for me.

'West Street Station' has a lot of shows under its belt, including The Festival of British Railway Modelling at Doncaster in 2023. I am looking forward to doing the big three-day show at York next year at the racecourse, and I have a full calendar of shows planned for this year.

As it stands, I don't have any plans to change the layout as I like it as it is and it's very easy to operate. I don't think I could change it much, but if I did, it would be the sidings.

RIGHT: Looking towards the road bridge from the level crossing, an EWS66 leaves the scene. An 08 collects another wagon for maintenance as a rail worker looks on.

BELOW: A very busy level crossing as a Network Rail Rapid Response team tries to fix the barriers that are stuck down, as a Railtrack MPV pulls into the station past the industrial buildings.



I have a lot going on layout-wise at the moment as I am working on a new build of a biomass depot with a cooling tower standing over 2ft tall. This will feature the new Hornby biomass wagons. Its first show is in May, and I am also planning a new station layout, which will be a smaller layout with only 4ft of scenic area on show. I am also revamping a 12ft depot for the bin liner trains, which suffered some damage, and I want to get this up and running again as you don't see many on the exhibition circuit. ■

> "I have a lot of figures on it and they are not stuck down, so I place them before every show. This is the same with the road vehicles, so they are never in the same place."



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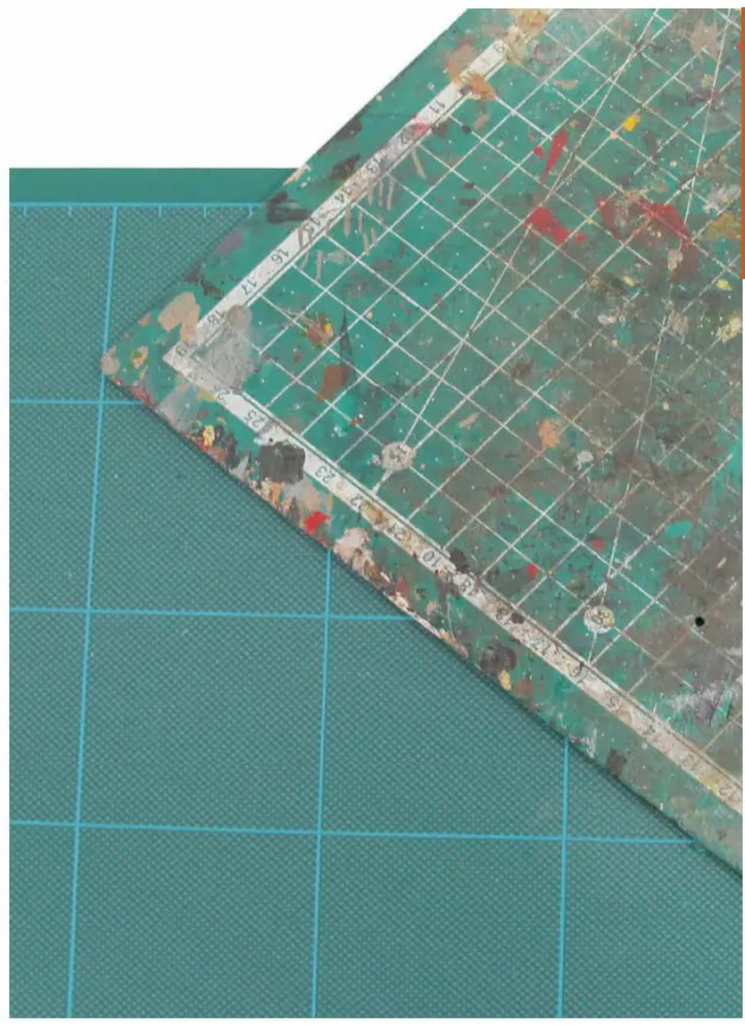
Getting Practical with...

TOOL of the MONTH

Self-healing cutting board

Offering a surface that helps hold whatever we are working on in place, the self-healing cutting board has been a staple of most modellers' workbenches for many years. Replacing random pieces of wood, whose grain would tend to guide your knife in directions you didn't want, the promise was that they would last forever. This isn't true of course. While they do "self-heal", the surface takes lots of knocks along the way, and blobs of glue and paint add to the damage.

My suggestion is to plan on replacement every year. It's a small price to pay, especially if you shop around, for happy modelling.



Ask Phil



Why is there washing-up liquid in your glue?

When I mentioned putting washing-up liquid in PVA used for ballasting, a couple of people asked me why. The answer is that it reduces the surface tension of the liquid. Without this, drops of watered-down PVA will tend to pull the ballast up into little balls, rather than flowing through the stones.

Only a couple of drops mind, we don't want the layout covered in froth. And, as a bonus hint, mix your PVA/water/washing-up liquid up a couple of days before you need it. Left alone, everything seems to blend better. It still needs a stir before use, though.

New on the workbench

Greenhouse kit from ScaleModelScenery

When this kit dropped on my desk, I couldn't wait to assemble it. Something about the delicate laser-cut parts grabbed me. A few minutes with some Roket card glue and a sharp knife saw the model built.

To aid painting, paper wraps are included for the brick base and concrete foundations. The makers recommend glazing with the cellophane from the packet, but I think some thin, clear, plastic sheet will look better. Internally, staging is provided, all the modeller has to do is work out how to make pots and plants.

With a footprint of 42mm by 32mm, this is a little larger than most domestic greenhouses, but it will still look lovely on a layout.




Phil Parker


Michael Russell

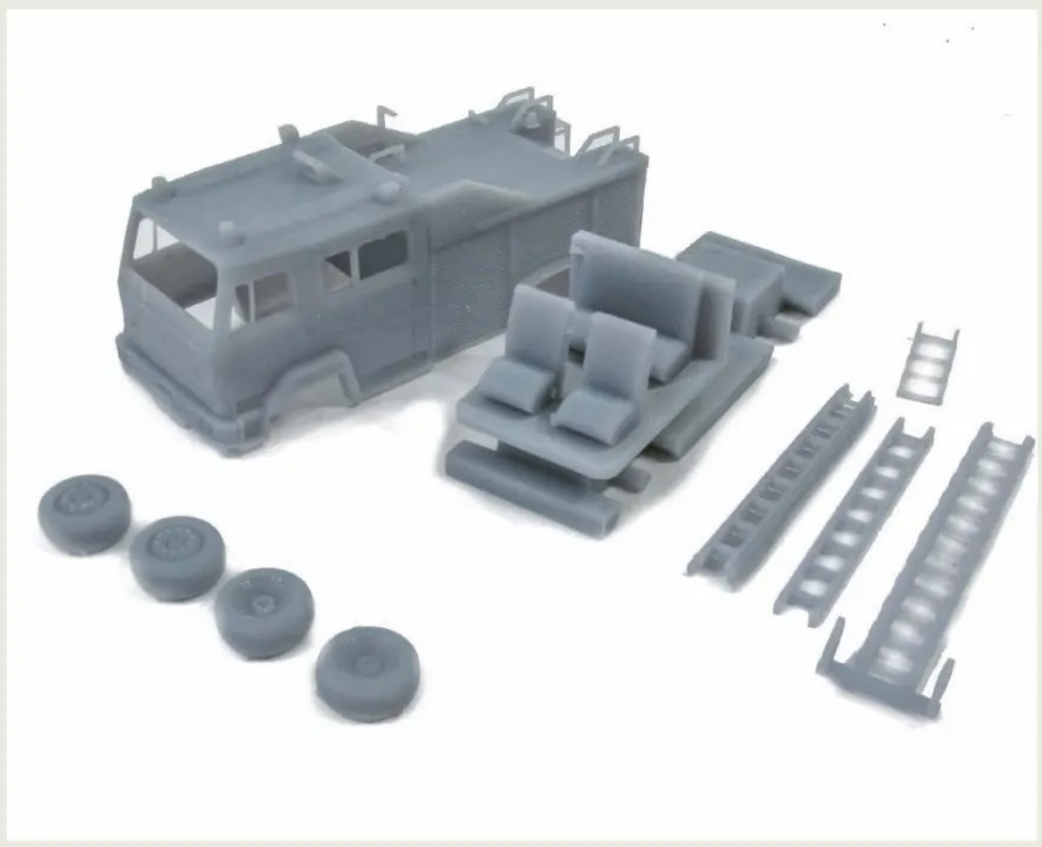

David Wager


Tony Wright


Carol Flavin

Build a N gauge fire engine

You don't have to watch the buildings burn, build your own Fire Brigade from an N'Tastic kit.



1 The kit is made up of resin 3D-printed parts. These can be a bit fragile, a rear ladder had broken off my model, but tiny amounts of superglue on the very fine legs sorted this out, using the stumps on the body as a guide for position.



2 After a spray of grey car primer, all the components are painted. Fire engine liveries can be quite complex, so use prototype photos as a guide. I'm happy with the slightly dull red cab, but if you want the colour to pop, use white primer instead of grey.



3 For glazing I used Deluxe Materials Glue'n'Glaze. Pick up a blob on the end of a tiny screwdriver, then waggle it in the hole until it forms a skin, and leave to dry. For the windscreen, load the screwdriver, and wipe it from one side to the other to fill the hole.



4 Ready for service. You don't need to model a fire, of course, appliances are used to ferry crews to places for inspection, so they really can appear anywhere on your layout.

Weather a Class 45





Michael Russell

THERE ARE some amazing models around nowadays that I would have given my right arm for in my youth. This Heljan Class 45 is typical of the quality products we've grown accustomed to and looks stunning after weathering. It's not as difficult as you think and really brings the model to life. Why not have a go? Just follow the simple steps outlined in this article.

I left the couplings off as they tend to cause unwanted weathering shadows. Mount them on card and weather them at the same time as the locomotive, with a view to fitting them afterwards. Acrylic paints were used throughout and a double-action airbrush.

WHAT YOU NEED

Heljan
45101 BR green Class 45 D57 (small yellow panels)

Humbrol
Maskol
Smoke weathering powder

Other
Black, white &, rust acrylic paint, acrylic thinners, superglue (cyanoacrylate), black card, masking tape, small paint brushes, cocktail sticks, tweezers, scissors, dusting brush, cotton buds, rag, 12v DC power supply, double action airbrush



1 Attach any of the additional parts that you want to fit now. The rear sandboxes snap into place snugly and should be fixed with superglue. Research the prototype carefully when deciding what to fit.



2 It is possible to see beyond the fan to the internal workings, which don't look like the real thing. To solve this, cut and glue a small piece of black card behind the fan using superglue or contact adhesive.



3 Paint the large side grills with a brush using a black acrylic, use some acrylic thinner to create a wash. It will usually take two coats to get sufficient coverage.



4 To prevent damage, cover the windscreen wipers with a small piece of masking tape. Now, paint the windows with Maskol using a cocktail stick. Leave the centre window uncovered as these always got dirty.



5 Dust the model to remove any dust or debris that may have stuck to it. This only takes a minute, but is a sensible precaution. Wait until the Maskol has dried first, though.



6 Make up a dark grey colour from black and white and spray all the horizontal surfaces, including roof, bonnets and buffer shanks.

Getting Practical

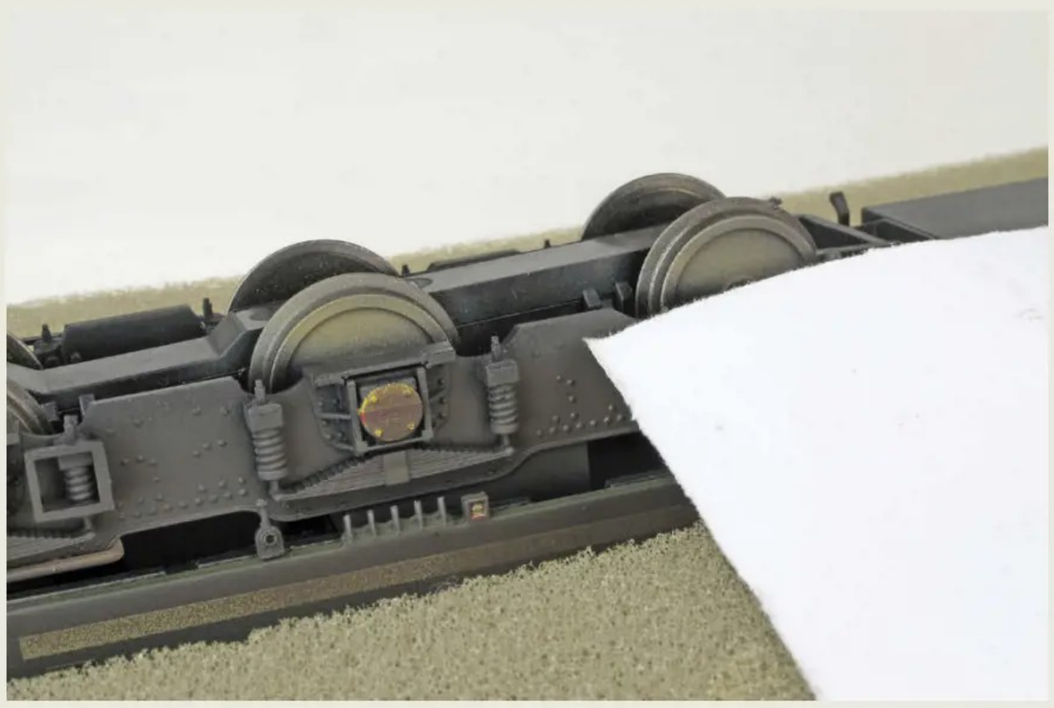




7 Add white to the mix and a little rust to make a frame dirt colour. Spray this on the bogies, including the red buffer area, wheels and along the bodysides. Spray the last-mentioned higher up in the centre of the locomotive.



8 Take a cotton bud, or rag on a cocktail stick, and dip in thinners. Use this to remove some of the frame dirt colour from the buffer beam. Concentrate on areas the crew would have rubbed against while coupling.



9 Add a little white to a rust colour. Spray the wheels except the leading ones. Rotate the wheels using a power supply and use a piece of card to mask the frames. The inner wheel assembly pivots vertically, which helps a lot.



10 Make a dark grey from black with a little white. Spray this around the axle boxes and sandboxes. Use a small paint brush to paint the buffer faces – a little weathering powder mixed in will help to get a stiff consistency.



11 Refill the airbrush with a rust colour and spray this on the springs and small amounts around the frames to add variety and create that grimy weathered look.



12 Mix a light grey and, using the dry-brush technique, add watermarks/missing paint marks around the filler points and the steps up to them. Add marks to the cab steps, too, but be subtle.

CONCLUSION

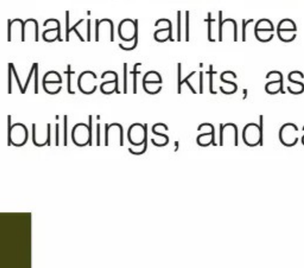


As with all diesel locomotives, finish by spraying black around the exhaust port. Leave the locomotive overnight to dry and then remove the masking from the windows.

Not a first-choice locomotive to weather for a beginner because of its length and the lack of suitable places to hold on to – the battery box isn't strongly attached and you may wish to glue it beforehand. The windscreen wipers, being etched, are robust, but easy to dislodge when removing the masking. However, this is a good opportunity to replace them at a crazy angle, as was often seen on the prototype.



A Row of Terraced Cottages



Carol Flavin

MY NEW layout is an OO9 narrow gauge called 'The Highland Light Railway'. When modelling my previous OO layout, The Edge Hey & Strines Railway, I enjoyed incorporating scenery and items that related to my family on it.

I have a station and a road leading down to Harland Bridge village that had enough space to allow me to put in a small row of cottages at the side of the road. I have loosely based this layout in Yorkshire, and my husband and I lived in a row of cottages just like this above Hebden Bridge when we first got married. Because of this, I had in mind exactly what I wanted the Station Road cottages to look like.

BRM Magazine was giving away free exclusive individual cottage kits (made by Metcalfe) for people who subscribed to the magazine both online and at exhibitions. I cheekily asked for three of them when I was at the Doncaster Exhibition in February 2023.

They came with an attached and integral outhouse, so I set about making all three cottages on my workbench. I always enjoy making the Metcalfe kits, as they go together easily, can look like typical Yorkshire buildings, and can be weathered effectively.

WHAT YOU NEED

DCC Concepts
Legacy Skyline Swan Street Lamps
Lamp leads and Building LEDs

Gaugemaster
Leaves and bushes - medium and light green

Javis
Summer green rough terrain mat (JHILL2)

Metcalfe
Small Cottage Card Kit free from BRM

Woodland Scenics
Light Green Foliage

WWScenics
Flower Dressing Kit

Other
Grey acrylic paint, glue, people and accessories from the spares box



This is the row of cottages from the front. I always enjoy making houses and add plants, climbing plants and people to help them look more realistic.

I needed to turn round one of the cottages and make the back into the front, so there was an outhouse on each end. I ruthlessly cut off the outhouse from the middle cottage. To make a row of three that would fit together, I wasn't particularly worried about whether they were immaculately joined, as I intended weathering them and adding greenery to make them look typical of the region and the greenery would also hide any joints.

The cottages sit in some countryside to the front and side, made using Javis rough terrain mat, Gaugemaster bushes and leaves (given to me by them to use in my modelling) and Woodland Scenics Green Foliage are used to hide any gaps. I painted the road surface using my acrylic paints.

I used dilute grey acrylic paint to add some texture to the walls and roof of the cottages. I then used Woodland Scenics Foliage to create the plants growing up and over the front of the cottages. I used some of the WWScenics flower mix to add some pink roses to one of the tall plants around the front door.

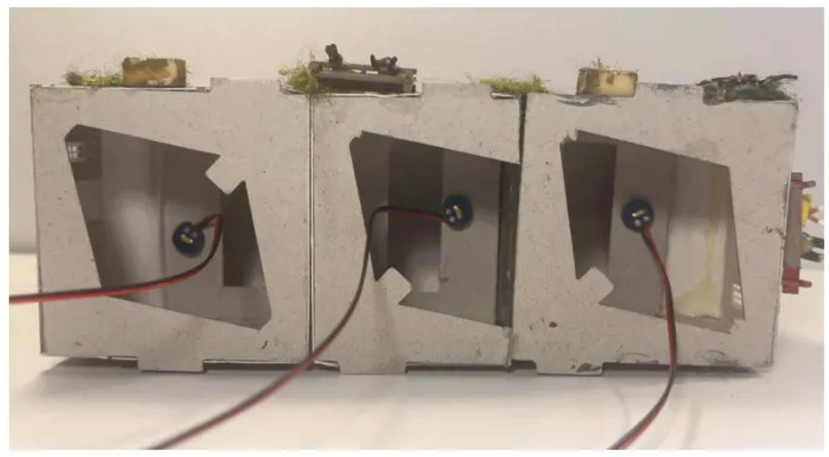
To finish off the look, I placed some people in the doorways, added some planters with colourful plants in them, a bicycle leaning against the wall and benches with people sitting on them watching the world go by. One bench on the front looks down over the village, the other on the end looks towards the station and is a good place to watch the trains go by. To make it easier to move the building on and off the layout, I attached everything to the building, apart from a small garden at the end.

I have added some swan neck street lights and internal lights in the buildings, which were kindly given to me by DCC Concepts.

I have a good imagination, and this row of cottages (in my opinion) would be a very pleasant place to actually live. It has good access to the village, which has shops as well as access to the world beyond, and, of course, superb views.



The cottages from the back cannot be seen because they are backed by the railway embankment and the manufacturing area obscures them, so I haven't weathered them or added foliage. You can see from the different configurations of the window that I reversed one of the buildings.



I followed the instructions for making the cottage kits and adjusted them to make a row by taking off the outhouse in the side of the middle one and turning one of them around so that there is an outhouse on each end. The cottages have the DCC Concepts internal lights in them.



Model a Livestock Barn



Michael Russell

THIS KIT models a livestock structure that would most likely be used for beef cattle, and I have depicted the floor covered with slats and a deep bed of straw. I have pictured it devoid of animals since most modellers model the summertime, and they would be out on pasture. It could be painted to represent a steel framed building best suited for eras 5 onwards, or wood – I have chosen the former. Good ventilation and natural light are important considerations since pneumonia is a major concern, and this is reflected in the design and siting of the building.

Made from laser-cut wood and card, the kit is accurate and needs little preparation. Some parts are delicate when removed from the runners, so be careful handling them. PVA glue and acrylic paint were used throughout.

WHAT YOU NEED

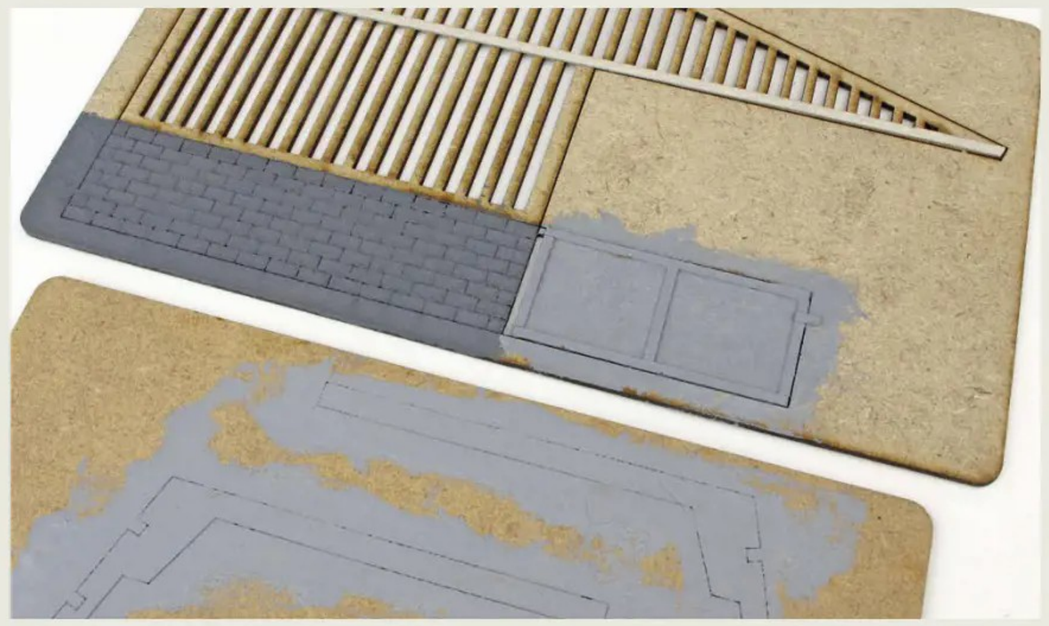
Scale Model Scenery
TX288-OO pristine Irregular Corrugated Iron
LX048-OO Galvanised Steel Field Gates

WW Scenics
WWS 11-0821-WWS001 Livestock barn and cows kit, Beige, patchy and dead static grass

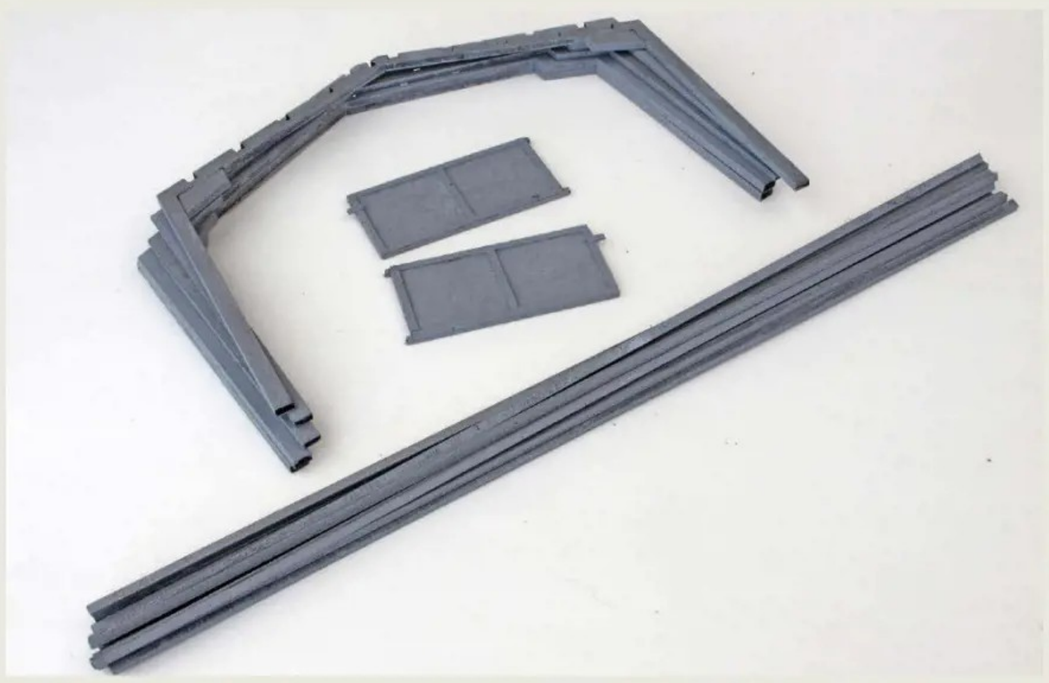
Other
Acrylics: grey, green, steel or gunmetal, Indian ink, PVA glue, plain cardboard, wallpaper paste, craft knife, metal rule, small stiff bristle brush, small model paint brushes, small paste brush, toothbrush, lollipop stick or similar, set square, small mixing bowl



1 To add more interest and depth, I cut strips of cardboard from the kit runners and used these to enhance the gates and building sides. I also wanted the walls to look like breeze blocks, a typical functional material used, and I started with grey paint, dabbed on with a stiff brush, to add texture.



2 The steel elements are painted with a mix of steel and grey mixed 50/50. Water down the paint as it is too thick straight out of the pot. The runners make convenient handles, so leave the parts in place.



3 When dry, release the steelwork from the runners using a sharp knife and paint the unpainted surfaces using the same mix as before. Hold pieces of the same shape next to each other to make the task much quicker.



4 The wooden sides are painted with diluted Indian ink. Add several coats and gradually darken each layer to form a patchwork. Aim to get plenty of variation, as wood is a natural substance and shades vary between lengths.



5 To add some variety and depth to the walls, flick them with various shades of dark grey. Use an old toothbrush and an implement to draw the bristles back - I used a lollipop stick. A plain piece of cardboard makes a good temporary mask.



6 Use a set square to draw a line across one end about 2cm in. Now use this to stick the first of the frame pieces in place, using set squares or other suitable square-shaped weights to hold it in place until dry.

Getting Practical



7 Add more pieces to the first frame piece, starting with the back piece and a second frame piece at the far end, ensuring everything is square. Then, add the central frame pieces and the front piece.



8 Stick the smaller of the two roof pieces to the floor to represent slats. Colour the floor at this stage. I used dilute Indian ink, which creates a nice, mottled effect when applied with a brush.



9 Stick WWS beige, patchy and dead static grass in the rear of the shed glued down with PVA glue. Add a little to the slats, but not too much as these are designed to allow matter to fall through.



10 Fit the roof beams and sides. Trim the former as necessary. Cut additional beams for the overhang from the runners and fit these to the front so that the entire roof can be supported.



11 Use wallpaper paste to attach the corrugated roof paper to cardboard and then fit this in place. Score down the centre, stick one side at a time, and use books to hold in place until the glue has set.



12 Mix a green/grey shade and dilute with 50% water. Using the dry-brush technique, add this mix to the roof and the wall and building sides where they meet the ground. Paint the field gates gunmetal and use as part of the scene.

CATTLE

Nowadays, there are basically two types of cattle; beef and milk. The former tend to be fatter, stockier breeds that are bred and kept solely for meat production. Common beef cattle breeds are Angus, Hereford and Dexter, each with their own distinctive colours.

Milk cows tend to be more gaunt, angular and have a 'high jointed' look about them. They are kept for milk production until they are no good for milking when they go for meat. Of course, unless they are being used for breeding, the majority of bulls are disposed of for cheap joints soon after they arrive. Milk cows are predominantly Friesian/Holstein breeds, which are black and white or red and white, and they arrived in the UK after the Second World War and became common from the 1970s since they produce large quantities of milk. Premium milk is provided by breeds such as Jersey cows. Before these breeds arrived, the shorthorn was common and the distinction between milk and beef production wasn't so pronounced.

Cattle spend most of their time outdoors on grass when the weather is pleasant and are brought under cover typically from November to April. Calves tend to spend more time undercover as they need greater protection from the elements. So, if you're modelling a layout set sometime in the summer, as the vast majority do, a livestock barn such as this will likely be devoid of adult cattle.

CONCLUSION



This is a simple kit to make and produces a realistic structure when complete. I like the fact that a base is provided, but a few holes cut into this for the uprights would make assembly much easier and more accurate. As it is, the modeller must pay particular care to get the uprights vertical. This is the area where you are most likely to experience difficulty. The animals provided with the kit are realistic, but look to my eyes like milk cows and so may not be best suited for this building.

The model could be improved by providing water drinking facilities against the back wall. A separate, smaller building for housing calves is a possible addition. Bear in mind that modern farms tend to be large as the margins are small and economies of scale come into play.



Restore a second-hand locomotive



Tony Wright

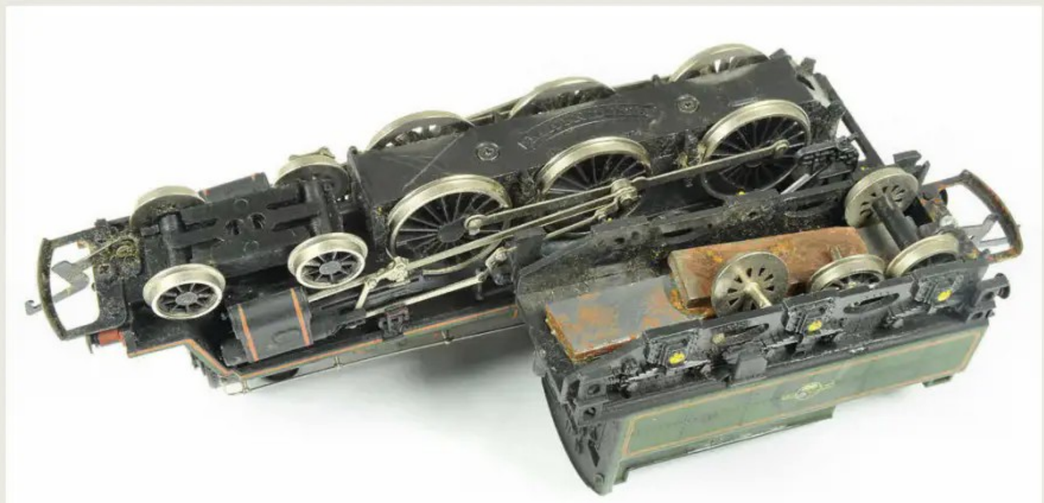
APPARENTLY, THE articles I wrote for BRM recently regarding budget modelling were very well-received. My thanks to all those who commented favourably on what I'd done with a Lima 45XX, a Hornby pannier, Pullman car, PO wagon and brake van.

This time, I've found some even cheaper starting points. A model shop well worth visiting is The Model Shop in Grantham; the one nearest to me. It's well-stocked and the staff knows their subject matter. Now, every model shop, despite having a full range of RTR in all scales/gauges, plus the bits and pieces modellers need, will have a 'drawer at the back' full of duds/items for repair/damaged articles/etc. This is where one becomes friends with the proprietors, meaning a request may be made to rummage through such articles.

Often, such items are not worth the proprietor's time in getting them going again and are kept as spares. However, if one has the time (as I do) to conduct 'rescue jobs', then asking to buy such items (which will never be on display) can be very rewarding. Such was the case in this instance.

Rummaging around, this is what I acquired from the excellent shop; a Palitoy/Mainline BR Standard 4 4-6-0, an old Hornby A3 with no bogie or valve gear and two tender bodies, a newer Hornby A3 non-motorised chassis (complete with valve gear), a slightly-battered later Tri-ang 'Jinty' and an original Tri-ang 'Jinty', though with no branding; and the price for all these? The princely sum of £20.00! Granted, all of them hardly worked on initial testing; however, with a bit of a clean, adjustment and oil, all now work rather well.

For the first of the articles, I've taken the Standard 4 4-6-0 as my subject matter .



1 Initial investigation as to why this Mainline 4-6-0 didn't run rapidly revealed a loco covered in fluff/dirt and a tender with only one working wheelset. Why some lumps of iron had been glued under the tender's soleplate, I have no idea!



