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HELJAN CLASS 33

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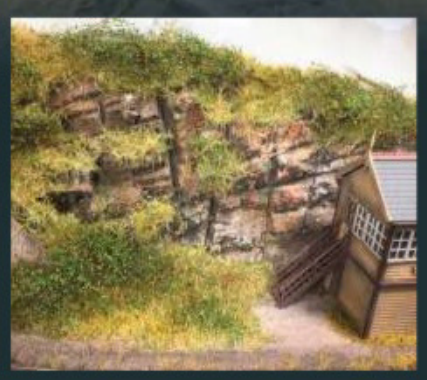
Trade secrets for scenic success – revealed!

Top kit-bashing advice



Build realistic scenery

Create stunning track

HORNBY SKALEDALE & OXFORD STRUCTURES

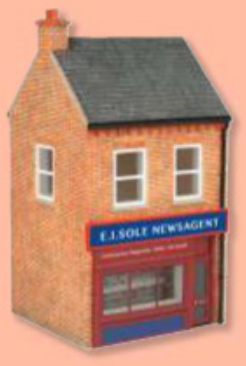
Perfect Partners

00 GAUGE HAND DECORATED RESIN BUILDINGS

HORNBY SKALEDALE

These stunning buildings from Hornby SkaleDale and Oxford Structures offer the modeller a selection of finely detailed resin moulded structures that are produced to a truly exacting standard. They comprises of both domestic and trackside based buildings. The domestic buildings feature amongst others a superbly detailed church and a particularly inviting pub! The trackside range, inspired by the Great Western Railway includes a fine example of a characteristic Station, a truly impressive Water Tower, plus a Goods Shed as well as an Engine Shed and Signal Box.

R7288 T. Davies & Grandson - Butchers



R7289 E.L.Sole - Newsagent

R7291 Hazel Cottage

R7290 Bungalow - 'Avalon'

R7275 Platform Straight x 2

R7287 Platform Island x 2

R7286 Platform Ramp x 2

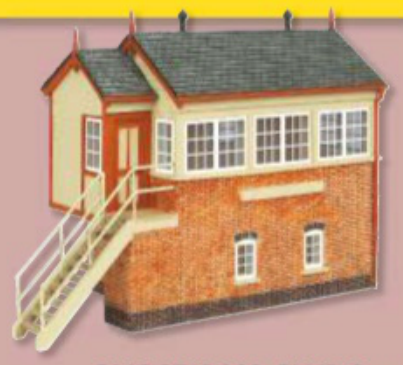
R7282 GWR Goods Shed

R7284 GWR Water Tower

R7283 GWR Engine Shed

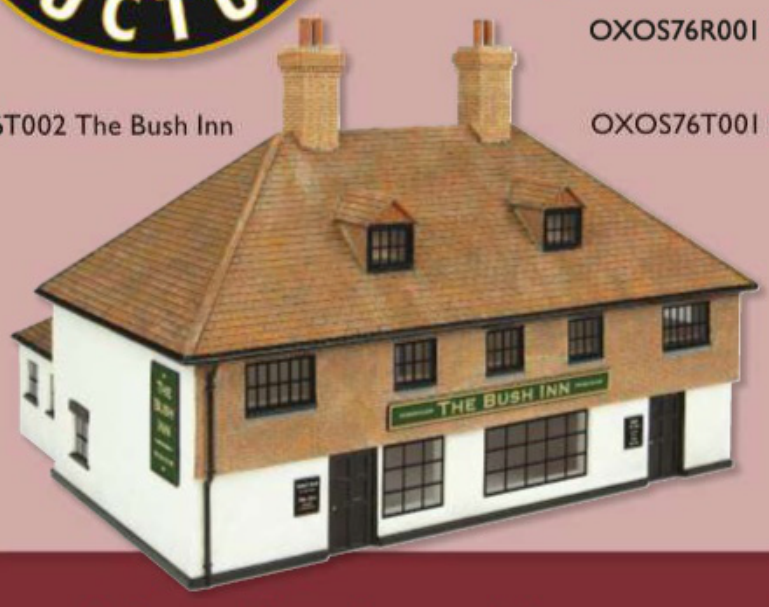
OXFORD STRUCTURES

OXOS76R001 GWR Station Building



OXOS76R002 GWR Signal Box

OXOS76T002 The Bush Inn



OXOS76T001 St. Catherine's Church

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CHRIS NEVARD

Last issue, we looked at ways to use the lockdown constructively to make your layout better than ever. But what if you haven't got a layout? At *Model Rail*, we hear a lot of 'well, I don't have time to build one', so why not do something constructive with the lockdown and make a start? (Unless you're a key worker and still at work – in which case, we salute you!).

In this issue we take a look at the myriad ways that inspiration can strike and how you can channel it, while Paul Lunn offers his advice for layout planning success. To take the process to its conclusion, Chris Nevard reveals his layout-building secrets.

At the risk of embarrassing Chris, just as art experts can tell a Turner from a Constable, we modellers can spot a Nevard layout. There's just something about the way that Chris builds and displays a layout that makes his work immediately stand out. But what makes Chris such an inspiration is that fact that none of the techniques he uses are particularly complicated, yet he combines lots of simple techniques to produce something that looks amazingly complex. I tried Chris' technique of misting Halfords aerosols last year (MR257) and I could immediately see the results. The key is practice.

● For those subscribers suddenly wondering why their normal Saturday delivery of *Model Rail* isn't happening anymore, we do apologise. This is because Royal Mail has stopped Saturday deliveries and it's completely beyond our control.

Richard Foster Editor

MODEL RAIL brought to you by

Richard Foster
Lockdown boxset binge watching includes *Designated Survivor*, *Picard* and that '90s TV staple *Friends*.

George Dent
Attempts at spraying paint in the garden have been hampered by a sparrow family dropping 'bombs' on my models.

Chris Leigh
Even my local stationer is doing home delivery, so I've no need to break lockdown in search of foam board.

Chris Gadsby
The nice days have been spent digging borders in the garden. Now where to put the large garden workshop/railway room?

Chris Nevard
Our ace snapper is building a name for himself on the folk music circuit. Is there no end to his talents?

Peter Marriott
Peter is our jet-setting scenic guru. Knows what products are available and how to get the very best from them.

Dave Lowery
Professional model-maker Dave works on top secret projects for train builders and model manufacturers.

Paul A. Lunn
Paul is full of ideas for innovative and exciting layout designs with almost endless possibilities.

Ben Ando
Ben is a seriously talented modeller and 'N' gauge expert. He's also started making his own RTR models.

Get in touch: E-mail the magazine at *modelrail@bauermedia.co.uk* or call 01733 468000

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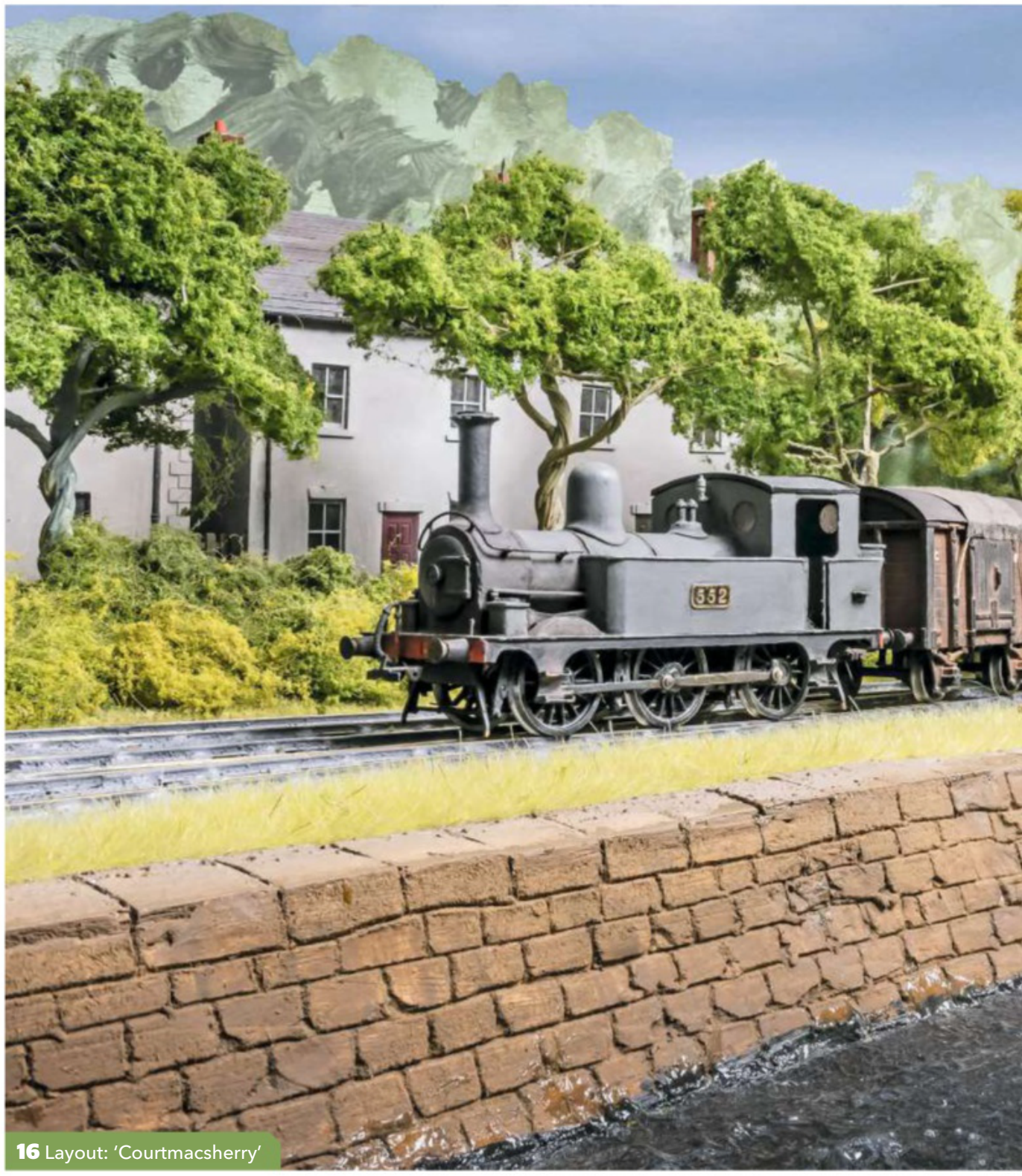

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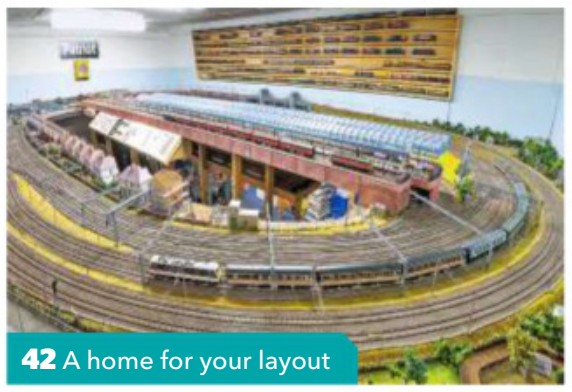
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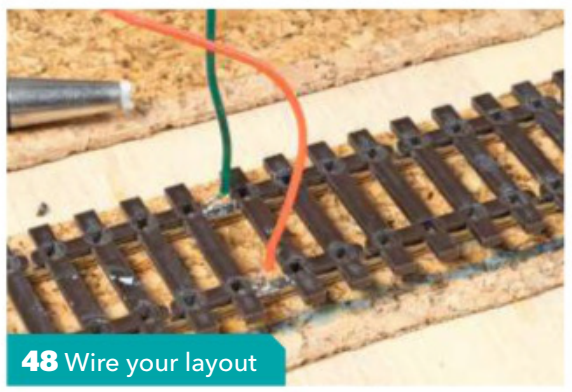
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Opening the box

The latest happenings from the world of model railways

The Big Picture

You know you're looking at a truly great model railway when you don't even need a train in the scene. Who could resist a stroll up the hill to explore the castle or, popping in to see what treasures Castle Books has to offer? This wonderfully evocative scene was created by Chris Nevard, although the buildings were constructed by Iain Robertson. Chris reveals the secrets behind this latest layout on p50 – and outlines how you could make your dream layout look this good. Photography: CHRIS NEVARD

CASTLE BOOKS
Artists materials

PREPARE FOR INSPECTION

Revolution Trains is to produce a 'OO' gauge model of one of the most unusual items of rolling stock still in use on the national network: inspection saloon 975025 *Caroline*. This vehicle was originally built as Class 203 buffet car S60755 in 1958. It was rebuilt to become the Southern Region general manager's inspection saloon in 1969 and was renumbered TDB975025. Although unpowered, TDB975025 has driving cabs to enable it to be used as a driving car.

It's had an unusual career and even carried pope John Paul II in 1982 as well as forming part of the first train to enter the Channel Tunnel in 1992.

TDB975025 has been rebuilt many times over the years and Revolution's model will be offered with key detail combinations. You will be able to buy it in original condition, with later high-intensity headlamps and its current condition with plated-over ends, modern headlamps and no third-rail shoegear.

As well as directional and interior lighting, Revolution promises fully sprung buffers, easy conversion to 'EM' and 'P4', and era-specific driver's desk and cab seats.

■ Would you like to see an 'N' gauge version of this model? If so, register your interest at *www.revolutiontrains.com*

00 GAUGE REVOLUTION TRAINS INSPECTION SALOON 975025

What's planned?

- TDB975025, BR blue/grey
- TDB975025, Network SouthEast livery
- 975025 *Caroline*, Network Rail SR coaching stock green

Price? £149.00*

* Early bird discount of £135 available for a limited period.

What stage is it at? CAD design

When's it due? Early 2021

BOX AND HOPPER IN TWO GAUGES

00 GAUGE N GAUGE

Revolution Trains is to offer two of its models in different scales: the 'OO' gauge MMA/JNA box wagons will now be offered in 'N' gauge while its 'N' gauge HOA hoppers will now be produced in 'OO'.

Both new models will benefit from the research and development work that Revolution has already carried out. The 'OO' gauge HOA hoppers will be offered in EWS Construction, Cemex, DB red, Ermewa/Tarmac grey and VTG/Mendip Rail silver liveries. Liveries for the 'N' gauge MMA wagons have yet to be confirmed but will be selected from DB red, Ermewa/Tarmac grey, GBRf blue, VTG/Mendip Rail silver and VTG dark blue, Touax maroon and Cappagh blue.

Prices have yet to be confirmed but Revolution expects that the order book for both models will be opened shortly after this issue hits the newsstands.

WANT AN EXCLUSIVE RIDE IN SWEET *CAROLINE*?

Anyone who places an order for Revolution's new *Caroline* inspection saloon model before August 31 2020 will be entered into a free draw to win a ticket on its 'Sweet Caroline' railtour. The tour is likely to run from Derby to Crewe and Stockport before returning to Derby via Toton. Dates and times have yet to be confirmed but traction is expected to be in the form of a DRS Class 37.

REVOLUTION IN 'O'

Revolution Trains is to produce its first 'O' gauge model... it has commissioned a limited run of Heljan's Class 37/4 as 37405 in DRS 'compass' livery. Unlike other Revolution projects, the 'O' gauge '37' is not crowdfunded and is ready to order. RRP is £599.00 and delivery is expected in December 2020/January 2021. To order, go to *www.revolutiontrains.com*

Keep up to date with *Model Rail* News online.

GIVE US A SIGN IF YOU FANCY AN '89'

Do you want a 'OO' gauge ready-to-run model of BR's unique Class 89? Rails of Sheffield has joined forces with Accurascale to offer you that opportunity – but the model will only go ahead if demand is high enough.

89001 was designed by Brush Traction as a prototype electric locomotive to operate through the Channel Tunnel. It was built at BR's Crewe Works between 1985 and 1987. Withdrawn in 1992, it was resurrected for a brief stint with GNER between 1997 and 2001 to ease a traction shortage on the East Coast Main Line. However, it suffered a major failure in 2001 and was withdrawn again. It's currently under restoration by the AC locomotive Group at Barrow Hill.

The Rails/Accurascale model promises a high specification, including: all-wheel drive and pickups, fully controllable lighting, scale 125mph top speed, five-pole motor and gearboxes with helical gears, moving Brecknall-Willis high-speed pantographs and two factory-fitted speakers.

In order to gauge whether there is demand for a 'OO' gauge Class 89, Rails asks that all those who are interested to go to *https://forms.gle/xTs5xg3qHW3uFMEn7* and complete the form. Rails reiterates that this is not an order form and you will be under no obligation to purchase the model.

■ Would you like to see an 'N' gauge version of this model? If so, register your interest at *www.revolutiontrains.com*

P. PYE/COLOUR RAIL

OO GAUGE RAILS/ACCURASCALE CLASS 89 Co-Co

What's planned?
- 89001 InterCity 'swallow' livery
- 89001 InterCity Executive livery
- 89001 GNER blue, gold lettering
- 89001 GNER blue, white lettering

Price? Approx £179.99 (£269.99 DCC sound)
What stage is it at? Registering interest
When's it due? Delivery expected in 15-18 months if project goes ahead.

GO WITH THE PRESFLO

O GAUGE

Ellis Clark Trains is to produce an 'O' gauge ready-to-run 'Presflo' wagon. Unlike previous RTR projects which have been produced in conjunction with Darstead, Ellis Clark Trains is undertaking all research and design in-house and the models will be released under the ECT brand.

Both square and rounded hopper varieties will be offered and the models will boast a die-cast chassis and sprung axleboxes along with detailed pipe work and sprung buffers. BR grey and bauxite as well as Blue Circle yellow liveries will be offered and a huge choice of numbered and unnumbered of models will be made available.

RRP is £69.99 and the models are due in stock in early 2021.
Availability: Ellis Clark Trains
Tel: 01756 701451
Web: *www.ellisclarktrains.co.uk*

MODEL COMPANIES TOGETHER

Hornby and Dapol have given railway modellers the perfect way to help raise funds for NHS Charities Together... by producing limited editions of GBRf's 66731.

Freight operator GB Railfreight paid its own tribute to the Herculean fundraising efforts of Captain – now Colonel – Tom Moore by naming its Class 66 66731 *Capt. Tom Moore – A True British Inspiration* on April 30. The '66' received its 'Thank you NHS' blue and white colour scheme on April 23.

Hornby initially planned to produce a limited run of 500 'OO' gauge models of 66731, but demand was so great that it had to increase the production run to 3,500 pieces. All have sold out, which has enabled Hornby to donate £140,000 to the NHS Charities Together.

Dapol has also produced a model of 66731 wearing its new livery and nameplates, but this time in 'N' gauge. Dapol's model retails for £110.00 and it will donate £40 from each model sold to NHS Charities Together.

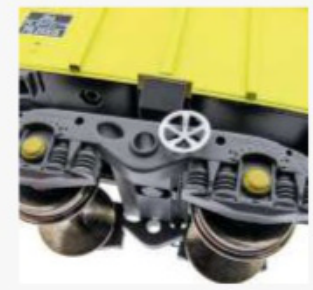
To order your Dapol Class 66, go to *www.dapol.co.uk*

GBRf

Incoming
Updates on exciting new ready-to-run model projects

00 GAUGE ACCURASCALE JSA COIL WAGON
What's planned?
- Hooded, British Steel blue
- Hooded, VTG silver
- Open, VTG black

Price? £59.95 (twin pack)
What stage is it at? Decorated assessment samples
When's it due? September 2020



00 GAUGE ACCURASCALE PTA/JTA/JUA TIPPLER WAGONS
What's planned?
- British Steel blue
- ARC yellow
- VTG grey
- Yeoman silver

Price? £149.95 (five wagons)
What stage is it at? Decorated assessment samples
When's it due? September 2020

00 GAUGE ACCURASCALE KUA NUCLEAR FLASK WAGON
What's planned? These two flask wagons, **MODA** 95770 and 95771, were built by Bombardier Prorail of Wakefield in 1998 for Royal Navy nuclear traffic.
Price? £159.95 (twin pack)
What stage is it at? Engineering prototype
When's it due? September 2020

00 GAUGE CAVALEX STANDARD WAGON TEA BOGIE TANK
What's planned?
- Railfreight grey
- Railfreight grey, weathered
- Total grey

Price? From £42.50
What stage is it at? Engineering prototype
When's it due? 2020/2021

00 GAUGE IRISH RAILWAY MODELS CIÉ 42ft BEER KEG WAGONS
What's planned? Four CIÉ bauxite/Guinness keg load twin-packs, all with different running numbers.
Price? €100.00
What stage is it at? Decorated samples
When's it due? Summer 2020

00 GAUGE REVOLUTION TRAINS 'ECOFRET' CONTAINER WAGONS
What's planned?
- VTG green, twin wagon set
- DB red, triple wagon set
- GBRf blue, triple wagon set

Price? £100.00 (twin)/£135.00 (triple)*
*Please note: early bird ordering discounts available. See *www.revolutiontrains.com*
What stage is it at? Engineering prototype
When's it due? Q4 2020/Q1 2021

N GAUGE REVOLUTION TRAINS FWA 'ECOFRET' CONTAINER WAGONS
What's planned?
- VTG green, twin wagon set
- DB red, triple wagon set
- GBRf blue, triple wagon set

Price? £75.00 (twin)/£102.50 (triple)
What stage is it at? Engineering prototype
When's it due? Q4 2020/Q1 2021

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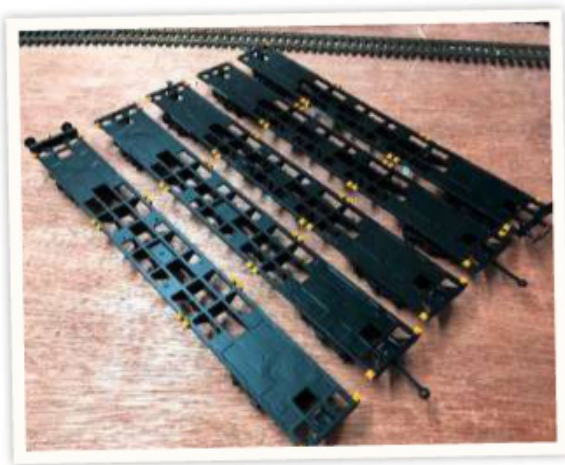
Join our Modelling Monday community...

Has the lockdown left you feeling isolated from the railway modelling community? Then you need to take part in Modelling Mondays! Every Monday, we ask you to show us pictures of the projects you have been working on over the past seven days and you can share your work, engage with other modellers or simply be inspired by others. You can get involved on our Facebook page, *Model Rail* magazine or our Twitter account *@ModelRailUK*

Take pictures of your work and upload them with a brief description and a selection will feature each month in the magazine!

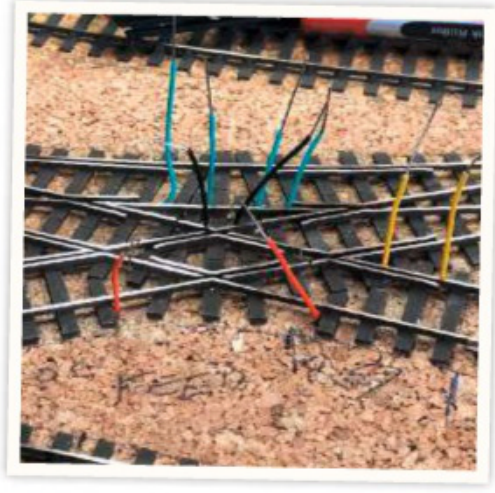
No guesses which theme I'm running on my model railway at the moment. It's still a work in progress but I still like to have wheels turning as I work on other parts. **George Howard**



I finished a Mendip Models Freightliner conversion as published when *Model Rail* was a supplement in *Rail*! **Dan Griffin**

I was laying more of my fiddleyard, but I've now run out of track! **James Hall**

Built a quick shunting puzzle for the kids using some old steel track I found... **Simon Eccles**



I've been spending time soldering droppers to all the necessary sections of track. **Graham Gatehouse**

Spent a while building the Modelux, which is two sheds into one. I only had one glazing kit though so I've had to replicate it. Getting there slowly. **David Price**

Show & Tell

The place to share your projects with the *Model Rail* community.

Help me top this off

Due to having plenty of time on my hands now, I've decided to resurrect my 'N' gauge model train set I first started around 2012.

As you can see I've not finished the roof tops yet and I'm not sure if they should be flat, slanted or pointed. Perhaps one of your readers could help?

I've just ordered a shed load of corrugated and brick modelling sheets to clad this monster! **Steve Avery**

News Real What's happening on Britain's railways…

It's a special NewsReal this month as we take a look at how the real railway has commemorated NHS staff and key workers – not to mention centenarian fundraising extraordinaire Colonel Tom Moore – in response to the Covid-19 pandemic.

▲ **GWR named 800025 *Captain Tom Moore* on April 30, the newly promoted colonel's 100th birthday.** GWR

▲ **Govia ThamesLink has given three units from each of its subsidiary franchises new liveries with messages for NHS staff. The units involved are ThamesLink Class 700 700111, Great Northern Class 717 717011 and Southern Class 377 377111.** GTR

▼ **Rail Operations Group has branded two of its Class 47/8s (47813 *Jack Frost* and 47815 *Lost Boys 68-88*) with 'Thank You NHS' logos.** RAIL OPERATIONS GROUP

▲ **Northern has given three of its trains – Class 158 158860 and Class 331s 3 331011 and 331109 – 'We Thank You' branding for the NHS, while Class 195 195111 has not only received the branding but also the name *Key Worker*.** NORTHERN

According to Chris...

...sometimes you can have too many layouts.

Oh, no, not another lockdown report! I can almost hear the groans, but please read on, especially if you're one of those readers who feels that we never cover enough 'N' gauge. I'm writing this on the last day of my sixth week in lockdown. It's raining, so I can't go outdoors to sit in the sun and read another chapter of *Dragonfly in Amber*. Exercise opportunities have been limited.

"So, you must have done loads of modelling then?"

I've certainly done a fair bit, but I must admit I'm flagging at the moment, possibly because I've finished one quite substantial project.

"So full of layouts is my house that it is, frankly, absurd"

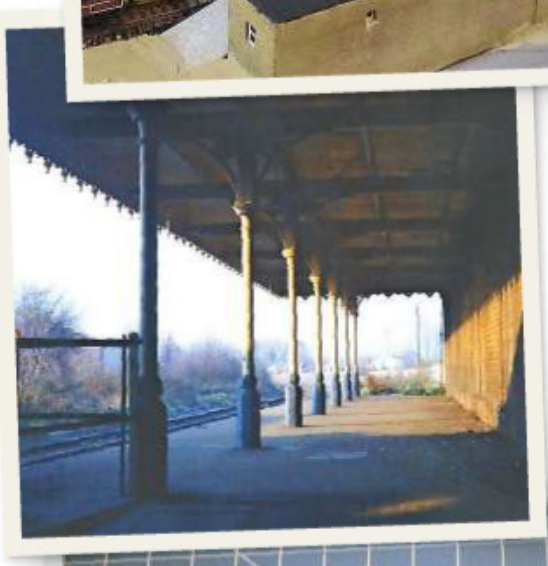
A room too full of railways!

However, let's return to the subject of 'N' gauge and the model of 'Staines West', which occupies three walls of what was once the stationmaster's office. Shortly before the lockdown began, I had filled my house with layouts in order to get them ready for exhibitions which, of course, got cancelled. It was, however, too late to return them to their previous homes and 'Polwyddelan' is in the 'Staines room', somewhat blocking access to the 'N' gauge.

Indeed, so full of layouts is my house that it is, frankly, absurd. There's one place where I have to squeeze through sideways if I want to access the shelves that are blocked by 'The Railway Children'!

I may not have the space but I have had the time, and that led me to tackle the station canopy at 'Staines', which I had been putting off because I could not find suitable columns to support it. Having given up all hope of finding anything off the shelf, I contacted York Modelmaking to see if it could produce something suitable by 3D printing.

I had gone to great lengths to make my model as accurate as possible, so did not wish to spoil the effect by just using bits of plastic rod as canopy supports. YMM's ever-helpful Julie Lightburn came to my rescue, though my columns were too small to 3D print. Her solution was to laser-cut dozens of tiny hexagonal and circular rings, which could be threaded onto plastic rod, in a specific order, to give a pretty convincing replica of these 13ft high columns in just one inch! The cast iron brackets suited the laser-cutting process, so these were also included.



Top left: Last chance for a good view of 'the concourse' before the canopy goes on.

Above left: The canopy after closure. The lower parts of the columns were painted blue around 1960 and never carried chocolate brown. CHRIS LEIGH

Left: Assembling the columns from parts supplied by York Modelmaking.

I received the parts way back last year, but lockdown provided the opportunity to test-assemble a column and once I had done that there was no question – the canopy could be finished. By sheer luck, the decorative wooden valancing was of a pattern already in the York range. The reason for this is historic. Staines West was a conversion of a private house, carried out by a contractor, John Wilson. Wilson used his own design of columns and valancing at Staines, but he went on to become engineer for the Great Eastern Railway where he used the same design at Mildenhall station before adopting it as the GER standard.

The rest of the canopy was assembled upside down, using styrene sheet and strip, following as closely as possible my photographs of the real thing. There are errors and compromises, but I doubt anyone else would notice.

Before installing the canopy roof, I had to complete the stop blocks and the area that I called 'the concourse' between the platform and the house. None of it was square or at right angles owing to its original 'cobbled together' construction by a company that had long since run out of money. It had also been substantially altered by the Great Western after something ran through the stop blocks and did substantial damage. A massive concrete block, faced with ancient Barlow rails, was installed at the end of the platform track, and a broken column was replaced with a very plain modern one.

Modeller CV: Chris Leigh
Bizarrely, working at home may actually be easier once the lockdown is over.

'OO' GAUGE LAYOUT **COURTMACSHERRY**

Penchant for the **obscure**

Modeller and exhibition veteran **Andy Cundick** likes a challenge, and what could be more demanding than scratchbuilding a layout based on a little-known railway that ceased to exist long ago?

Words: **Chris Gadsby** Photography: **Chris Nevard**

1

What makes this layout great?

Building a layout purely from photographs is hugely challenging at the best of times, and choosing an obscure subject like this is even more challenging. Andy has done a magnificent job of capturing the look and atmosphere of not only the railway, but the delightful Co. Cork landscape too.

There are a number of questions to ponder when planning your next layout. The first one is almost always: do you model a prototypical or fictitious location? If you decide that a real railway is the way to go, then the next question is 'which one'? You could opt for a line that's still operational. Or how about recreating a local lost line?