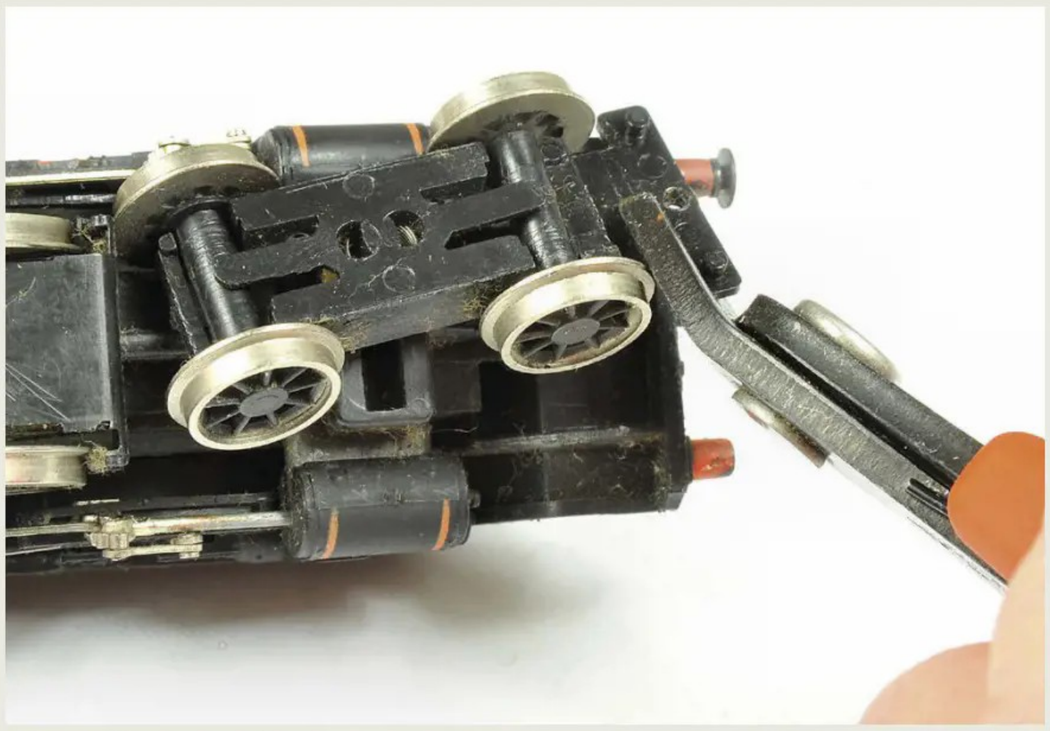
2 Fortunately, most of those who glue are not very good at it, either because they're inept or the glue they use is useless. Both probably apply here, and a few moments' work with a small screwdriver soon shifted the ironmongery.



3 Replacement wheelsets (Markits) literally just dropped in place and the tender then ran really well. The 'Made in Hong King' definitely dates this model to the '70s/-early-'80s. Why scratched 'X's on the underneath were present, I don't know.



4 It would appear that during its life, someone had attempted to use this 75XXX as a model market garden, judging by the amount of 'organic' growth on it! A buffer head was missing and what about that abhorrent tension-lock coupling on the bogie?



5 Though they're accepted as the 'industry standard' in OO, I cannot stand the wretched things; which means they're among the first thing I attend to (even on new RTR models). After I'd removed the metal coupling, a deft snip with the Xurons, and off came the mounting plate.

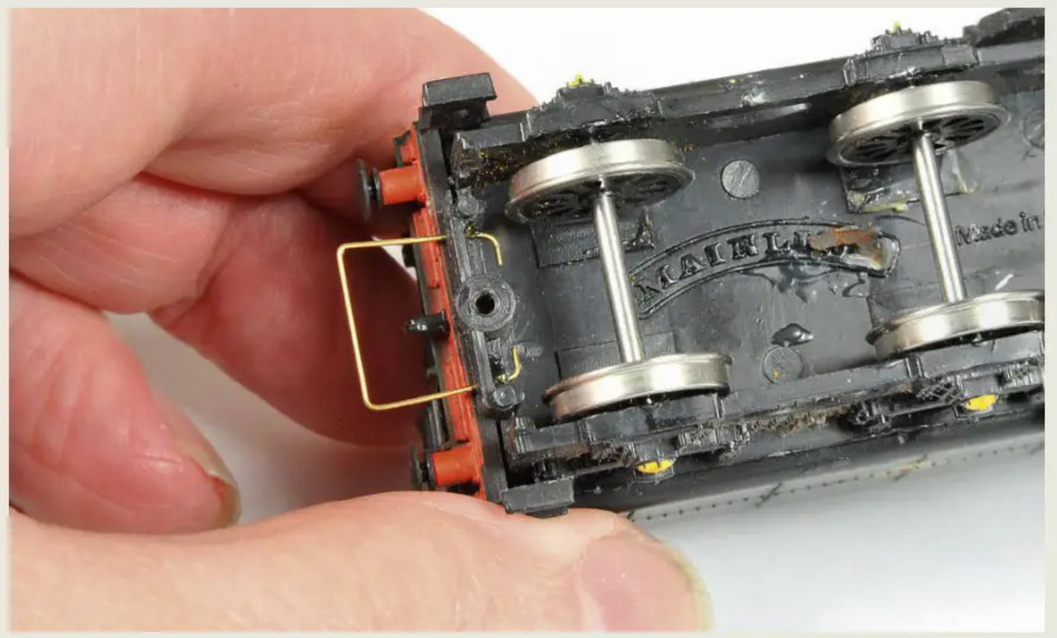


6 Isn't this better at the front end? A screw shackle, new buffer heads, a wire-wound vacuum standpipe and front steps. All of these came from my spares boxes, and I appreciate not all will have such a resource, but time allows accumulation. I've already done some 'weeding'!

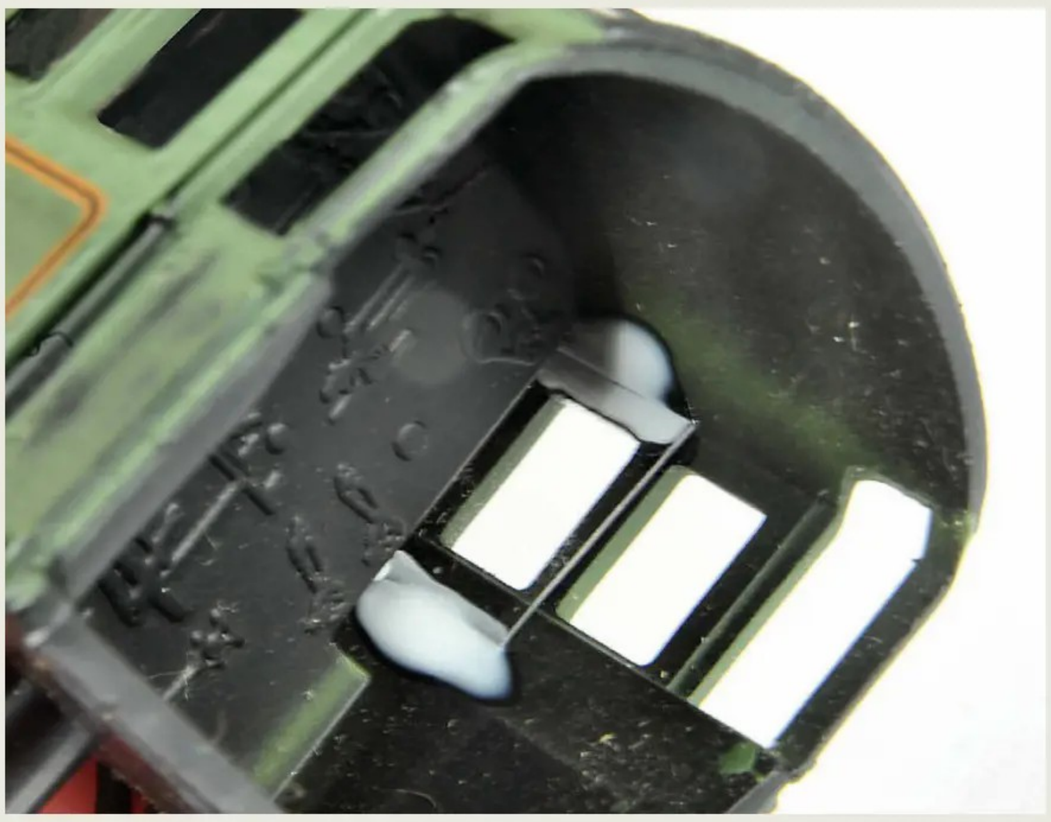
Getting Practical



7 It would appear that in the past the rear tension-lock coupling has been subject to some moisture attack (with luck, with enough exposure, it might just rust away, but I don't have unlimited time for such an advantageous event to occur).



8 I'm happy to use a 'goalpost'-type coupling on the rear of my tenders, but one which is far less obtrusive than the 'snowplough'-type. I just formed this from .45mm brass wire, drilled two holes in the buffer beam and secured it with superglue. Its height is adjustable.



9 I don't know if the original model's cab was glazed, but there was no glazing present on this one. No matter, just some pieces of thin Pastiglaze, cut to shape and then fixed carefully from the inside with 'Glue 'n' Glaze' did the trick.



10 The front spectacles were glazed using the 'Glue 'n' Glaze' carefully applied on the end of a cocktail stick. This excellent product has many uses. It would appear that some weathering (in the form of dark scuff-marks) had been applied to the loco's body.



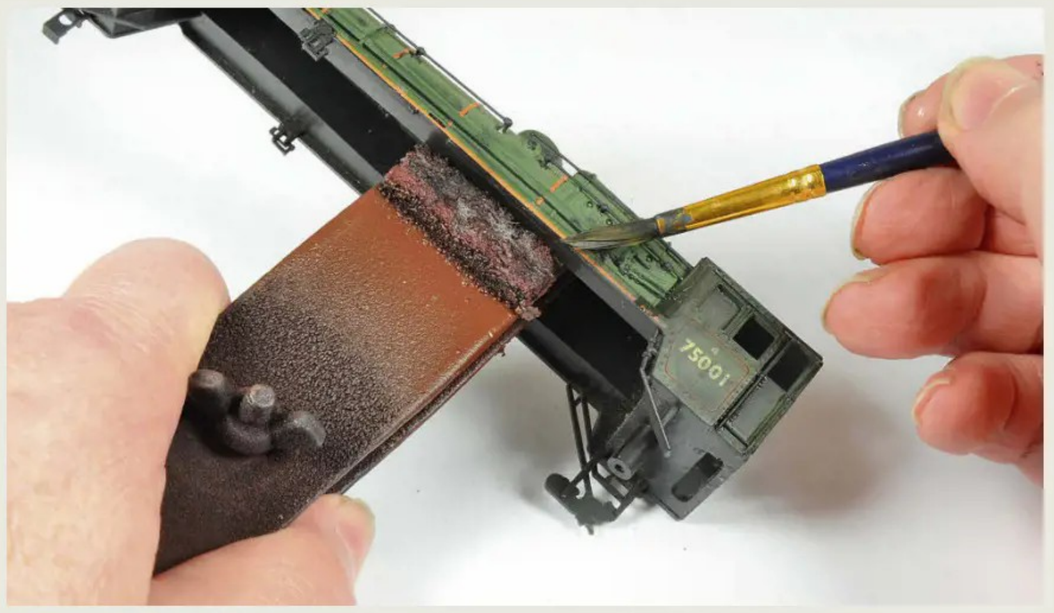
11 With all my additions and repairs conducted, and my removal of most of the 'vegetation', this was how my locomotive looked before going on to the next stages. Those scuff marks will disappear under further weathering.



12 Unless required for exhibition or Royal Train duty, no locomotive would have polished handrails (they were less safe, anyway, with the tendency for hands to slip). Using neat matt black enamel, I carefully painted all the handrails with a brush.



13 No loco in normal service would have shiny wheel rims and motion, either, so the same technique was employed to weather all this down, including weathering the frames (using matt brown as well). I ran the loco on a rolling road as the paint dried, otherwise it could have gummed-up.



14 Further weathering of the body was accomplished using the same enamels, but this time not neat. The technique was either dry-brush (where the brush carried almost no paint) or washes of paint/enamel thinners to achieve the desired effects.



15 With most of the main weathering dry, attention was turned to detail weathering, especially the likes of lime-scale weeping from the regulator gland or around the safety valves, plus patches of brown around the smokebox – all accomplished using the dry-brush technique.



16 No working steam-outline model should run without a crew. These were from Monty's Models (from my spares boxes), painted to represent blue uniforms. They were fixed with a dab of superglue. Crews in commodious cabs don't have to be perfect. My ministrations now complete and she's ready for service. I used prototype pictures for the weathering, all applied by brush (I don't own an airbrush).

CONCLUSION



Averaging the overall costs out, this loco effectively cost me £5.00! Despite its appearance being 'revolutionary' 40+ years ago (in comparison with other contemporaries, it was a 'scale model' at the time, compared with 'toys' produced elsewhere), its Achilles' heel was always its split-chassis mechanism (an affliction applicable to all such types). Indeed, when I really wound this model up, one of the driving wheelsets came out of quartering! The internal muff on the axle had lost its grip. The 'cure', was a bead of superglue, very carefully applied, which seemed to have worked as I pushed the wheelset back together – at least for now. At the initial price, how could I lose? Even if my mechanical 'repair' doesn't last too long, such is the quality of the basic loco body/tender (even from all those years ago) that, if I were to keep it, I'd build a Comet chassis for it; but, that takes us way beyond this brief. I'll be dealing with the remaining models in future articles.



Modelling an abandoned steam roller



Phil Parker

LOOK OUT of the window next time you are travelling by train, and pay attention to any farms you pass. Without exception, they will be home to a fine collection of worn-out cars, vans, tractors and diggers. Farmers don't throw things away and usually have the space to store them until the rust finally returns their metal parts to the ground.

I'm not planning to build an entire rural junkyard, but spotting a rather nice diecast steam roller for a bargain price at a show, I thought it would make the basis for a diorama, the sort of little scene that would add interest to the corner of a model farm.

On its own, that's a pretty simple project, but we need a little bit of farm, so I've modelled a hard-standing yard and grassy and muddy fields, hoping to demonstrate a variety of scenic techniques in a 20cm square space. None of this is difficult, but a bit of observation (more staring out of the train window) will pay dividends when working on a layout.

But it's the roller that is the centrepiece. I wonder what will happen to it? Perhaps it will one day find a new home and be restored to appear on the show circuit. I hope so. At least it's covered up to stop the farmer's kids from climbing all over it, although I bet the farm cat appreciated the cover in the rain!

WHAT YOU NEED

Humbrol
Smart Mud
Ageing powders

Oxford Diecast
Fowler Steam Roller

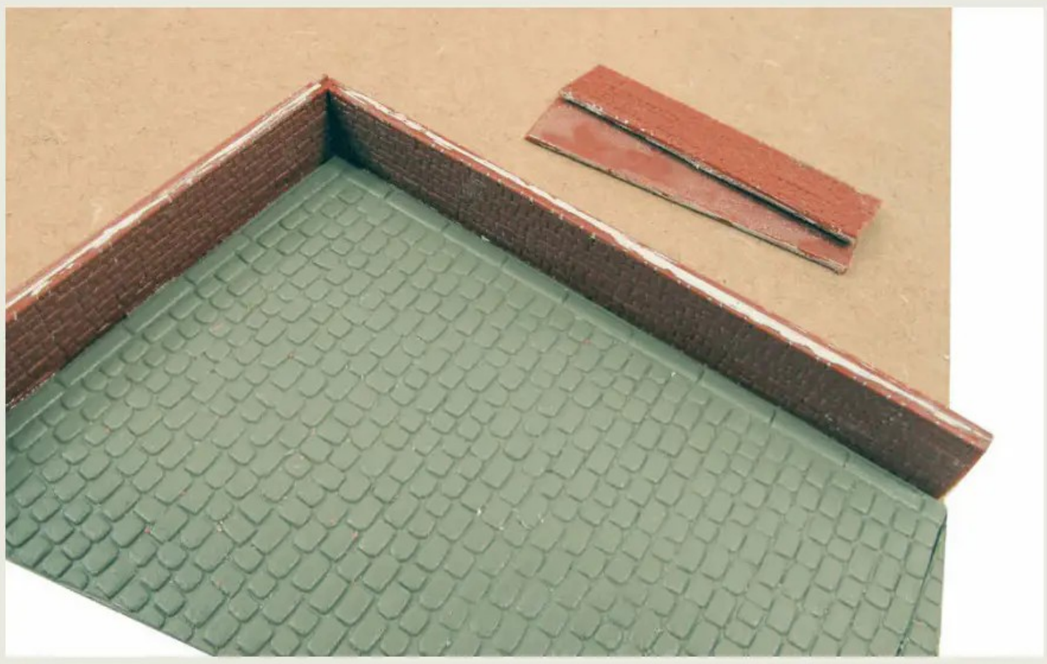
Monty's Models
MLV44 Workman

Scale Model Scenery
LX236-OO 4ft Post & Rail Fencing

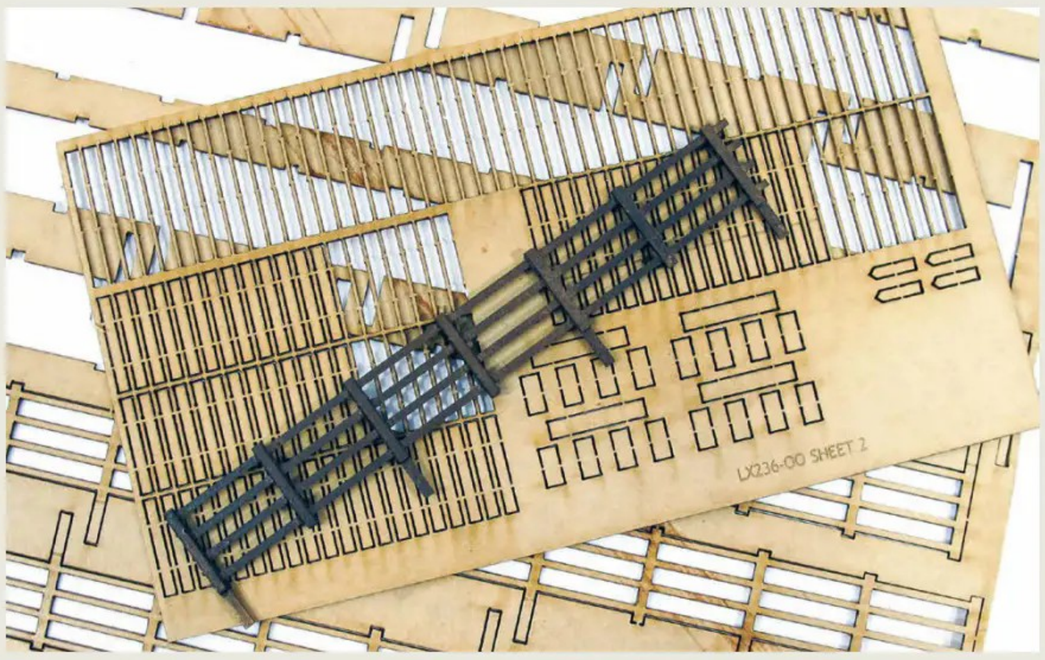
Wills Kits
SSMP204 Granite Setts
SSMP226 Flemish Bond Brickwork

Woodland Scenics
Realistic Tree Kit

Other
PVA glue, lichen, electrostatic grass, hair spray, Mid and Light Green scatter material, wall filler, Bostik clear glue, Roket card glue



1 If you hope to move a steam roller when it's been standing for a while, don't leave it on grass. I'm creating a small hard-standing area with some Wills Granite Sets sheet. These aren't very large, but if carefully cut and butted up, any gaps can be dealt with using filler. The wall is also from Wills sheet, two pieces stuck back to back. Since it's quite thick, I used a coarse sanding block on the back to thin it down a little.



2 The wooden fencing is from a ScaleModelScenery kit. This is a bit fiddly to assemble, as pieces need to be stuck on the front and back of each post to fatten them up a bit, but using Deluxe Roket card glue, the job doesn't take too long. The trick is to make a pool of glue on some plastic, and pick the pieces up on the end of a knife, dip them, and drop into place.



3 When installing fencing, always try to fix at least some of the posts into holes drilled into the scenery. In this case, 2mm holes are just enough to accept the extensions on the bottom of the posts. On a long run, slightly larger holes, filled with a generous blob of PVA, make lining things up easier and avoids trying to stretch the fence.



4 The grass field is partially covered with a little wall filler to provide some texture and painted with some earth colour. In the muddy field, I'm using Humbrol Smart Mud. Applied with a damp palette knife, it's easy to spread, aiming for a 2mm thickness. I don't know if putting a layer of PVA down first is essential, but on a smooth MDF surface, it's good insurance to make sure the mud sticks.



5 Smart Mud has a nice earthy texture, but it's really too smooth for a farm. Running a tractor through it and dabbing with the hooves of model cows while the mud is still damp solves this, though. If you want puddles, make depressions in the surface and fill with varnish when dry.



6 My tree uses an armature from a Woodland Scenics Realistic Tree kit. The plastic branches are supplied flat, and have to be bent into a 3D shape. Quite how the plastic stands up to this is a mystery, but it works. I'm twisting them flat and then bending each branch so it droops.

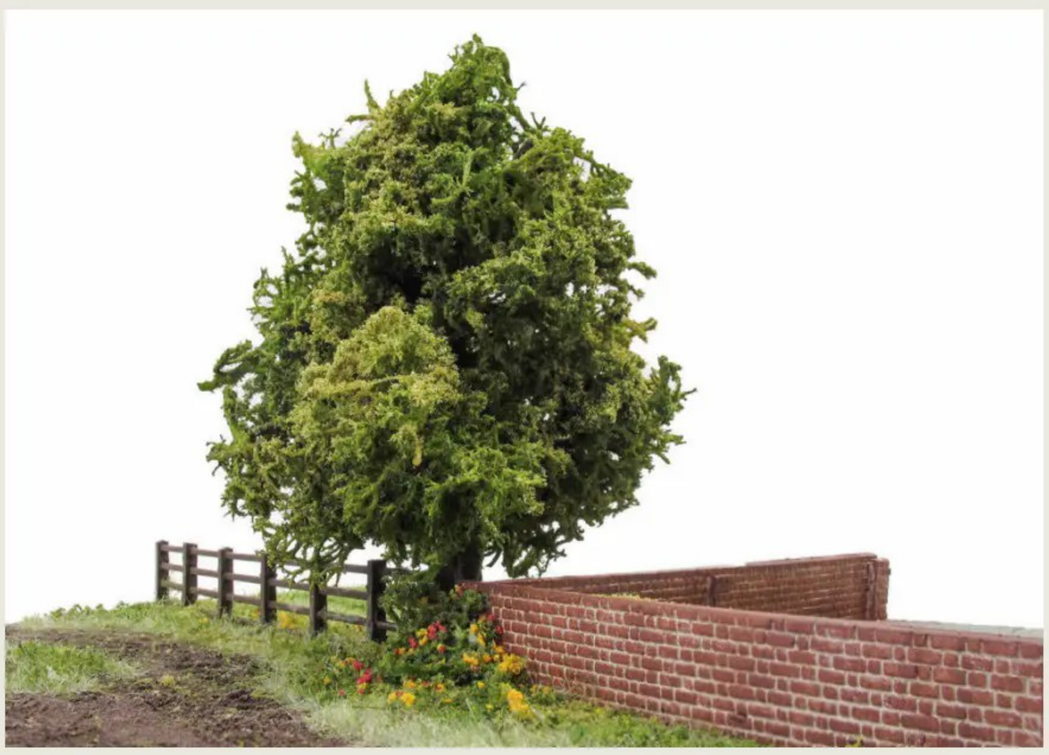
Getting Practical



7 Supplied in the kit is something called “clump foliage”. It’s very thick lumps of greenery that will produce a very solid tree. The colour seems a bit odd, too. I’ll save this stuff for making hedges, which it will be perfect for.



8 My tree is covered in lichen, fixed in place with Bostik clear glue. This rubbery solution grabs and holds the foliage to the plastic trunk in a way that PVA glue can’t. Woodland Scenics recommends something called “Hob-e-Tac” glue for the job, but it’s not as easily available as the Bostik.



9 The tree is given a spray of hair lacquer, and sprinkled with scatter material to add the leaves. It’s then planted in a 2.5mm hole drilled in the baseboard. Plastic bases are included in the kit, but they aren’t as realistic as planting it properly.



10 My grassy field has been given two coats of static grass, the first over PVA and the second on hair lacquer. A gentle rubbing removes some of the second coat, providing a more texture. Scatter fixed with lacquer and coloured material for flowers is the finishing touch.



11 The muddy field still needs some grass where the cows haven’t been walking. This time it’s PVA splodged around the edges and in the middle where I wanted a few tufts. You could make these separately, as shown in April’s issue, and fix them with PVA.



12 The setts are painted with a thinned dark grey, which lets some of the plastic colour show through. Once dry, I use a couple of other greys, dabbed onto the surface with a fine sponge, followed by a little talcum powder for texture.



13 My static grass puffer bottle is perfect for adding weeds growing between the cobbles. All you need to do is apply a little PVA from the end of a screwdriver, easier to get between the stones than a brush, which holds the fibres. Hold the puffer bottle quite close to the glue, as the picture illustrates.



14 Oxford Diecast supplied the attractive steam roller from one of their bargain buckets at a show. Straight from the box, it's quite shiny, but a spray of matt varnish calms this down, and more importantly, provides a nice base to apply weathering powders. If you don't do this, they won't stick properly.



15 Inspiration for the cover comes from this engine spotted in the yard at Quorn station on the Great Central Railway. This cover is quite posh, and hangs from little hooks underneath the canopy, and presumably would have been used every evening when the machine was in use to protect the motion.



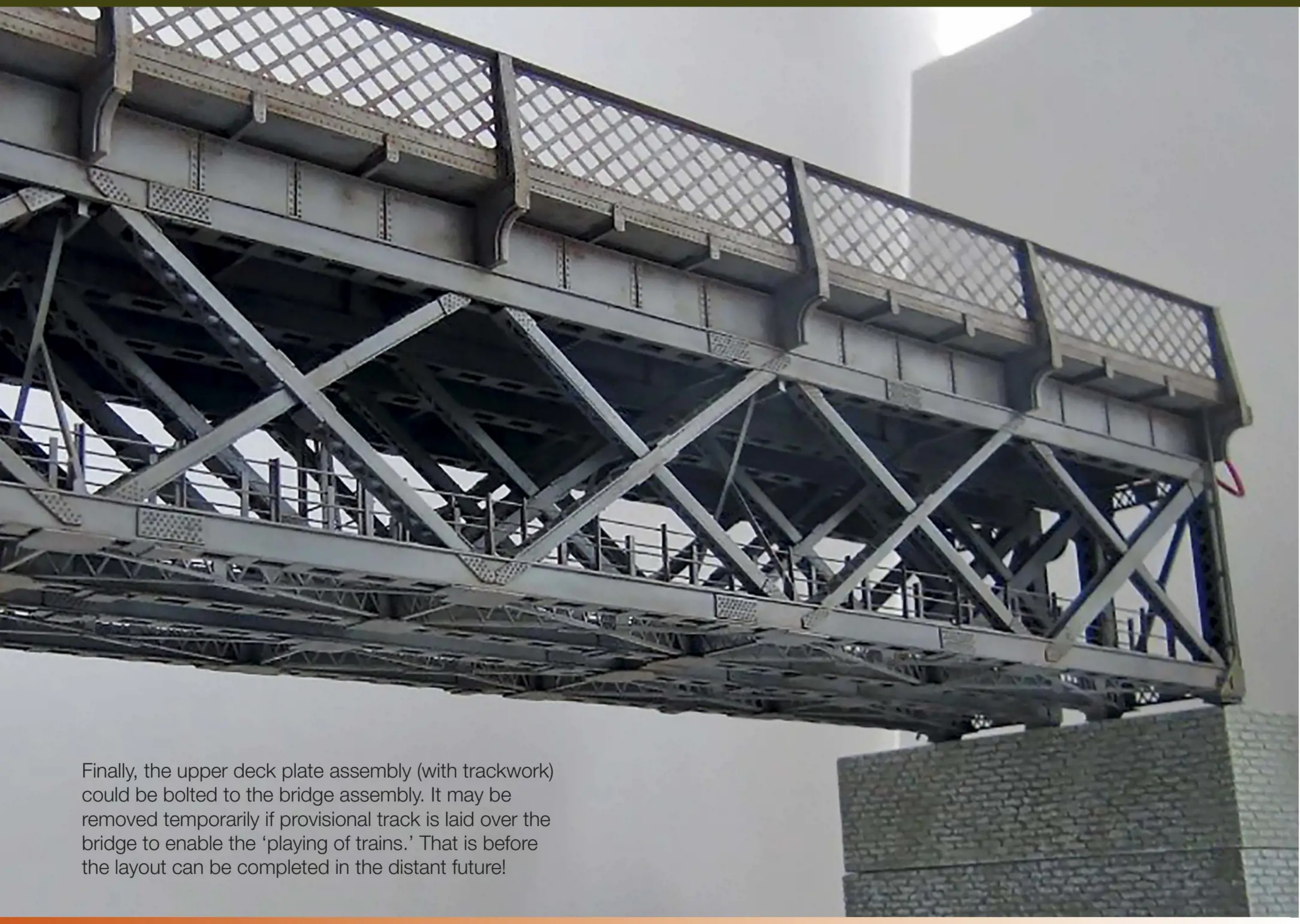
16 There aren't any hooks under the model canopy, so I simplied the cover by putting it over the roof. I tell myself that this is more rustic, and in keeping with a roller on a farm. The cover is made from paper pinched from my computer printer, cut and glued together with Roket card glue.



17 After painting with muddy green acrylic paint, gentle streaks were applied using Humbrol Ageing Powders, and a very soft make-up brush. At the same time, the metal parts are given a dusting of rust and smoke.



18 A figure just sets off any scene, and this workman in rural clothes, is a whitemetal figure from the Monty's Models range. So there we have it, job complete!



Finally, the upper deck plate assembly (with trackwork) could be bolted to the bridge assembly. It may be removed temporarily if provisional track is laid over the bridge to enable the 'playing of trains.' That is before the layout can be completed in the distant future!

Weather a lattice girder deck Truss Bridge



David Wager

IN LAST month's article, I showed the steps to create the lattice girder deck bridge, based on the Findhorn Viaduct, which combined scratch-building and kit-bashing. This month, we add some realism with weathering.

This was my first track painting and weathering, so I did a bit of research to get the best method to deal with tracks having so many chairs and full-length guard rails. I decided to use enamels as possibly they are a little more robust, and to paint by hand rather than airbrushing in order to maintain the character and colour of the wooden sleepers. I used a mixture of Railmatch paints, one-part Dark Rust (405) to two-parts Frame Dirt (402), and enough thinners to enable good flow and coverage.

The truss frames and cross bracings were painted, using first acrylic primers and then a mix of different acrylic paints to achieve the desired colour. This was done before connecting the frames as access would have been impossible otherwise.

I needed to replicate as best as possible the steelwork before the Findhorn Viaduct was refurbished, but perhaps not particularly neglected. Fortunately, I managed to find a couple of pictures of the steelwork before painting.



1 As the styrene was constructed using a mix of grey and white colours, that had to be addressed first. A black acrylic primer was air-brushed over all surfaces to provide a key, and then the white styrene was brush-painted to help match the colours before further layers were applied. Initial colour variation and modulation was carried out by varying the base colours. The colour fading was achieved with filters and washes.



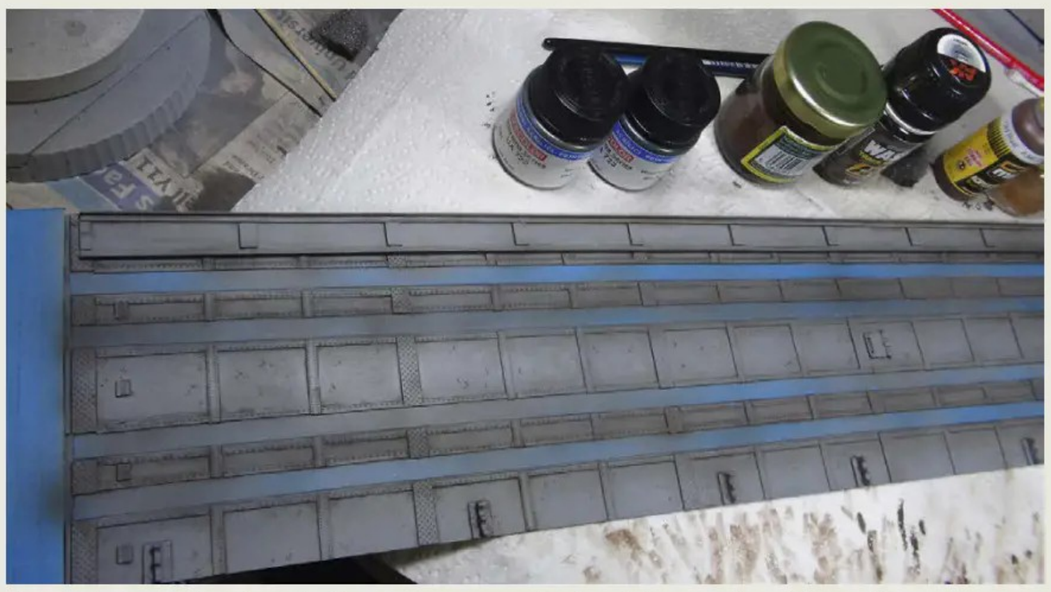
2 The below deck walkway steelwork and deck underside were painted and weathered by much the same method, with the addition of rust spots and patches, particularly on the bottom of the deck plates. To achieve the dirty and weathered appearance, green patches were added and a number of washes and pigments.



3 The below deck wooden walkways were painted by applying various colours from the Lifecolor set of acrylic wood effects, followed by enamel washes and pigments, we are looking for a subtle and natural effect.



4 The deck lattice fence (nickel silver etch) painting was started with an etch primer. This was followed with acrylics in much the same way as the styrene. I wanted to show a little more rust on the fencing as it would be very much exposed above deck.



5 The deck plates were painted by adopting the same method as the truss frames, but more heavily weathered. Rust spots and patches were added by the ‘sponge’ technique. The track sections were still not connected at that stage and the surfaces requiring adhesive were masked off.



6 On completion of painting, the track sub-assemblies were accurately positioned and glued to the deck. This was followed by further washes and pigments to the deck, and painting and weathering of the deck walkway and service pipework.



Phil Parker

A quick guide to weathering powders

LOOK AT prototype railways, especially in the steam era, and you can't avoid dirt. Even in the heyday of the 1930s, when labour was cheap and the companies took pride in the way their locomotives were turned out, wagons were still pretty mucky. That dirt extends to buildings and other infrastructure too, so if realism is our goal, then bright and shiny must be banished from our layouts.

Adding dirt doesn't mean shelling out for an airbrush or other complicated equipment. A cheap makeup brush and some little pots of filth will do the job, and it's easier than you think.





Pick your powder

All weathering powders are essentially ground-up artists' pastels, you can even make your own if you don't mind the mess! Although lots of colours are available, I find that dark brown, rust and nearly black, usually called "smoke", are my go-to shades most of the time. An important thing to consider is the packaging. If your powder doesn't arrive in a tub or jar, decant it into one the first time you use it. Trying to reseal plastic bags full of powder is no fun at all.



Brushes

Don't use a good paintbrush to apply powders, you'll never get them out of the bristles, and will contaminate any paint you try to use afterwards. I have both hard and soft brushes kept for use with powders. The hard ones are the Humbrol Stipple range, which are great for really scrubbing powder into a model. Alongside these are some cheap makeup brushes that are, of course, designed to apply powder, just not to our sort of models!

TOP TIP
Your hands are going to get mucky too, so make sure you can get to a sink to wash them without touching anything clean along the way.



Things are going to get dirty

Do not use powders over your nice modelling board, they will stain the surface and you'll always be picking up the residue on your hands. My choice is to work on a sheet of kitchen towel. This grabs any spare powder and hangs on to it, something newspaper doesn't do, and can be folded up and disposed of easily.



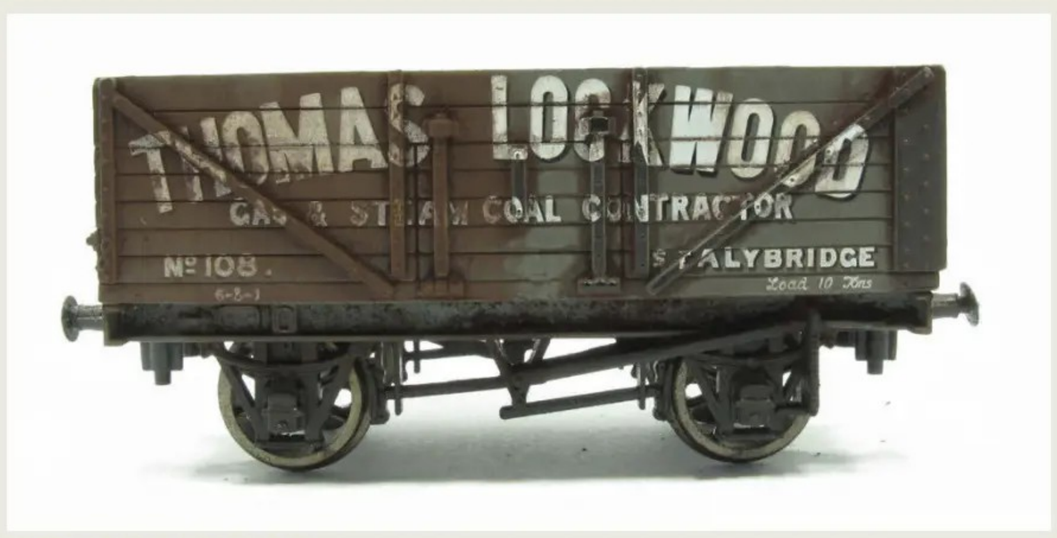
You need a rough surface

Powder needs a very slightly rough surface to stick, so if you are working on a shiny diecast road vehicle, it will need a light spray of matt varnish to provide this surface, or the powder will simply slide off the paintwork - not what you want after putting all the effort in.



Start on an old wagon

Second-hand stalls at shows are always offering tatty old wagons for a few quid. You don't even need a complete model. It is always wise to try any new technique on something old that you don't care about. A few minutes' work on an old Tri-ang model will see you pick up the basic techniques, before moving on to your prized, new models.



Wet and dry

Everyone assumes that powders are applied dry, but nearly all are water-soluble. Try wiping a damp finger (yes, it will be messy) down the side of a model and watch the powder liquidise and find its way into plank lines and gather around bolt heads, just like real dirt. Since we are replicating the effects of rain, wipe that finger vertically down the model.



Not happy? Wash it off

If you don't like the results of your weathering efforts, the powder can be removed in the sink, with the aid of an old toothbrush. Obviously, this doesn't really work for locomotives, but pop the wheels out of a wagon, and you should be fine. For locos, careful use of a damp cloth will help, but don't be surprised if you find wiping the dirt away looks good, you're just doing what a full-sized cleaner would do.



To seal or not to seal?

Do you need to seal weathering powders to your models with a spray of varnish? I prefer to leave mine dry for a couple of reasons. First, the varnish will change the colour of the powder. With practice, you'll be able to predict the results, but it's not easy. Unless you handle your models a lot, it's unlikely much will wear off, and where it does, this will be on areas that would tend to be clean in real life. Finally, you can always top the weathering up if required.

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TRACTION

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THE CLASS 50 STORY



ALSO INSIDE:

- Shipley to Bradford
- WCML electrics
- Lunchtime at Deansgate
- North East Shed Tour
- HSTs in trouble in Devon



Don't forget if you have an idea for an article, why not get in touch with me and perhaps you could feature in TRACTION.



Editor's Welcome



Welcome to the July issue of TRACTION. We start with an article about the history of the Class 50s to coincide with the imminent release of the Accurascale model. Next is a photo feature about the fortunes of the line from Shipley to Bradford Forster Square. It's a story of decline and renaissance.

The West Coast Main Line's electric locomotives never attracted the enthusiasts' attention in the way that many diesel locomotives did. Our feature 'Everyday Yesterday' attempts to redress this situation. We spend one lunchtime at the busy station of Deansgate in Manchester and take a tour of some of the loco depots in the North East. Following our articles about HST operations in the West Country, some fascinating photos have come to light in the Plymouth area showing HSTs in trouble.



Stephen Rabone
steverabone@hotmail.com

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TRACTION

Publisher: Steve Cole
E: stevec@warnersgroup.co.uk
Editor: Stephen Rabone
E: steverabone@hotmail.com

ADVERTISING AND PRODUCTION
Advertising Account Manager:
Sarah Jarman T: 01778 392055

Ad Production:
Allison Mould T 01778 395002
E. allison.mould@warnersgroup.co.uk

Design: Dan Jarman
Ad Design: Amie Carter
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For all subscription enquries:
T: 01778 392012
F: 01778 421706
E: subscriptions@warnersgroup.co.uk
West Street, Bourne, Lincolnshire PE10 9PH

BACK ISSUES
Tel: 01778 391180
E: subsaccexecteam@warnersgroup.co.uk
West Street, Bourne, Lincolnshire PE10 9PH

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Cover photo: 50043 *Eagle* is at Hereford in October 1984. JARROD COTTER

The Class 50 Story

With the new Accurascale Class 50 scheduled for release very soon, **Jarrod Cotter** briefly highlights the type's history.

D444 is seen in un-refurbished condition minus jumper cable equipment. This is how the majority of the Class 50s were delivered to BR.

In January 1960, the British Transport Commission announced that it required a new, large Type 4 diesel-electric locomotive, fitted with an engine that would be capable of 2,700bhp. By May 1961, English Electric (EE) was working on a design to meet this requirement, although the company was at the same time concentrating heavily on producing the 'Deltics'. However, in that month, the company unveiled its 16-cylinder 16CSVT engine, which could provide the required 2,700bhp at 167hp per cylinder.

In order to test the engine, EE decided that the quickest and cheapest solution would be to fit the new engine in a Class 55 bodyshell. DP2 first appeared on the BR network in May 1962. On May 2nd, 1962, it made a proving run from its birthplace at Vulcan Foundry, Newton-le-Willows, to Chester and return. Crew training then began, and the loco started hauling scheduled services from 14th May, initially from Euston to Liverpool Lime Street. DP2 took up Euston to Carlisle turns later that year, and from summer 1963, was transferred to the Eastern Region and took up 'Deltic' duties out of King's Cross.

In 1965, BR ordered a fleet of 50 Type 4s of a new design from EE, which was to feature the BTC's new requirement for a flat cab front.



A very nice study of 50043 *Eagle* seen in Large Logo livery at Hereford in October 1984.

Enter the Class 50

With the incomplete signalling of the West Coast Main Line, there was a requirement for a minimum of 50 Type 4 diesel locomotives, but more powerful than the 2,000bhp Class 40s, so based on something similar to the Brush Type 4 design (Class 47). At the time, BR's finances were restricted, and realising this, EE instead offered to lease a fleet of Type 4s in order to make securing an order more likely. EE further sweetened the deal by including an availability guarantee of 42 locomotives being serviceable each day, with a penalty payable to BR if that figure was not available for traffic. BR agreed to the attractive deal in November 1965, and EE contract CCT1421 later specified the construction of 50 100mph Type 4 locomotives.



During the period when double-headed EE Type 4s were used on the principal West Coast expresses Nos. 401 and 407 pass Warrington Bank Quay on April 9th, 1973, with 1S63, the midday Euston to Glasgow express. COLOUR-RAIL

The first two locomotives were initially planned to be handed over to BR in July 1967, and production was then to rise to five per month and a delivery completion of the whole fleet by June 1968. This later changed to a first delivery in August 1967, and D400's engine was undergoing testing early that month. However, the engine was running hot, so possible cures for this were investigated and the pioneer Class 50 moved under its own power for the first time on 19th August, and BR staff were at Vulcan Works to check on the testing of the loco. D400 was passed fit to run on the BR network on September 4th, 1967, and made a light engine testing run to Chester and return on the 11th. The following day, it made two return trips from Crewe to Stafford with 15 coaches in tow to test if it could reach 100mph with such a load. On September 13th, D400 was really put to the test with a maximum-load trial over Shap and Beattock with a 1,000-ton oil train in tow. Further commissioning tests followed over the coming days, and D400 returned to Vulcan Foundry for rectification work on the 22nd.

Following this, five days later, the loco went to Crewe and on October 5th was put to the test for a final commissioning report on a return run to Carlisle with 17 coaches in tow. Train heat was used for 30 minutes during that test, and following it, while a few more minor issues had arisen, BR issued an acceptance certificate and D400 was declared available for driver and depot staff training.



A close-up study of an un-refurbished 50025 *Invincible* seen at Penzance. Note the 'domino' style marker lights in the former headcode panel.

The first proper use of the Class 50s that BR put them to work on was the Crewe to Perth segments of trains out of Euston. With the number of Class 50s rising, by the end of February 1968, they were put in charge of other Anglo-Scottish services, including most notably trains to Glasgow.

Double-heading

New timetables and track rationalisation meant that in early 1970, London to Glasgow trains became scheduled to take considerably less time to make the journey. If locomotives were to achieve this speeding-up of the trains they would be hauling, then either the loads would need to be reduced, or more power would be required. As the Class 50s had been designed with multiple-unit jumper capability, although apart from D400 and

Class 50 pioneer 50050 (ex-D400) stands at Exeter St David's circa the mid-1970s.





Seen at the picturesque location of Horse Cove in Devon is Large Logo-liveried 50012 *Benbow*.

D401, they weren't delivered with the external equipment fitted, they offered the relatively simple solution of working in pairs while in charge of the premier services. Therefore, from the Summer 1970 timetable, principal Anglo-Scottish services were to be scheduled for a pair of Class 50s, and in order to facilitate that, in early 1970, the whole fleet was fitted with the multiple jumper cables.

With the rapidly extending electrification of the West Coast Main Line, reallocation of the Class 50s to the Western Region began in October 1972.

From June 6th, 1973, BR began its TOPS renumbering of its entire fleet of all locomotive classes, and the Class 50s D4xx series was changed to 500xx.

In early 1974, BR bought the Class 50 fleet from EE. From May that year, the London Midland Region had just 15 of the class remaining on its books, and the locos had reverted to working singly. By the end of 1976, all of the class had been transferred to the WR.



A unique variant of the Large Logo livery was applied to 50010 *Monarch*, which featured a blue roof. It is seen here at Plymouth with the Saturdays excepted 10:45 Penzance to Paddington on August 22nd, 1983.

On the Western Region

On the West Coast Main Line the Class 50s' unreliability had constantly caused concerns, and they were considered an interim measure until full electrification of that route was achieved, and they were initially met with some scepticism on arrival with the Western Region too.

The National Traction Plan had sealed the fate of the non-standard diesel-hydraulics on the Western Region, and the last to be replaced were the popular Class 52 'Westerns'. BR decided that the Class 50 could take on some of their 'turns' as it was capable of hauling express passenger trains at 100mph.

Reallocation of the Class 50 to the Western Region had begun in October 1972 when the first-built locomotive, D400, was sent to Bristol Bath Road for driver training. A '50' first arrived at Paddington on December 1st, 1972. The type's first use hauling a scheduled train from Paddington occurred on January 15th, 1973, when D400 had charge of the 17:12 Paddington to Weston-Super-Mare service.

More 50s soon followed D400 to the WR, and the pioneer member of the fleet was then sent further south-west to be based at Plymouth Laira.

The first Western Region diagram of the Class 50 occurred in August 1973, when the Monday to Friday 08:05 and 15:15 Bristol to Paddington and 11:45 and 18:45 returns were scheduled. The first Class 50 to arrive at Penzance in Cornwall was 50027, which reached this furthest destination of the Western Region on March 19th, 1974. In their heyday, the Class 50s became synonymous running between Paddington and Penzance, these two famous termini being 305¼ miles apart.

As the year progressed, more Class 50s were sent west. From the start of the Summer 1974 timetable, Class 50s were the primary motive power on London to Bristol trains. Even the famous *Cornish Riviera* and *Night Riviera* trains began to be hauled by Class 50s. These were the premier day and night trains running from London Paddington to Penzance.

It was during the Class 50s' time on the Western Region that the locomotives received the names of warships. The first to be so named was 50035, which gained the name *Ark Royal* from January 17th, 1978, and even received large ship's twinning plates, which were placed above the name for the ceremony at Plymouth North Road station.

Refurbishment

HSTs were due to take over principal services from May 1980, though technical problems prevented this, and Class 50s were regularly called upon to deputise. At around this time, the Class 50s were also undergoing refurbishment at Doncaster



A good reference picture for anyone wanting to weather their model Class 50, as 50015 *Valiant* stands at Exeter St David's.



Here, 50018 is seen at Exeter wearing the original Network SouthEast livery, which featured upswept bands on the cabsides.

While based at Plymouth Laira, a number of Class 50s were outshopped in Large Logo livery but with black roofs, such as 50028 *Tiger* seen here passing the camera at full chat.



The revised Network SouthEast livery lost the upswept bands. This is 50003 *Temeraire* at Salisbury wearing the earlier lighter shade of blue used for this livery.

Works to improve their reliability.

Many problems had been encountered with on the London Midland Region, and they continued to cause problems on the Western Region, with faults ranging from minor electrical malfunctions to serious component failures. In 1973, BR and EE began to seriously try to eradicate these problems, but availability figures did not increase.

The Western Region engineers tried to improve figures by putting in place a 'make simple' maintenance policy, where much of the troublesome electronic-based systems that were causing problems were isolated, including the slow-speed control, the rheostatic brakes and automatic wheel slip correction systems. Availability did improve slightly, but in 1977, a major initiative by the Western Region into Class 50 failures was launched. This recommended that a major series of modifications was necessary if availability figures were to be improved. This major work to all 50 Class 50s was out of the scope of Laira, plus it would also be very costly and far above the routine repair/maintenance budget.

Authorisation was given to refurbish the fleet and the M&EE Department at the Derby RTC commenced detailed planning with BREL Doncaster, which was by then responsible for major overhauls of the '50s'. By early 1978, planning was at a stage where modified electrical equipment was installed in 50016. By the end of the year, a refurbishment programme was finalised and 50006, which had been at Doncaster since September, was chosen as the first member of the fleet to have this major work carried out. The work began

in early 1979.

With their improved reliability, the Class 50s became the staple power for overnight services from Paddington to the West Country until Sectorisation. They were also a common sight at Paddington and Penzance on parcels and newspaper vans, both by day and by night. The type even hauled the prestigious TPO trains into and out of Penzance. These were the Up Great West TPO, which departed Penzance at 19:22, while running in the other direction was the Down Great West TPO.

Waterloo Sunset

As the HSTs took their hold on the premier Western Region services, the '50s' were utilised on other routes, and notably as the staple motive power on the former LSWR Waterloo to Exeter line. This was to become the last bastion for regular Class 50-hauled scheduled services, with most locomotives wearing the Network SouthEast livery of the route's operator.

This is a demanding route, but the Class 50s handled it well, and following the use of Class 42 'Warships' and later Class 33s, the 50s brought with them the fastest timings in decades. Some

A change to the shade of blue is seen here as 50017 *Royal Oak* stands at Basingstoke wearing revised Network SouthEast livery with the darker shade of blue. Locos in this darker paint scheme also featured NSE West of England branding logos on the bodysides rather than the BR double arrows, which were applied to those in the lighter blue.





Celebrity Class 50 and Laira flagship No.50007 *Sir Edward Elgar* is usually described as being painted in GWR green. However, in truth, the loco was painted five times, with four different shades of green being applied, one of which was Ford Transit green!



During the late 1980s, 50049 was converted for freight trials and became the sole Class 50/1 as 50149 *Defiance* in Railfreight General livery. The trials were not a great success and 50149 was put to use on local china clay workings in Cornwall, where it is seen at Lostwithiel with a rake of CDAs in tow.



A livery applied to just one Class 50 was the Civil Engineers' Dutch scheme, which only appeared on 50015 *Valiant* during its latter days with BR.



Another livery variant used for Class 50s was the Laira Departmental blue, which featured a grey roof. 50019 *Ramillies* seen here was one of three locos so painted, the others being 50008 *Thunderer* and 50037 *Illustrious.*

stations were reopened, and passing loops were reinstated, and it actually became a very prosperous route, and in effect in later years, a lifeline for the Class 50s.

By the summer of 1991, there was a final pool of 12 Class 50s appearing on Waterloo to Exeter trains. Gradually, the Class 50s' use was run down, and the final day of their regular operation on the route came on May 24th, 1992. On this day, which NSE held as a promoted event, celebrity locos D400 and 50007 *Sir Edward Elgar* hauled two double-headed return trips. After 18 years on the route, the pair hauled the last scheduled Class 50 revenue-earning passenger service with the 16:55 Waterloo-Exeter. On its front end, 50007 carried a 'Farewell Class 50' headboard.

Fall and Rise

By the late 1980s, withdrawals of Class 50s had begun, with 50011 *Centurion* being the first member of the class to be withdrawn on February 24th, 1987. This loco was followed by 50006 *Neptune* on July 20th, 1987. They were joined by several more classmates in the late 1980s, and during the early 1990s, withdrawals rapidly gathered pace.

However, with the fate of the Class 50s sealed, some of the last members of the fleet remained running with BR-gained celebrity status. In 1984, 50007 *Hercules* had been repainted into GWR green livery and renamed *Sir Edward Elgar*. This loco went on to become a flagship of the Laira fleet and, after a restoration by apprentices at the depot, went on to be a stalwart of the Class 50 run-down programme.

In January 1991, 50008 *Thunderer* and 50015 *Valiant* received repaints into Departmental blue and Civil Engineers 'Dutch' liveries respectively. These two gained a great following on railtour duties, and their last train as such took place on November 23rd, 1991, on the 'Valiant Thunderer'.

By early 1994, only three 50s remained running on the BR network – D400, 50007 and 50033 *Glorious*. The last BR Class 50-hauled train to run was the '50 Terminator' railtour on March 23rd, 1994, when 50050 *Fearless* and 50007 *Sir Edward Elgar* ran an outward leg from Waterloo to Penzance. The return journey was most appropriately from Penzance to Paddington, where the two '50s' arrived with a wreath placed on *Fearless* and amid a fanfare of two-tone diesel horns! The Class 50s' time with BR was over.



The cab controls layout of a Class 50, this being 50035 *Ark Royal.*

On May 31st, 1966, D106 is passing Manningham station and heading for Bradford Forster Square station with a train from either London St. Pancras or from the South West. At this time, Bradford had several services every day from London, Birmingham, Bristol and Paignton. The headcode shows that the train is an inter-regional working and was destined for the North Eastern Region; perhaps a reader can identify the train precisely? The 'Peak' will have taken over the train after reversal at Leeds City station. Beyond the station wall are the freight lines dating from the time when there was heavy freight traffic into Bradford. In the background is Manningham locomotive shed. The shed closed in April 1967, and visible are a Fairburn 2-6-4T and Ivatt Class 4 2-6-0.

From Shipley to Bradford Forster Square

Gavin Morrison's photos show the changing fortunes of the line from Shipley to Bradford Forster Square.

From being the terminus of long-distance trains from London St. Pancras and the West Country during the 1960s, the line declined into little more than a parcels station with a few local diesel multiple unit services. Today, after electrification, the line is an important part of West Yorkshire's transport infrastructure.



On the evening of June 27th, 1979, 45035 approaches Shipley with an evening parcels train from Forster Square conveying mail order traffic for Gratten Warehouses or Empire Stores. It is almost certainly the Bradford to Redhill service that was often formed of 4-wheel Southern Region vans.



43059 is seen at the head of the Sunday 12:42 departure to London King's Cross as it leaves Forster Square station on November 27th, 1988. Over to the left, the tracks in the former Bradford Valley yard have been cleared while just three tracks are left in the semi-derelict passenger station. A retail park has now been built on the site of the goods yard while a new passenger station has replaced the old Forster Square and the line is electrified as part of the Airedale and Wharfedale lines with far more frequent services than in the past.

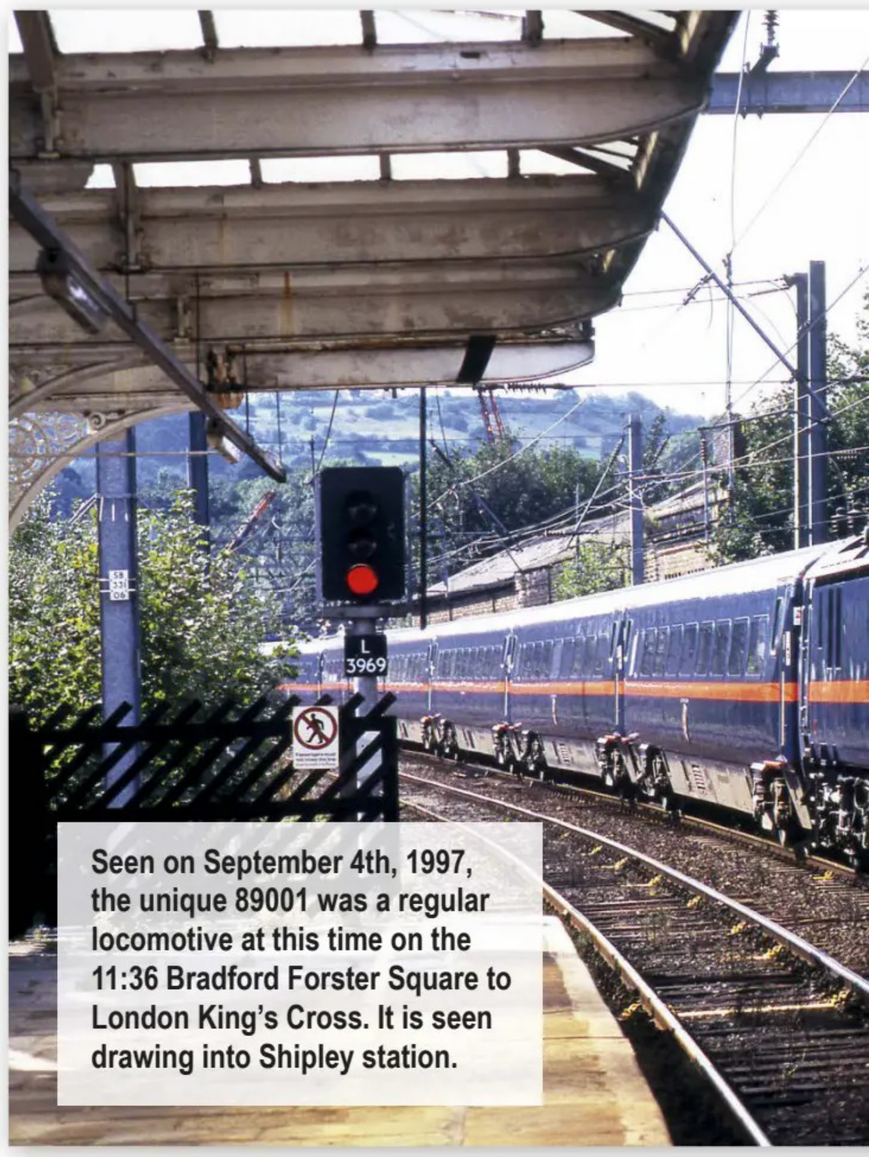


Before electrification reached Bradford, 47413 is seen piloting 91006 at Forster Square with the 19:33 to King's Cross on June 16th, 1989. The diesel locomotive would be detached at Leeds.



A scene that is now history as 'Pacer' 142085 heads for Forster Square past as it goes under Shipley Canal Road bridge on July 6th, 1990. The train is probably a working from Ilkley.





Seen on September 4th, 1997, the unique 89001 was a regular locomotive at this time on the 11:36 Bradford Forster Square to London King's Cross. It is seen drawing into Shipley station.

On March 18th, 1993, 47052 is seen in Railfreight Distribution livery as it passes through Shipley station with a short train of scrap wagons for the Crossley scrapyard just outside the station. The train is coming from the Leeds direction while the single track line branching off to the left is for trains heading towards Keighley and Skipton.





The transformation of the line to Forster Square is best shown with a photo of 333016 leaving Shipley with a train from Bradford to Leeds on June 30th, 2010. The unit carries Arriva's branding. Nowadays, trains run from Bradford to Skipton, Ilkley and Leeds, either every 30 minutes or hourly.



86314 takes the Up Main line south of Rugby station with 1A35 09:34 Blackpool North to London Euston on July 31st, 1984. It will shortly pass under the grade-separated Down Northampton line seen descending into Rugby to the left of the train. The electric will have been attached at Preston.

Everyday Yesterday

By Andrew K Overton

Of all the classic traction considered mundane and unexciting back in the day, you would be hard-pushed to find more universal agreement amongst enthusiasts than if you named Classes 86 and 87. Being electric, they didn't belch out awesome displays of clag, and as second-generation West Coast Main Line (WCML) locomotives, the noise associated with their inner workings was more subdued than 'Roarers'. There were loads of them, most services were in their charge, they got on with the job efficiently, and few people gave them a second glance. Of course, it was not always so. When newly introduced, both classes attracted the attention of enthusiasts and photographers; in their later years, when everyone started to realise we were headed towards a multiple-unit railway, and even freight workings were increasingly turned over to diesel under the wires, there was a belated feeding frenzy of interest. It was the bit in between, the most numerous years when they were ubiquitous, which is poorly recorded because they were just, for the most part, ignored.

Living as I did on the East Coast Main Line before electrification, electric traction always interested me. It seemed to be the future, although national progress in this direction appeared to have stalled after the wires reached Glasgow. As I didn't see it every day, it was novel enough for me to photograph during the period when few people were bothering and all the classes were of equal interest to me. As with my other photographic expeditions, I tried to get away from the usual locations and find somewhere lineside that was



86321, with a dead-in-train 87002 *Royal Sovereign*, leaves the Up Goods line south of Rugby station with a freightliner service via Northampton at 12:45 on July 31st, 1984.



87011 *The Black Prince* on the Down Fast line north of Nuneaton with 1S57 09:45 London Euston to Glasgow Central 'The Royal Scot' on October 22nd, 1984.



An unidentified Class 86 on 1A26 07:34 Carlisle to London Euston passes Moores footbridge north of Nuneaton on October 22nd, 1984. Note the relatively unobtrusive nature of the Mk.1 overhead portals compared to modern designs.



87015 *Howard of Effingham* passes along the Up Fast north of Nuneaton with 1A32 10:00 Liverpool Lime Street to London Euston at 11:34 on October 22nd, 1984.

infrequently visited. In this article, I will show some of the photos I took on these trips, concentrating on these two most common WCML classes of locomotives, and in a future article, I will deal with what was considered less common and more interesting at the time. Common and ignored though they might have been then, most people wouldn't turn away from them now, and we can all appreciate what we have lost.

Rugby and Nuneaton

Once again, I was ostensibly advancing my career on British Rail by taking an interest in the job outside of my working hours. I always found the London Midland Region (LMR) accommodating to my requests to visit signalling locations, in complete contrast to my own Eastern Region, who almost always refused formal requests, even to locations I might legitimately apply for promotion to in the near future. Visits were still made nevertheless; you just rang up on the internal phone beforehand to ensure you would be welcome and agree a suitable time that



wouldn't attract management attention. And so I found myself in July 1984 having a most interesting visit to Rugby Power Signal Box (PSB), a box I had seen only a few years previously from the station during school holiday spotting expeditions on an East Midlands Rover. Rugby, at this time, was little changed from the initial West Coast Modernisation of the 1960s, with a largely unsuitable speed-restricted track layout that once had to cater for methods of traffic working, which by now had largely disappeared. The branches to Leamington Spa and Peterborough had gone, although they had been incorporated in the 1964 power resignalling scheme, and there had been piecemeal rationalisations in the station area, but it was all still a maintenance nightmare. The station always seemed cavernous and too big for the traffic on offer, a place of gloomy, dusty, faded glory with weeds starting to burst through the platforms. Non-stop expresses and freights rattled by on the through lines, avoiding the platforms, occasionally something would call and there would be brief activity, or a local freight would potter about the lines around the station. A particular smell pervaded the place, one which I noticed at many WCML locations. Whether this was connected with the overhead system itself or was simply a common railway smell like brake dust, which was normally masked by other odours on diesel-powered lines, I don't know, but it was distinctive to a non-native.

A combination of factors made Rugby station an awkward place to photograph trains, especially through traffic – extreme contrast between the shade under and outside the train shed, and numerous roof-support columns in between tracks being the most significant. Having concluded my visit to the signal box, I voiced my intention to get a few outside photos but was cautioned that it would be unwise to go on the running lines alone in such a busy location, but if I stayed trackside, that would be alright. I walked south of the station along the roads to where the B5414 Clifton Road crosses the WCML and then, walking along a field east of the line back towards the station, a convenient hole in the fence took me lineside, thus avoiding crossing any running lines. From this location opposite Clifton Road Siding, the ex-GCR Birdcage Bridge crossed the WCML and the cutting sides were lush with vegetation – a surprisingly rural spot so close to the station, and I spent some time photographing there. Other locations that day didn't work out so well.

The next box north from Rugby was Nuneaton PSB, and in October of the same year, permission was obtained to visit. Again, the station wasn't a great place to do much photography, so I made my way via public roads with a similar instruction to stay off the lines and look at what I wanted to look at from the lineside. Being something of an early-adopter of power signalling modernisation, the LMR often avoided expense and retained mechanical signal boxes closely fringing to power box areas on more lightly-used lines. In the case of Nuneaton, the avoiding line from Midland Junction to Abbey Junction retained mechanical signalling, and after visiting the signal boxes there, I enjoyed some photography on the WCML north of the station. Walking along the Coventry

Canal, a bridge to Canal Farm crossed the line and gave safe access from just north of where the abandoned Market Bosworth line overbridge crossed. Express passenger traffic in this area was concentrated on the centre two Fast lines, the outermost lines being Slow lines.