You could always copy Andy Cundick and pick the biggest challenge of all: modelling a lost line that is miles away from home, and with which you have no connection other than an interest in some old photos.

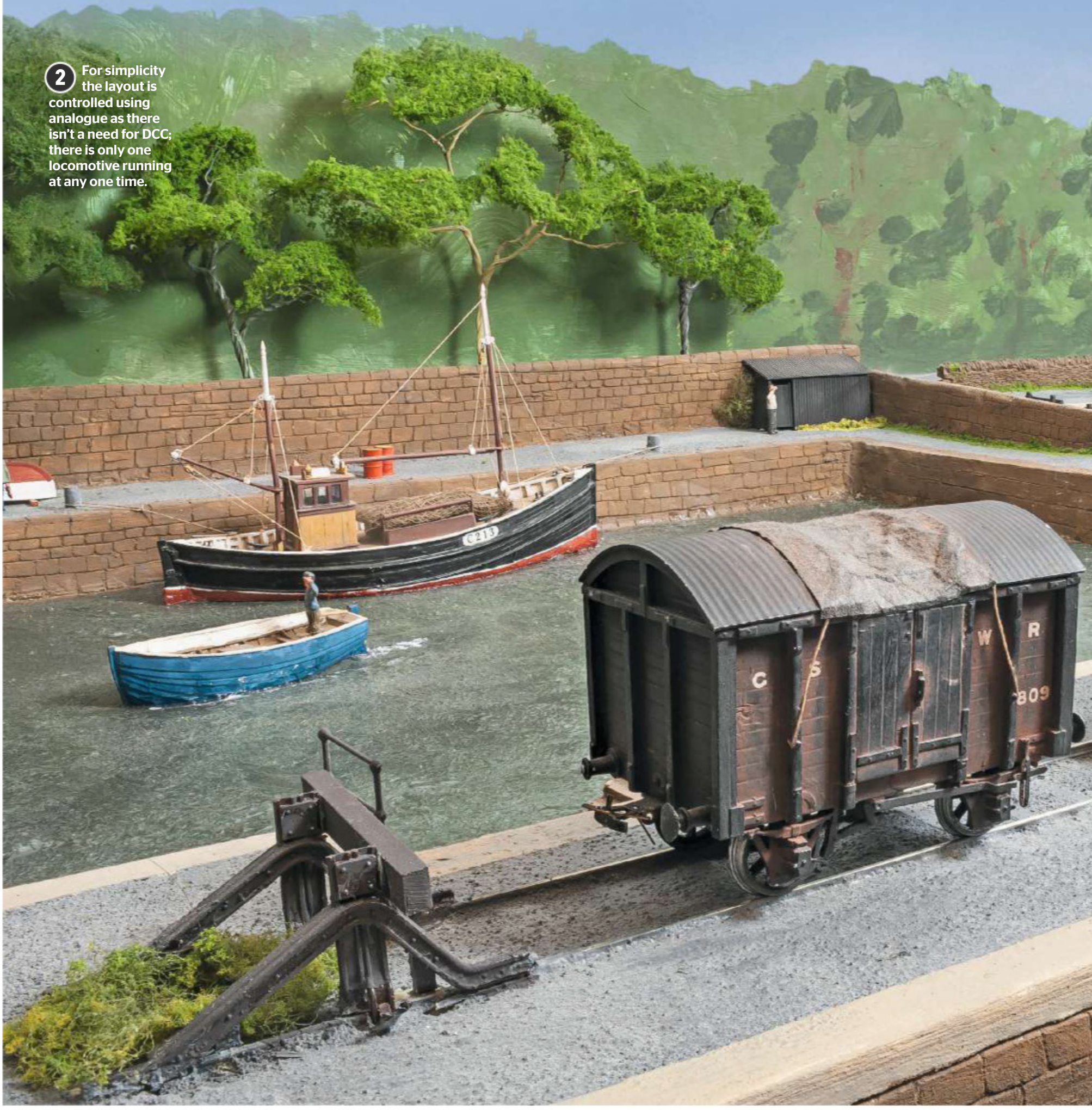
But whether you pick a lost line close to home or, as in Andy's case, in a different country, the process of creating the model is the same.

"Building a layout is much more interesting to me than running trains," explains Andy. "So much so that I've currently got seven layouts on the exhibition circuit. Because of this, I'm always on the lookout for my next project.

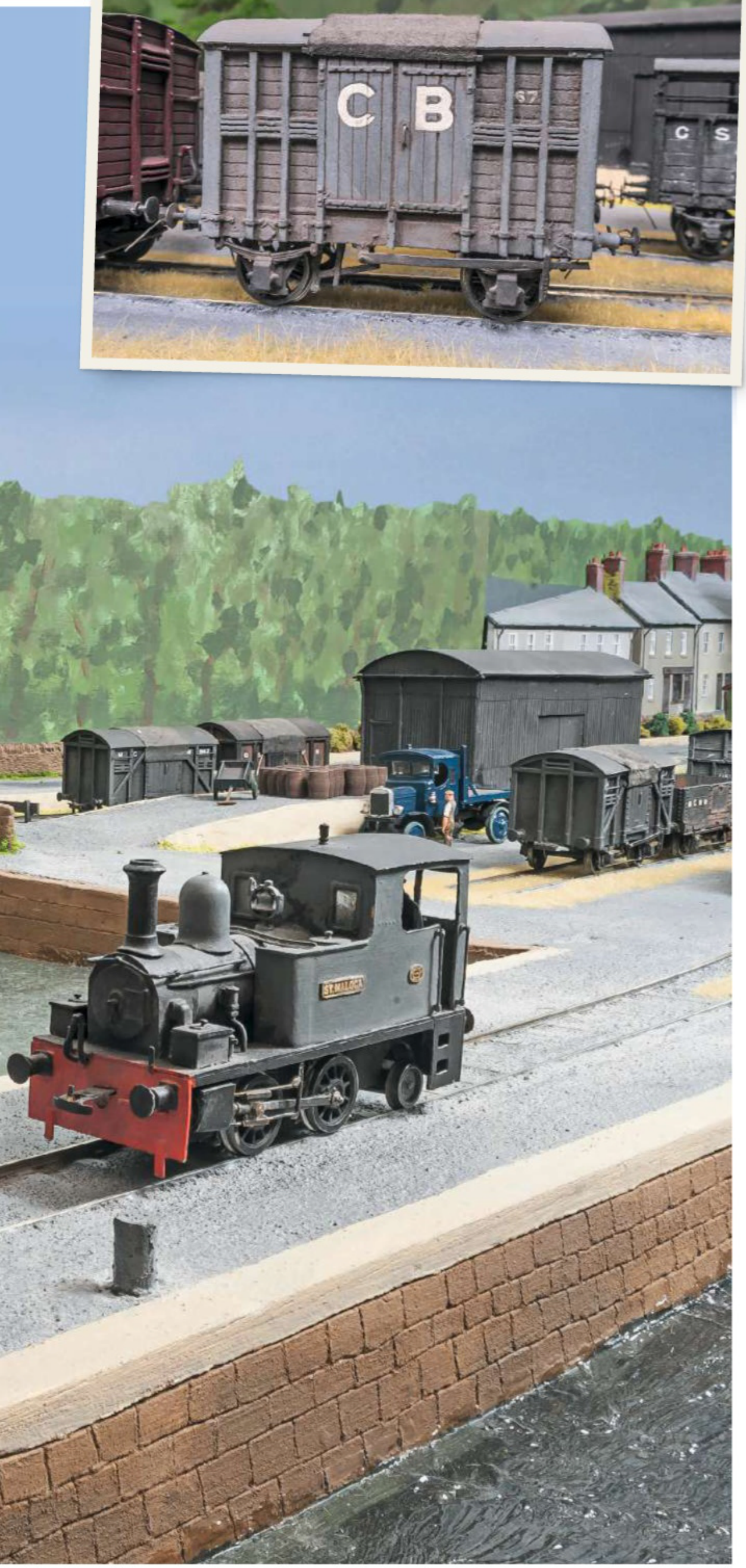
"I'm particularly interested in railways which have lost almost all trace of their existence, so when I was carrying out research for my next project and stumbled across photographs of this line in the south of Ireland my interest was heightened."

The railway in question was the Timoleague & Courtmacsherry Extension Light Railway, on Ireland's southern coast, deep in County Cork. This short roadside tramway was the Irish equivalent of the ➤

Pronounced 'Tigh Molaga', a village that included an abbey dedicated to Saint Molaga.



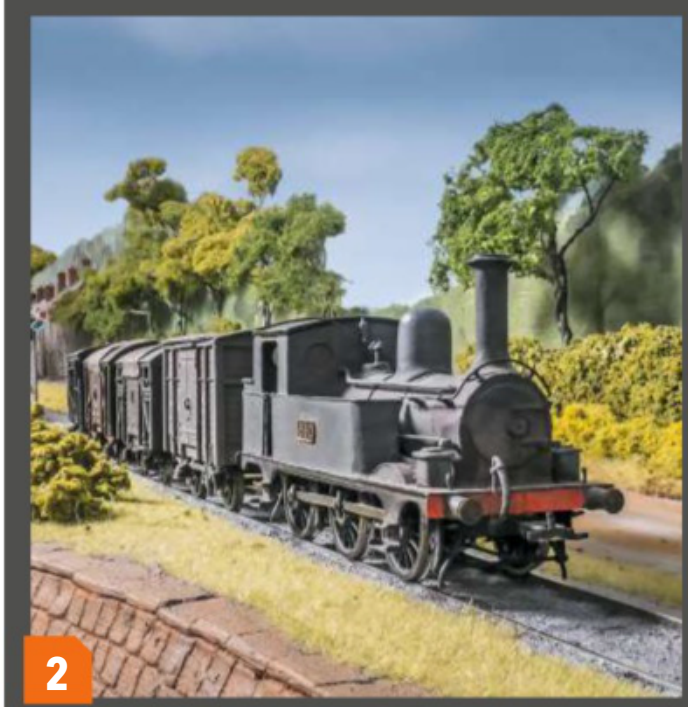
2 For simplicity the layout is controlled using analogue as there isn't a need for DCC; there is only one locomotive running at any one time.



3 things we like

1

The big fishing boat is a resin kit, while the motorboat was made for Andy by one of his friends, Angus Watkin.



2

The trees are copper wire armatures with Woodland Scenics scatter material on the top and a good helping of hair spray to make it all stick.

3

The 'shunting nun' has been on a few of Andy's layouts. She marks the location of an uncoupling magnet.

Wisbech & Upwell or the Wantage Tramway and was equally quirky and picturesque.

Even when the initial research is complete and the build can begin, there are several challenges when modelling a location where physical evidence of what was once there is practically non-existent. For starters, you can't do a site visit and measure buildings. Instead, you have to rely on photographs and an eye for what looks right.

You can, of course, use educated guesswork with what's available in model form. However, that only works if you're modelling something well known, such as a GWR branch line. There's likely to be very little available for an obscure Irish backwater… you can't even buy off-the-shelf track!

"Fortunately, this isn't my first Irish layout," says Andy, "so I'm used to building track. It just takes considerably longer than buying it!"

SCALE ALTERNATIVES

Ready-to-run Irish outline models in 4mm:1ft scale still use 16.5mm gauge 'OO' track, which is well under-scale for Ireland's 5ft 3in gauge. However, it is possible to utilise components for 'EM' or 'P4' track to accurately produce scale 21mm gauge track.

"Points are more difficult," Andy admits, "but I used

The backscene was hand-painted using artist's acrylic paints. While Andy agrees a backscene was needed, he doesn't look to put too much detail in them as it can detract from the layout. By leaving it a bit softer it indicates what else is around, but doesn't distract viewers from the scene.

Timoleague & Courtmacsherry Extension Light Railway

The T&CELR was built to link the small coast village of Courtmacsherry to the rest of the Irish railway network via Ballinascarthy & Timoleague Junction Light Railway (to which it made an end on connection) and the Cork Bandon & South Coast Railway-operated branch to Clonakilty. Both the T&CELR and B&TJLR, totalling nine miles of railway, were the only standard gauge lines built after the Tramways & Public Companies (Ireland) Act of 1883 (the remainder of rural railways built after the Act were 3ft gauge).

Fish was a major source of freight traffic although sugar beet was also carried and Courtmacsherry became a popular destination for excursion trains. The line's three Hunslet locomotives (0-4-2T *St Molaga*, 0-6-0ST *Slaney* and 2-6-0T *Argadeen*) were all fitted with cowcatchers and were later joined by ex-GS&WR 0-6-0T Nos. 90 and 100 (not fitted with cowcatchers).

Regular passenger traffic ceased in 1947 but freight traffic remained relatively strong. MetroVick 201 Class diesels also made appearances on the road side tramway section until CIÉ closed all of its West Cork lines on March 31 1961.

Today, all that survives is the station, now a private property with a small plaque on the wall, and the pier which was constructed for fish traffic in 1893. A semaphore signal still stands sentinel on the trackbed at Timoleague, while 0-6-0T No. 90 is preserved at the Downpatrick & County Down Railway.

Who wouldn't be inspired to model a scene such as this? Former Midland Great Western Railway 'E' 0-6-0T No. 552 trundles along the Timoleague & Courtmacsherry Extension Light Railway, with a short goods train bound for Timoleague. To the left is the Arigideen estuary and the R601 road to the right. COLOUR RAIL

the SMP 'OO' gauge point templates scaled to 21mm and then followed the same instructions. It takes a while but the instructions are quite clear.

"I've found that there's enough in kit form to get somebody interested in Irish railways started, but sooner or later you'll need to start scratchbuilding to make a prototypical layout."

Scratchbuilding at 'Courtmacsherry' not only covers the track and the buildings but also extends to the majority of Andy's stock, including the T&CELR's distinctive locomotives.

"I've used etched brass and nickel silver to construct the models," he says, "with a build taking anywhere ➤

6

7

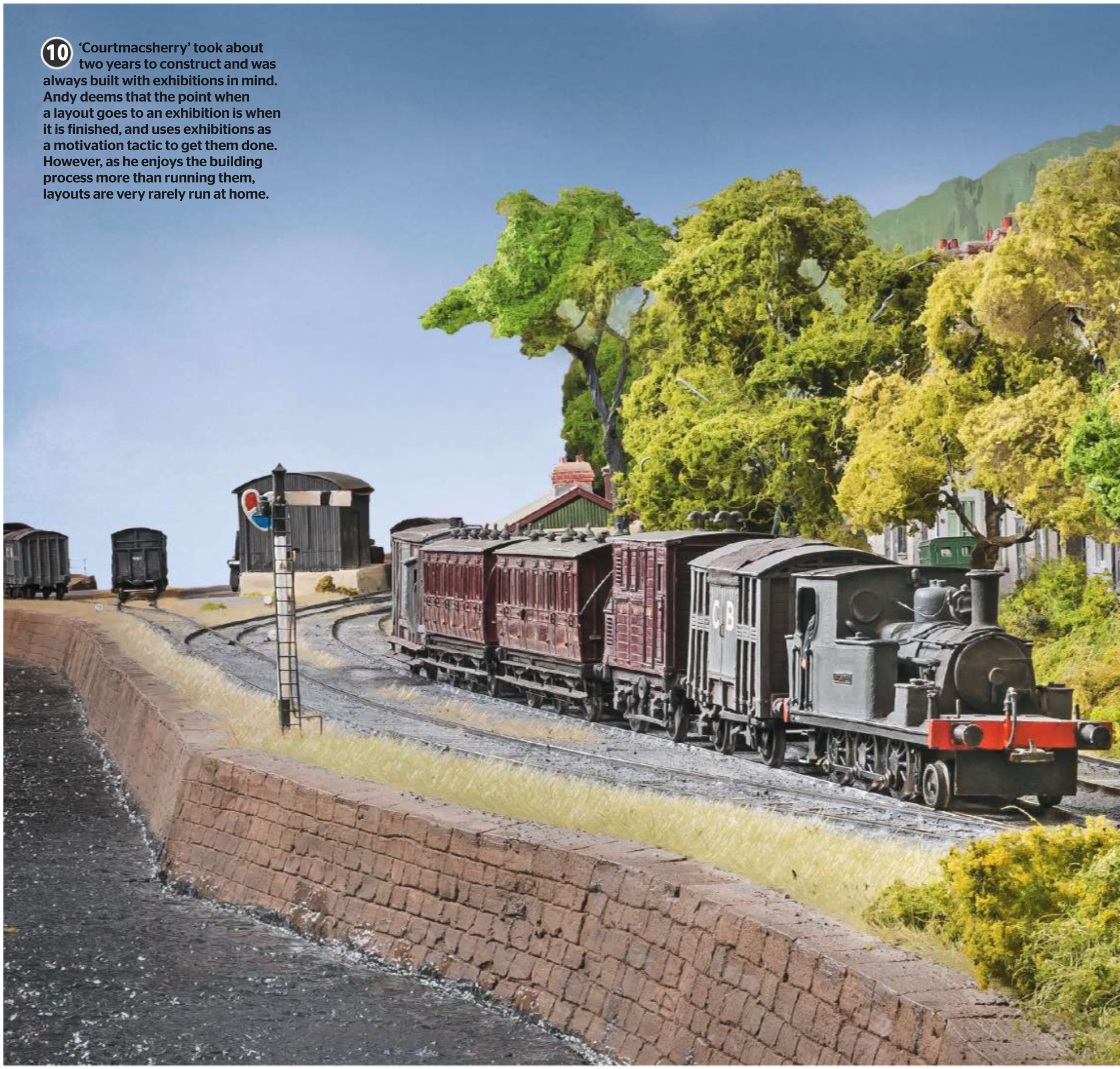
between three weeks and six months, but that's purely because I never concentrate on one thing at a time!"

Andy admits that it helps when scratchbuilding stock from styrene to have some idea of how the prototype rolling stock is put together.

"That's where 8 ½ years at Swindon Works helps," he jokes. "I can claim to have scratchbuilt in both 4mm:1ft and 1ft:1ft!"

No matter the size or scale of your layout there is one thing which unites almost every modeller: the necessity to compress the prototype to fit the available space. Very rarely are you able to place features on the layout a scale distance apart to how they were in real life. With a 20ft space to play with, Andy is one of the lucky ones. From the station to the quay, 'Courtmacsherry' is almost a perfect scale-length model of the prototype.

"I could work out the distances between sections by using the known size of a Ford Transit van which appeared in one of the photographs," Andy explains, "but what I hadn't counted on was how difficult ➤



10 **'Courtmacsherry' took about two years to construct and was always built with exhibitions in mind. Andy deems that the point when a layout goes to an exhibition is when it is finished, and uses exhibitions as a motivation tactic to get them done. However, as he enjoys the building process more than running them, layouts are very rarely run at home.**

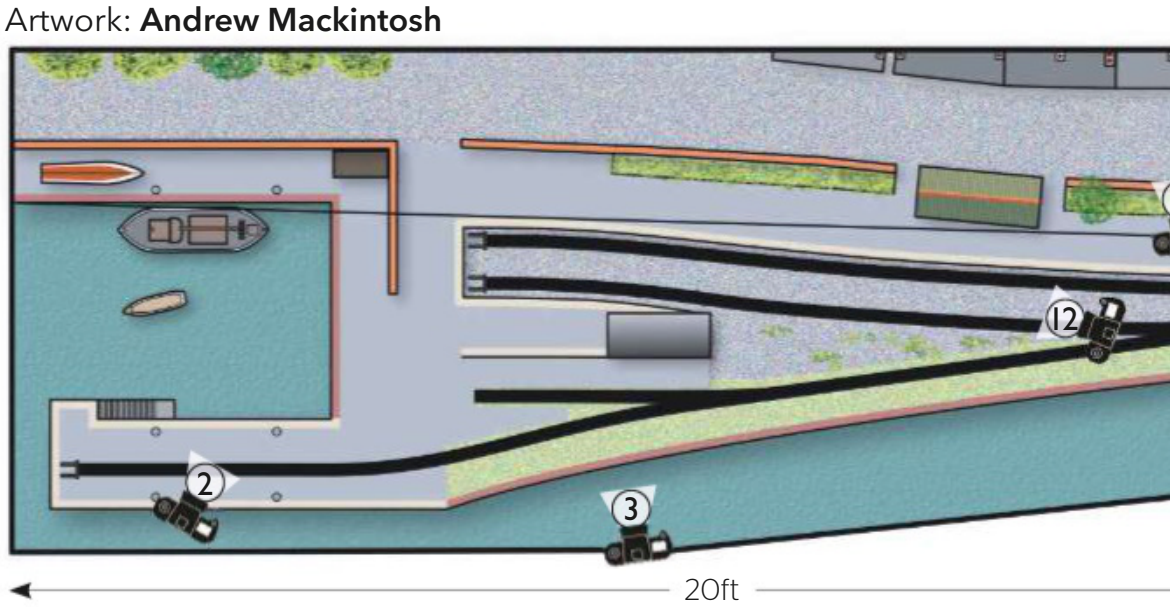
working out how big some areas could be because everybody took photographs from the same angle.

"For example, there were dozens of pictures of one side of the shed and I could see a lever frame behind, but I couldn't for the life of me find an image from the other side showing it in its entirety. I daren't guess and put it on, however, because the first exhibition it went to like that, somebody would come up to me with the elusive picture and prove I'd done it incorrectly."

MATERIAL WORLD

Scratchbuilding your stock is one thing, but for a location such as this, it also means scratchbuilding buildings and other key structures too. Fortunately, the task is made easier by the large array of products on the market and, for Andy, Wills' corrugated iron plastic sheet came to the rescue.

Artwork: **Andrew Mackintosh**

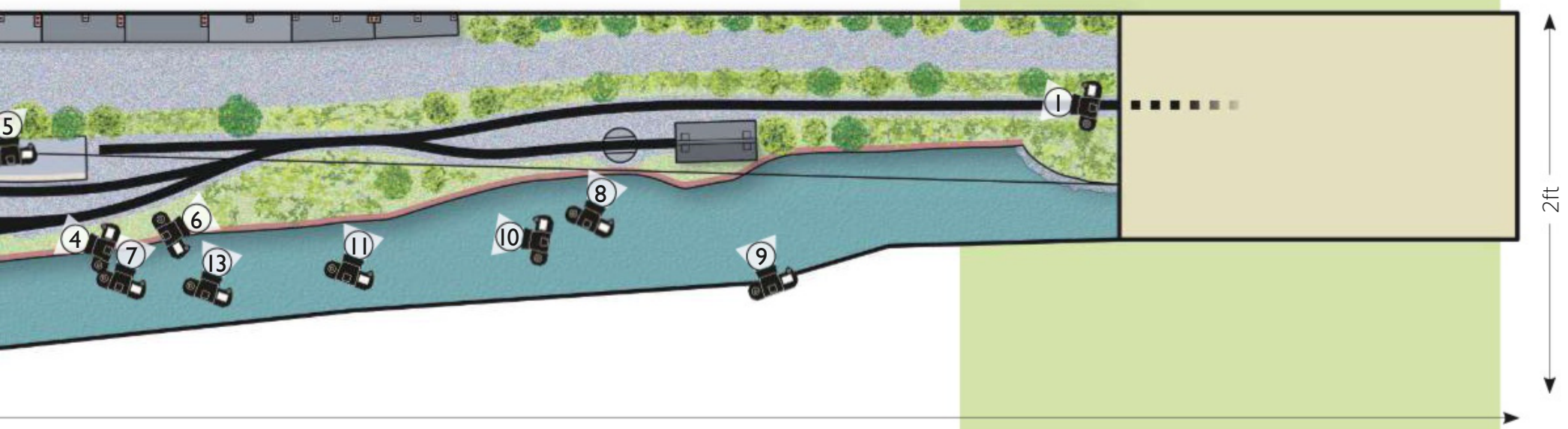


The signals are homemade, but Andy has used fittings from Model Signal Engineering to finish them off.

FACTFILE: 'COURTMACSHERRY'

Gauge and scale: 4mm:1ft scale, 21mm gauge

Size: 20ft by 2ft



He says, "I used this on all of the railway buildings on the layout – it's far easier than trying to make your own crinkled card. Using photographs, I could get a good indication of the size and then it was simply a case of producing the walls to scale and glueing them together. The sheets are quite robust so I didn't have to use the traditional card substructure, which speeded up that portion of the build considerably."

The dominant feature of 'Courtmacsherry' is the harbour and its distinctive sea wall. This also took the longest period to complete: there was around 25ft of stonework that needed scribing. Andy even carefully picked out each stone to ensure the wall looks as realistic as possible.

"Doing this took quite a while as I didn't try to do it all in one go," he recalls. "I think I would have driven myself mad trying to concentrate for that length of time."

By comparison, modelling the water was a very straightforward affair. Andy simply used acrylic paints to create a suitably murky sea bed colour and then poured Deluxe Materials Making Waves over the top, stippling the fluid before it cured to make the waves.

Across the UK there are former railway lines that have been lost to nature or repurposed as cycle paths and commonly you could drive right past the site and never know it was there. Despite having no connection to the area, Andy has brought a lost part of Ireland back to life and is looking forward to getting it back on the exhibition circuit. You never know, perhaps you live near a long-lost line you could bring back to life in model form! MR

"The dominant feature is the harbour and its distinctive sea wall. Andy carefully picked out each stone to ensure it looks as realistic as possible"

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LAYOUT PLANNING AND DESIGN

FIVE STEPS TO SUCCESS

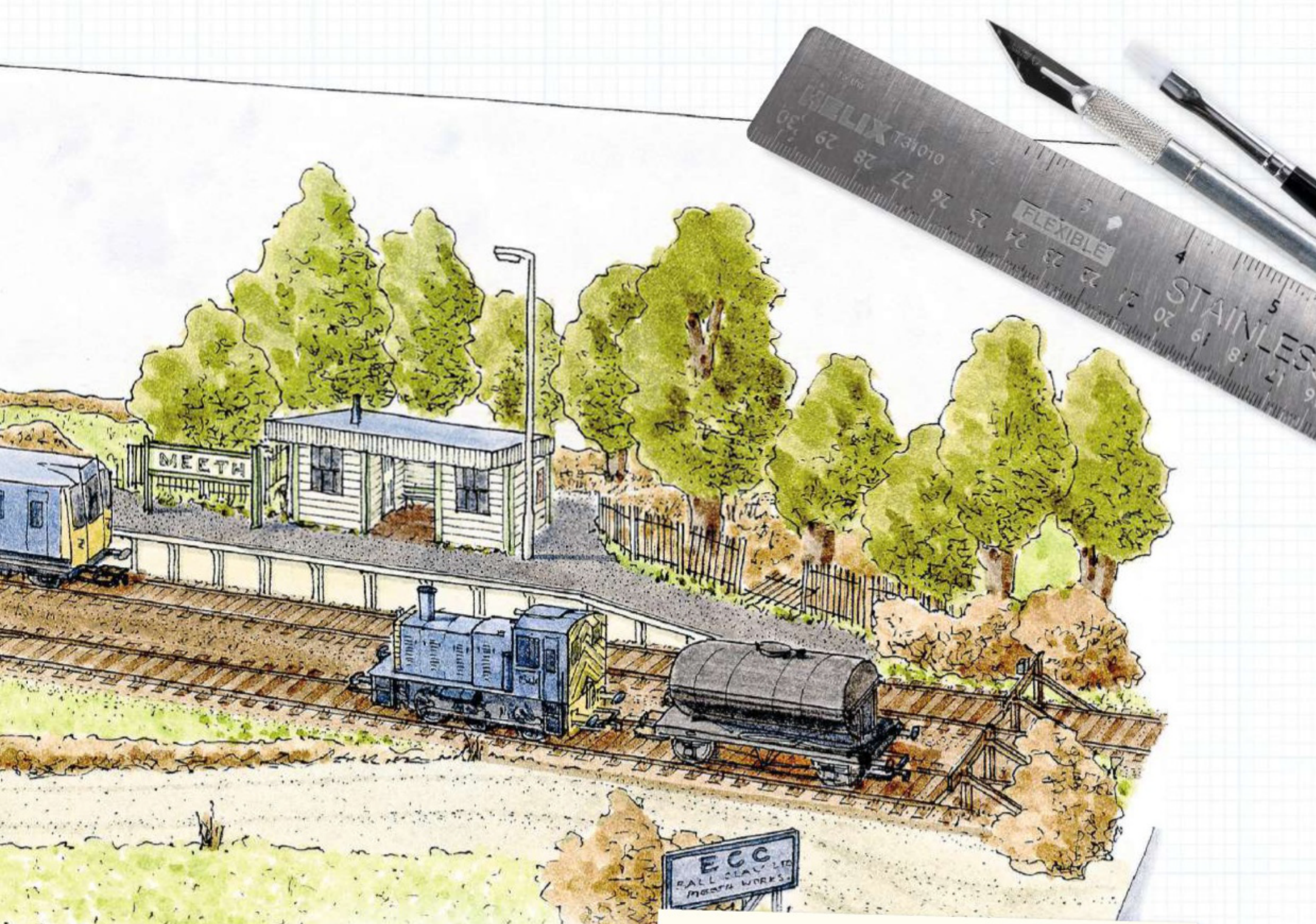
Paul A. Lunn shows you the best way to approach and execute your layout ideas to ensure maximum satisfaction.

Artwork: **Paul A. Lunn**

Who, at the end of last year, would have thought that 2020 would bring such a shake-up in the way we live? While a deadly virus has backed us into a corner, some beneficial changes, lost from a previous time, have been reinstated – there's a greater community spirit and many feel a sense of well-being from the increased rest and leisure time.

After completing a layout design for my first completely bored, locked-down client, it dawned on me that modellers who'd stalled with a project might use the lockdown as the impetus to get going. Beginning a project is a critical time and mistakes made at this early stage can easily plague a layout throughout its construction and operational life.

From my point of view, there's never been a more important time to share skills that will aid successful layout design, resulting in a more satisfactory outcome. So here are my five key steps to planning and designing a successful layout.



1. WHAT DO YOU WANT?

Likes and dislikes

It's really important to focus on what you want from a model railway. It will keep you on track – no pun intended – and save, time, money and heartache. The accompanying generalised checklist is a great way to start, though it can easily be refined into a more detailed account.