At this period, Corporate Blue livery predominated, but Executive livery was just starting to make an initial appearance. Trains could be composed of a complete range of stock from Mk.1 to Mk.3 all in the same rake, with Mk.3 rakes mostly on Anglo-Scottish services. It was also a transition period for pantographs: Class 86s had mostly been fitted from new with Stone-Faiveley AMBR single-arm pantographs, and only 10 had the AEI cross-arm type, whereas Class 87s were originally fitted with cross-arms except for 87005/9. These pantographs were only suitable for a maximum speed of 100mph, and with the desire for higher speed running, the Brecknell-Willis high-speed single-arm pantograph was developed and, in February 1980, fitted to 86244 for further trials. In August 1981, a second high-speed pantograph was fitted to 87005. By the mid-'80s, Brecknell-Willis pantographs were starting to be seen on Class 87s to allow 110mph running and can be noted in the photographs.

A few days later, I was at Carlisle visiting the signal box there, and one of the most noticeable differences in traffic to that found further south was the large number of hot-steel coil trains from Ravenscraig and Mossend to Dee Marsh (for Shotton steelworks) or South Wales and return empties. These were composed of BBA wagons with the coils either laid flat – called 'eye to the sky' – or mounted in cradles with the centre hole in line with



87002 *Royal Sovereign* with Brecknell-Willis high-speed pantograph and 87029 *Earl Marischal* with an AEI cross-arm bring a Ravenscraig or Mossend to Shotton or South Wales 'eye-to-the-sky' steel coil train into platform 3 at Carlisle Citadel station on October 26th, 1984.



86004 with AEI cross-arm pantograph leads 86001 with a Stone-Faiveley AMBR along the Down Goods line approaching Kingmoor with a train of limestone from Hardendale Quarry to Ravenscraig on October 26th, 1984. The redundant trackbed in the foreground once held the North British goods lines to Canal Junction. Kingmoor MPD used to be located on the far side of the main lines.



86205 *City of Lancaster* approached Newground Road bridge south of Tring on the Down Fast line with 1P62 10:40 London Euston to Blackpool North at 11:07 on February 19th, 1985.

86218 *Planet* passes Cowroast south of Tring with the late running 1H09 10:50 London Euston to Manchester Piccadilly at 11:35 on February 19th, 1985.

the length of the wagon, and invariably double-headed. Traction was mostly either Class 86 or 87, or a combination of the two, working in multiple with loaded southbound trains, and often featured unmodified Class 86/0, which were rare on passenger turns owing to their 80mph speed restriction. Northbound empties could be handled by a single locomotive if necessary. If the train was routed via a platform line and stopped for pathing or crewing purposes, the heat retained by the newly rolled coils could be felt by standing nearby.

Another traffic associated with Ravenscraig was the bogie tippler trains of limestone heading north from Shap Fell/Hardendale Quarry at Harrisons' Sidings. These again produced double-headed Class 86/87s and when loaded left in their wake a cloud of limestone dust, which could literally be tasted. All this traffic ceased with the closure of Ravenscraig steelworks in 1992. This illustrates the inter-operability of locomotives on the integrated railway of the time, with diagrams including express passenger turns as well as periods working freight; this would all change with Sectorisation and disappear completely with the fragmented privatised railway.

January and February of 1985 brought significant snowfall to the UK, with some severe frosts. By the middle of the latter



87021 *Robert the Bruce* is seen at Threagill Lane north of Carnforth with 1S49 07:27 Nottingham to Glasgow at 11:30 on the misty morning of February 21st, 1985. The presence of Mark 3 coaches on this service was unusual. The Edinburgh portion will be detached at Carstairs, forming 1G12 13:36 Carstairs to Edinburgh.



86010 leads 86323 with a Ravenscraig or Mossend to Shotton or South Wales steel coil train at Tarn Lane north of Carnforth at 12:11 on February 21st, 1985.



87009 *City of Birmingham* passes Hilderstone Farm near Borwick with 1S57 09:45 London Euston to Glasgow Central 'The Royal Scot' at 13:00 on February 21st, 1985. A couple of coaches are still hanging onto their Corporate Blue livery.



An unidentified Class 87 heads 1E87 11:20 Glasgow Central to Harwich Parkeston Quay 'The European' south of the site of Burton & Holme station at 13:45 on February 21st, 1985. The Edinburgh portion, 1C87 11:10 Edinburgh to Carstairs carriages had been attached at Carstairs.

month, the thaw was well underway, but pockets of drifting snow still hung around in sheltered spots. I decided to spend a day line-siding on the WCML – entirely unconnected with work-based education on this occasion – and headed out to try some locations I had seen from passing trains between Tring Summit and Northchurch Tunnels.

It was bitterly cold, with mostly light snow underfoot as I walked along the nearby canal, which provided linear access; there were plenty of views of the line from bridges and fields without any need for permission to be inside the boundary fence. All of these locations have nowadays been ruined by lineside vegetation and palisade fencing. Unlike at Nuneaton, in this area of the WCML, the lines were grouped by status, rather than by direction, so the two westernmost lines were the Fast lines, which saw express passenger traffic. This turned out to be quite handy for the day's photography due to more favourable views from the west side. Another noticeable aspect of the area was the largely unspoilt original overhead line portals of latticework construction, far less obtrusive than later designs and certainly less visually offensive than Network Rail's modern ones, which appear to be intended to resist a direct thermonuclear hit. As with the rest of the WCML electrification, south of Weaver Junction, the catenary was to the Mk.1 design with compound construction, consisting of two supporting wires above the contact wire, where later designs used just one support wire. It was originally thought the more complex support of the contact wire was needed for high speed running, but this proved not to be the case, although it has to be said that the Mk.1 system was certainly more robust, albeit more expensive. The catenary was



86008 and 87026 *Sir Richard Arkwright* head south with a Ravenscraig or Mossend to Shotton or South Wales steel coil train at Borwick Lane north of Carnforth at 14:54 on February 21st, 1985.

replaced by a modern design during route modernisation during the present century.

Carnforth

Two days later, I was at Carnforth visiting the mechanical signal boxes there. Again, LMR policy had led to remaining pockets of traditional signalling on the ex-Furness lines cheek-by-jowl with Preston PSB's signalling on the WCML tracks. By chance, the local signalling maintenance team was present, and following a conversation, they suggested I spend a few hours with them, as they intended heading north along the WCML to do some work on signals and in location cabinets. The idea was that if I stuck with the gang, I could get a few lineside photos and gain an appreciation of their work at the same time – it sounded like a plan, so I squeezed in the 'yellow peril' Leyland Sherpa and off we went.

Apart from a few overbridge vantage points, the WCML north of Carnforth on the climb to Oxenholme wasn't great for public photography, and even from bridges, the overhead wires could be a nuisance, although the catenary was to the simpler Mk.3A design. So, being able to photograph lineside was a real bonus and one I took full advantage of during the day. As with my Carlisle visit of the previous year, the volume of Ravenscraig steel coil traffic was noticeable and constituted the majority of the freight flow observed. The InterCity Executive livery was now appearing more widely, with Class 87 and Mk.3 coaches seeming to be the priority for repainting and it was the beginning of the end of the Corporate Blue era.

At this period, the Settle & Carlisle line was being run down for closure, and through express passenger traffic had been diverted away. One Nottingham to Glasgow service and return daily had been retained but now ran via the Hope Valley, Manchester Victoria and the WCML from Preston where the diesel was changed to an electric. In addition, the former Harwich Parkeston Quay to Manchester Piccadilly 'Boat Train' had been rebranded 'The European' and also took the same route, extended to Glasgow Central. These services no longer travelled via the G&SW north of Carlisle and now conveyed an Edinburgh portion, which was attached/detached at Carstairs, the complete trains consisting of load 12. It was good to get an opportunity to record these services as they ceased three years later due to low patronage, their only advantage being the lack of changes as quicker journeys could be made by alternative routes.

After a very enjoyable day in the Lancashire countryside with a most accommodating bunch of chaps, I was deposited back at Carnforth station in the late afternoon as they finished their shift. It had been interesting to see how they went about their work in those days before purpose-built access points, scrambling down to the lineside from bridges or climbing up embankments, often burdened with tools. All work was undertaken on a live railway in more senses than one, and the stealth of approach of electric traction had to be witnessed to be believed. None of this informal experience of other roles is now possible on the modern railway, everyone works in silos. But would you really be bothered being lineside with a camera now anyway?



An unidentified Class 87 with a rake of coaches all in Corporate Blue heads 1S74 10:20 London Euston to Stranraer Harbour near Yealand Redmayne north of Carnforth at 13:30 on February 21st, 1985.

Class 90s held sway on the lunchtime Trafford Park to Wembley intermodal service until June 2000, when they were largely replaced by Class 92s, with No. 92022 *Charles Dickens* seen gliding through Deansgate with the working on October 17th, 2000. This was one of the four Class 92s to be fitted with cast nameplates.

Lunchtime at Deansgate

By David Ratcliffe



Situated on the Manchester South Junction & Altrincham Railway's Oxford Road to Altrincham line, which had opened in 1847, Knott Mill & Deansgate station, as it was then known, had two platforms from the outset, while immediately west of the station at Castlefield Junction the MSJ&A also built a short branch to connect with the Liverpool & Manchester Railway's 1830 line at Ordsall Lane Junction. An east-facing spur was also installed near Castlefield Junction to provide access to Deansgate Goods Depot, which was built a short distance to the north of the passenger station.



The lunchtime star attraction at Deansgate on a weekday was the passage of the 13:10 SX Trafford Park to Wembley intermodal working, while on Saturdays that path was occupied by the 12:47 Barton Dock to Southampton Maritime Container Terminal, which is seen heading through the station behind Freightliner-branded Class 47 No. 47205 on August 8th, 1998.



Whilst waiting at Deansgate for the appearance of the midday freight, there was a steady procession of passenger trains. On May 27th, 1999, patrons on the noon service from Warrington Central to Manchester Oxford Road had the good fortune to enjoy a ride in Metro Cammell Class 101 No. 101681 rather than the booked Pacer.



Less fortunate than the passengers on the Class 101 were those on this service from Wigan Wallgate to Manchester Airport, seen heading through Deansgate on May 24th, 2000, formed of Class 142 No. 142053.



A rather more comfortable ride was afforded by 'Super Sprinter' Class 156 No. 156497, which was still in its early Regional Railway colours when recorded at Deansgate on May 27th, 1999, while working a service from Liverpool Lime Street.



The opening of the Windsor Link had increased passenger traffic considerably through Deansgate, and Class 156 No. 156455, in North West Regional Railways livery with a green rather than blue waist level stripe, was working a Blackpool North to Manchester Airport service when recorded on May 27th, 1999.



Introduced in 1984, the Class 150 Sprinters were also a common sight at Deansgate with No. 150201, repainted in full First North West livery, working a Wigan Wallgate to Manchester Airport service on August 1st, 2001.



Following the opening of the Channel Tunnel, three weekday intermodal workings were introduced between Trafford Park Euro Terminal and Wembley, although their timings and reporting numbers would be changed over subsequent years. At Wembley, the wagons from Trafford Park would be remarshalled, with other traffic also heading to the Continent from the recently opened terminals at Daventry and Hams Hall, although by 2002, the midday intermodal from Trafford Park had been timetabled to run through to Dollands Moor before going forward via the Channel Tunnel to the Unilog hub at Muizen in Belgium. On May 29th, 1999, the 13:10 SX departure from Trafford Park Euro Terminal heads east through Deansgate behind Class 90 No. 90140.

In 1931, the MSJ&A's main line, now jointly owned by the LMSR and LNER, was electrified at the then standard 1,500v DC overhead system, and a new fleet of 22 three-car EMUs was built to operate the all stations 20 minutes service between Altrincham and Manchester London Road.

The closure of Manchester Central station in May 1969 brought more traffic to the line, with the former Cheshire Lines Committee (CLC) services from Liverpool Central and Warrington Central now terminating at Manchester Oxford Road after accessing the MSJ&A line at Cornbrook Junction, some ¾ mile west of Deansgate.

The MSJ&A line was converted to 25kV AC in 1971, with the existing fleet of Class 304 EMUs, which had been built in 1960 for the Crewe to Manchester electrification, now able to run through to Altrincham, replacing the 1931 stock on the route.

On September 16th, 2000, a signal problem at Manchester Victoria saw the midday Penmaenmawr to Guide Bridge ballast train hauled by Class 66 No. 66145 diverted through Deansgate.

Another rare occurrence at Deansgate was the sight of No. 66012 at the head of the 13:10 Trafford Park to Wembley on August 1st, 2001. At the time, I recall that the appearance of a Class 66 on the intermodal was something of a disappointment to this devotee of the West Coast Main Line electrics!



In addition to daily container trains from Felixstowe, Southampton and Tilbury, the Freightliner terminal in Trafford Park was also the destination for a weekly mid-morning working from Crewe Basford Hall. When this service, which delivered recently repaired wagons to Trafford Park, was running late, the light engine return working to Crewe would show up at around 1pm, and Class 57 No. 57009 *Freightliner Venturer* is pictured waiting for the road at Deansgate on April 27th, 2000.



Although a solution had been found to the Class 92s track circuit immunisation problems, the class remained troublesome, and No. 92008 Jules Verne, one of the 20 Class 92s named after novelists, poets and playwrights, was on a proving run from Crewe to Trafford Park and return when spotted at Deansgate heading back to Crewe Electric Traction Maintenance Depot on February 10th, 2005.



In 1992, the MSJ&A line west of Cornbrook Junction became a part of the Manchester Metrolink tram network, and the heavy rail local services from Crewe and Alderley Edge to Altrincham began terminating at Deansgate, with a turnback siding installed at Cornbrook to enable the EMUs to switch tracks. Class 323 No. 323233 arrives back at Deansgate's platform 1, as an empty coaching stock working from Cornbrook ready to form the 12:59 departure for Alderley Edge on September 30th, 2000.

In 1988, the opening of the Windsor Link running from Windsor Bridge Junction, immediately south of Salford Crescent station, to a remodelled Ordsall Lane Junction enabled services from the Bolton and Atherton lines to directly reach Manchester Piccadilly via Deansgate. Four years later, the opening of Manchester Airport station heralded a further increase in passenger traffic along what was already one of the busiest sections of double track railway in the country.

Local freight workings along the MSJ&A line had ceased during the 1970s, but fortunately, there was still room amongst the steady flow of passenger trains for several freight paths from the container terminals at Barton Dock and Trafford Park, both of which had opened in 1969. From 1994, additional freight services were introduced to serve Trafford Park's new Euro Terminal, which had been inaugurated following the opening of the Channel Tunnel.

My own acquaintance with the station began in the late 1990s, following a transfer to one of the more obscure divisions of the civil service, with its Manchester office located a conveniently short walk away from the station, which, on warm, dry and preferably sunny days, was a fine place to spend a part of the lunch hour complete with camera and apple!



During their brief career with First North Western, the Alstom built Class 175 'Coradia' DMUs appeared on various workings to Manchester. Only three months into traffic, No. 175007 drifts through Deansgate when forming a Bangor to Stockport service on September 30th, 2000.

North East Shed Tour

By J Crosse

The 28th of September 1974 was a typical North East day being overcast with a chilly wind off the sea. It always seemed to be like that when it came to shed visits. People travelled from around the country to join this local tour, transport being by coach starting at Darlington Bank Top station. The A1 road was the primary route used to get to Tyne Yard (the A1M was not open north from Darlington at that time), where the stabling point was duly invaded. On view were:

03104
08516
31138/52
37059/70
47517

Next on the agenda was the prime depot for most of the visitors, this being Gateshead. The depot was situated on the site of the old steam shed and a permit was essential to gain entry to this particular 'Fort Knox'.

A variety of main line power was to be found here:

03059, 03102/10/65
08058 08147/8 08370
31288, 31411
37006/35/82/4/93, 37242
40010, 40146/76
45131
46031/7/9/43/4/6/55
47003, 47131, 47416/29, 47528

We then went across the River Tyne, through central Newcastle and off to the seaside to visit Blyth stabling point. This brought back memories of an earlier shed trip in the 1960s when a visit to Blyth involved the use of the local ferry at 7.00 a.m. on a similar dank day. Seeing the coal staithes emerge out of the mist on that morning was a sight not easily forgotten by a 'Southerner'. On our 1974 visit, only freight power was to be found here in the shape of:

08254
37042/6/8/76/84/7

Blyth marked the most northerly point of the tour and it was back into Newcastle to call at Heaton. This was another former steam depot, where a small collection of motive power was to be seen:

03064
08511, 08747/58
31406
46029

At this time, Sunderland station used to stable a Class 03, probably used at Monkwearmouth and 03061 was duly noted as we made our way into the dock area, again to the site of the former steam shed. Residents on this occasion were:

08004, 08176, 08562
37030/45/53/8/63/8, 37250

The next stage of the trip involved a journey down the coast to Hartlepool through the 'sea fret' that invariably accompanied a North East wind. (Ed. A sea fret is a chilly mist that rolls in



Class 31s were not to be seen regularly on Tyneside until the mid-1970s. Along with the Class 37s, they then appeared on the high-frequency local freight turns. 31297 is seen resting at Gateshead on July 6th, 1975. COLOUR-RAIL.COM

Many of Class 46 were based at Gateshead so it was no surprise that a number were noted on shed. 46019 is seen at the depot in 1974. COLOUR-RAIL.COM



While visiting Darlington shed, a Class 55 was seen heading south on one of the regular passenger turns. The TOPS renumbering was still in full swing, and 9003 still sported its original number in September 1975. COLOUR-RAIL.COM



If one wanted to complete the local shunter allocation, then various stabling points had to be visited. One of the easiest to fix was Newcastle Central station, where 03066 was acting as station pilot in July 1976. COLOUR-RAIL.COM

from the sea along the North East coast) All the shunters seen to date were nominally allocated to Gateshead, but here we passed into the area controlled by Thornaby depot. On hand were:

03107/53
08174, 08770
37009/25/85, 37119

Thornaby depot is located on the south side of the River Tees, and the shortest route to reach it would be via the famous Transporter Bridge at Middlesbrough but coaches were not allowed, being too heavy, so a journey via the centre of Stockton was necessary to reach our destination. Care was always necessary when taking a coach into this depot due to a low and narrow entry bridge under the running lines. At home, we found:

03068/76/99, 03154
08059, 08215/51,08336/89
08502/10, 08632, 08774/5
31124/30/2/7/41/3/53
31277/82/96/9
37007/8/16/72/97
37167/8/93/7, 37242
40058
47287/9/90, 47361, 47516
Stanier Class 5 44767

The final leg of our mini tour took us back to Darlington via Dinsdale where 03044 was to be found at the PW Depot. Finally, at Darlington shed amongst an array of DMU cars we located:

08159
31300
37004/13 37117
55016 passed on a passenger train

It's June 16th, 1996, and 47832, together with 43031 and 43027, arrives at Plymouth North Road hauling the 14:45 Paddington to Penzance, the whole formation in Inter-City livery. This was one of four Western Region locos retained by Great Western Trains at privatisation for hauling the 'Night Riviera' sleeper service. The loco is still in use at the time of writing with West Coast Railways.

HSTs in trouble in Devon

By Bernard Mills

In previous articles by Roy Kethro, 'One Engine Only', we read about the difficulties of operating HSTs over the Devon banks when one or more of the power cars was experiencing problems (see TRACTION 281 and 282). Since the article was published, former railwayman Bernard Mills has found some fascinating photographs in his collection that add to the story.

It's August 3rd, 1991, and the 10:30 Paddington to Penzance, running two hours late, is assisted across the banks near Aish to the west of Brent by 37254 in its distinctive DCWA Divisional Civil Engineer's sector livery. The leading power car is 43027 with 43006 on the rear.

Network South East-liveried 50037 *Illustrious* is arriving into Plymouth hauling the 14:10 Paddington to Penzance HST in July 1989. The set is emerging from the austere-looking car park constructed over the line at the west end of Mutley tunnel. The leading power car 43006 is still sporting the grey and yellow Inter-City 'Executive' livery.

This photo shows what must be the most outrageous drags ever, and not is all it seems. The story is like this: 58002 leading 43149 and 43131 are seen arriving (eventually) at Plymouth with the 12:10 Liverpool-Plymouth on September 1st, 1984. The HST had been declared a failure at Wolverhampton and 58002 was provided to drag it. However, 58002 suffered a brake failure at mile post 230, which is near Brent between Totnes and Ivybridge, and shut down. Power car No. 43131 was revived and propelled the ensemble to Plymouth. 58002 was towed dead back to Exeter by 50036, which was then replaced by 31202, which departed Exeter at 22:05 for Bescot. The photographer believes this was the first visit of a Class 58 to Plymouth, and it came and went as a dead engine. He was on duty in the Travel Centre and arranged my tea break accordingly when he knew it was through Ivybridge!

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A LIFETIME PROJECT

Over 40 years in the making, this fantastic layout captures the spirit of the Tyneside area and comes abound with detail that keep viewers enthralled for hours on end.

Words: Peter Brown **Photography:** Phil Parker

FACTFILE

NAME: Monkchester
SCALE/GAUGE: 2mm:1ft scale/9mm gauge/N
SIZE: 16ft x 6ft
ERA/REGION: 1960s/North East England
LAYOUT TYPE: Continuous Run

MONKCHESTER | N | LAYOUT

A Farish Ivatt 2-6-0 waits with two suburban coaches for departure from the station of the town of Monkcastle. The station building is a kit-backed Ratio model, and the low relief structures at the back are scratch-built models based on buildings in the Northumberland town of Rothbury's main street.

LAYOUT | N | MONKCHESTER

My first train set was a Hornby O gauge clockwork railway at the age of five, followed by a Hornby Dublo three rail train at the age of 11, which was my pride and joy until I had to give it up three years later as my railway room needed to become a bedroom for a new baby brother. Later, I was very impressed with the N gauge railway of one of my father's friends and was determined to have one of my own.

Newly married in 1972, my wife encouraged me to realise this ambition, and I built a 5ft x 3ft 6in baseboard in our then flat that would sit on the dining room table in use or propped against the wall when we needed to eat. To maximise the track, the design of the layout was conceived as an inverted figure of eight, consisting of a double track on two levels with a single branch line up to a third level.

Knowing what I know now, the track configuration of sidings and station was far from prototypical, but I really enjoyed operating it and scratch-building structures for the layout based on actual buildings in and around Tyneside where we lived.

Moving house, I had room to make the layout permanent and to build a substantial extension to the layout, with 100 metres of track and 40 plus points. As family life developed, I found less time for the railway



LEFT: A Farish WD Austerity 2-8-0 pulls a rake of milk tankers past a rake of box vans going in the opposite direction. In the distance are rows of typical northern terraced houses with the tower of the local church, the model of which was based on St Cuthbert's church in Blaydon.



LEFT: Mine carts move spoil from the mine as a Farish Austerity tank 0-6-0 manoeuvres empty 5 plank wagons to the drops to receive coal. The mine buildings are based on those at the Beamish Industrial Museum.

A Farish Class 25 pulls a rake of box vans across the Kato girder bridge. In the background is a Faller kit singletrack viaduct with scratch-built extension piers and, in the distance, the small town of Monkcastle. The castle itself is a model of the National Trust's Prior Castell's Tower on Inner Farne on the Farne Islands.

ABOVE: A Dapol Class 121 'Bubble Car' stands in Monkchester Station as a Farish Deltic pulls a rake of Mk. 1 coaches through at speed. Behind the station is the local school with outside toilets. The school is based on St Cuthbert's RC Primary school in Chester le Street.



MIDDLE RIGHT: A fully-laden lorry trundles past the chapel on a hill. This building is a model of the National Trust St Cuthbert's Chapel on Inner Farne on the Farne Islands. A very small and simple building, it is an ideal church for any N gauge layout.



BOTTOM RIGHT: A British Rail parcel lorry turns to leave Monkcastle goods yard. In the foreground, milk churns stand at a raised platform at the end of the lane to the farmyard, waiting for collection.

and frustration that when I did, I had unreliable operation due to the difficulties of keeping the track clean. When my younger daughter made a bid for the railway room to become her bedroom, I dismantled and packed the layout away. Years later, after she left home, I decided to dispose of the railway but did not have the heart to sell or throw away the original board with all its scratch-built buildings.

Return to railways

My wife suggested giving it to a local railway club, and that is how it came to be given to the Newcastle and District Model Railway Society. Against my 'better' judgement, they persuaded me to help get the layout operational and quickly I remembered just how much I enjoyed model railways.

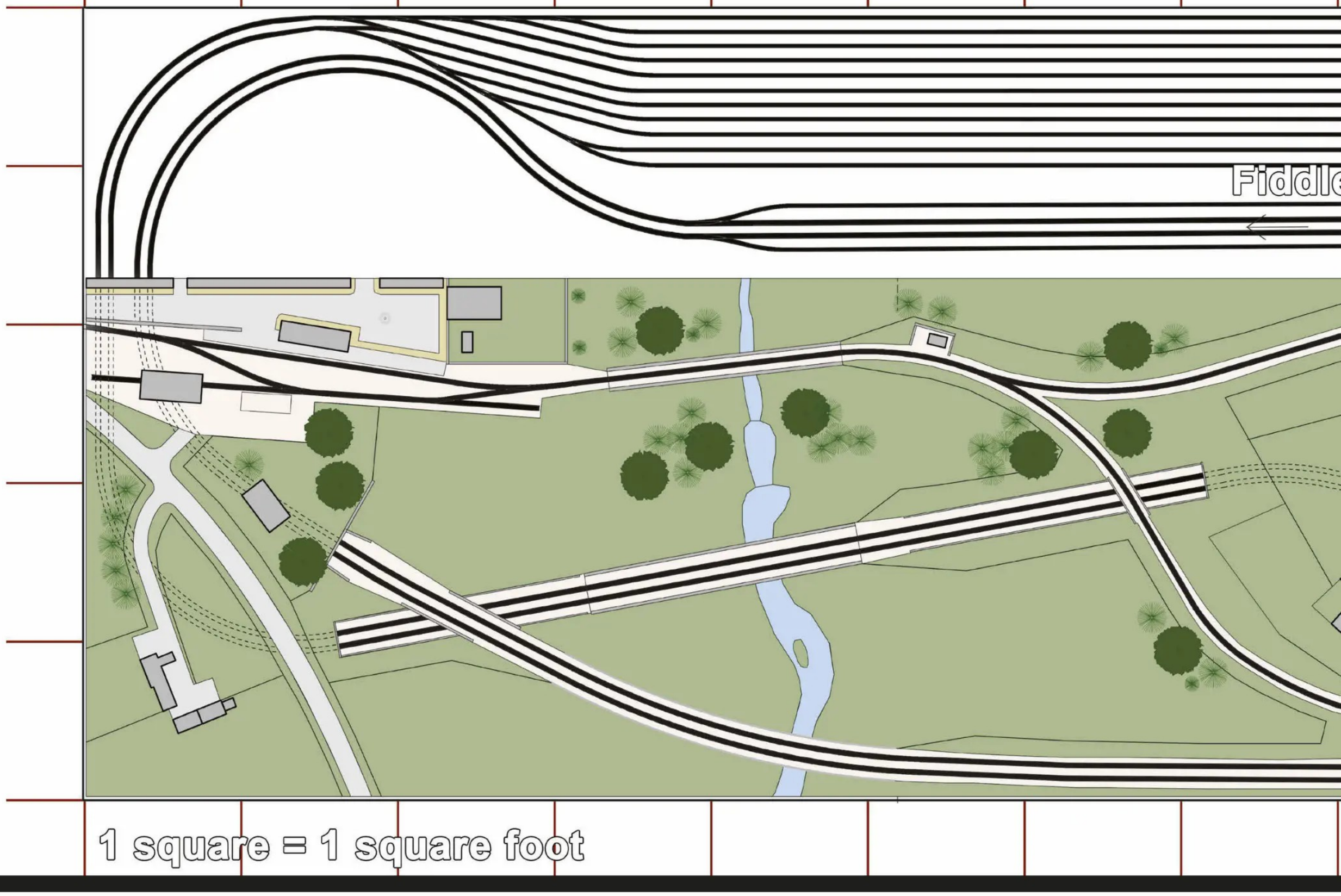
Dennis Ogle built baseboard extensions and the control panel and Paul Axcell carried out all the electrical work, and we reconfigured the whole of the base level to create a new curved station in a cutting with new fiddle yard and inclines. The layout now became 8ft x 6ft. Some earlier model buildings were relocated and the colliery from the previous layout extension was repurposed.

We managed to get the layout operational for our club exhibition in Gateshead Stadium in 2007. It operated well, but there were electrical glitches that needed to be resolved and Paul spent quite some time in the following months solving them all.



ABOVE: Another shot of the Farish Ivatt 2-6-0 waiting to depart from Monkcastle Station. On the branch line, there are permanent magnets set into the track in strategic places. Using Dapol Easi-shunt couplings, a train arriving at the station automatically uncouples, allowing the engine to run round and recouple at the other end of the carriages without being touched by a human hand.

TRACKPLAN



TOP RIGHT:
A very dirty Dapol A4 *Bittern* stands next to the coal loading hopper awaiting its next duties. The hopper is a Ratio kit.

BOTTOM RIGHT:
A Farish Class 40 engine pulling a rake of Mk.1 carriages under the gantry signal box with the winding gear of the mine in the distance. The gantry signal box is typical of the North Eastern Railway, and this one is modelled on the box at Wylam on the Newcastle to Carlisle line.

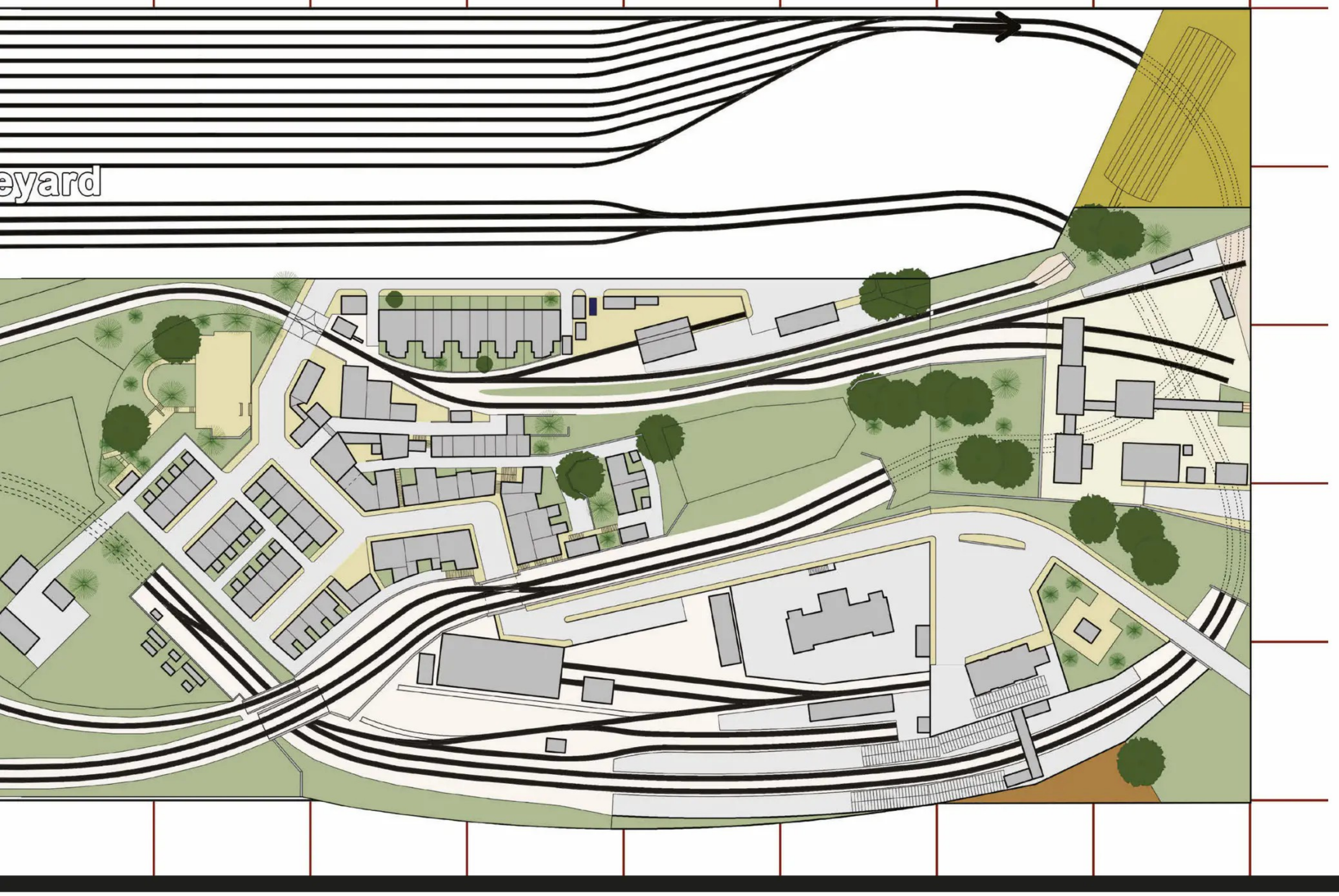




But then I thought that if we could extend the layout in one direction, maybe we could extend it the other way too, and create a rural environment and space to see scale-length trains run. Dennis built more baseboards and another control panel, and Paul saw weeks of work wasted as new electrics were needed. The layout became 16ft x 6ft with a huge new fiddleyard with additional passing loops on one of the inclines. The original track layout in 1972 may have been naive, but the concept of an inverted figure of eight on two levels with a third level with a branch line has proved to be enduring and a major feature of this exhibition layout.

Finishing 'Monkchester'

One of the guiding principles of the design of the layout was to avoid long straight stretches of track. We believed it would be more interesting to have gentle curves so trains snake through the landscape. We wanted to have bridges, so a board with a valley was created. Avoiding straight track meant that the feature double track viaduct would have to be curved. Being on three levels meant that there were always going to have to be hills, but these needed to create a plausible landscape into which Victorian railway engineers had carved track beds with cuttings and embankments. The branch line was reconfigured to terminate in a new station with a goods yard and run round loop.



A Farish 0-6-0 Jinty pulls a single suburban coach across the viaduct heading away from Monkcastle towards the branch line station of Monkchester North.



ABOVE: From left to right: Dennis Ogle, Phil Hood, Peter Brown, and Paul Axcell.

About the modeller

Name: Peter M Brown
Number of years modelling: 75
Favourite: Era 5 and North Eastern
Favourite Locomotive: A4 Mallard

When I was 11 in the late 1950s, I was a keen trainspotter in Sheffield, often sneaking into the engine shed at Millhouses on my way home from school. My teenage years were spent in Halifax, where I had my 3-rail Hornby Dublo railway, and I came to Newcastle upon Tyne to university and never left. When I married Jane, our first apartment in Gateshead was on the 9th floor of a block of flats that overlooked the Greenesfield engine shed, and I could watch trains on both the King Edward and High Level Bridges entering Newcastle Station, and in the distance ships loading at the Dunston coal staithes on the Tyne. This was like having a giant railway layout outside our window, but I still found time to start building what became the 'Monkchester' layout. Having joined the Newcastle and District Model Railway Society in 2004, I became Chairman in 2021. Since completing 'Monkchester', I have built two exhibition layouts of my own. 'Alston' which featured in BRM in October 2023 and Richmond, which is due to be exhibited at Doncaster in 2025.

The construction of model buildings on the layout spans a period of 40 years. All the early buildings were made from Daler mountboard with proprietary brick papers for walls and roofs. Windows were made from clear styrene with the frames scribed into the surface. The most recent buildings have laser-cut card windows with a mixture of textured Plastikard walls, Plastikard slates and mountboard. All the buildings are based on actual northeast buildings, and the more recent ones represent quite a few local National Trust properties and buildings of St John's College in Durham.



ABOVE: A Farish WD Austerity 2-8-0 pulls a rake of milk tankers across the gentle curve of the main viaduct, which is a heavily modified Ratio kit. This view shows the full extent of the layout, with the town of Monkchester in the distance and the coal mine on the horizon.

LEFT: A Dapol Class 121 'Bubble Car' sits in the station as a Farish Class 108 Whiskered DMU waits on the main line platform for passengers. The station building, based on drawings for Stamford Station, was made for the original layout in about 1973, and when the layout was extended, it found a new position with its curved station platforms at a lower level in a cutting.



LEFT: The 'Bubble Car' sets off through a cutting past the pigeon crees, so typical of the northeast at this time. The farm in the middle distance is a model of the National Trust's George Stephenson birthplace on the former Wylam wagonway.



The main viaduct was based on the very good Ratio kit, but kit-bashing was required both to increase the height and to make it curve. For the trellis bridge, Kato standard parts were used with scratch-built piers and altered girder approach bridges. The branch line viaduct was a repurposed Faller kit-built bridge from the earlier extended layout with extra height added to the piers.

There are three analogue controllers for the layout. Two fixed controllers operate the main lines with a hand-held controller for the branch line. A complete circuit of the track is estimated to be a scale three miles, and at exhibitions, we usually aim to have two trains operating on each track, tail chasing, requiring dextrous use of section switches if one train is in danger of catching the other up. With the branch line in operation, too, we can have five trains on the go at any one time, so there should always be plenty moving to see. Stock is a mixture of late crest steam and early green diesels with Mark 1 coaches and a huge variety of goods wagons.

'Monkchester' is set up normally in the clubrooms of the Newcastle club and visitors are always made welcome at our Thursday club nights and to bring their own stock to operate on the layout. For exhibitions, a crew of four is needed, together with the hire of a long-wheelbase van and invitations are welcomed. ■

> "One of the guiding principles of the design of the layout was to avoid long straight stretches of track."

A Farish Ivatt 2-6-0 pulls two Mk.1 suburban coaches across the girder bridge from Monkcastle village in the distance on its way to join the main line. In the cutting below, a Farish Class 25 pulls a rake of box vans. The trees are made from dried sedum flower heads covered with Heki Flor foliage.

Lighting the platform

Recalling the illumination of station platforms in the age of steam.

By Clive Baker

This gas lamp that once illuminated Horninglow NSR station, closed 1949, was in a condition typical of many when photographed circa 1960. Photograph by Ken Woolley.

PROTOTYPE



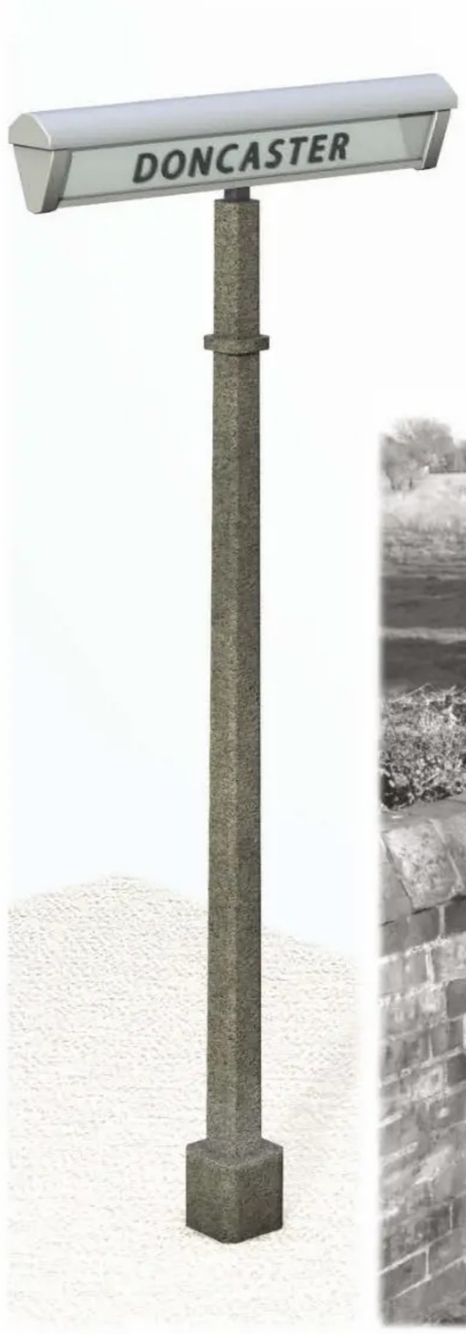
Inspired by a 19th century image, captured at a North Staffordshire Railway station, this cast iron gas lamp standard features a square section pedestal. Note the ladder rest.



An example of a gas lantern suspended from a platform canopy. The pivoted lever with hooked hangers operate the gas valve.



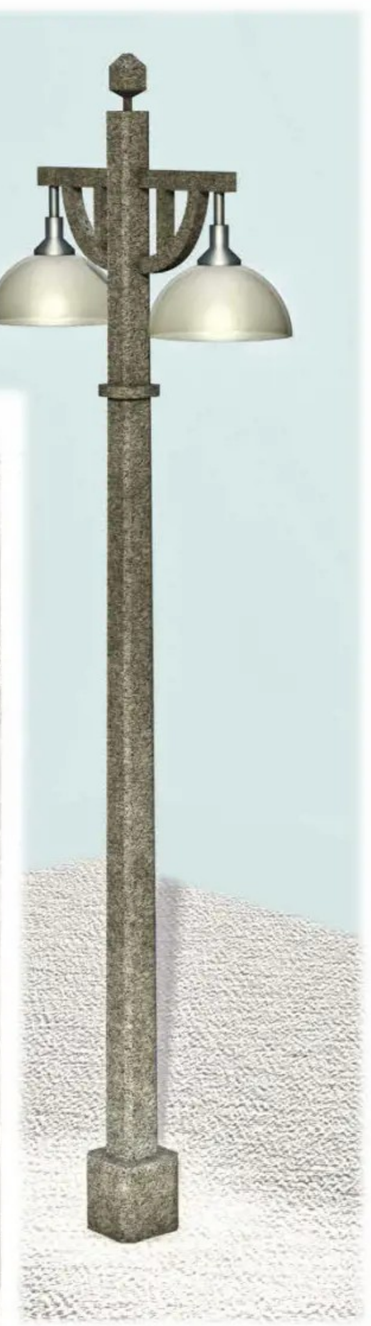
A platform standard gas lamp produced by the GWR, painted in the company's corporate colours. The gas supply pipe runs through the internal cavity of the column.



An example of an electric fluorescent platform light mounted on a cast concrete post. The LNER concrete works at York produced many such items for its own usage.



Based on a design of oil light produced for the Great Northern Railway, such units became common at rural locations where neither gas or electricity supplies were unavailable.



Based on designs seen at many post-grouping locations, this double branch, cast concrete structure supported two lamp fittings with electric light bulbs.

This plate indicates five styles of platform lighting units in use on station platforms during the age of steam. Gas survived as the most common fuel throughout the steam era; oil would be used in more primitive areas, with electricity taking over during the early post-WW2 years.

Growing up in the post-WW2 era, I experienced domestic electricity in its infancy, my grandparents' Edwardian terraced house showing all the signs of recent installation with cables running down the walls from the ceiling connecting ugly brown switches and a minimal number of plug sockets. Due to an overloaded system, power cuts could be expected almost every tea-time during the winter months, as families prepared their evening meals.

Gas Light

A short distance along the road from the family dwelling, illumination on the railway station platforms, as well as on the streets, had a different ambiance compared to the brightness we expect today from LED-sourced lights mounted on slender, steel units. The elaborately styled, cast iron light fittings, dating back to Victorian times, were fuelled by gas; totally reliable, they were not exactly bright, but emitted a rather ghostly glow, creating a suitable setting for a murder mystery. Just like the surviving pre-war streetlights, they would be lit at dusk by a porter with a long, hooked pole and remain so until dawn. Platform areas covered by canopies would be lit from fittings suspended from the canopy structure, but exposed areas, by lights atop pillars or 'standards'. In some cases, a light fitting would be attached to a wall bracket.

A name associated with exterior gas lighting is 'William Sugg & Co'; founded in 1837, the company remained in business until 1969. Based at 'Vincent Works' in Westminster, Sugg made vital improvements to the lantern top by incorporating opal reflecting panes and clear glass, thus eliminating shadows as well as fitting a self-ventilating cap.

Improvements made to streetlamps also affected those installed at railway stations. An early Sugg's advertisement promotes the manufacture of 'Wright's Patent Petroleum Hand Lamp' as well as being 'Specialists in Railway Gas Lighting'.

William Sugg's 'Christina' burner of 1874, which produced a horizontal jet, was one of a number of refinements developed at that time. The development of the mantle in 1885 by Carl Auer von Welsbach is considered the greatest improvement in efficiency. A non-combustible mantle of mineral fabric suspended in the flame; the heat caused the mantle to incandesce, producing a greater body of light. Because the gas mantle could be located below the gas outlet, it enabled curved brackets to emerge from the top of the cast iron post with the mantle below, thus directing light downwards and being more effective.

When re-lighting London's Victoria station in 1905, the London, Brighton & South Coast Railway Company opted for gas as opposed to electricity. The work carried-out by the 'Gas Light & Coke Company' was trumpeted in a special booklet showing photographs of the station at night, as 'a triumph of the old over the new'.



Originally fuelled by gas, this Victorian lamp standard at Wirksworth, Derbyshire, terminus of the Ecclesbourne heritage line, bears testament to its original owner and maker, the Midland Railway.



At Rothley heritage station, part of the Great Central Railway, gas lighting has been retained. Note the ornate nature of the cast iron lamp standard, particularly the spiral-shaped pillar.



Originally fuelled by gas, the platform lights at Keighley would have been either cast at Derby at the MR works or by Andrew Handyside. The swan-neck extensions would have been a later addition, possibly when converted to electric power. Raising the light source results in the light giving a wider beam. Note the totem bearing station name is attached to the lamp standard just below the ladder rest.



A close-up view of the lantern, part of the lamp illustrated in the picture above, with twin gas mantles within. The gas supply pipe is encased in the hollow post.

A feature of the lantern, with its ornate top vent and ornamentation to the cast iron frame, would often be the station name, the letters proving most effective at night-time, back-lit from the mantle. In other situations, post nationalisation, the lamp standard would be utilised by attaching a British Railways totem displaying the appropriate station name, again taking advantage of the light source at night.

Pre-grouping, decorative ironwork

The pre-grouping companies each specified their own style of platform furniture at a time when iron founders were creating graceful gas lamp standards ornamented with tracery and other embellishments for the street requirements of local authorities. Often, the styling of railway lamp standards would reflect that of the iron columns supporting the station roof or platform canopies.

Andrew Handyside & Company, established in 1848 at the Britannia foundry in Derby, produced a range of street and railway furniture, not to mention the first red pillar boxes. Apart from suppling the Midland Railway (MR) with cast items, many of that company's requirements were produced in-house. Often, the original company's name would be cast into the ironwork – apart from the MR, other examples are The Highland and Great Western Railways.

Some of the ornate cast iron units survived, but have been converted to electric power, an example being at Keighley on the platform serving the heritage Keighley and Worth Valley line. When finding suitable prototypes to illustrate this article, I am indebted to the Great Central Railway – its heritage station at Rothley is entirely illuminated by gas light, which at evening events, creates a realistic impression of the ambiance experienced by railway travellers in bygone times.

Oil lamps

Today, electricity reaches the most remote areas, but at the beginning of the 'Railway Age', rural stations or halts did not even have a gas supply, hence oil was not only relied-upon for signal lights, but also platforms. Such items would be enclosed in glazed box-like lanterns, either attached to a fence or at the top of a timber or iron post. Similar to gas types, the case would have a top vent to disperse the fumes.



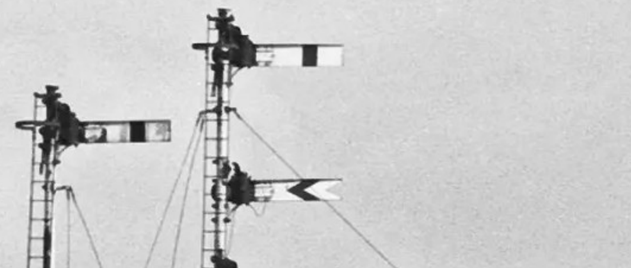
A gas lamp suspended from the platform canopy with reflector in the form of an inverted dish to light the platform surface below. Note the pivoted control arm connected to the gas valve.



A similar unit to that illustrated in the picture above, but suspended from an ornamented wall bracket.



Not strictly a platform lamp, but this defunct gas yard light was captured only a stone's throw from Blackpool North station in 1966. Although the unit has a ladder rest, it also has a permanently fixed ladder, permissible in a non-public area.

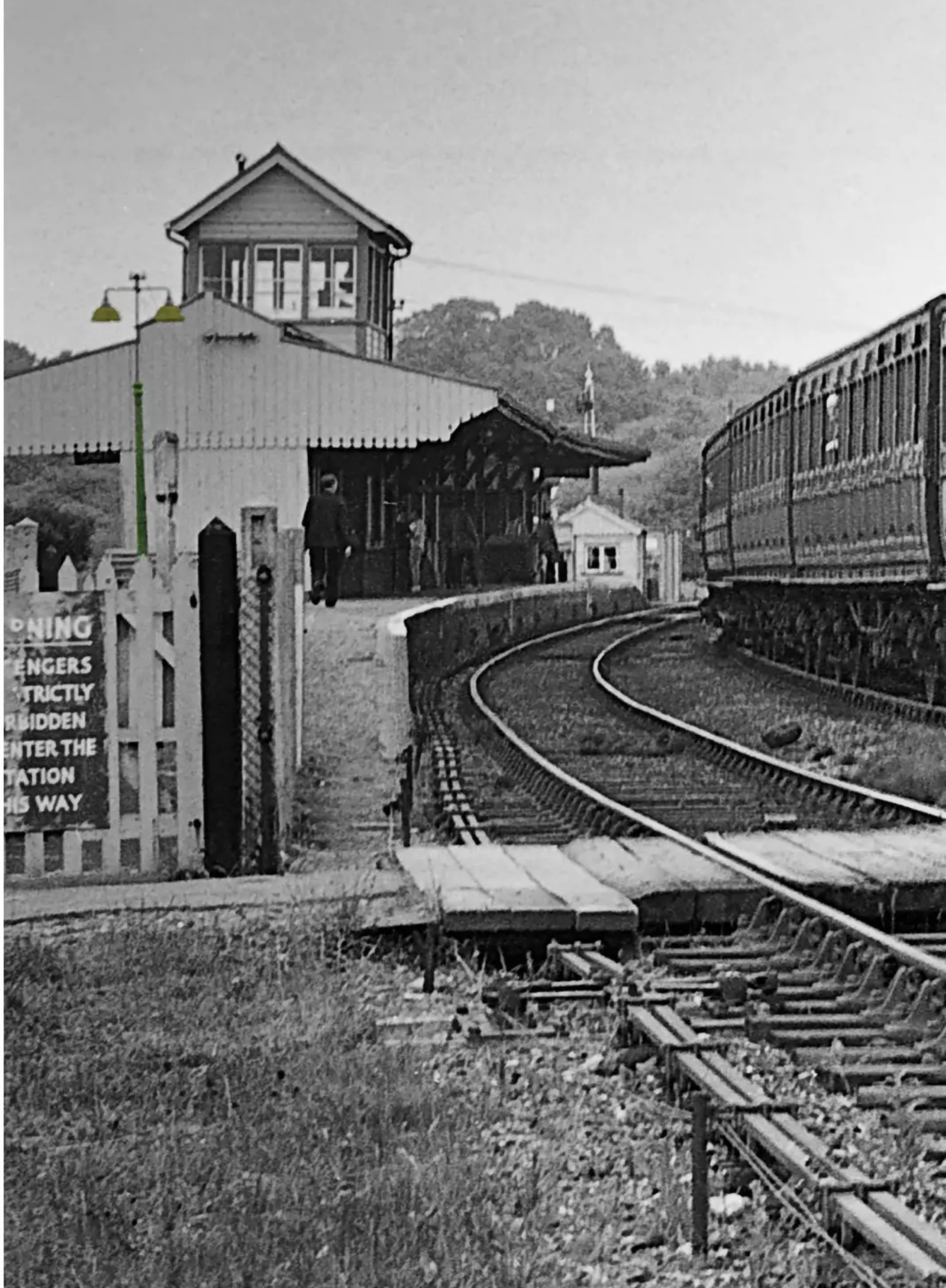


No doubt positioned to give light to the subway connecting the Cambrian line with that of the Ffestiniog railway, this one-time gas light, mounted on a wall bracket, has been converted to electricity but retains a testimony to years gone by.





This lamp mounted atop a stone wall at the Talyllyn Railway's Pendre station appears to retain its gas mantle. Lamps mounted in a similar way were more common on bridge parapets than at stations.



Two examples were Wingham on the East Kent Railway, eventually owned by the implacable Colonel Stephens of light railway fame, and Waterhouses, where the North Staffordshire Railway terminus made an interchange with that of the Leek & Manifold narrow-gauge railway.

To ease the task of lighting the lamp, oil light units could often be found at shoulder height; such a situation is now forbidden in public places.

Network Rail, responsible for maintaining the infrastructure, stated recently that 530 oil lamps remain in use, nearly 100 years after electric lights were first introduced for railway signals.

Going electric

Following the formation of the National Grid in 1935, electricity supply became standardised and more reliable. However, gas lighting at the less important railway stations remained until the 1950s. Ornate cast iron lamp standards had no place in the Southern Railway's (SR) world of 'Art Deco', whether powered by gas or electricity. The company's concrete works at Exmouth Junction produced a comprehensive range of such items, offering longevity and little to no requirement for maintenance.

The SR was not alone, the York concrete depot opened in 1928 to serve the London and North Eastern railway's requirements. I recall observing concrete posts supporting horizontally-mounted strip lights at Doncaster while on a tour of the carriage and wagon works organised by Ian Allan in 1960. The strip-light shield bearing the station name remained effective in both night-time and daylight conditions. Such lighting became commonplace at many British Railways stations, as the gas was turned off and 'everything became electric'. ■

The two items of lighting have been enhanced in this 1966 image of Sandown station. The unit to the right of the locomotive illuminates a foot crossing at the platform ends; originally a gas light, there is evidence of an additional 'swan-neck' supporting an electric down-lighter. The double arm unit in front of the platform canopy on the left side of the image appears to have been mounted on an earlier cast iron column.

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TABLETOP SLATE

Inspired by the release of the Bachmann Quarry Hunslets, serial layout builder, David Wright, looked to his next challenge, to model the slate workings on the North Cornwall coast and a might-have-been railway.

Words: David Wright **Photography:** Andy York

A view across the yard, with the Main Line Hunslet about to come off shed, while a small Quarry Hunslet is seen with a loaded train of slate.

FACTFILE

NAME: Port William
SCALE/GAUGE: 4mm:1ft scale/9mm gauge/009
SIZE: 3ft 4in x 2ft 4in
ERA/REGION: 1920s/North Cornwall coast
LAYOUT TYPE: Continuous Run

LAYOUT | 009 | PORT WILLIAM





Once the small Quarry Hunslets had been released by Bachmann, my thoughts instantly turned towards building a tabletop diorama of a slate quarry. I must say, like most, I was tempted to build something to represent the quarries of North Wales. I looked at a few well-known sites and started to plan something based on this area. It then struck me that slate was also quarried and mined in other parts of the UK, and it might be worth looking at one of these instead.

After a fair amount of research, I was drawn towards the workings for slate situated along the North Cornwall coast. The workings sited between Tintagel and Trebarwith Strand on the coast, together with the inland workings at Trebarwith, would be ideal for what I had in mind. On close inspection, there does not seem to be any quayside provided at Trebarwith Strand, therefore, the slate must have been loaded onto ships from the beach.

TOP LEFT: Pictured is the slate mill showing the engine or power house extension.
The main line can be seen curving behind the buildings to enter the rock cutting.

TOP RIGHT:
The slate-built engine shed can be seen clearly in this image. Note how the extension with its chimney; this was to accommodate the shed's sand drying facility.

No internal railways ever existed here either, therefore, using modellers' licence and my imagination, I decided to plan out what it might have looked like if a railway system had existed.

First steps

I first executed a plan as a rough sketch with all the buildings and structures I intended to include. Once happy with my first plan, I then advanced this to a scale plan of 5mm to 3 inches or 20mm to 1 foot. An overall baseboard size was determined to measure 40 inches x 24 inches, initially with a four-inch wide shelf added at the rear. This would provide the run around and room for a storage siding.

The footprints of the buildings and structures were added to the plan and the area to accommodate the quay. Finally, the landscape features, including the retaining walls, rock cuttings and tunnel were all brought into the plan.

One of the Quarry Hunslets brings a train of slate into the yard. Note the remains of the cottages and engine house dominate the background.

ABOVE: The large Hunslet is made ready to come off the shed to start a day's work.

MIDDLE RIGHT: In this close-up image, the mill's powerhouse along with its connected boiler house and chimney can be seen. The previous method of powering the mill's machinery can be seen in the form of the large water wheel, together with its serving leat still remaining in position.

BOTTOM RIGHT: Pictured here are the maintenance sheds along with the stable. The yard's horse is made ready for a day's work to pull loaded slate wagons in and out of the mill.





The standard Peco 009mm narrow gauge (Crazy Track) was used, together with Peco turnouts and a couple of wagon turntables. Before any track was laid, I decided to provide an underlay of 2mm cork. Adding cork would strengthen the surface without adding any more weight. The track laying started by positioning all the turnouts with slots cut underneath to accommodate the point motors. The rest of the track was then laid and fixed with pins into position to include the main lines and all the sidings. Once happy with the alignment, fine ballast was added with PVA in the usual way to secure the track. The ballast was a very fine grade to replicate the ballast used for industrial narrow gauge railways.

Creating the scene

I had already planned the buildings and structures that were going to feature on the layout. I purposely intended to keep the buildings to a minimum but make it as visually interesting as possible. The main building on the model is the slate mill, where the cutting, splitting and trimming would take place. The site was also provided with an engine shed, maintenance sheds and a stable to accommodate the mill's working horse. Besides the buildings in the yard, the rear of the model incudes a couple of original buildings, these being the quarry workers' cottages and the old Cornish engine house. Both have been abandoned and are in a state of ruin.

Before starting the actual models, it was decided to create some simple cardboard mock-ups first. This would give me a good idea how they would fit into the model visually. I would always recommend this if you are not sure, as amendments can be made at this stage.

All the buildings for the model are loosely based on prototypes, most taken from those pictured in the *Slate Quarry Album* by Gordon & Ann Hatherill. Modellers' licence has been used again, especially to shorten the length of the slate mill to fit the space reserved on the layout.

For the final construction of all the buildings and structures, I selected various thicknesses of card and foam board to make up the carcases of the buildings and base material for the structures. At this stage, all the window and door apertures were cut out carefully before they were assembled.

Detailing the buildings

The next stage was to cover all the walls to the buildings, retaining walls and the face of the quayside walling with a skin of Das modelling clay. This was applied fairly thinly into a bed of PVA, which had been brushed onto the surface. By wetting my fingers, I was able to spread the clay to the desired thickness and sculpt the corners of the buildings. Once the clay had completely dried out, I could start to hand-scribe the slate masonry, trying to replicate the coursing of the random-cut slate. I used plenty of photographs from books and close up images I had taken for reference.

All the doors for the buildings were made up from vertical planked styrene sheet, with any framework fabricated from styrene strip. The windows for the engine shed were made by scribing the metal glazing bars into the surface of a piece of clear celluloid. I first drew them out onto a paper master; this was then taped down before the celluloid was taped over the top. By scratching into the material with a sharp scalpel blade, a deep line was achieved. I then went over the whole surface with thinned-down oil paint, making sure it ran into all the scribed-out grooves. The surface paint was then quickly wiped away to leave the colour just in the grooves, giving a reasonable replication of this type of window at this scale.

The window in the power house attached to the mill required a large arched-topped window, again of the industrial metal-framed type. I used an etched brass sample, which I believe had been acquired from D&S Models a few years ago. This was spray-painted using red oxide before the glazing was added.

All the roofs were constructed using thin strips of card; these had been marked out with the slates individually cut about two thirds of the width of the strips. These were then assembled from the eves to the ridge by overlaying each strip until the apex was reached. I tend to cut the corners of a few slates at an angle to replicate those well-worn and broken.

The model also features the two buildings in ruined form. For these I used foam board for their construction. The broken-down roof for the cottages was made from balsa wood and broken matchsticks for the remaining







TOP: The Main Line Hunslet *Blanche* comes off shed, ready to come into service.

ABOVE: In this close-up image, a loaded wagon of finished slate is seen at the entrance of the mill.

MIDDLE LEFT: A view along the quay wall with the small Hunslet *Nesta* taking a break after delivering a load of finished slates for stacking on the quay ready to be loaded onto ships.

BOTTOM LEFT: In this image, the rocky coastline can be seen in the distance.



Baseboard details

The framework was the first thing to consider. I decided to cut this from ¼ inch or 5mm plywood. Strips were cut for me to measure 5 inches deep. These were then cut to the desired lengths to form the main frame, although, a cutaway to about half the depth was cut on the front and right end strip, this being to accommodate the quay.

Before any construction took place, I purposely included two circular cut outs measuring 70mm in diameter. These were cut to both end strips to not only reduce weight but also give hand holes to help with carrying the layout in and out of exhibition halls.

The next stage was to strengthen the ply strips using 30mm x 20mm battens; besides giving extra rigidity, the end vertical pieces were provided by creating a solid fixing to complete the frame.

Before looking at the baseboard top, which would include the track bed, the lowest level was cut from plywood and fixed into position. This would be in the shape of a long triangle and would form the base of the seabed in the quay.

Turning my attention to the baseboard top, I decided to try and use 6mm foam board; my thinking being this would be easy to cut to size and would also make the layout light at the same time. I did, however, need to add extra strips of 20mm x 20mm pine to give extra support underneath. The last item to fix for the baseboard was the facing piece to create the quayside wall.

timbers. A few remaining slates were added just hanging on to the remains, all cut from thin card again. The tall chimney to the engine house utilised a brick one from Faller, which I had found in a scrap box at an exhibition. I then added a skin of Das clay to the lower two thirds, which was then scribed out replicating those of the typical Cornish engine houses.

All the structures on the layout were constructed in the same way. The retaining walls, including the associated buttresses, were scribed with larger slabs of slate. The face of the quay wall was also scribed with larger blocks of slate, although, here they were placed upright, which I noticed seems to be a common practice of construction in North Cornwall. I assume that it gives a stronger resistance against the Atlantic breakers. The vertical wood pilings were fabricated from spent rocket sticks.

One structure worth note is the water tower situated alongside the engine shed. The supporting plinth was made up from card before being skinned with Das clay and scribed to represent the slate used for its construction. The tank on top was made up from cast resin panels I had to hand. Some of the associated pipework came from utilising a 7mm wagon buffer housings. The water release crank was made from 4mm wagon brake gear with a fine chain added to the end. An etched brass signal ladder completes the structure, giving access to the tank and its workings.



TOP: A close up of the maintenance sheds, with the remains of the old Cornish engine house above.

LEFT: The Mainline Hunslet 'Blanche' passes the water tower, bringing in another train to the yard.



BOTTOM LEFT: Human activity is seen in the yard as the split and trimmed slates are carefully stacked.

RIGHT: The yard and the mill can be seen in this evocative eye level view. Note the neat stacks of finished slates.

Coastal character

The quay was the first scenic feature to look at as I preferred to model it with the tide out. Looking at plenty of photographic references, I tried to replicate the sandy surface by using finely graded barbeque ash spread into a bed of PVA. I also used a coffee stirrer while the mix was still workable to press indentations, creating the ridge pattern left by the receding tide. Once this was dry, the paint was added using thin washes of oil paint, again replicating the colours and tones seen in the photographs. Once the paint was dry, I could go over with gloss picture varnish to complete the effect.

I found it necessary at this stage to paint and weather the quay wall to blend nicely with the sandy bottom. I used my method of using a wash of Paynes Gray to apply the dark mortar colour first; this method was used on all the buildings as well as the structures. The surface tones were mixed before dry-brushing them over the face to replicate the colours and tones of the slate. The bottom third of the wall would need extra painting with the green tones needed to achieve the effects left by the tide. A thin coat of the picture varnish was brushed over to give the damp and slimy finish.

The rear of the model would see the most scenic features, with a hillside topped with a rocky outcrop. All this landform was constructed from a slab of polystyrene and Styrofoam. Both were then carved away to represent the contours and the cliff faces fronting the rock outcrop. Plaster bandage was added over to form the surface of the lower shelf of the hillside. Das modelling clay was applied to the roughly carved rock face and then sculpted with a palette knife. The rock cutting on the left side was constructed from the old type of insulation board; the broken face of this material gives a convincing result for horizontal layers of the slate.

The area below the rocky outcrop required loose slate scree falling away from it. Flakes of broken slate together with sawdust created from cutting the rough graded chip board gave a good replication of slate when painted and weathered. Photographic reference was used at every stage to create these scenic finishes.



The backdrop

The final scenic feature to mention would be the backscene. I purposely wanted to create a backdrop that would not only complement the industrial quarry but would also complement the wild coastal location. Most of the backdrop, therefore, would consist of a stormy grey sky.

The sky scape was created using only four 'Halfords 'acrylic spray paints, starting with a light blue. This was only used in a few areas and was applied in short bursts onto the white-faced canvas board. I followed this with a mid-grey primer; this was applied more liberally to create the dense under cloud. By using a long piece of card and spraying over the top edge, the base of the clouds can be obtained. When using this technique, however, you must make sure that the card is positioned correctly. This means keeping the edge of the card parallel as well as making sure the card is also positioned slightly away, to give a less defined base edge to the clouds. Next, a lighter grey shade was used to create the bulk of the cloud. Finally, white primer was sprayed on in short bursts to form the tops to the clouds.

The land was painted on only using a dark and mid-grey, with the lighter colour representing the distant skyline of Bodmin Moor. By using monotones, I think it suited the diorama as it blended well with all the other tonal values used elsewhere, which added to the overall atmosphere I was looking for on this model.

ABOVE: This elevated image shows the main building, the cutting, splitting and trimming mill. Note the large water wheel together with the leat, originally used to supply the water to power the mill's machinery.

RIGHT: The ruin of the old Cornish engine house dominates the hillside above the yard.