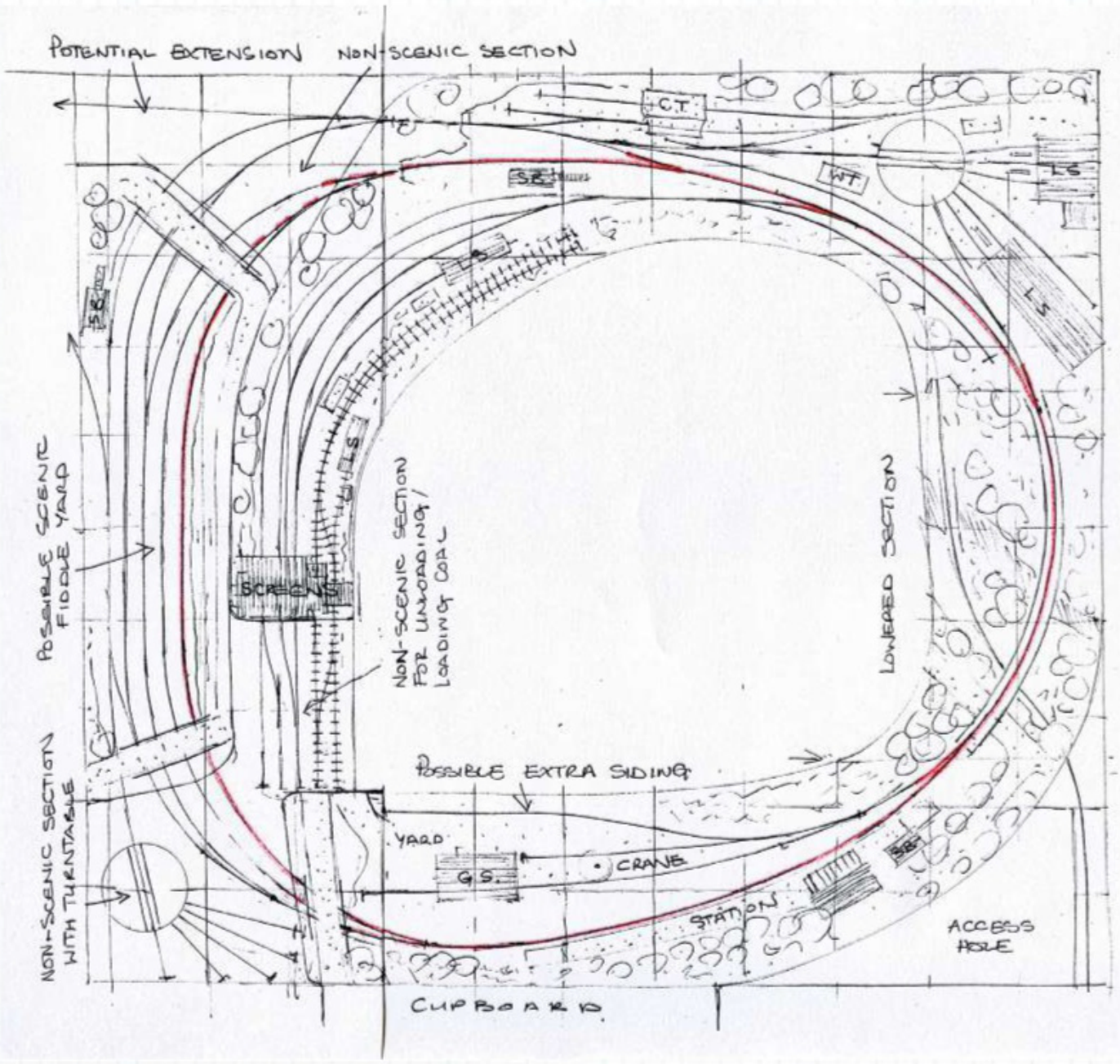
LAYOUT DESIGN CHOICES CHECKLIST

This checklist will help you identify the best choices for your o**wn requirements.**

TOPIC	SUGGESTIONS		CONSIDERATIONS
1. Site	• Garage • Shared living/ dining room	• Bedroom • Loft • Shed	Access, convenience, effects of damp, extremes of temperature, electrical safety
2. Layout space available			You must have access to all parts of the completed layout
3. Layout type	• End-to-end • Circular	• Oval with reversing loop	
4. Scale and gauge	'Z', 'N', 'TT', '00', 'H0', 'EM', 'P4', '0', 'G', narrow	or standard	Determined by items 2 and 3
5. Location	• Country scene • Market town station	• Industrial area • Goods yard	Your own preferences
6. Operational frequency	Minimal to intensive		Will be affected by item 1
7. Stock	• Passenger • Freight	• Industrial	Length of trains on available trackwork, platforms etc
8. Scenic	• Rural • Suburban	• Urban industrial	Your own preferences
9. Period	• Pre-Grouping • Pre-nationalisation	• BR sectorisation • Modern day	Availability of reference material, rolling stock etc
10. Timeline	• Late 1800s • 1950s • 1960-65	• Trainspotting days • The last days of steam	Availability of reference material, rolling stock etc

Realities of space, time, funding and skill

Be clear and realistic about the resources you have and how they will be deployed. If you plan a large, demanding scheme, work in stages over a number of years, starting with a self-contained part – ideally the main route – shown in red. The next stage depends on your priorities; focus on the locomotive shed if you're into your locomotives. Or, if you prefer to focus on operating trains, get the fiddleyard sorted.



Be honest about who you are

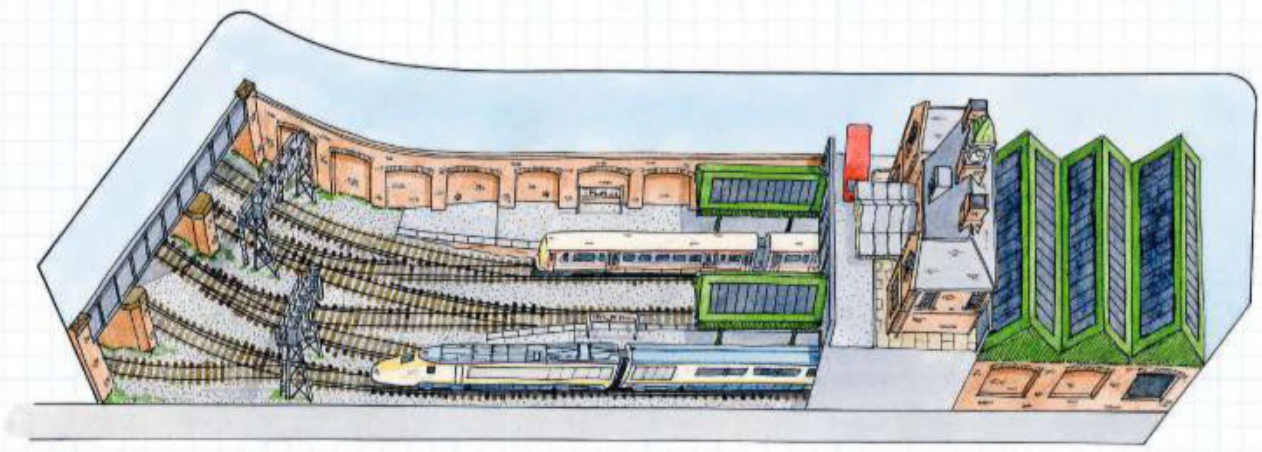
A common factor that I find with everyone who comes to one of my design clinics is the wish to have more than circumstances allow. As a designer, I will be able to maximise a subject to best effect, but there is only so much that can be done. Furthermore, modellers approach their hobby in very different ways: some prioritise the actual construction over operating it, whereas others are the complete opposite – and many sit somewhere between.

We're all different: there's the methodical plodder who likes everything to be perfect. There's the indecisive modeller who flits from one idea to another before completing anything (that's me). There's the impatient modeller who rushes to get things running as quickly as possible and has to go back to re-do all that was rushed. Finally, there's the over-ambitious modeller, and it's easy to fall into that category.

DESIGN BRIEF – SETTING AIMS AND OBJECTIVES

I first started setting briefs as an interior designer in the 1960s and 1970s. It helps you to get inside a client's head and almost always results in greater success. Briefs work exactly the same when you do it for yourself, and having a proposed work schedule, which details your modelling intentions, will undoubtedly help keep you on track and give you something to measure against in terms of progress and quality.

This following example is derived from a small urban layout design that, albeit slightly modified, was featured in the second edition of the *Peco Setrack Planbook*:



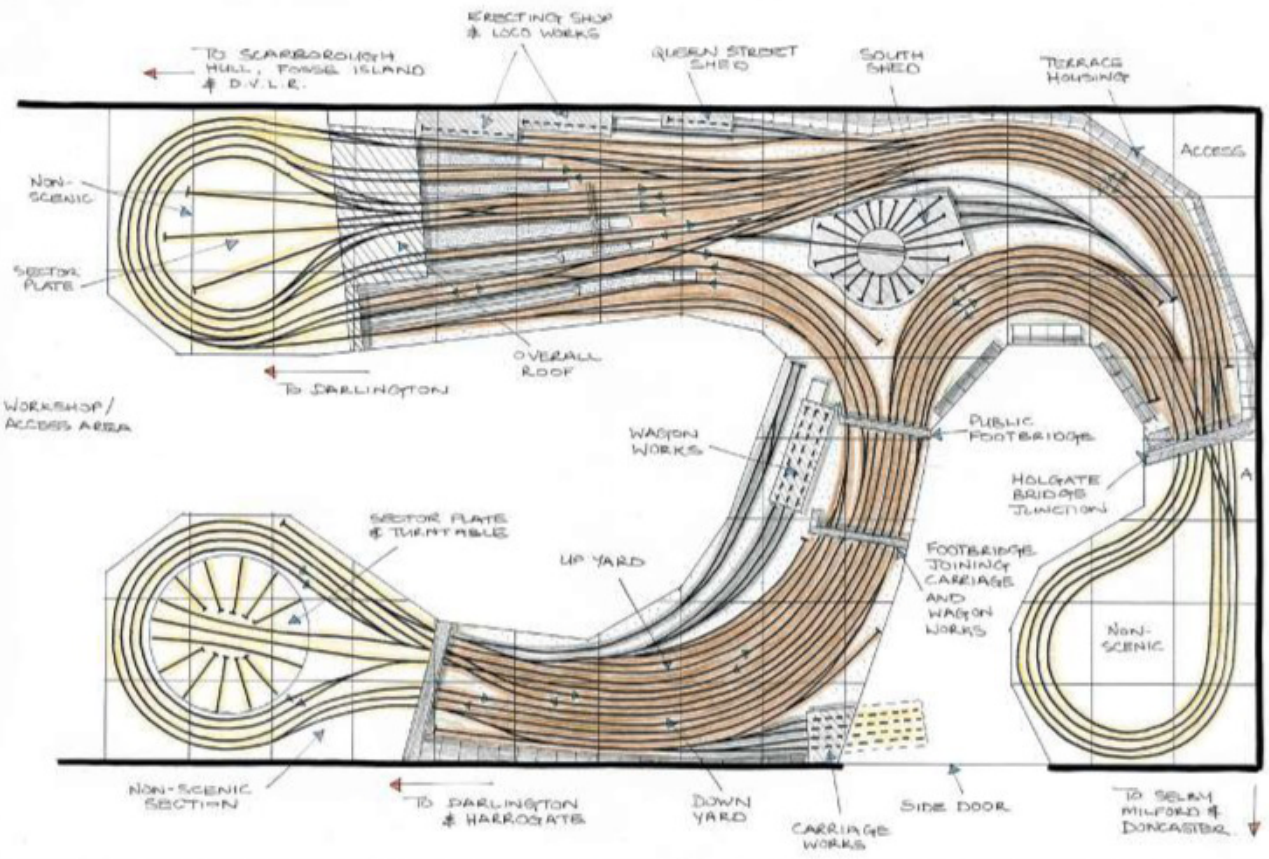
Aims

- Capture London suburbs environment with retaining walls and overbridges and a feeling of being 'hemmed in'.
- Layout should have at least three 'contained' scenes and a fiddleyard/ storage sidings.
- To have at least one main line station.
- Design should primarily accommodate realistic operation of Network SouthEast trains and Eurostar services, plus a modest amount of freight.
- Within a maximum space, approximately 9ft by 6ft, and have a small operating or access well.
- Use ready-to-run/ready-to-plant components wherever possible.
- Use sectional track.

Objectives

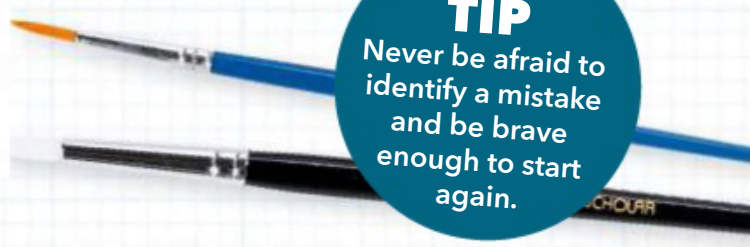
- Have three key scenes, each with retaining walls in a variety of heights, materials and shapes, as part of the greater backscene, to create visual interest. Be aware of clearances with rolling stock, especially on curves and near baseboard edges.
- A traditional fiddleyard would likely take

● Each square represents 1ft.



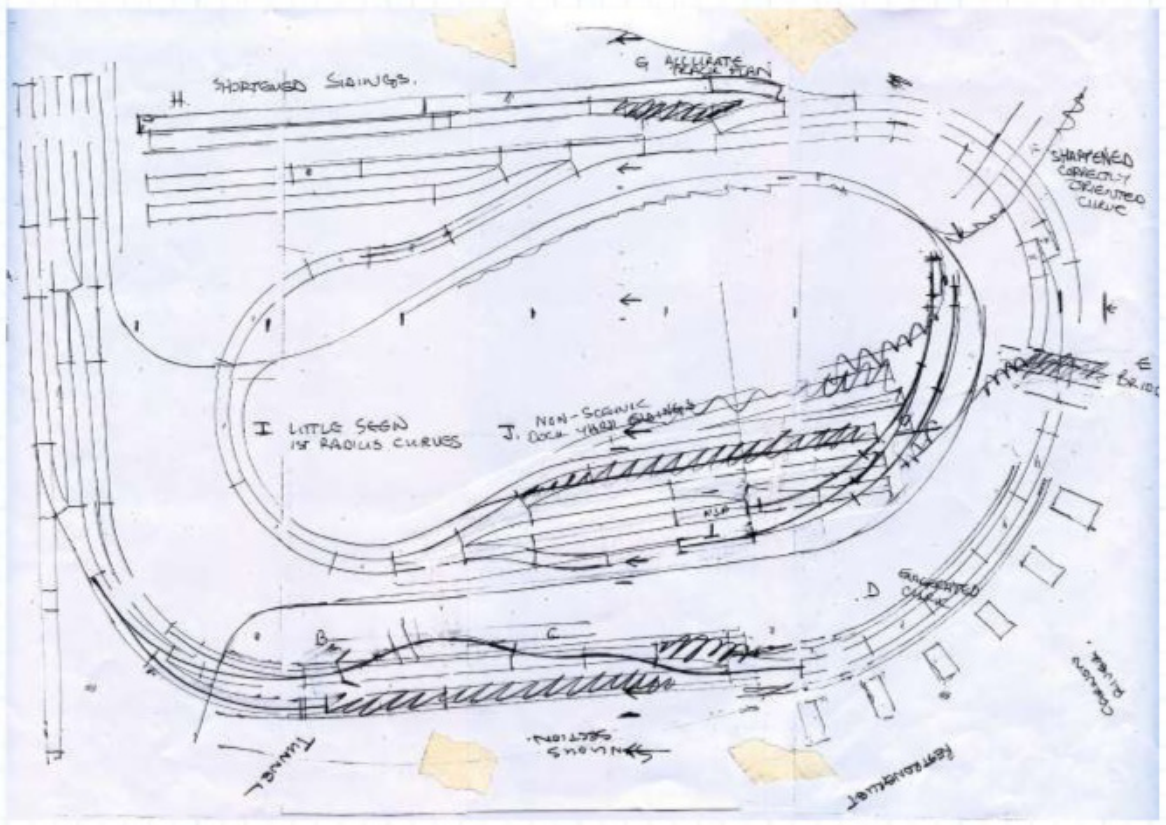
Practical limitation

Recognise your own or a project's potential shortcomings. What you envisage might prove to be too complex or you might lack the skills to see it through. This plan, based on York, is a favourite design of mine and makes effective use of a garage. However, the intensive track plan and its overall size might be too much for a solitary modeller.



TOP TIP

Never be afraid to identify a mistake and be brave enough to start again.



Be self-critical

Always be prepared to step back from what you're doing and assess it. I sometimes take a break for days and occasionally weeks to check my work. Be prepared to recognise something you've done hasn't worked or could be improved, and then, if circumstances allow, set about rectifying it. This rough drawing, based on Falmouth, has a patch added to accommodate the revised non-scenic 'docks' fiddleyard track arrangement. There are numerous pencil revisions too. Only when you're happy with everything is it time to build

up around 50% of the anticipated baseboard size if sited in one location and therefore reduce scenic treatment. Both from a practical and operational point of view, it makes sense to locate sections of both scenic and non-scenic storage sidings/loops at convenient positions around the layout.

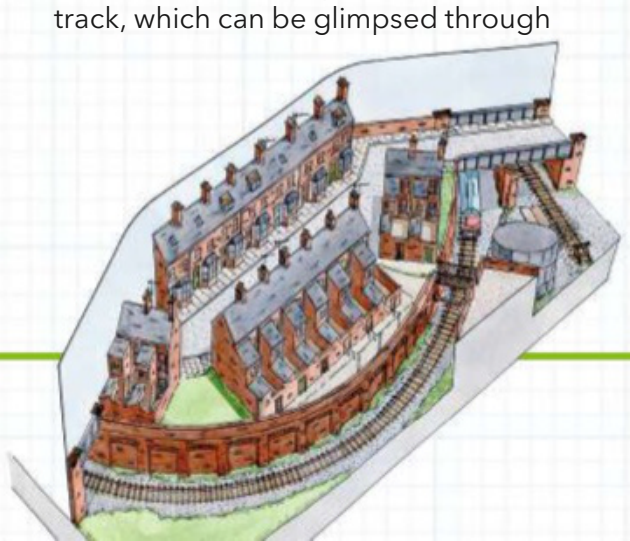
■ Station should appear larger than it is, perhaps by disguising curved tracks at one corner. In particular that, top left, could form an optical illusion with a piece of rolling stock (non-runner) mounted on an independent section of track, which can be glimpsed through small archways in the outer wall supporting the overall roof that disguises the curve.

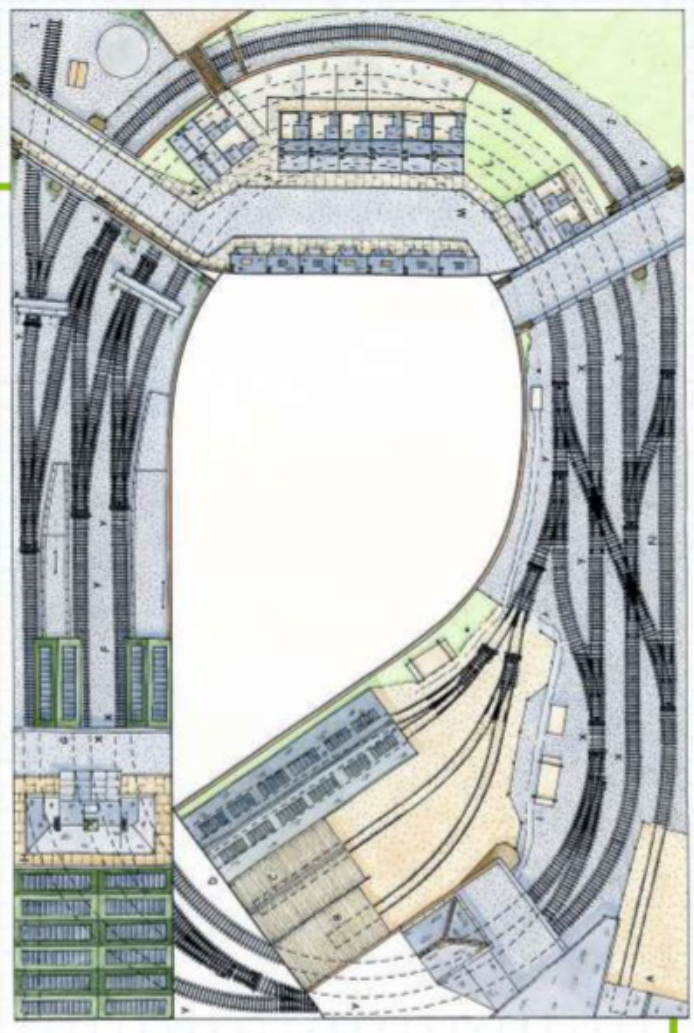
The station could become a terminus, a through station or a combination of both (as at London Bridge). As a terminus, trains can be despatched to hidden loops beneath terraced housing or right round to the non-scenic curved section, which is capable of holding six two-car units.

As a through facility, a train running clockwise from the hidden storage siding would enter the station and traverse the inner or outer large radius curve on the end scenic section, through the station for a second time and back into the storage siding, ready for the return journey. The train could make several circuits using a variety of platforms.

■ The longest units to operate are likely to be four-car.

■ Use the largest radius curves on visible sections, avoiding Radius 1 curves.





2. RESEARCH – PROTOTYPE AND MODEL

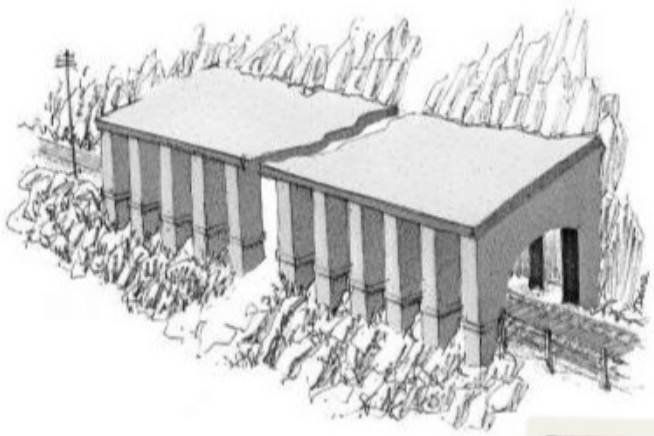
Whether you model a real location or settle for a fictional setting, an understanding of – and being inspired by – prototype practice is essential. However, be aware that research can be addictive. Therefore it's important you only look for what's relevant to your current project. Whatever you do, recognise when it's time to stop and, equally important, be realistic about what you can have. Here's how to undertake that research.

From your own armchair!

I have a large collection of books and magazines which focus on my favourite areas, including prototype branch lines, railways on film and railways viewed from above. There are so many railway books available second-hand that you can arm yourself with a huge library on your chosen subject for not much money.

GO ONLINE

Google Maps and Street View are absolute boons for a modeller, as you can access a favourite location in seconds. It even allowed me to view Friog avalanche shelter enough to make this drawing! But the internet has many further uses, both for historical information and as a way to keep in touch with fellow modellers. Some of my favourite sites are *www.nls.uk* for access to maps, *www.disused-stations.org.uk* for detailed descriptions of stations and routes and *www.britainfromabove.org.uk* Don't forget photographic libraries, while you can find photographs on Ebay to add to your collection.



NATIONAL MUSEUMS LIVERPOOL

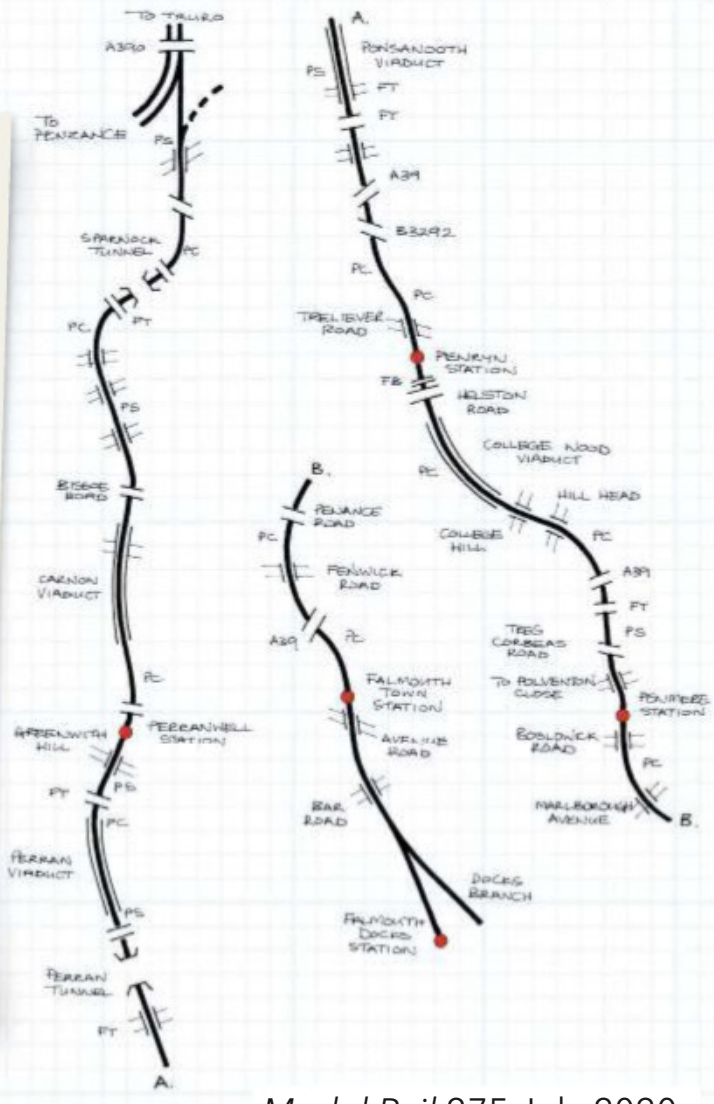
Museums

Museum displays can be a great source of information. The Museum of Liverpool features one of the few major items left from the Liverpool Overhead Railway and its large size 3D map is a tremendous aid in deciding which section or sections of the LOR you might want to model (MR233). Don't forget that most museums will be keen to share knowledge with genuinely interested parties and will often have archives and information not on public display, so ask in advance of a visit to explore what they might have on a chosen subject.

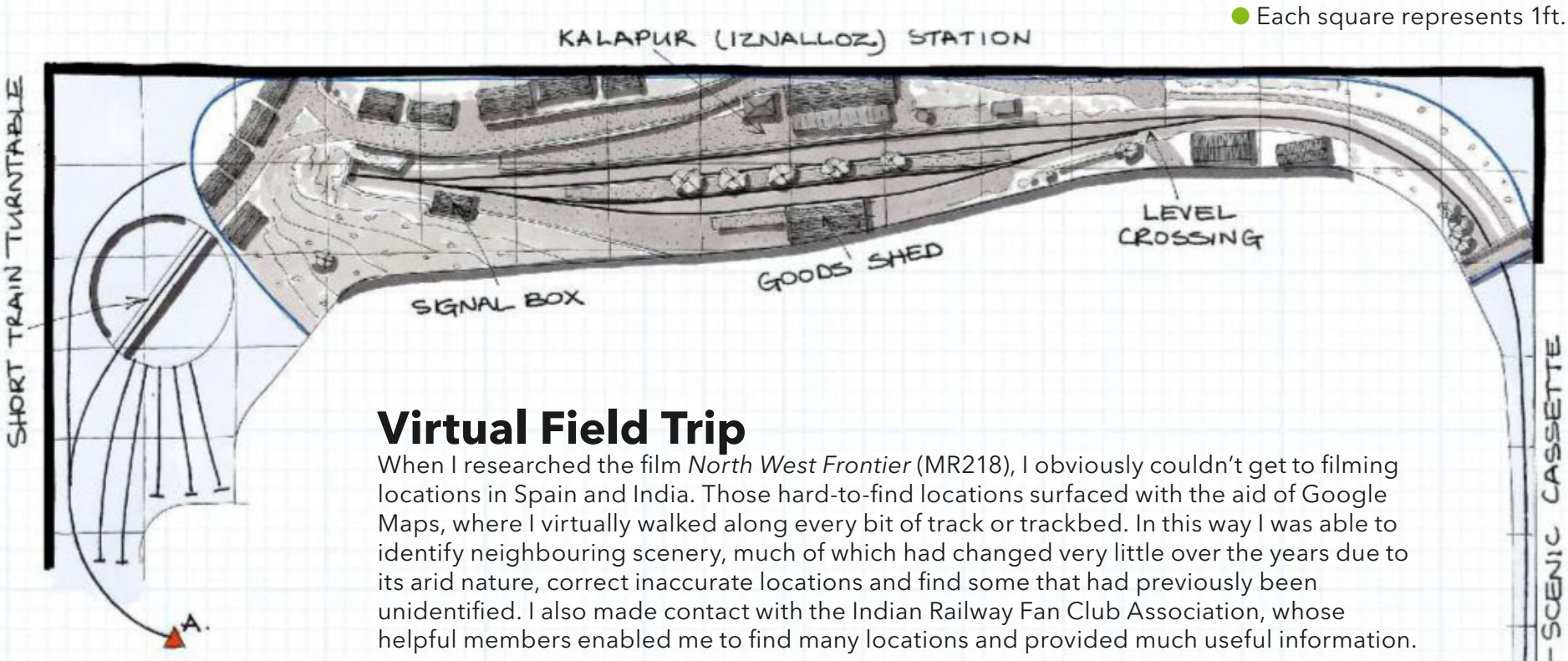
Field Trip

There's nothing like a field visit, during which you can experience the lie of the land, architectural styles and the way the railway interacts with the scenery first-hand. The national rail network, used and disused, including preserved railways and museums is a vast inspirational resource. Wherever possible, these are my first point of contact; for period modellers it's still quite easy to find past architectural examples.

The longer the visit, the more time you'll have to soak up the atmosphere. But they don't need to be long: I surveyed the Falmouth branch in one day (MR258). It included timed train photoshoots and a break at Falmouth to sketch what remained of the station and measure up the canopy. Of course, it won't always go smoothly but that's all part of the fun!