BOTTOM RIGHT: Pictured are the remains of the original slate workers' cottages.





This covers how most of the exposed rock was modelled for the layout. The upper landform also required grass and other rough vegetation adding. The grassy bank was achieved by using various lengths and colour shades of static grass. I used shades ranging from summer green to light straw. This was applied using an applicator into a bed of PVA, after the dark ground colour had been painted first. Other scenic materials were then added using the flock range from Woodland Scenics. The land in this coastal area would be very sparse and consist of only rough scrub with hardly any trees existing.

Moving back to the flat area of the yard, I wanted to include some of the hard standing I had seen used as observed from photographic reference. Chunks of slate had been used and laid into the ground edgeways, creating narrow cobbles. This was modelled using a bed of Das modelling clay with all the slate cobbles scribed out by hand before being painted and weathered. This technique was used again on the surface area of the quayside. Although the scribing took a fair time to complete, I was very pleased with the final result. On the areas that were not cobbled, only ash ballast mixed with slate debris were evident. This was easily replicated on the model using fine flakes of real slate, chipboard flakes and barbeque ash.

Final touches

Two hand-operated cranes feature on the model; the one in the yard was built from a Langley white metal kit. The other crane situated on the quay was made from a laser-cut kit. The square chimney serving the mill's boiler house was from Skytrex 2013 Models. Most of the figures on the model, including the loco crews, are 3D-printed samples from ModelU. The horses and the stable hand are both from the Dart Castings' range.

You can't have a Cornish coastal model without including a few seagulls, and the samples seen on 'Port William' came from those supplied by Langley Models. For the gulls situated at the rear, I decided to select the ones intended for 2mm, with the ones at the front to 4mm scale. The scale reduction, I thought, would work visually in my favour. Note also where the gulls had frequently landed on the roofs and walls, I purposely painted the familiar white streaks running down.

I was delighted with the diorama of 'Port William', and I must say it has been well received at exhibitions so far. Since completion last year, I have had other ideas for future tabletop layouts in 009, including another slate quarry. This one, however, would be based in Wales and include the inner workings with a number of galleries on different levels. This idea would certainly complement my Bachmann Quarry Hunslets and slate wagons again.

The layout can be seen at a few exhibitions coming up this year, including The Buxton Railex during the first weekend in July, and later in the year at The Stafford Model Railway Exhibition over the weekend 28th & 29th September. These will be followed by exhibiting 'Port William' at The Mickleover Exhibition the first weekend in October, The Warley at Statfold Exhibition Saturday 12th and Sunday 13th October and the 009 East Midlands Open Day on Saturday 26th October. ■

RIGHT: The small Quarry Hunslet *Nesta* rounds the curve from the tunnel to enter the yard and the quay.

BELOW: Pictured here is a busy scene along the quayside at Port William. Note the tide line is clearly defined, there are also the vertical large slabs of slate used for construction, this method being a common feature of a Cornish quay wall.



> "You can't have a Cornish coastal model without including a few seagulls and the samples seen on 'Port William' came from those supplied by Langley Models."



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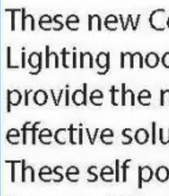
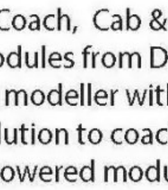
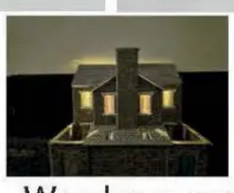

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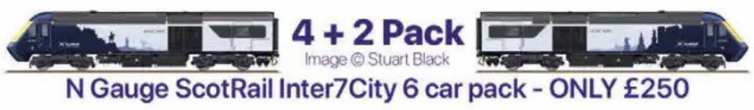

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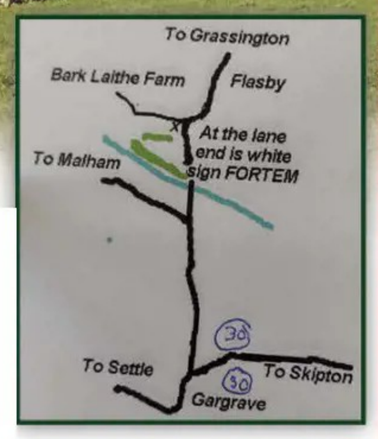

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THE LATEST HEADLINES

Bachmann Summer 2024 announcements



Bachmann Europe Plc has presented its Summer 2024 British Railway Announcements, publishing details of new models that have been developed for its Bachmann Branchline, Graham Farish, Bachmann Narrow Gauge and EFE Rail brands.

The anticipation for the announcements has been building since March, when Bachmann shared news of two new tooling projects that it is working on – the BR 12T 'Palvan' in OO scale and the Anchor-Mounted Tank Wagons in N scale, for its Bachmann Branchline and Graham Farish ranges respectively. This news signalled a changed approach to Bachmann's British Railway Announcement policy, and details of the initial models to be produced from this new tooling have been confirmed. Where before, items included in the British Railway Announcements were scheduled to arrive in the three months after each quarterly instalment, this may now not always be the case for the new projects announced in this manner.



While the Anchor-Mounted Tank Wagons will be arriving in shops very soon, the Palvans will not be released until the turn of the year. It will also be late-2024 when the new Bachmann Branchline BR Mk.1 BSO, FO and RB coaches arrive in shops and again; details of the first models were released after this tooling project debuted at the Model World LIVE event.

The previously-announced project to develop a new model of the BR Class 25 Diesel Locomotive for the Bachmann Branchline OO scale range has now reached its conclusion, allowing Bachmann to publish details of the first 11 models from this new tooling suite, which will arrive in shops this summer. Covering the Class 25/1, 25/2 and 25/3 locomotives, each model will be available in standard or SOUND-FITTED format, or with a motorised roof fan and tinted windscreen glazing in the award-winning SOUND-FITTED DELUXE format.



For those looking for a smaller locomotive, the LMS Fowler 3F 'Jinty' Steam Locomotive and the Class 03 Diesel Shunter will be of interest – both return to the Branchline range in a selection of liveries and each with a choice of standard or SOUND-FITTED versions.

Another new tooling project set for delivery this summer is the Graham Farish N scale Class 450 Electric Multiple Unit, and a new model in the contemporary South Western Railway livery has been added to the previously announced South West Trains version.



Reviewed in this issue! Turn to page 156



Further new tooling variations appear on the 102 Ton TEA Bogie Tank Wagons, catering for wagons built with conical ends, and there are more releases of the venerable BR 20 Ton Brake Van to add the finishing touch to goods trains.

Bachmann has shared the identities of the locomotives and wagons, which will lead its new Bachmann Narrow Gauge NG7 range, with the complete launch range due to arrive with Bachmann stockists in the next three months. Unveiled in mid-April at the Statfold Model Railway Exhibition, NG7 marks Bachmann's entry into the British 7mm Narrow Gauge market and the launch range comprises the Quarry Hunslet Steam Locomotives, Dinorwic Wagons, and complementary buildings and accessories from Bachmann's Scenecraft brand.



The Scenecraft range will once again broaden this summer, and new models in OO scale include a canal lock, two types of smaller station building, and for the modern scene, a GSMr Telecom Cabin and Monopole. The popular Ffestiniog Railway series is also expanding with new models of Minffordd Waiting Room, Tan-y-Bwlch Footbridge, Boston Lodge Engine Shed and Harbour Station Goods Shed, all joining the 4mm scale range for use on OO9 and OO scale layouts and dioramas.



The final two new tooling announcements are for the EFE Rail OO scale range, the first of which is the Plasser 12T General Purpose Crane. A new model designed and developed for EFE Rail, the Plasser Crane has been a regular sight on the railway network since the 1970s, making it a fitting subject for EFE Rail's first piece of 'On Track Plant'. The final new model is the GWR 'Bloater' fish van, which is modelled in OO scale for the first time.

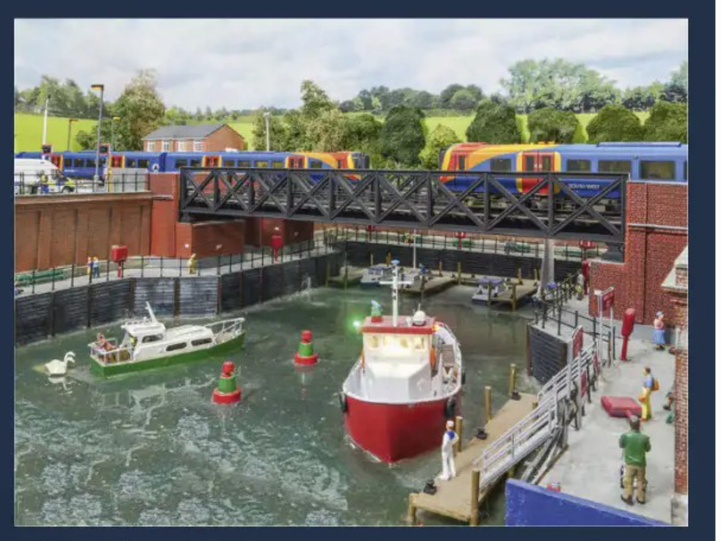
Built for fish traffic from 1916, the EFE Rail models cover the S8, S9 and S10 diagrams and include options for the 'Bloater A's, which were fitted with dual braking systems. Lastly, while the Adams O2 had previously been released by EFE Rail, new tooling variants have been added for these OO scale locomotives, which now appear with the original, open coal rails – this option is available for both the mainland locomotives and Isle of Wight versions.



Reviewed in this issue! Turn to page 153

WORLD OF RAILWAYS

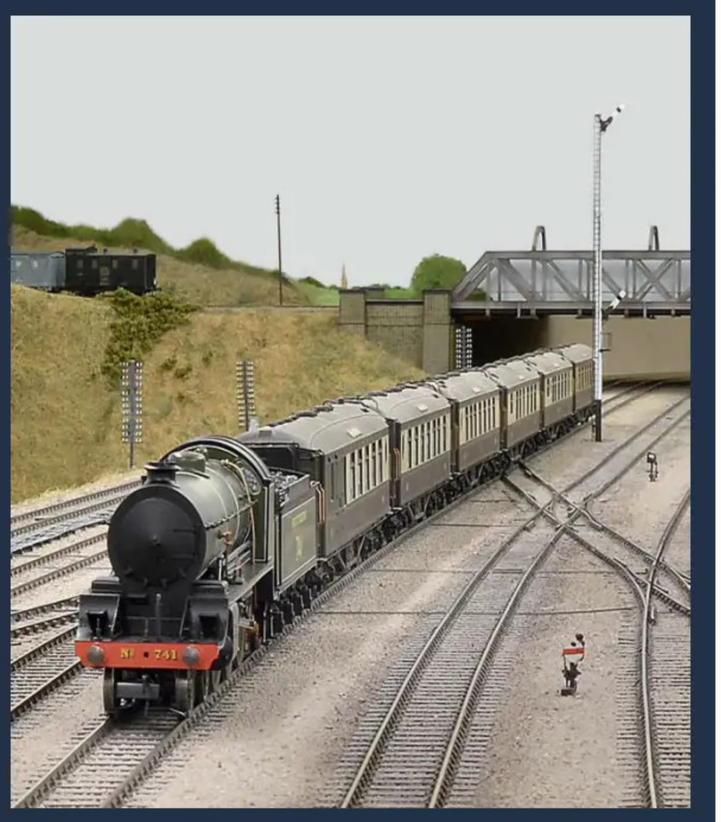
Visit *www.world-of-railways.co.uk* to enjoy the following videos, interviews and features:



WATCH: Built to educate people about the dark art of signalling, we visit Simon Paley's vibrant new layout 'Collingwood', which featured in BRM January 2024.



TOP TIPS: Working in a smaller scale requires some changes in weathering techniques - Phil Parker shows us how simple it can be to dirty an N gauge model.



WATCH: The final piece of Hornby's 'Big Four' celebratory models, *King Arthur*, gets put to the test on Tony Wright's 'Little Bytham' layout.



New Class 143 and Class 144 in N for Dapol

Dapol has announced the launch of the Class 143 and 144 in N gauge. The Class 143 / 144 is based around Dapol's existing Class 142 chassis. Artworks are underway, and the new models are expected to be in shops sometime in Q4 2025.

Class 143 Proposed Liveries:

- 2D-143-001 Class 143 BR Provincial Light Blue 143001
- 2D-143-002 Class 143 First Great Western Local Lines 143621
- 2D-143-003 Class 143 GWR Dark Green 143620
- 2D-143-004 Class 143 Arriva Dark Blue With Transport For Wales Graphics 143602
- 2D-143-005 Class 143 Arriva Trains Wales Turquoise 143609

Class 144 Proposed Liveries:

- 2D-144-001 Class 144 West Yorkshire PTE Metro Red/Cream 144011
- 2D-144-002 Class 144 Regional Railways 144013
- 2D-144-003 Class 144 Northern Rail Dark Blue / Purple 144004

Key features:

- A powered and a dummy car in each set
- All-new detailed bodywork with flush glazing
- Separate handrails, wipers and exhaust pipes
- Correct underframes for Class 143 and Class 144
- Tooling variants for front end and roof differences (original and combined light clusters/with or without radio pod)
- NEM Pocket
- Scharfenberg-style end coupling compatible with Class 142, 153 and 156 units.
- Finely applied detail and decoration
- Close coupling with extendable corridor connections
- Electrical through coupling for improved running
- All wheel drive on the powered car
- DCC-Ready and DCC-Fitted versions available
- Light-Bar ready
- Directional lights on both cars, independently controllable internal (where fitted) and external lighting

Priced at £170 DCC Ready and £220 DCC Fitted, the new models are available to pre-order now direct from Dapol or at one of its stockists.

New scenic items revealed by Osborns Models for Spring 2024

The model shop specialising in exclusive custom miniatures adds a number of new scenic items to its O gauge range.

OSBFOGAUGE_023 - Badger Figure (painted) - £6.95
Regularly seen in the UK countryside, these badger figures come painted and ready to plant in a scene.



ALO 051 - Nestle Chocolate and Avery Scale Machines (unpainted) - £6.50
Transform your O gauge model setup with these iconic Nestle Chocolate and Avery Scale Machines.



ALO 053 - Set of 3 1950's Petrol Pumps (unpainted) - £8.95
Inspired by the iconic petrol pumps of the 1950s, these miniature replicas feature period-accurate details.



OSBFOGAUGE_022 Modern Police Officers (painted) Set 1 - £16.95
A dynamic duo of painted figurines that add a touch of authenticity to your O gauge (1:43 scale) model railway scenes.

This set includes two detailed modern UK police officers, each captured in a classic pose with hands behind their backs. Perfect for enhancing the atmosphere of your layout or display, these figures stand ready to patrol the streets of your model town with an air of authority.





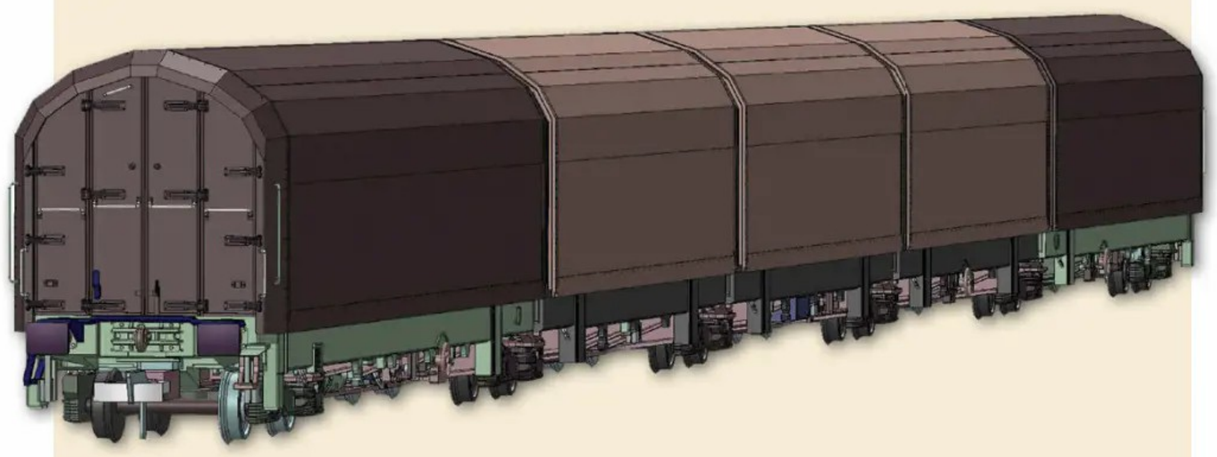
Hornby 'Big Four' *Joyous Gard* arrives

This is the fourth (and final) piece of Hornby's 'Big Four' celebratory models marking the centenary of the Grouping of Britain's railways in 1923.

The other three were the GWR Castle Class, LMS Fowler 2-6-4T and the LNER A1, all of which have already featured in BRM and on videos on WoR. The 'poor' LMS had to make do with a tank loco as its representative because no Hornby models have ever been available to represent the LMS' principal express passenger loco (a Claughton) in 1923, whereas in the case of the other three, these were their respective companies' most-prestigious types, including this latest N15 King Arthur, *Joyous Gard* (the name of Lancelot's Castle in Northern England). Introduced by Urie for the London & South Western Railway in 1918, the class proved to be one of the most-able two-cylinder 4-6-0s in the country; so much so that Urie's successor (on the Southern Railway), Richard Maunsell, had more batches built (with improvements) up to 1927. For the next near-30 years, the 'Arthurs' did all that could be asked of them. There were detail differences down the years – smoke deflectors, different tenders, styles of chimney, etc., but *Joyous Gard* is in the condition she would have been in 1925; that is, as first painted in Southern Railway livery, number on the tender and no smoke deflectors. As such, it is a magnificent model!

Hornby first made a King Arthur in 1975 as *Sir Dinadan*, but it was a poor thing. In 2007, the present model was introduced, bearing no relationship to its predecessor; it's this outstanding model, which forms the basis of the latest *Joyous Gard*. Everything about it smacks of high-quality, from the dimensional accuracy, the standard of finish and the superlative running characteristics (which will be evident on the World of Railways video showing it running on Little Bytham). It's a splendid addition to the Arthur models, which have been produced by Hornby since 2007. Was there ever a happier choice of names for a class of locomotives in Britain? British Railways obviously thought so, too, because after the N15 *Joyous Gard* was withdrawn, its name was carried by a BR Standard Five 4-6-0, 73088.

As with the other three in the 'Big Four' Collection, this model is limited to 500 pieces and comes complete with a certificate of authenticity. Priced at £218.99, it is thoroughly recommended.



Revolution announces WIA car carriers in OO and N

Revolution Trains is offering the imposing WIA 5-piece articulated car carriers (UIC code: Sefoorss) as its next wagon model in both OO and N.

CAD work is complete, and once sufficient orders are reached, tooling will begin.

The Revolution model features articulation units designed to enable the wagons to negotiate Radius 2 curves and the customer-fit detailing pack includes a representation of the outer control box if the tension-lock coupler is removed.

Deco samples of Heljan Ruston 48DS arrive

Heljan has received the factory-decorated samples of its new O gauge Ruston 48DS.

All samples are now being reviewed pending any final adjustments, but Heljan expects them to go into production shortly, with first releases expected in the autumn.

Featuring attractive BR and industrial liveries, the new models will feature LED headlamps, Next18 DCC interface, factory-fitted speaker, and will be priced at £199 each.

Batch 1 features five liveries ranging from classic Ruston & Hornsby works green to BR light green DS1169, industrial yellow with chevrons, Express Dairy blue and Lawrie Rose's preserved *Sir William McAlpine* in dark green (star of the Lawrie's Mechanical Marvels YouTube channel).





KMRC announces open wagon range

Kernow Model Rail Centre has revealed its new LBSC 'Open A', SR Diagram 1369 & 1364 five plank open wagon range in 00 Gauge as exclusive models with the tooling designed, developed, and owned by KMRC.

The KMRC tooling suite allows for the diagram 1369 with post-1912 diagonal strapping, rounded ends and fully posable sheet rail in any position between vertical or side positions; and the diagram 1364 square ended (as converted from D1369) and those built new between 1924-6; all on a wooden chassis, with either 8 open spoke, or LBSC 4-hole disc wheels and either LB&SCR, SR lettered or plain axle box covers. Brake options allow for single inside or outside and double and middle V-hangers along with plain tapered or ribbed taper shank buffers.

The specification of the model includes prototypical brake gear and safety loops fitted, fully posable sheet rail (diagram 1369), sprung metal buffers, etched brake handles that can also be posed in the 'on' position complete with locking peg chains, coupling hooks and metal three-link couplings.

Initially, eight diagram 1369 and 11 diagram 1364 (including eight Isle of Wight) versions are available, allowing for multiple running numbers per livery:

Diagram 1369

- SB009A LBSC Diagram 1369 5 plank open wagon in LBSC Grey livery No. 4342
- SB009B LBSC Diagram 1369 5 plank open wagon in LBSC Grey livery No. 4206
- SB009C LBSC Diagram 1369 5 plank open wagon in SR Pre 1936 brown livery No. 22530
- SB009D LBSC Diagram 1369 5 plank open wagon in SR Pre 1936 Brown livery No. 23042
- SB009E LBSC Diagram 1369 5 plank open wagon in SR Post 1936 livery No. 23062
- SB009F LBSC Diagram 1369 5 plank open wagon in SR Post 1936 livery No. 22512
- SB009R LBSC Diagram 1369 5 plank open wagon in LBSC Grey livery (As Preserved on Bluebell Railway) No. 3346
- SB009S LBSC Diagram 1369 5 plank open wagon in SR Pre 1936 brown livery No. 23221

Diagram 1364

- SB009G SR Diagram 1364 5 plank open wagon in SR Pre 1936 brown livery No. 22615
- SB009H SR Diagram 1364 5 plank open wagon in SR Pre 1936 brown livery Isle of Wight No. 28422
- SB009J SR Diagram 1364 5 plank open wagon in SR Post 1936 brown livery Isle of Wight No. 27842
- SB009K SR Diagram 1364 5 plank open wagon in BR Brown livery Isle of Wight No. S28404
- SB009L SR Diagram 1364 5 plank open wagon in BR Grey livery Isle of Wight No. S27875
- SB009M SR Diagram 1364 5 plank open wagon in BR Grey livery Isle of Wight No. 28391
- SB009N SR Diagram 1364 5 plank open wagon in BR Grey livery Isle of Wight No. S19072
- SB009P SR Diagram 1364 5 plank open wagon in SR Pre 1936 brown livery Isle of Wight (As Preserved on Isle of Wight Steam Railway) No. 28345
- SB009Q SR Diagram 1364 5 plank open wagon in SR Post 1936 brown livery Isle of Wight (As Preserved on Isle of Wight Steam Railway) No. 27834
- SB009T SR Diagram 1364 5 plank open wagon in SR Pre 1936 brown livery Isle of Wight No. 27724
- SB009U SR Diagram 1364 5 plank open wagon in SR Pre 1936 brown livery Isle of Wight (As Preserved on Isle of Wight Steam Railway) No. 27730

The models are currently in production, the RRP is £32.99, but KMRC is offering an early bird order payment in advance price of £29.99 each.



Dapol announces a range of OO 0-4-2 locomotives

The company will produce the 517 and later 4800/14xx and 5800 classes.

The 517 Class were small 0-4-2T tank engines designed by George Armstrong for local passenger work on the Great Western Railway. 144 were built at Wolverhampton Works in 13 lots and were outshopped between 1868 and 1885.

Dapol will be making models having the later modified chassis with longer wheelbase and side tanks replacing the saddle tanks, including open and closed cab versions.



Proposed Liveries

- 4S-517-001 - 539 Lined G.W Green Red Frames - Open Cab
- 4S-517-002 - 524 Lined Chocolate - Closed Cab
- 4S-517-003 - 1158 G.W. Green - Open Cab
- 4S-517-004 - 523 G.W. Green GREAT WESTERN - Closed Cab
- 4S-517-005 - 1159 G.W. Green GREAT WESTERN - Collett Cab
- 4800 / 14xx & 5800

The 48xx and 58xx were designed to replace the earlier 19th-century George Armstrong Wolverhampton 517 Class. Charles Collett improved the design with new higher-pressure boilers and an improved cab. A total of 75 14xx were built with auto gear for working with trailer cars and, when introduced, were numbered 48xx to 4874 with 20 non-auto fitted 58xx class constructed for general purpose traffic.

Proposed Liveries

- 4S-006-001 - 4806 Green GREAT WESTERN
- 4S-006-002 - 4820 Green GREAT WESTERN
- 4S-006-003 - 4871 Green Shirt Button
- 4S-006-004 - 4870 Green G W R
- 4S-006-020 - 1405 B.R Black Early Crest
- 4S-006-021 - 1444 B.R. Green Lined Early Crest
- 4S-006-022 - 1426 B.R. Green Lined Late Emblem
- 4S-006-023 - 1401 B.R. Black G W R
- 4S-006-050 - 5811 Green GREAT WESTERN
- 4S-006-051 - 5819 B.R. Black Early Crest

Both new models are available to pre-order now priced at £140.00 DCC-Ready, £175.00 DCC-Fitted and £250.00 DCC Sound each.

It is anticipated that models will be available in shops towards the end of 2025.





Dapol Hawthorn Leslie 0-4-0 production samples arrive

Dapol has shared the latest images of its OO Hawthorn Leslie locomotives, which are expected to arrive with customers at the end of June.

The Dapol model is based on the 0-4-0 saddle tanks built between 1899 and 1924. They were produced in large numbers and continued in a variety of industrial uses (including Ironworks, collieries and power stations) until the early- to mid-1970s. Over 10 locomotives have made it into various states of preservation.

Specification:

- Finely moulded body with many separately added fine details
- DCC ready with NEXT-18 socket included—accessed via the lift-off diecast saddle tanks
- Cast wheels with fine relief and appropriate colouring
- Diecast compensated chassis and all wheel pick-up
- NEM pockets as standard
- Powerful 5-pole skew-wound motor
- Accessory bag with spares and other optional detail

Available liveries:

- 4S-024-009 Hawthorn Leslie 0-4-0 Maroon *Wallaby* Australian Iron & Steel Co.
- 4S-024-008 Hawthorn Leslie 0-4-0 Yellow Chevrons Newcastle Electric Supply 13
- 4S-024-007 Hawthorn Leslie 0-4-0 *Spider* Black Park Colliery
- 4S-024-006 Hawthorn Leslie 0-4-0 Green *Faraday*
- 4S-024-005 Hawthorn Leslie 0-4-0 Blue Lines Straw NCB
- 4S-024-004 Hawthorn Leslie 0-4-0 Blue Lined Yellow Port of London Authority 36
- 4S-024-003 Hawthorn Leslie 0-4-0 Maroon Lined Straw *Invincible*
- 4S-024-002 Hawthorn Leslie 0-4-0 Black Lined Red *Henry*
- 4S-024-001 Hawthorn Leslie 0-4-0 Green Lines Yellow *Asbestos* 4

Available to preorder now, the new model is priced at £126.36 DCC-Ready, £164.16 DCC-Fitted and £266.36 DCC Sound.

NEWS

Hornby expands TT:120 range with GWR Mk. 3 coaches

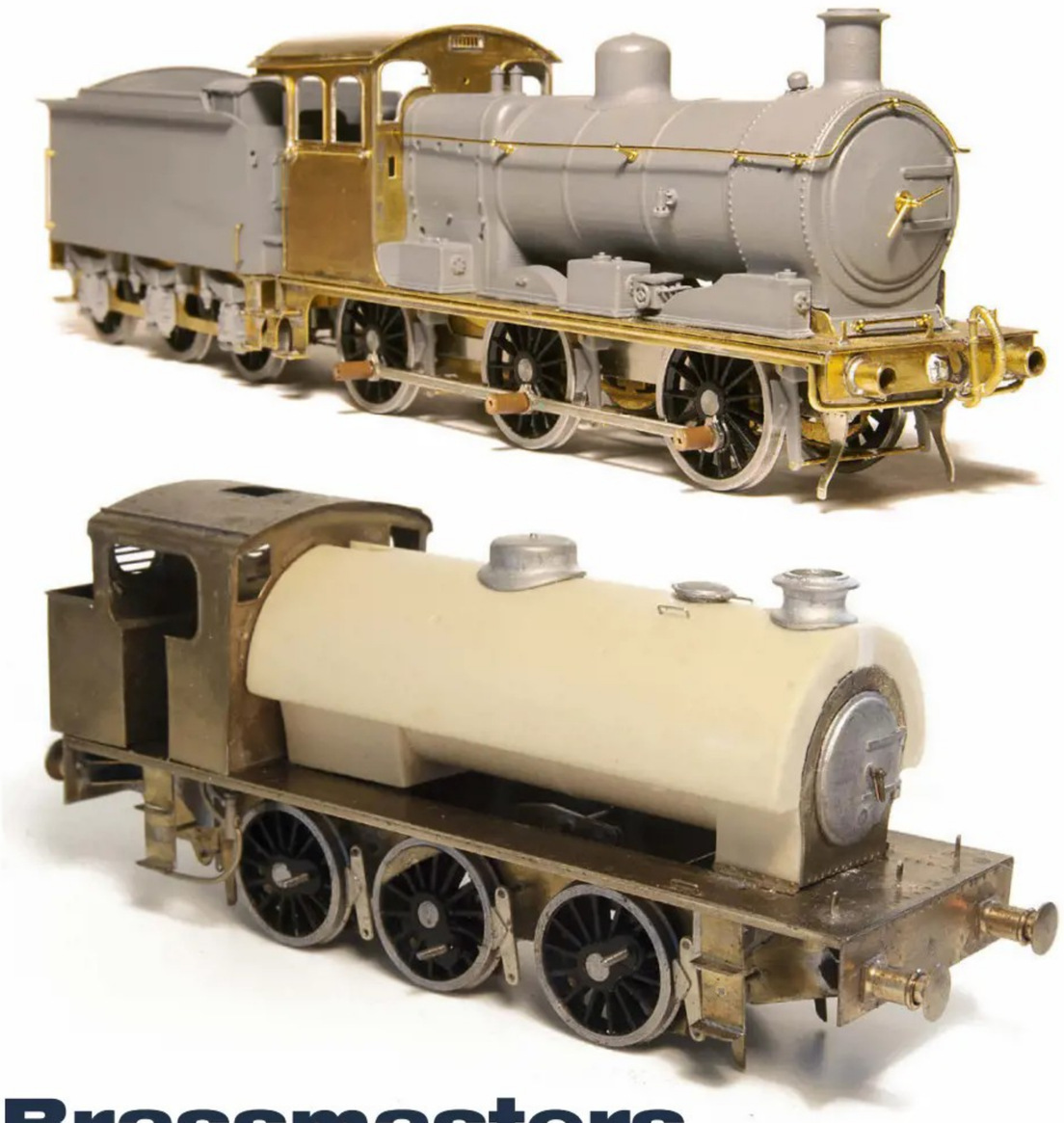
To be paired with Hornby's new HST, the new GWR coaches have arrived and are available to order now.

Hornby's intention to expand the TT:120 range is evident judging by the amount of new models making their way to UK shores. And the exciting part for modellers is that, because of the sheer size of the range, there is loads of potential for creating accurate and complete trains on layouts of manageable size.

Although all moulded, the bogie detail on power cars and coaches is excellent, with brake discs to all the wheelsets. The encased underframe area of the Mk.3 coaches is a distinctive feature well captured, and the livery application is excellent. The standard TT couplings work well in their kinematic pockets, bringing the gangway ends close together and opening up on the inevitable trainset curves most of these models will have to handle.

Price: £37.99 each





Brassmasters introduces two new locomotive kits

Modellers can now build their own J17 and Austerity 0-6-0ST locomotives thanks to new kits available from Brassmasters.

The new kits are now available to modellers, both of which can be built in OO, EM, or P4 and come in a variety of versions.

The first is for the long-lived Great Eastern Railway J17 0-6-0. This features a resin-printed boiler/Belpaire firebox and tender, representative inside motion and etched compensated chassis. Costing £145, three prototype variants are available: the early un-superheated, which were all modified by 1932, and the superheated engines, either unfitted or vacuum brake fitted which lasted until the early 1960s.

The second new addition is an etched brass and nickel silver kit with resin boiler/firebox for the Austerity 0-6-0ST, which can be built in five main prototype versions: the original 50550 class, the 'Standard' Austerity and the LNER/BR J94 prior to the fitting of the extended bunker, with extended bunker, with the bunker "de-extended" and the 'Lambton' version with cut-down cab. In later years, these engines were used by the NCB and other industrial companies. The kit has a compensated chassis and costs £150.

Both new kits are available to order now direct from the Brassmasters website.

Limited edition open wagons from Malcs Models



The Ilkeston-based retailer has teamed up with Rapido to produce a range of exclusive private owner wagons in OO.

Priced at £32.95 each, all models are available to order now, some of which have already sold out.