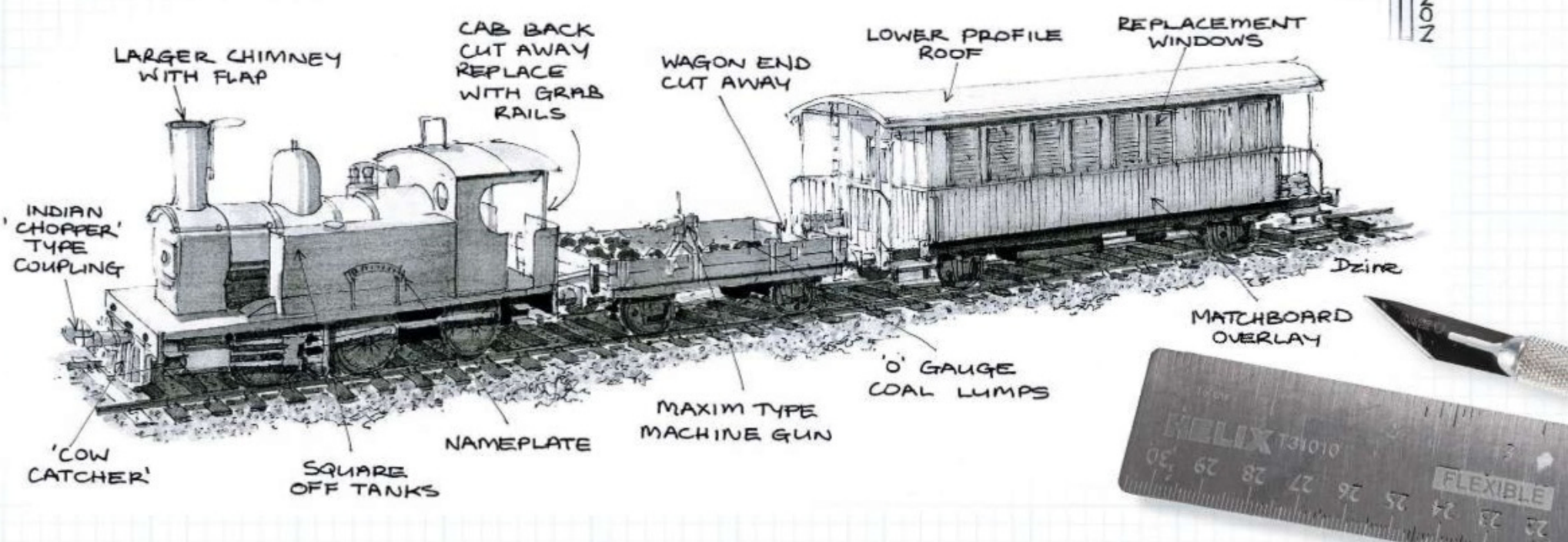


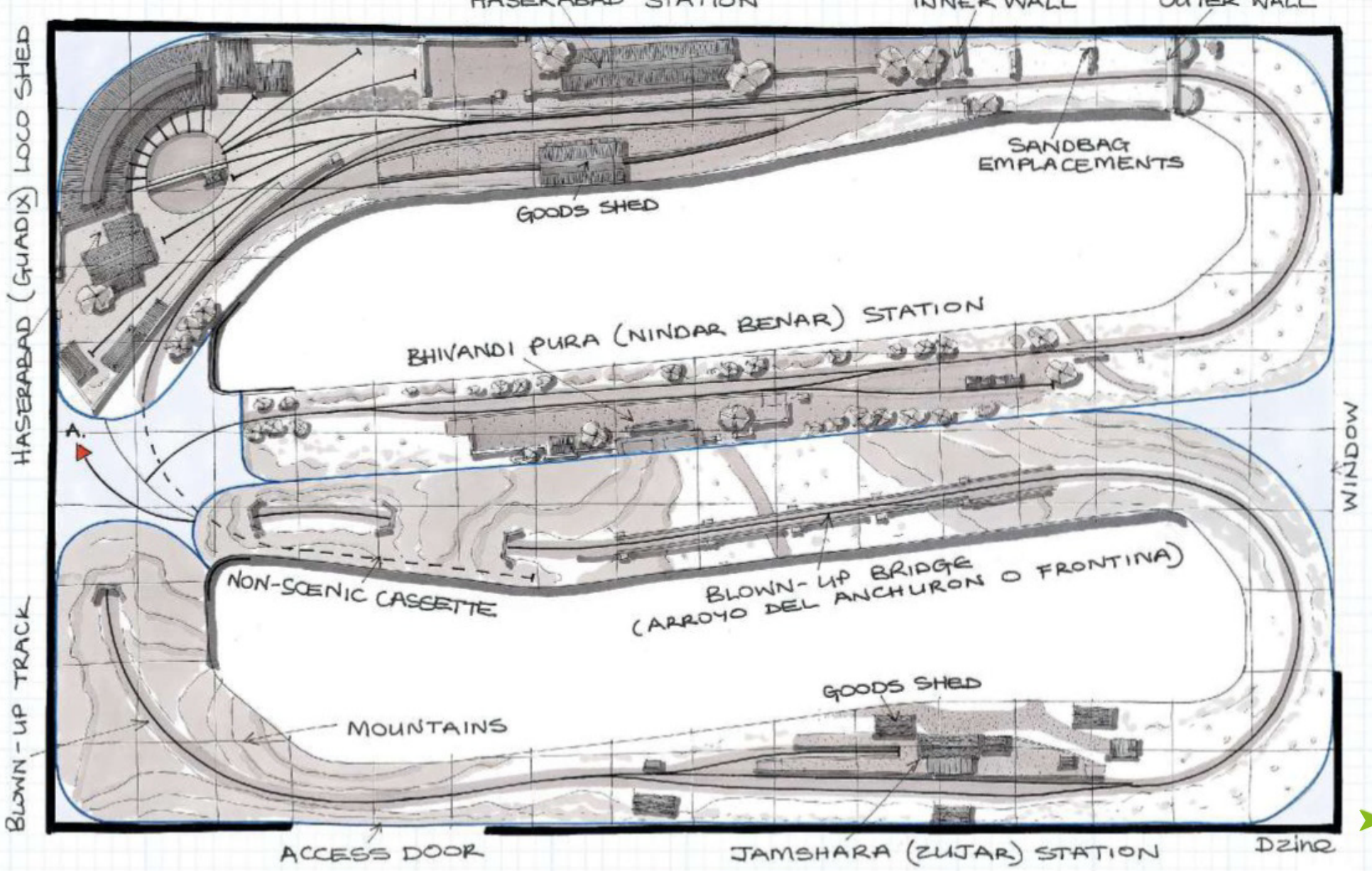
● Each square represents 1ft.



Virtual Field Trip

When I researched the film *North West Frontier* (MR218), I obviously couldn't get to filming locations in Spain and India. Those hard-to-find locations surfaced with the aid of Google Maps, where I virtually walked along every bit of track or trackbed. In this way I was able to identify neighbouring scenery, much of which had changed very little over the years due to its arid nature, correct inaccurate locations and find some that had previously been unidentified. I also made contact with the Indian Railway Fan Club Association, whose helpful members enabled me to find many locations and provided much useful information.

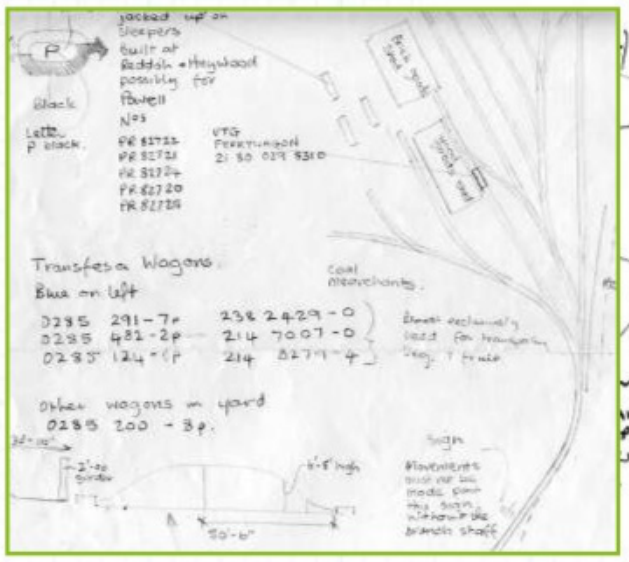


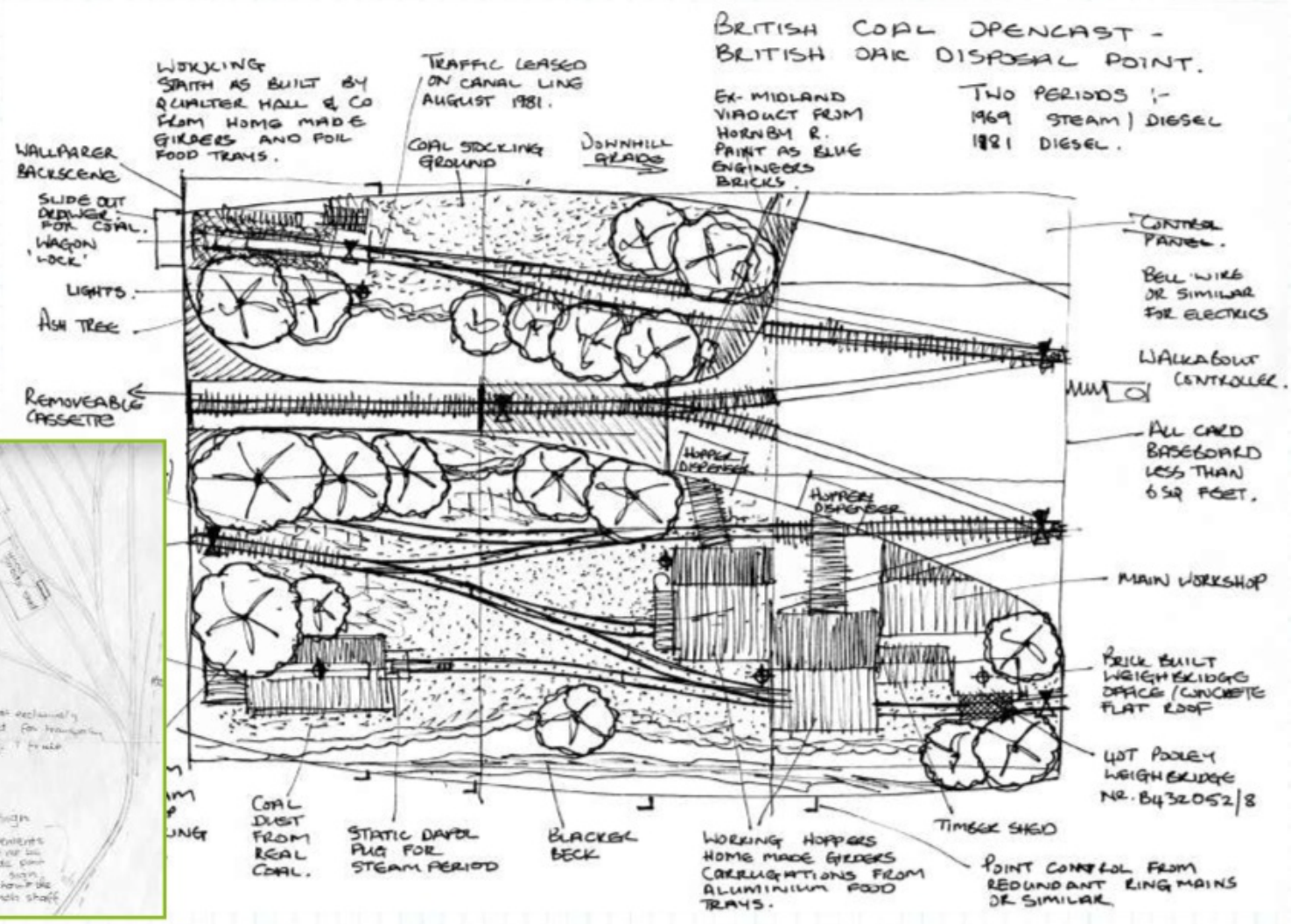


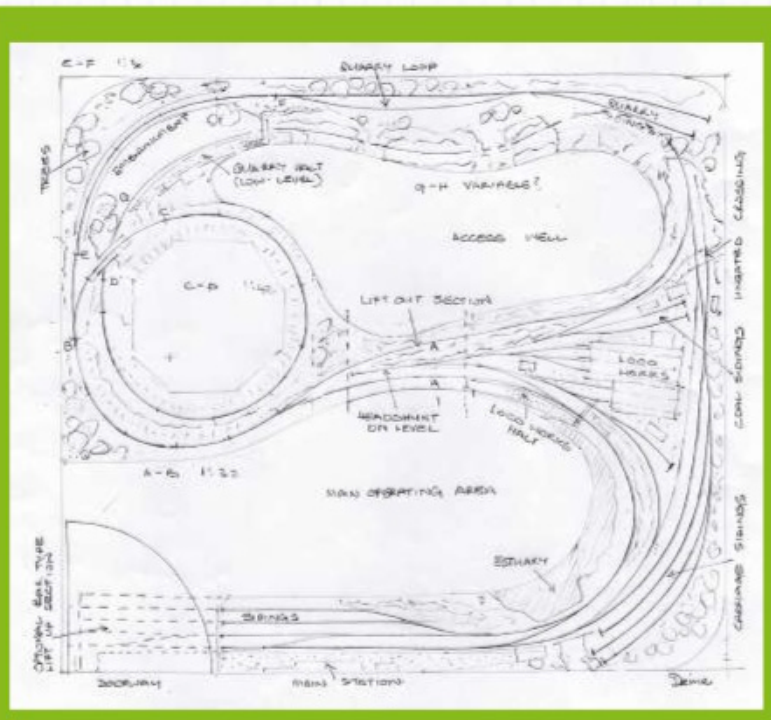
3. PLANNING FOR REAL

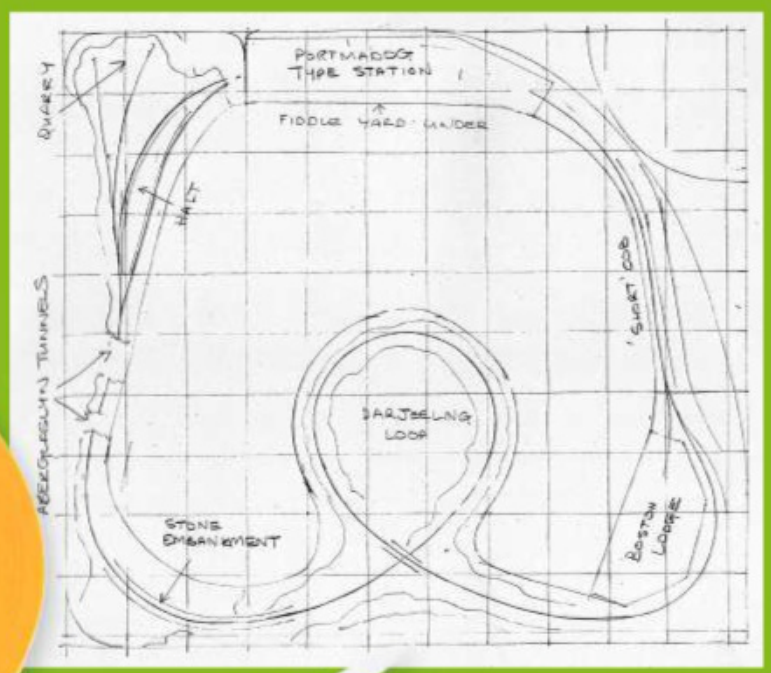
Rough doodles

I often work from a combination of a prototype survey sketches and a selection of my own potential schematic model track plan designs. These early drafts of schemes for NCB British Oak and Dewsbury were all worked out within the first section: **What do you want?**