967015 - Derbyshire Stone Ltd No.2046
967224 - Stanton No.2
967225 - Awsworth No.86
967227 - Ilkeston & Heanor Water Board No.17
967231 - Sherwood No.457

New Class 88 decorated samples arrive

The full suite of decorated samples for the Rails of Sheffield's all-new range of OO gauge Class 88 locomotives have now arrived. These new models are being produced exclusively for Rails by Dapol, with four variations available to pre-order now in a selection of Direct Rail Services guises, including a 'Refrigerated Rail' wrap livery, which was revealed last month.

This all-new range is currently due for release in Q3 2024 and available to pre-order now. Prices start from £199, with DCC-Fitted and working pantograph versions available.



Irish Railway Models reveals new H van

The manufacturer has announced that a new OO model of the standard CIE goods van will join its range.

Probably the least surprising addition to the "Project Bulleid" programme of wagon launches around the famous triangulated chassis, the H Van is the must-have wagon for anyone modelling mixed goods trains during the heyday of CIE freight operations.

Seen in long mixed trains alongside their counterparts, the corrugated opens, the flats, grain wagons, and more, they were a staple diet in the autumn of steam operations along with the beginning of the diesel era.

Modelled in ready-to-run format for the first time, details include brass bearings to ensure the smoothness of running characteristics, a high-quality die-cast chassis for weight, a wealth of separately-applied details including fine plastic and metal brake rigging, injection moulding as well as crisp tampo printing and paint application, the Bulleid wagons set a new standard for IRM rolling stock.

Available to pre-order now, the wagons are due to arrive in stock at the end of the year and are priced at €89.95 for each triple pack, with 10% off when you order two more sets. Unfitted variants will follow in a future production run.





Dundas Models expands 009 range with four new kits

Four new 009 plastic rolling stock kits have become available in the 009 range by Dundas Models and are available to order now.

The kits were previously sold by W D Models of North Wales but are now owned by Dundas Models, the tooling was produced for W D Models by Parkside Dundas.

- DMLR01 W.W.1 War Dept. Class 'A' 4 Wheel Open Wagon (Removable Sides) £8.95
- DMLR02 W.W.1 War Dept. Class 'A' 4 Wheel Open Wagon (Removable Sides) £23.60
- DMLR03 W.W.1 War Dept. Class 'C' Bogie Open Wagon (Removable Sides) £20.15
- DMLR04 W.W.1 War Dept. Class 'C' Bogie Open Wagon (Fixed Sides with Door) £18.85

These kits include metal wheels and have been designed for the Greenwich CPL1 or CPL1W Coupling. It may be possible to fit other suitable 009 couplings. See the website for the following products, Dundas Models (Bemo) Couplings, Greenwich Couplings & Height Gauge & Peco Couplings.

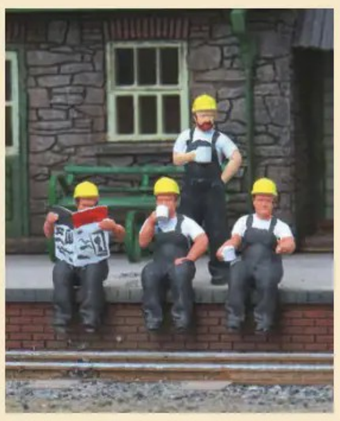
KMRC announces exclusive 10T seven plank open wagon



Kernow Model Rail Centre has revealed an exclusive 1910 RCH 10T seven plank open wagon in the livery of W Tilbury and Sons of Guildford in N gauge. The model is being produced by Peco and is based on its RCH 1907 specification seven plank open wagon with a 9ft wheelbase, detachable couplings and metal-tyred wheels for free running.

The NRC-015 Peco 7 Plank Open Wagon - W Tilbury Guildford is priced at £18.95 and is available online and from both Kernow Model Rail Centre branches.

New OO figure packs from Osborn's models



Osborn's Models has revealed new OO figure packs, which come with four fully painted figures, with a variety of details, ready-to-plant on your layout.

First up is a set of four lawn bowls players (pictured above), posed in a variety of positions, perfect for your village scene if you don't have the space for a cricket pitch. Priced at £12.95.

The second new pack is four construction works in various poses, one sipping a cup of tea, while another is reading a newspaper. Priced at £14.99.

Bachmann Class 25



Andy York



The Class 25 has been a mainstay of Bachmann's diesel portfolio for many years, but this all-new version is a huge step forward in terms of appearance and features.

Bachmann Branchline's all-new Class 25, or Sulzer Type 2 as we used to refer to them in pre-TOPS days, represents a huge step forward from preceding models in accuracy, detail levels and differences, and features, with a tooling suite that covers 25/1, 25/2 and 25/3 class variants across the busy and widespread life of the class.

The launch range stretches from the Class 25/1 in BR green with small yellow panels, identifiable by its multitude of bodyside grilles (similar to the Class 24) and gangway nose doors with a small central front window and in corporate blue with the gangway doors plated over, through to the Class 25/2 with its cantrail grilles and doorless nose with three full windows to the front in BR green with small yellow warning panels, full yellow ends and then corporate blue as shown in our review sample of 25085. The differences of the Class 25/3 to the other subclasses were largely internal equipment rather than visual, apart from the absence of a water tank below the body, and these are represented by a blue with small warning panel livery and the late preservation 'celebrity' D7672 *Tamworth Castle*. Add into that broad range detail differences to boiler compartment grilles or plates, bodyside steps or plates, water filler doors, different size fuel and water tanks, sand boxes, battery boxes, roof vents and grilles, then there's a lot of ground to cover.

Each of the models are available in DCC-ready form with an RRP of £199.95, DCC Sound-Fitted with a Zimo MSP450P22 decoder for £309.95 and the Sound-Fitted Deluxe (SFX) version with rotating roof fan and iridescent-finish driver and secondman windows.

From the box, the model is typically weighty and robust for a Bachmann product and runs beautifully, quietly managing a load of 15 Mk.1 coaches thanks to the 5-pole motor, twin flywheels and metal gearbox. Aside from the accuracy and finesse of the bodywork detail, superb paintwork and decoration, there are many pleasing details such as the radiator compartment grille (a robust etch) allowing a view into the recessed framework and the engine compartment, detail visible through the side windows. I particularly like the very fine painted rivet detail on the grey roof panels. Dropping below the bodywork, there are numerous pipes and conduits along the solebar, a mix of finely painted moulded parts and separately-fitted parts, excellent portrayal of the bogies with real depth right down to the correct number of holes in each of the blackened wheels.

25085, in this form with the 0O00 headcode characters, is suitable for several areas of use, being allocated to Tinsley until March 1975, Cardiff Canton until August 1975 and thence Haymarket. The locomotive is pictured in an image on flickr.com in exactly the style portrayed at Dundee in October 1978.



The chassis block features engine room representation with lights and a well-detailed cab interior.



The all-important look of the face of the model is much improved, with fine detailing such as etched wipers and wire handrails.



Aside from the excellent bogie detail and relief, it can be seen that Bachmann has made the wheels with the correct holes.

FACTFILE

Models:
32-333 Class 25/3 D7660 BR Blue (Small Yellow Panels)
32-334 Class 25/3 D7672 *Tamworth Castle* BR Two-Tone Green (Full Yell. Ends)
32-340 Class 25/1 25057 BR Blue Weathered
32-341 Class 25/2 D5282 BR Two-Tone Green (Small Yellow Panels)
32-342 Class 25/2 D7525 BR Two-Tone Green (Full Yellow Ends)
32-343 Class 25/1 D5225 BR Green (Small Yellow Panels)
32-343A Class 25/1 D5179 BR Green (Small Yellow Panels)
32-344 Class 25/2 25085 BR Blue
32-345 Class 25/2 25155 BR Blue
32-346 Class 25/2 25106 BR Blue
Era: 1962 - present
Construction: Plastic body and diecast chassis
Weight: 406g
Minimum curves: Radius 2 (438mm)
DCC socket: 21-pin
Accessory pack: Snowploughs, bufferbeam detailing

All of the cab window sizes appear to be spot-on now, with the bogie exhibiting excellent detail and accurate holed wheels.





The etched mesh grilles to the bodyside and cant rail reveal moulded detail in depth behind them. The plated-over boiler grille and bodyside footsteps can be seen on this variation.

The accessory pack includes all the necessary bufferbeam detailing parts for the relevant model, but I did find some of these a struggle to fit, especially between the buffer shank and the multiple-working jumper socket, with the body in place

The body is secured by six screws, four of which were very tight in the recessed holes accessible between the bogie frames. I have suggested to Bachmann that it may be useful to include reference in the instructions to the correct type of screwdriver required in such instances where the screwhead type may not be immediately apparent. I'm sure more modellers will want access to the innards to fit a Plux22 decoder than to fit the detailing.

The model includes directional headcode and tail lights on analogue control with configuration via DIP switches under the fuel tank; the faint and uneven glow behind the headcode characters is excellent – barely visible! On DCC, the cab and engine room lights can also be controlled with the recommended 36-570A decoder also giving brake control on F2. The SFX models include all these functions, of course, plus the ability to control the roof fan motor.

This model is a significant improvement over the previous model; strong enough to justify replacing old models – even on the grounds of the look of the front of the body and cab windows alone, in addition to the hugely improved roof, underframe and bogie detail. A nice new pet rat.

WHAT WE LIKE

- ✓ A welcome update
- ✓ Cab detail
- ✓ Performance



The piping detail below the body is a combination of separate and moulded parts carefully picked out with coloured paint.





The driver's desk includes detailed instruments that can be seen when the cab lighting is turned on.

EFE Rail GWR Bloater fish van



A surprise in Bachmann's summer announcements was the EFE Rail Bloater fish wagon; a useful and good value addition for modellers of the Great Western.

No corners are cut with the underframe detail, which includes fine steps and braking systems.



Andy York



The announcement of the EFE Rail Bloater fish van came as a surprise, and it's a good value product with an RRP of £29.95.

Dating from 1916, the 'Bloater' fish vans replaced earlier smaller vans with the Diagram S8, S9 and S10 28'6" long van, with three sliding doors each side with vacuum fitting and gas lighting. Ventilation of the vans was originally by louvres in the body, as shown in our review sample, which features vacuum and Westinghouse brakes, later designated as 'Bloater A' vans. Visually, they were similar to the Fruit 'D' vans, the major difference being the doors.

While the vans were designated as freight vehicles, they could often be found, as with milk tankers, etc., stuck on the back of passenger services, as well as being included in dedicated fish trains from ports in Cornwall, Devon and West Wales to larger population centres.

EFE Rail's model is available in GWR chocolate brown livery with yellow lettering as two models in 'Bloater' and 'Bloater A' form and then as a 'Bloater' in 1934-42 'shirtbutton' roundel livery and early BR crimson with the gas light vents on the roof. Finally, the S9 diagram without roof ventilators and louvre-less planking is also available in BR crimson.

The liveries on the model are very well printed with sharp definition to all of the lettering and good density to the yellow paint applications, although there is whether stock of this period would have black or chocolate ends. The body moulding has good definition of all the planking, framing and bracings with moulded door furniture. The underframe detail is very appealing, featuring brake gear and pipe runs, whilst footboards are separately fitted to each side of the van and metal spoked wheelsets are employed. At either end can be found sprung buffers, along with tension-lock couplings, which are mounted to a close-coupling mechanism via NEM pockets.

An excellent addition to the ready-to-run market for Great Western and early BR Western Region modellers.

FACTFILE

Models:
392-025 DH88 RNAD Dean Hill
392-026 Plain Green
392-027 Lined Crimson
392-028 ICI Orange & Grey
392-029 British Industrial Sands White
Era: 1916 - preservation
Construction: Diecast chassis and body with plastic detail parts.
DCC socket: Next18
Weight: 45g
Minimum curves: Radius 1
Accessory pack: Replacement bufferbeam weights

WHAT WE LIKE

- ✓ Body moulding detail
- ✓ Livery definition
- ✓ Underframe detail



There's plenty of detail to the body area with louvres, bracing and door furniture, along with fine printing.



Yellow print is often difficult to get good density over a dark base, but this has been done well.

009 | 1867 - present | £££ 170.00

Peco Ffestiniog Railway 'Large England'



Andy York

The Ffestiniog 'Englands' date from the earliest days of the railway through to the present day; equally at home on slate workings and passenger services.

Following on from Peco's successful 'Small England' Ffestiniog locomotives, 009 modellers now have further choices with these 'Large England' models manufactured for them by Kato in Japan.

These are superb running little models with current collection from all wheels, including the tender, with a coreless motor married to a brass flywheel driving the rear locomotive axle whose wheels have traction tyres to enhance haulage capabilities – easily managing half a dozen coaches. Dismantling the model to look at these elements was an eye-opener; there's just one screw which is to release the keeper plate for oiling. The body is a good interference fit to the chassis with a connector bar with electrical contacts that attaches to the cast weights in the tender, which in turn make contact with the contacts from the pinpoint axle contacts. At this point, you realise this is a neatly intelligent design that aids speedy and efficient assembly of the key components.

Each of the models is superbly decorated with tidy lining and excellent printing of builder's plates and company crests with a nice sheen to the main colour. I must say that my favourite version is *Welsh Pony* in Victorian Brown, which is virtually black but with discernible warm tones to the panels, under good lighting matching their earlier 'bug box' coaches. *Little Giant*, which was actually scrapped in 1929, wears FR maroon and there is a third model sporting a fictitious Southern livery as used on the Lynton & Barnstaple Railway's locomotives after grouping. The green finish to the cab sides looks to be a slightly different tone and does not have the same satin sheen as the tanks, so I think the cab may not have the same varnish applied.

When built, the original four 'England' locomotives of 1863, so named from their builder George England and Co., had square side tanks. With the increased traffic on the line, two further locomotives, *Welsh Pony* and *Little Giant,* were added to the stable in 1867. They were known as 'Large Englands', with a 6" longer wheelbase, 2" larger diameter driving wheels (solid rather than spoked) and the distinctive saddle tank. Another visual difference is the cab opening being central on the 'Large England' rather than offset towards the rear of the cab on the earlier version. In time, the original locomotives gained the distinctive saddle tank, giving the similarity of appearance we know today.

Although these models are named, numbered and decorated as 'Large England' locomotives, they utilise the earlier tooling with the same wheelbase and cab but with the later solid wheels and unpainted rods, which is understandable and will be perfectly satisfactory for the majority of customers.

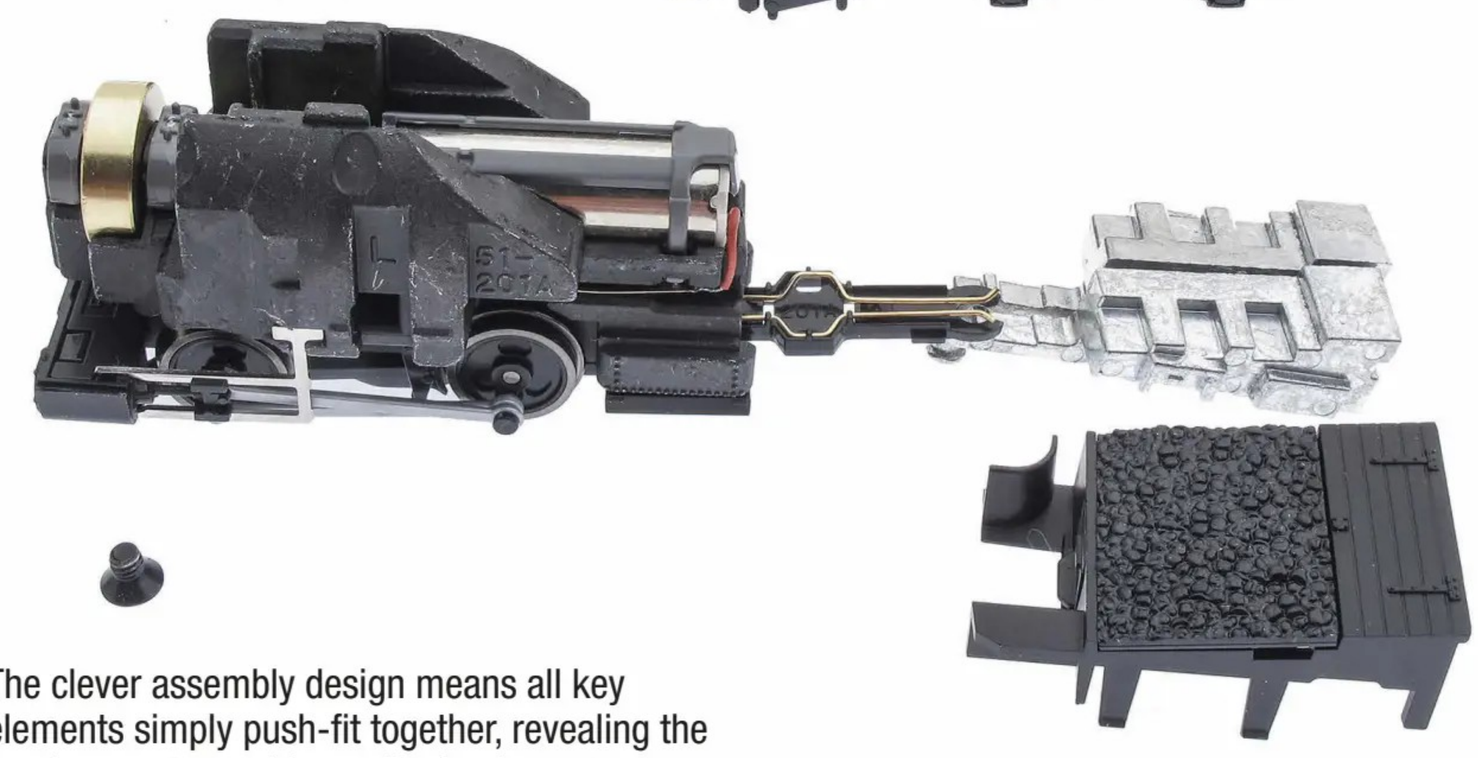
Fitted with standard narrow-gauge hook and loop couplings, the accessory pack includes alternative Arnold Rapido couplings and mounting, plus a neat plastic sprue of brass grab iron knobs for fitment to the top of the cylindrical sandboxes by the smokebox and on the front of the tender.



The almost-black Victorian Brown livery of *Welsh Pony* with lining and crest is superb with associated brightwork.



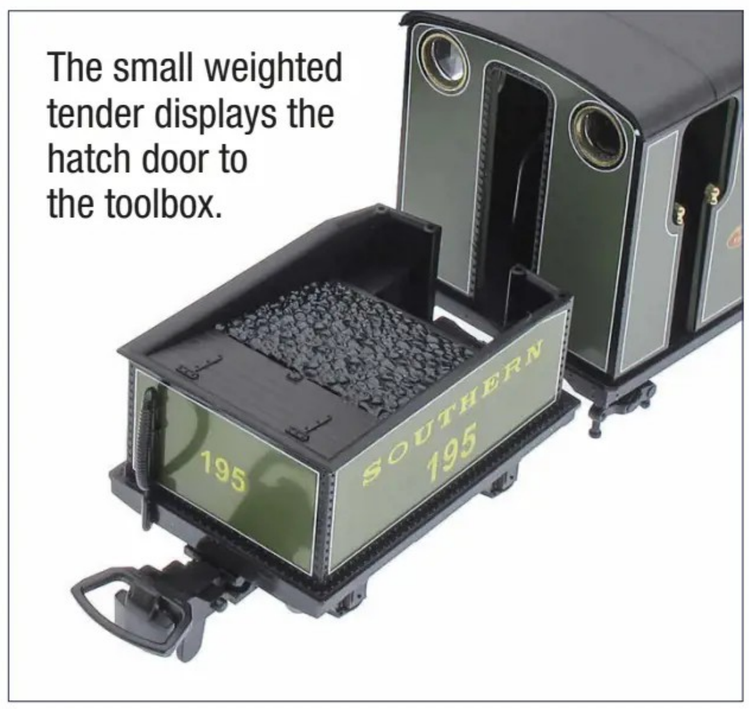




The clever assembly design means all key elements simply push-fit together, revealing the coreless motor and brass flywheel.

FACTFILE

Models:
51-251C *Palmerston* (Small)
51-251D *Welsh Pony* (Large)
51-251H *Exmoor Pony* (Large) – fictitious livery based on a L&B/SR livery
51-251J *Little Giant* (Large)
Era: 1867 - present
Construction: Plastic body with diecast chassis frame
Weight: 60g
Minimum curves: Radius 2 (263mm)
Accessories: Grab irons, Arnold couplers



The small weighted tender displays the hatch door to the toolbox.

Fitting instructions are provided on the accompanying leaflet.

There is no DCC fitting provision made in these models, although I believe that is being explored for the future. It would be possible to hard wire a small decoder for placement in the cab roof or tender with care but, as it stands, space for speaker would be more problematic.

In addition to the 'Large Englands', there is an additional 'Small England' added to the range in the form of *Palmerston* in FR maroon with red-painted rods and spoked wheels.

Overall, there's a lot to like about this addition to the range, increasing modellers choices in an ever-improving scale.



Pick-up is from all wheels, while the rear drivers have traction tyres to aid performance.

WHAT WE LIKE

- ✓ Decoration
- ✓ Intelligent design and accessibility
- ✓ Smooth performance



0-16.5 | 1886 - Preservation | £££ 199.95+

Bachmann NG7 Quarry Hunslet



Andy York

It would be difficult to find a launch model for the NG7 range more appealing than a Quarry Hunslet.



Bachmann surprised many with its recent announcement of moving into the O-16.5 market with UK-outline models. As the scale is known as On30 in the States and Australia, a marketing decision was made to brand this as the firm's NG7 range (narrow gauge 7mm scale). For those less familiar with existing nomenclature, the models are to 7mm scale running on OO/HO 16.5mm track to represent narrow gauge railways.

The range is launched with four different Quarry Hunslet locomotives; two open-cabbed versions, Dinorwic Quarry's *Alice* and Penrhyn Quarry's *Margaret,* as reviewed here and as preserved on the Vale of Rheidol railway, and two enclosed-cab versions, Pen-yr-Orsedd Quarry's *Britomart* and *Una,* giving four distinct colour and detail variations. Each model is available in analogue form, with the open-cab models having an RRP of £199.95 and the enclosed-cab models at £214.95, with DCC Sound-Fitted versions offered at £309.95 and £324.95 respectively.

The immediate impression from the box is of solidity, with a diecast chassis and motor block giving good weight for adhesion, topped by a detailed and superbly decorated body with many separately-fitted parts. There are many variations between the models with *Margaret* utilising straight frame, deep bufferbeam, short chimney and rivetted saddle tank, brass Salter safety valves and tank-mounted tool rests, plus other detail differences. The detail pack is different for each model, too, with etched nameplates and Hunslet builder's plates and fire iron and shovel, with other models requiring dumb buffers and tool boxes where appropriate. Each model is fitted with a chopper-style coupling with an alternative hook and loop type similar to the firm's 009 models, interchangeable thanks to the NEM pockets with a bufferbeam filler plate if the modeller chooses to adopt other scale solutions.

Removal of the body is straightforward, with four screws to remove to access the inside for fitting a Next18 decoder. There it can be seen that the coreless motor is housed in a block with external detail of the axle springs, which can be seen below the locomotive's boiler. Each model is pre-fitted with a sugar cube speaker; initially, this seemed to be absent from the circuit board in this model until I realised it's attached to the inside of the body and marries up with the circuit board when reassembled thanks to the contact pins and pads; tidily done.

The running qualities are superb, with steady and slow performance over pointwork, which made me pause to think that Bachmann has never produced a OO 0-4-0 steam model other than a basic junior model; but definitely could on the basis of this. Each model has a firebox glow LED that can be controlled on DCC. The sound-fitted models use a Zimo MS590N18 decoder.



The fine lining of *Margaret* is a delight with neatly printed nameplates and builder's plates with etched plates for the modeller to fit.

The chassis and motor block include springing detail visible beneath the boiler.



FACTFILE

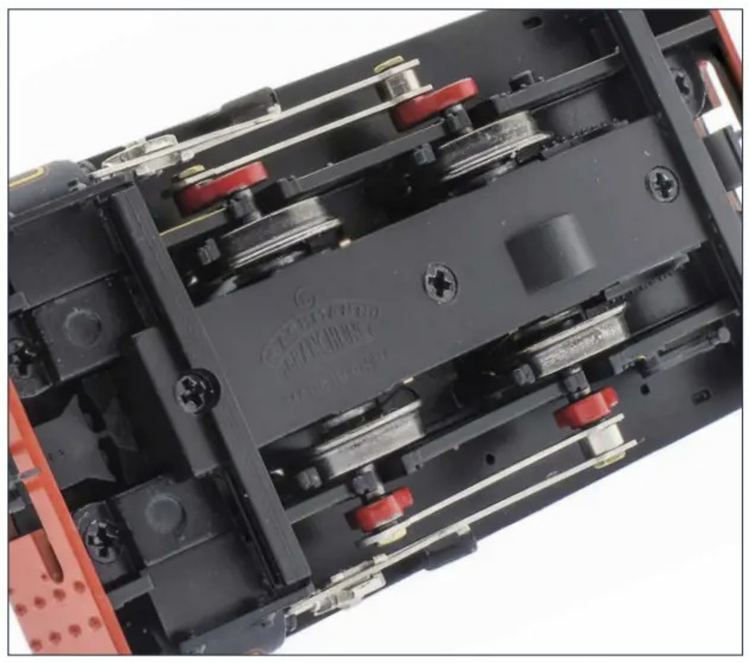
Models:
71-025 *Alice* Dinorwic Quarry Red
71-026 *Britomart* Pen-yr-Orsedd Quarry Blue
71-027 *Margaret* Penrhyn Quarry Lined Black (Early)
71-028 *Una* Lined Green
Price: Starting from £199.95
Era: 1898 - 1935
Construction: Diecast body and chassis with plastic detailing
Weight: 120g
Minimum curves: 371mm, 1st radius
Accessories: Alternate couplings, etched plates and bufferbeam detail as appropriate

WHAT WE LIKE

- ✓ Solidity
- ✓ Decoration
- ✓ Detail differences
- ✓ Running qualities



The backhead detail around the firebox is captivating, and a crew is a must for a moving cables example.



The 16.5mm wheels are to NEM310 & NEM311 standards with authentic profile and detailing.

The range, at launch, extends to a selection of slate wagons (separately reviewed), and with two distinct starter packs in DCC-ready and sound-fitted forms. The *Countess* pack includes *Una* in lined green, two footplate figures and four wagons at £309.95 and £409.95 respectively, and *Empress* packs which add a slate-built engine shed, water tower and coal store. Both packs are named after standard roof slate sizes.

I'd say it's pretty much essential to add a footplate crew to the model if you haven't bought a starter pack and these are available at £19.95, and the additional buildings are available from £39.95 to £99.95.

Bachmann has a reputation for making markets more accessible to customers and I'm sure the NG7 range will have as much impact as the OO9 models have over the last few years. It's not difficult to see the direction in which this excellent range could expand if successful, especially if you look at which models have been produced in OO9.



The *Empress* starter pack includes *Una* and crew, wagons and loads and shed buildings.

0-16.5 | 1986 - Preservation | £££ 21.95+

Bachmann NG7 Dinorwic slate wagons



Andy York

The resin coal load can be removed to portray and empty train returning from remote sheds to the port. The slate load is nicely executed and decorated; additional loads are available.

To accompany the launch of Bachmann's NG7 range with the Quarry Hunslet, three wagon styles are available based on examples that ran between the Dinorwic quarries across from Llanberis in Eryri and Port Dinorwic on the Menai Straits on transhipment wagons on the 4' gauge Padarn Railway.

Each model has a diecast chassis with typical arc-spoked wheels and NEM pockets; the models arrive with a simple hook and loop coupling fitted, giving close coupling with an alternative chopper-style coupling, which would help with shunting operations.

The flatbed wagons were used to transport larger slabs of slate and other bulky items such as equipment, and these are decorated in grey or red oxide liveries; there are two models in each livery, with the two red examples having names of two different quarrying areas - the two grey models don't have any naming or numbering, so I'm not sure why there are two product lines.

The spindle and bar basket construction wagons were principally used for the transportation of the dressed slate from the workings to the port via transhipment wagons; again, there are two red and two grey products, the red wagons having different numbered markings. These would be the most numerous type of wagon on the lines, making this the essential model in creating such scenes. Each wagon comes with a removable resin load, the weight of which improves the running qualities. The modeller may wish to look at a means of making the loads more easily removable, possibly with magnets, to save having to lift wagons off the track to remove the load.

Finally, there is also a coal wagon of a slightly different size spindle and bar basket-type and internal lining for the transportation of coal from the port to the steam-powered quarry works. These are also available in red and grey liveries with different markings.

These are a great starting point, but the modeller should also look toward the many easy wagon kits that are available in O-16.5 to add variety.



The flat wagon features a slight texture to the planked surface.

FACTFILE

Models:
73-025 Slate Wagon without sides Grey
73-025A Slate Wagon without sides Grey
73-026 Slate Wagon without sides Red
73-026A Slate Wagon without sides Red
73-027 Slate Wagon with sides Grey with slate load
73-027A Slate Wagon with sides Grey with slate load
73-028 Slate Wagon with sides Red with slate load
73-028A Slate Wagon with sides Red with slate load
73-029 Coal Wagon Grey with coal load
73-029A Coal Wagon Grey with coal load
73-030 Coal Wagon Red with coal load
73-030A Coal Wagon Red with coal load
Price: £21.95 - £25.95
Era: 1886 - preservation
Construction: Diecast body and chassis with plastic detailing
Weight: 14g – 27g
Minimum curves: 371mm, 1st radius
Accessories: Alternate couplings and loads as appropriate.

WHAT WE LIKE

- ✓ Diecast chassis
- ✓ Load detail

Graham Farish SE&CR 25T Brake Van



Andy York



FACTFILE

Models:
378-025 SE&CR Grey
378-025A SE&CR Grey
378-026 SR Brown
378-026A SR Brown
378-027 BR Grey
378-027A BR Grey
378-028 BR Departmental Olive Green
378-028A BR Departmental Olive Green
Era: 1918 - preservation
Construction: Plastic body with diecast chassis frame
Weight: 10g
Minimum curves: Radius 2 (263mm)
Accessories: n/a

Graham Farish's new model portrays one of the first batch of 20 prototype vans built from 1918 onwards at the SE&CR's Ashford works with a 12" deep underframe. The subsequent batch of 20 vans to Diagram No. 1560 had a deeper underframe, altered planking and taller bufferbeam. Both batches could be seen more widely across the Southern Railway in later years and further afield across BR as survivors were taken into departmental use from the late-1950s, with a few surviving into the 1980s and then preservation. The 'Dance Hall' nickname for these vans appears to originate in the commodious cabin space compared to earlier vans and saw usage on the SE&CR's heavier freight services thanks to its 25-ton tare weight.

The model is available in four distinct liveries, from South Eastern & Chatham Railway dark grey, Southern Railway brown with large SR lettering of the immediate post-grouping period (taken from the L&SWR style of dark brown with red ends), British Railways unfitted grey livery and finally in departmental olive green appropriate for post-1967 use as shown on our review sample.

The shape and dimensions of the model capture the look of the real vans very well, and the decoration is superb considering how small some of the printing is. While the handrails are separately-fitted wire parts, it's evident that there is some bowing of the side handrail, which I couldn't get to settle in a horizontal position on this sample; this is accentuated with the white colour and would certainly benefit from some weathering down.

The verandah areas are fully painted, as is the interior, with neat glazing to the enclosed area. The necessary underframe detail is captured with brake yokes and linkages.

Overall, this is a nice addition to the range, and in this departmental livery, very usable in Southern Region permanent way workings through to the latter part of the twentieth century.



The verandah areas and interior are all painted with glazing for the guard's accommodation.



Beneath the model, the basics of the braking system are captured, making sure all angles look as they should while on the layout.



WHAT WE LIKE

- ✓ Decoration
- ✓ Detail
- ✓ Another useful prototype for N gauge

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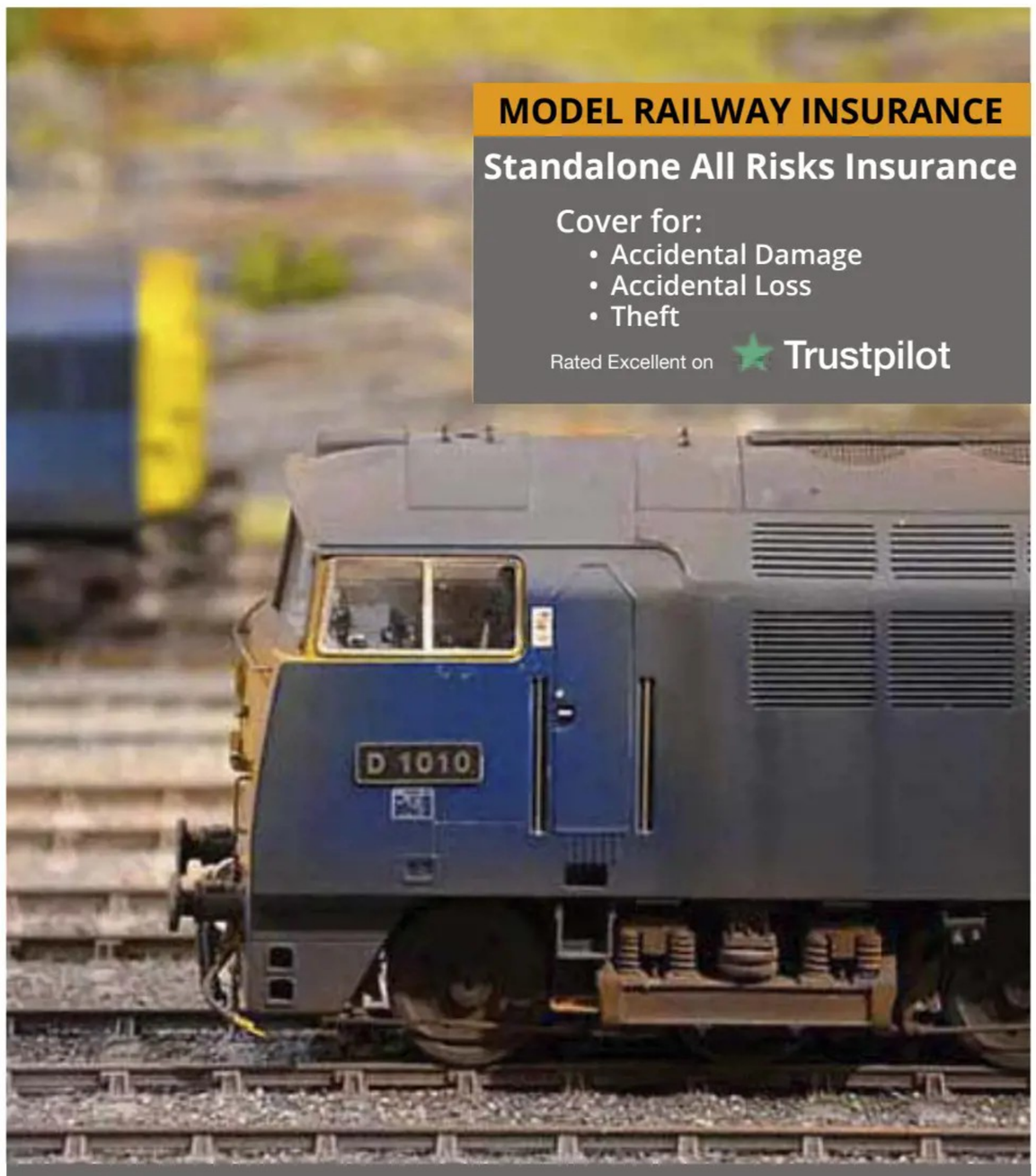

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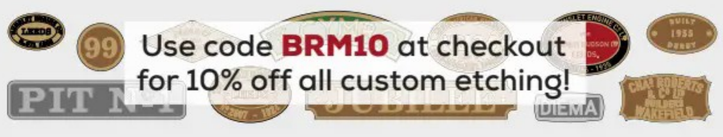

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Dewars Centre, Glover Street, Perth, **PH2 0TH.**
Sat 10 - 5.30, Sun 10 - 5.
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June 22/23 EXETER – Exeter Model Railway Exhibition, The Matford Centre, Marsh Barton, Exeter, **EX2 8FD**, Sat 10-5/Sun 10-4.

July 6/7 - BARRY & PENARTH Model Railway Exhibition, St Cyrus School, Sully Rd, Penarth, **CF64 5XP.** Sat 10-5/Sun 10-4 *FREE PARKING ON SITE*

July 14 - ROMSEY IPMS The Romsey Scale Model Show, Crossfield Hall, Broadwater Rd, Romsey, **SO51 8GL.** Sun 10-4. **www.romseymoddellers.co.uk**

July 20 - BAKEWELL - Gauge 1 North 2024, The Agricultural Business Centre, Haddon Rd, Bakewell, Derbyshire, **DE45 1AH.** 10-4.30.

July 27/28 - NEW MILTON - South Coast MRC Annual Exhibition, The Arnewood School, Gore Road, New Milton, Hampshire, **BH25 6RS.** Sat/Sun 10-5.30.

Aug 10 - BEXHILL Model Railway Exhibition, St Richards Catholic College, Ashdown Rd, Bexhill on Sea, **TN40 1SE**. Sat 10-5. **FREE PARKING ON SITE**

Aug 17 - MILTON KEYNES Silverfox DCC M/Railway Exh, Oakgrove Secondary School, Brickhill Street, Oakgrove, Milton Keynes, **MK10 9JQ.** 10-4. **FREE PARKING ON SITE**

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Aug 31 ANDOVER Model Railway Exhibition, John Hanson Community School, Floral Way, Andover, Hants, **SP10 3PB.** Sat 10-5

September 7/8 - STAFFORD GUILDEX 2024,
Gauge 0 Guild Exhibition,
Bingley Hall, Stafford Showground, Weston Rd,
Stafford, **ST18 0BD.**
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www.gauge0guild.com

Sep 14/15 - SWINDON The Swindon Railway Festival, STEAM Museum of the GWR, Firefly Avenue, Swindon **SN2 2EY.** Sat/Sun 10-5.

Sep 14/15 - SWANSEA Model Railway Exhibition, Swansea Leisure Centre, Oystermouth Road, Swansea, **SA1 3ST.** Sat/Sun 10-4. www.srmg.org.uk/2023-show

Sept 21/22 HIGH WYCOMBE Scaleforum 2023, Cressex Community Scholl, Holmers Lane, High Wycombe, **HP12 4QA.** Sat 10.30-5.30, Sun 10-4.30.**Adult Two Day Admission £12.00!!!** For all enquiries email scaleforum@scalefour.org website www.scalefour.org

Sep 28 - BURY ST EDMUNDS 75th Anniversary Show St Edmundsbury Cathedral, Angle Hill, Bury St Edmunds, Suffolk, **IP33 1LS**. Sat 10 - 5.

Sep 28/29 - SUNDERLAND NEOG - The North East 0 Gauge Show, Nissan Sports & Social Club, Washington Rd, Sunderland, **SR5 3NS**. Sat/Sun 10-4.

Oct 5/6 - SHILDON 37th Autumn Model Railway Exhibition, Locomotion The National railway Museum at Shildon, 1 Dale Rd, Shildon, **DL4 2RE**. Sat/Sun 10-5.
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Oct 12/13 STATFOLD Warley at Statfold, Model Railway Exhibition, Statfold Country Park, Ashby Road, Tamworth, Staffs. **B79 0BU.** Sat/Sun 10-5.

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Oct 26/27 - LEEDS Model Railway Exhibition, The Grammar School at Leeds, Harrogate Road, Leeds, **LS17 8GS.** Sat 10-5, Sun 10-4.30.

Oct 26/27 - GLASGOW CATHCART Model Railway Exhibition Pollokshaws Burgh Hall, Pollokshaws Rd, Glasgow, **G43 1NE.** Sat/Sun 10-4.

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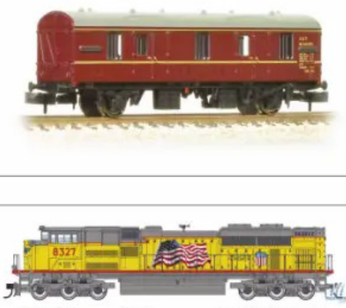
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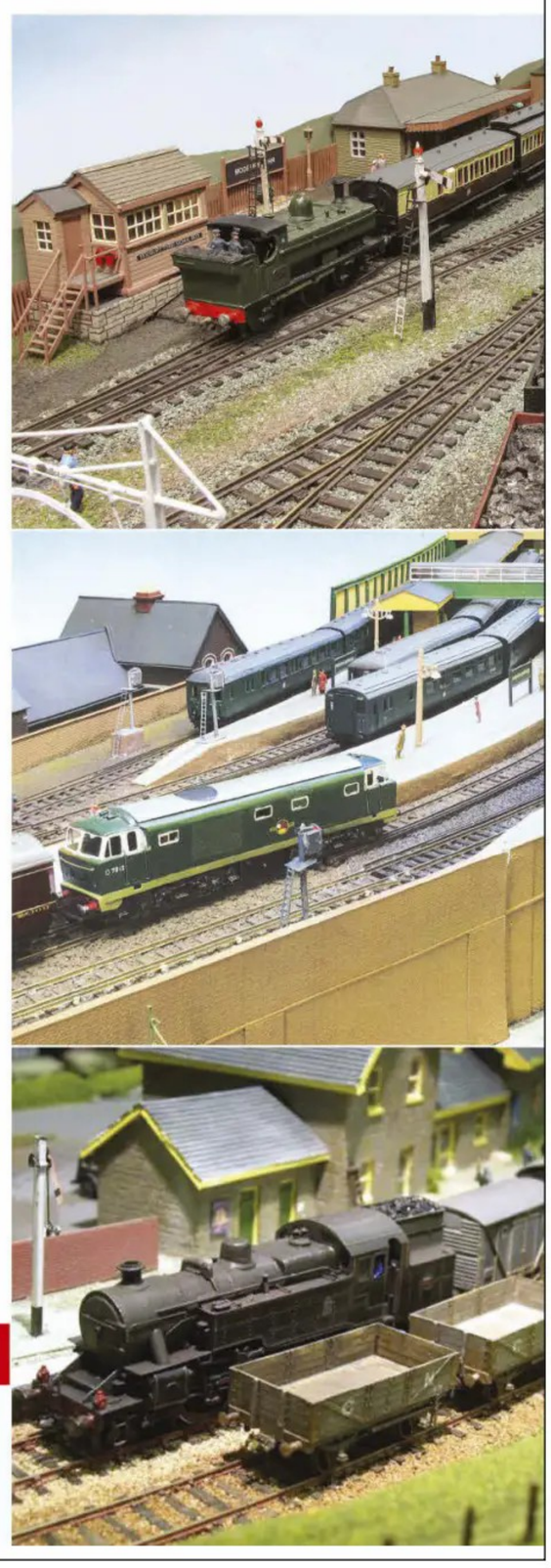

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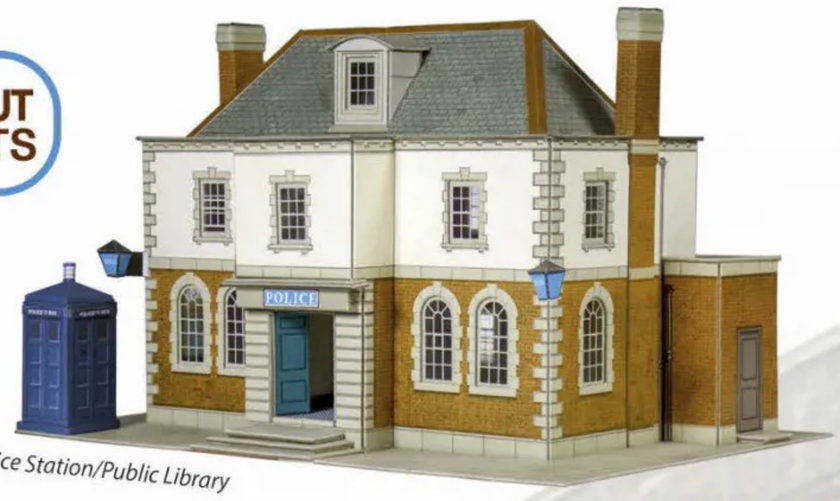

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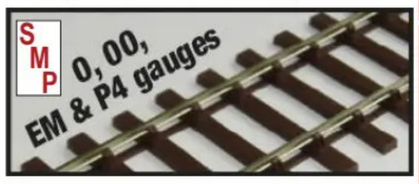

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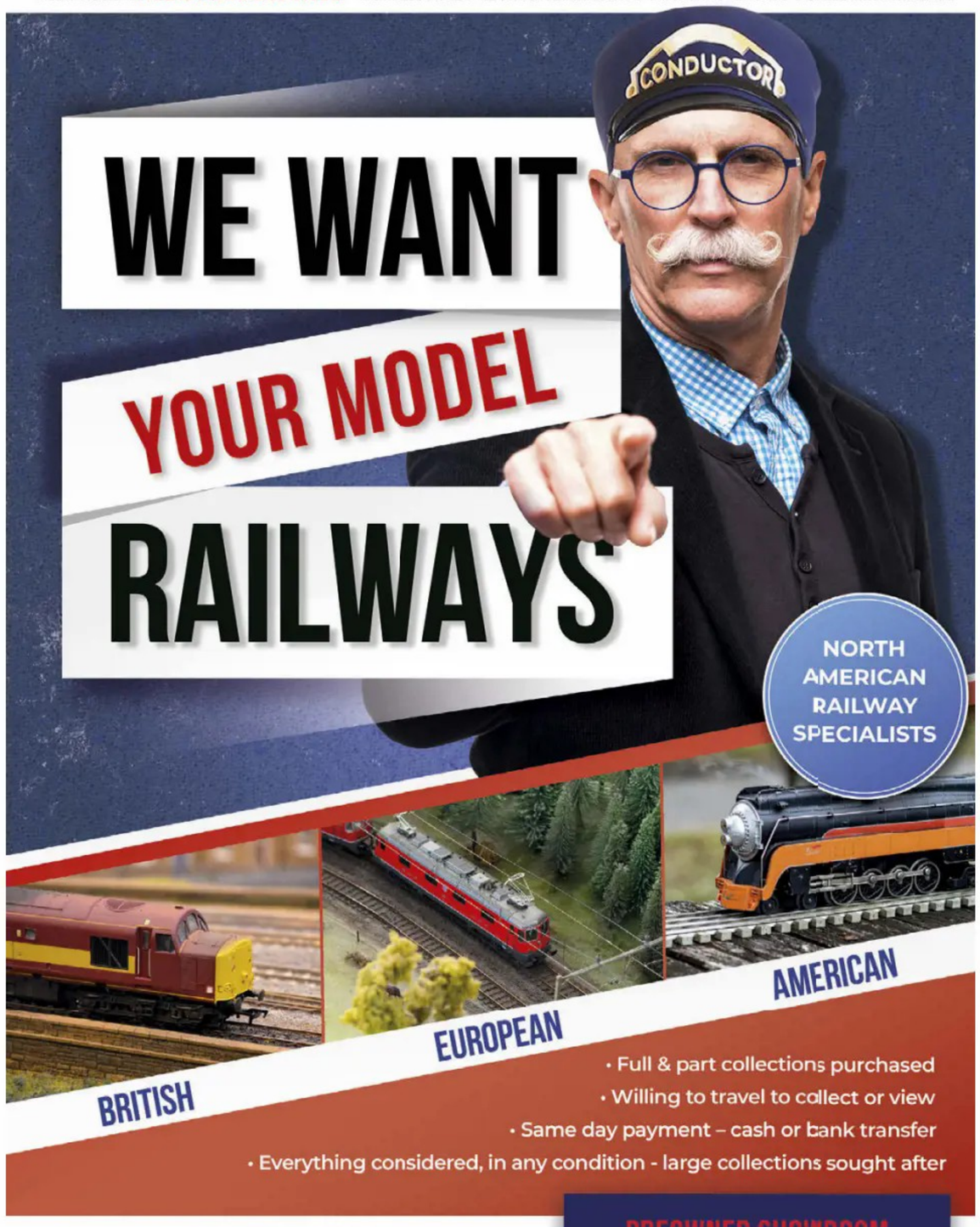

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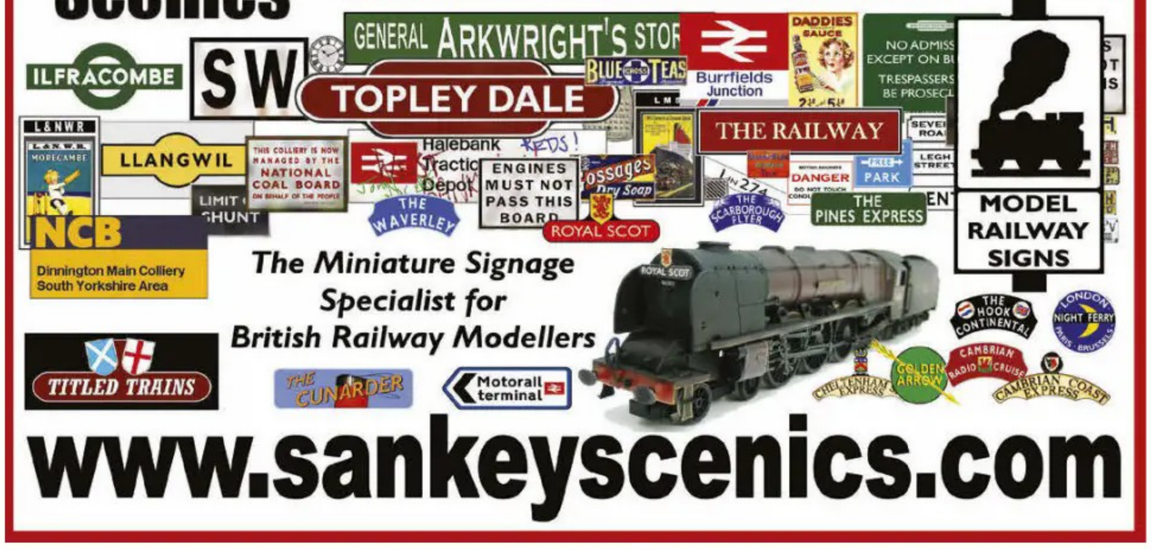

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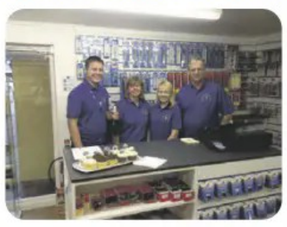


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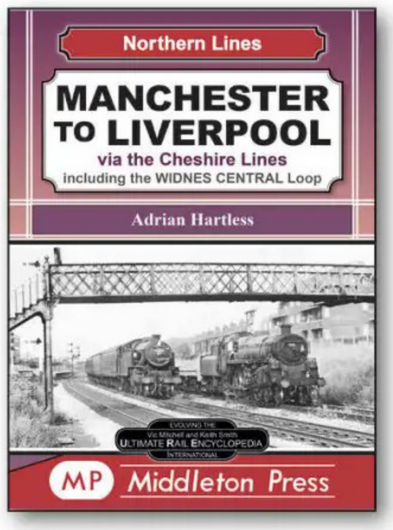

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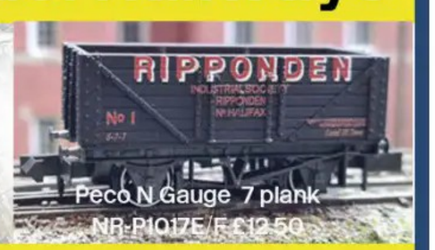

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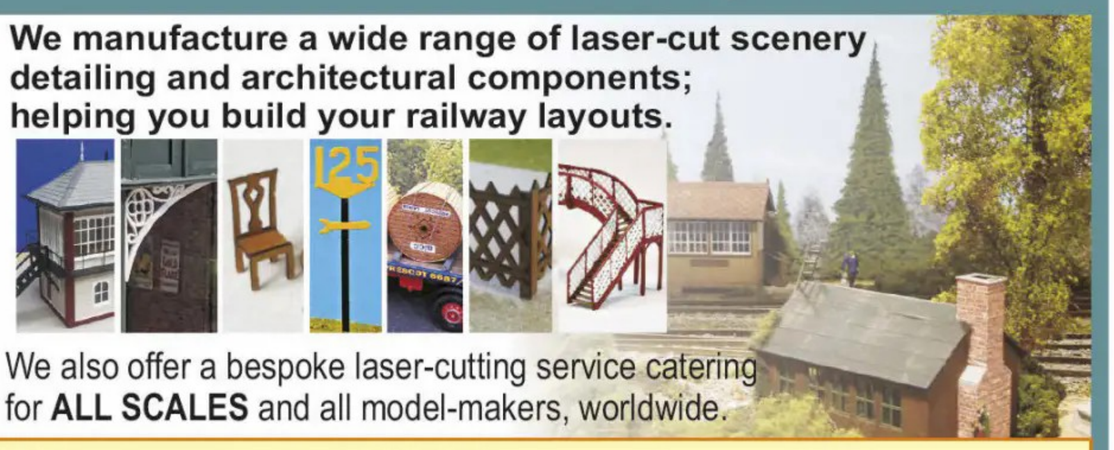

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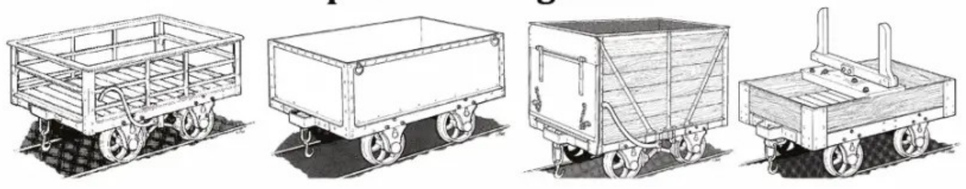

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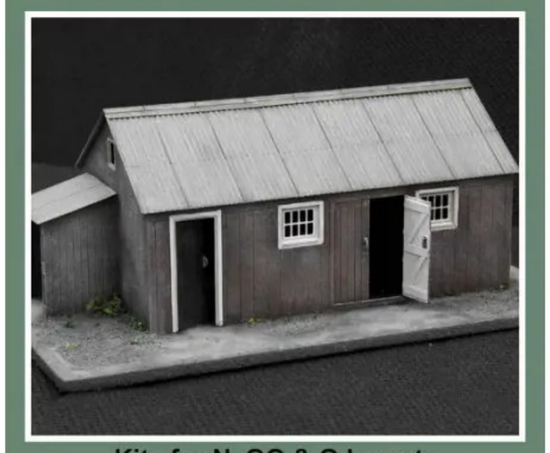

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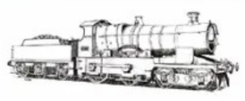



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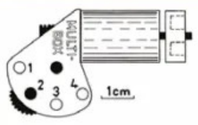

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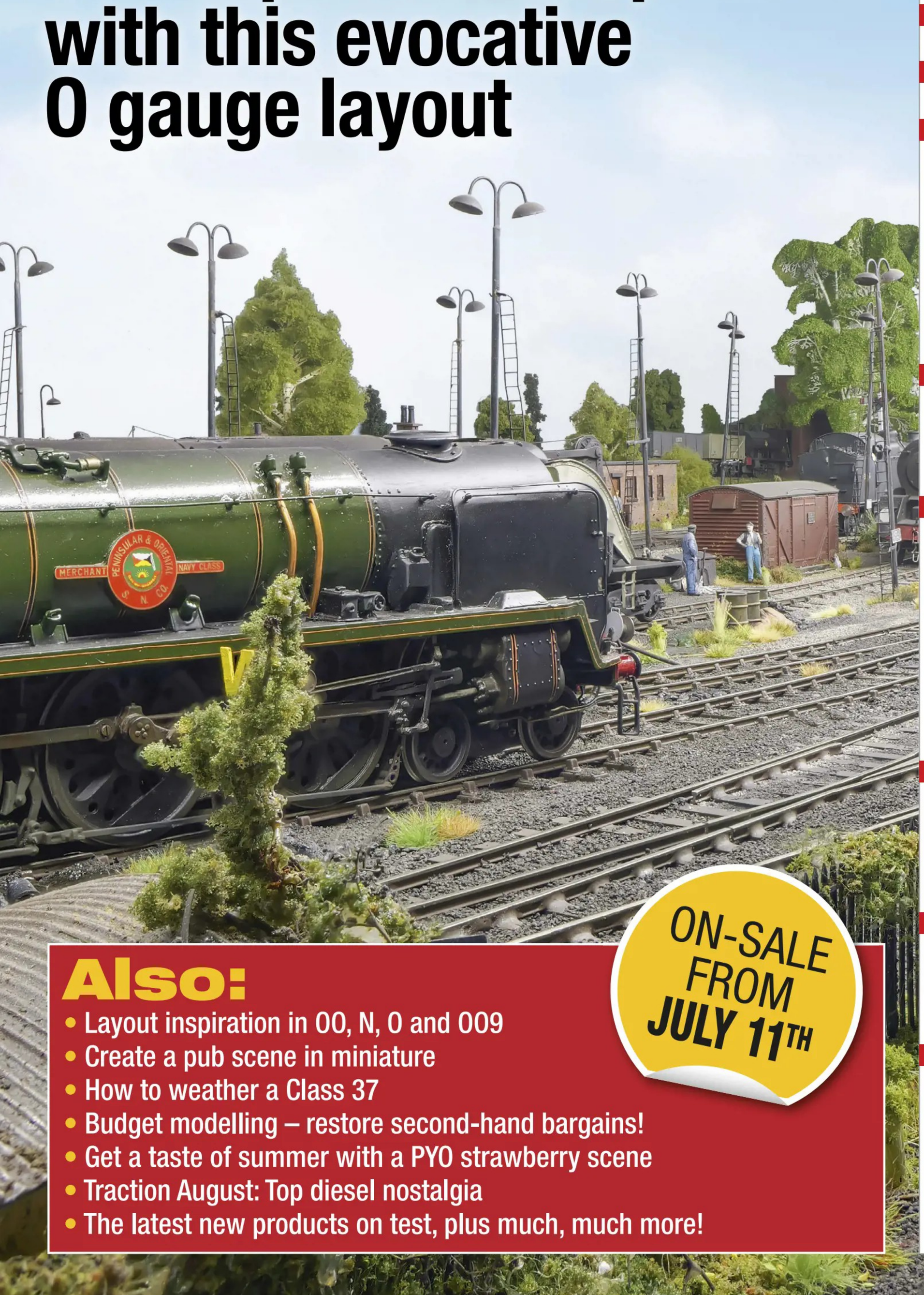

ON-SALE FROM JULY 11TH

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- Layout inspiration in OO, N, O and 009
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EDITORIAL

I BRAND CONTENT MANAGER
Debbie Wood
E debbie.wood@warnersgroup.co.uk
I FEATURES WRITER
Phil Parker
E phil.parker@warnersgroup.co.uk
I RMWEB EDITOR & BRM PHOTOGRAPHER
Andy York
E info@rmweb.co.uk
I PROOF READER
Tony Wright

PUBLISHER

Steve Cole
E stevec@warnersgroup.co.uk
I MARKETING MANAGER
Keeley Garmory
E keeley.garmory@warnersgroup.co.uk

ADVERTISING

I MULTIMEDIA SALES MANAGER
Sarah Jarman
T 01778 392055
E sarah.jarman@warnersgroup.co.uk
I ACCOUNT MANAGER
Sara Plumb
T 01778 392059
E sarah.plumb@warnersgroup.co.uk
I MULTIMEDIA SALES EXECUTIVE
Allison Mould
T 01778 395002
E allison.mould@warnersgroup.co.uk

DESIGN AND PRODUCTION

I DESIGNER
Dan Jarman
E info@danieljohndesign.co.uk
I ADVERTISING DESIGNER
Amie Carter
E amiec@warnersgroup.co.uk

DISTRIBUTION

TRADE ACCOUNT SALES
E tradeaccountorders@warnersgroup.co.uk
I UK/OVERSEAS NEWSTRADE SALES
Keiron Jefferies T 01778 395043
E keironj@warnersgroup.co.uk

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Buffer Stop

DCC is so old fashioned



Phil takes control of a Gauge 1 Dutch 1700 Class steam locomotive. (Photo: Liz Marsden)

What's this? Our DCC refusenik, Phil Parker, operating a locomotive using a tablet computer? Has he suddenly embraced the world of chipped models and CV values?

No. The model in question is a Gauge 1 Dutch 1700 Class steam locomotive built from 3D print files created by Friso Booij (www.pocketrailwaymuseum.com).

Battery-powered, it connects to the tablet using a free App. Drivers are presented with a display showing all the controls of a real loco, which have to be used to operate the model. Sound comes from the tablet, and the loco is fitted with a water-powered smoke generator.

All this is very clever and might represent the future of model railways. There are plenty of people experimenting with battery power, even in OO gauge. Tiny LiPo packs provide plenty of juice for modern high-efficiency motors to run for a sensible length of time, and recharging doesn't take very long.

Imagine a world without track cleaning. Or wiring. OK, you'll still need point motors, but you are spared connecting the power to the track, something a lot of modellers find daunting.

With many controlling DCC setups with phones or tablets, even the interface won't be very different. Is this the way to encourage youngsters steeped in tech to try our hobby? After all, if Phil can use it, the average 10-year-old won't have any problems.

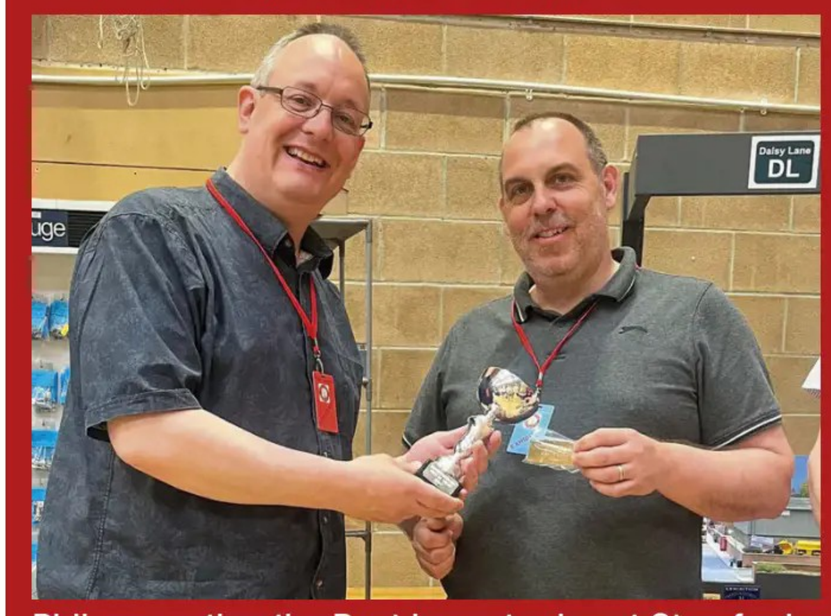
This month in pictures...



The top tombola prize at our Bristol show, a West Hill Wagon Works platform kit, was won by a lucky visitor on the first day.



We love the prototypical baby elephant on Kensington Addison Road's platform, seen at Bristol.



Phil presenting the Best Layout prize at Stamford show to Simon Lemmon, builder of "Daisy Lane".



At the National Garden Rail show, the Garden Rail team built another "Layout in a Day", complete with real plants.

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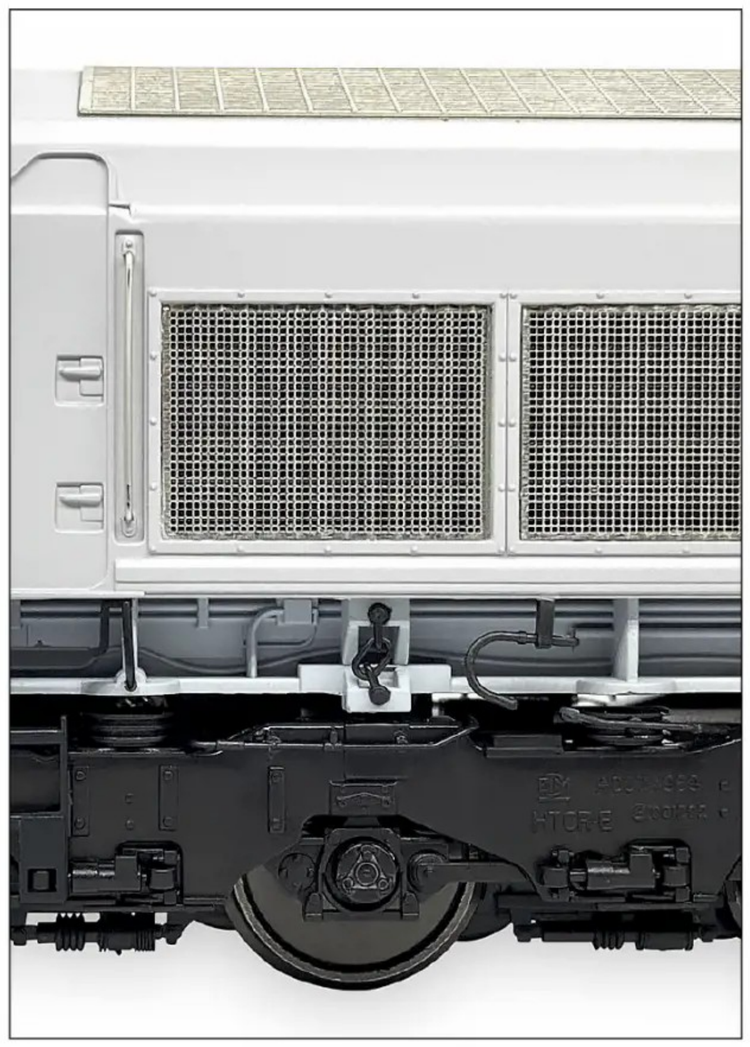

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