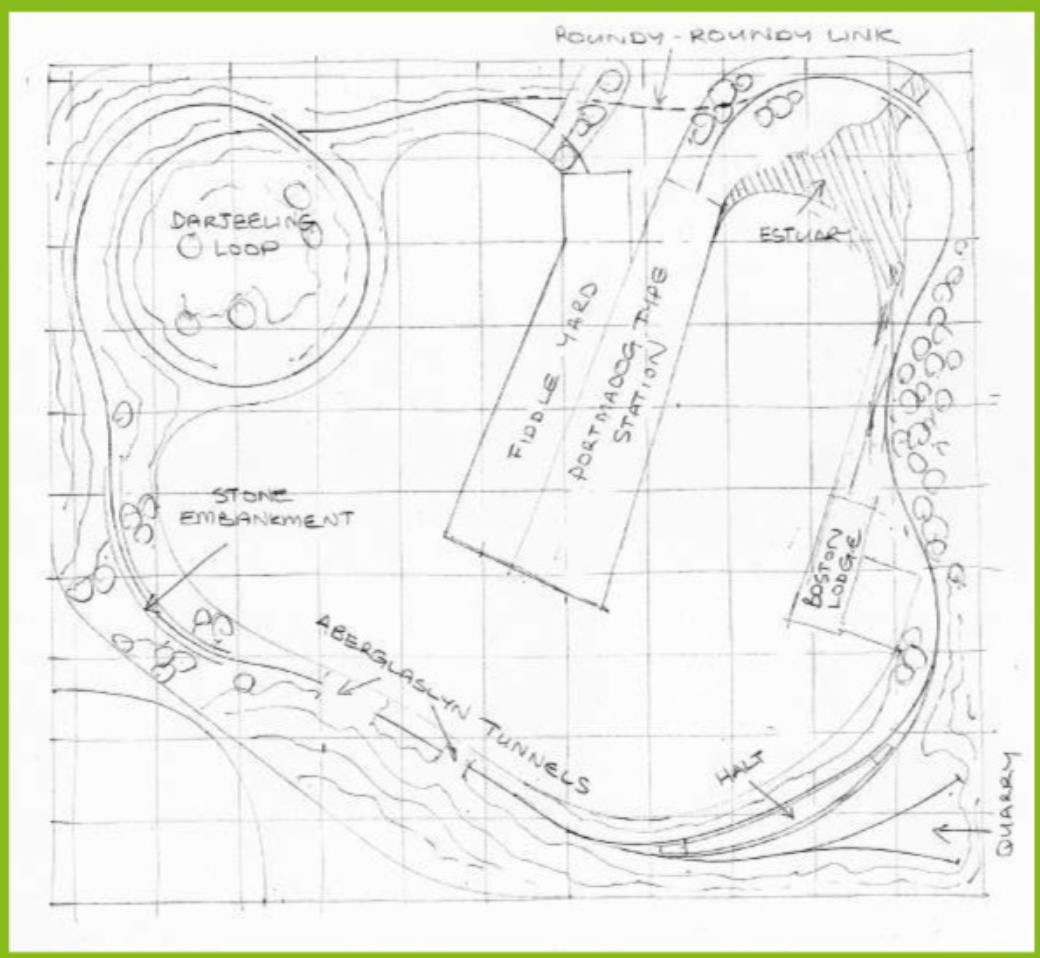


Optimise baseboard size and shape

I have very few golden rules but this is one: 'plan first and build your baseboard second'.

You should do this for the following reasons; you avoid track running too near the edge and you give yourself enough space for scenic composition.

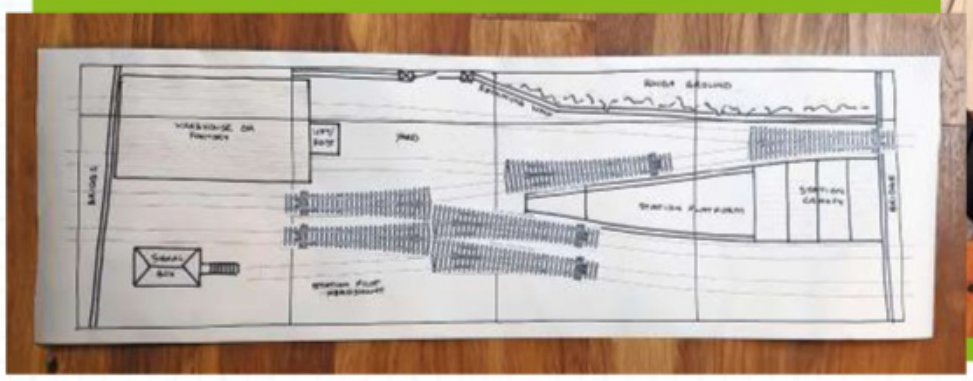
By keeping the baseboard shape organic through the planning process you can see how these Welsh Highland/Ffestiniog-inspired 'OO9' layout ideas offer different options while retaining key features. If the baseboard had been built first, you would be stuck with one option – and that might not have been the best one.



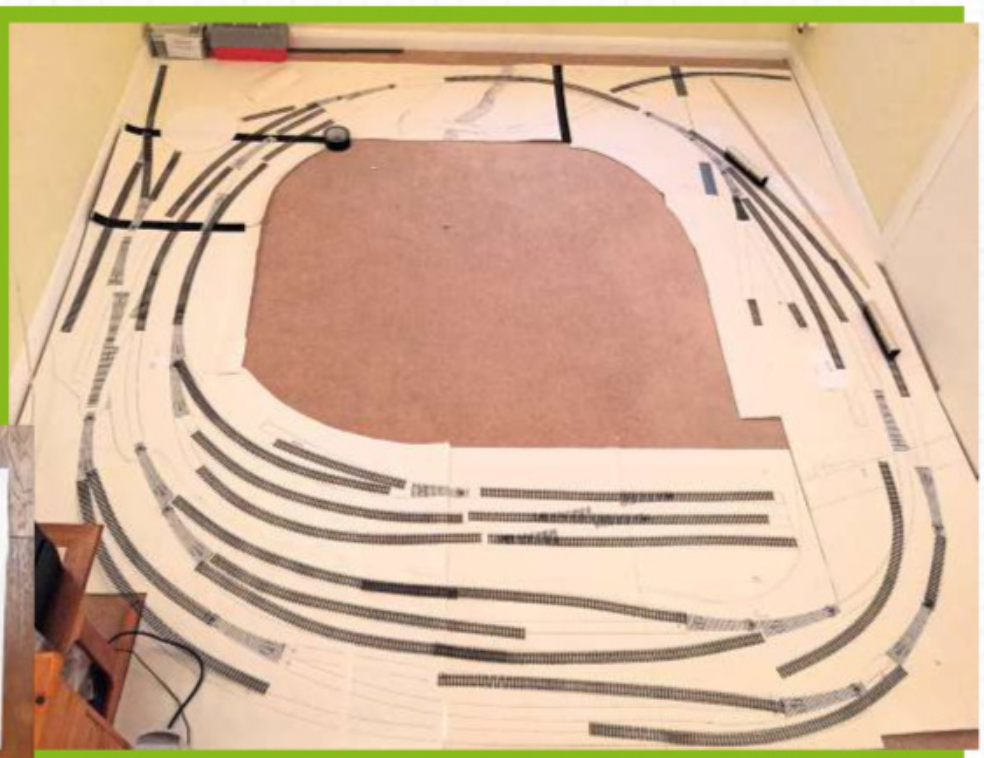
● Each square represents 1ft.

Templates and mock ups

I always recommend making a full-size or scale template for all layouts. This might be a drawing, point templates and track or components laid on a piece of paper and/or a scrap cardboard mock-up. The larger and more complex a layout, the more important this is and it will not only save time and money in the long run, but it will enable you to assess the layout's composition, how artistically pleasing it will look and also check operational capacity.



RYAN BEANY

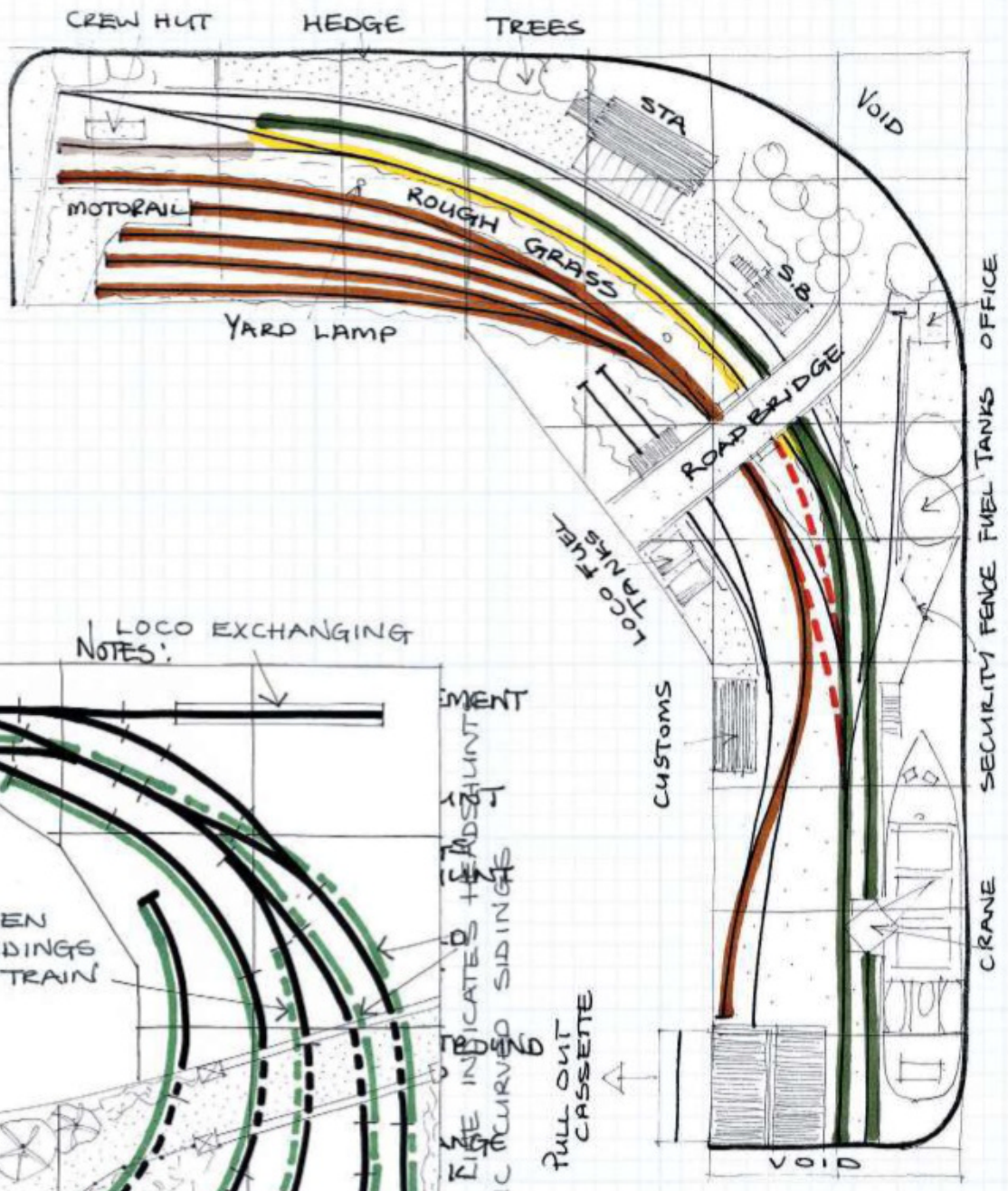


JONATHAN BROWN

Operating potential

If you make a full-size template then it's very easy to check operational movement and storage capacity. You simply put the stock on and move it around correcting any problems as you go. If you're working from a scale drawing, like the 'L'-shape mirror image of Milford Haven, this is how I work out traffic movement. Check out colour coding, noting I've not coloured the platform line, which is dedicated for passenger services only.

The second image, an entry-level, minimum-space take on Worting Junction/Battledown Flyover, shows its stock capacity. Clearly on a layout this size there will be a tight limit on the number of trains at any one time. It make sense, if time, funds and space permit, to add a fiddleyard, top right, off the locomotive exchange sidings.



Upgrading a layout – Initial assessment

Before you start to hack swathes of scenery out of a layout, try things out first. As built, the station on my spiral layout had no logical footpath from road to platform and the truncated terminus just went up to the study wall. Mini mock-ups are a great way to try ideas out and I'm pleased with the two potential solutions here, made from empty cereal packets. While I'm satisfied with the path, both location and shape, I neither like the bridge's tapering sidewall or oversized pillars.

4. BUILDING

Check as you go

Keep returning to **Aims and Objectives and Planning for Real** and make sure you're staying broadly within your well worked-out plan. If there's a good reason, never be frightened of changing your mind. This could be a new and improved idea for part of the layout, replacing a faulty item or upgrading.

STAY CALM AND PONDER SOLUTIONS

I've pondered for ages over this slightly unrealistic bridge, with too many piers for my liking. Before taking a knife to it, I've tried to assess all the potential issues arising from such drastic action; damage to track, damage to the outer piers or damage to the river bed. Then there's the issue of it being on a graded section of curved track; if I use plate girders, will they come in the way of coach overhang? Will they look odd sloping up the grade? If something needs fixing, give it careful thought before you start. (By the way, I still haven't found a solution…)

Rescuing a layout

One of the most enjoyable parts of my job is trying to help modellers when things seem to have gone wrong. Gerald Brady built this 'N' gauge layout based on Wickham Market in Suffolk. His track plan was sound, but he lost his way with scenic treatment as it rose from the layout's footprint. The Suffolk topography is pretty flat, but Gerald introduced two imposing, yet unrealistic, hills, his goods yard had become overpowering in size, and there was considerable disproportion in the two platforms. Over several discussions, we were able to identify all these factors and possible solutions, which I added onto a shared working track plan.

TOP TIP
When things go wrong, know when to stop.

5. SET DRESSING

Film makers and interior designers, like those on TV makeover programmes, add detail once the main work is complete and no matter how good a project build has been, this is where a scheme is made or broken.

Textures and surfaces

Every prototype scene will have a variety of textures and surfaces and I think, sometimes, we modellers tend to over-simplify them, which can result in a somewhat sanitised or contrived interpretation. As always, there's much to learn from the prototype like these lightly snow-covered tyre tracks near Wirksworth.

I've tried to include as many surfaces and textures as possible into my 'Bargain Shunt' layout (MR271). From front to back, there are grasses and hedgerow (slightly out of focus!), wooden planks, asphalt and waste coal dust, multi-coloured weed growth near tracks, sun bleached golden weeds glimpsed between wheels and couplings and entry-level trees bringing texture and shape to the rear of the scene.

Doing something different

How do you make your layout look different from everyone else? It's partly in what I've said about texture and surfaces and, indeed, throughout the whole article, but it's also about those little unique details and cameos. Who'd think of putting a firebox in a mineral wagon? But that's what's happening in this photograph of Weymouth shed. Just look at everything else that's going on in this well-composed scene: 'OO' modellers could use a Ratio gantry, Bachmann mineral wagon, firebox from a Dapol '4MT' plastic kit, oil barrels and a few other sundry items.

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Chris Nevard
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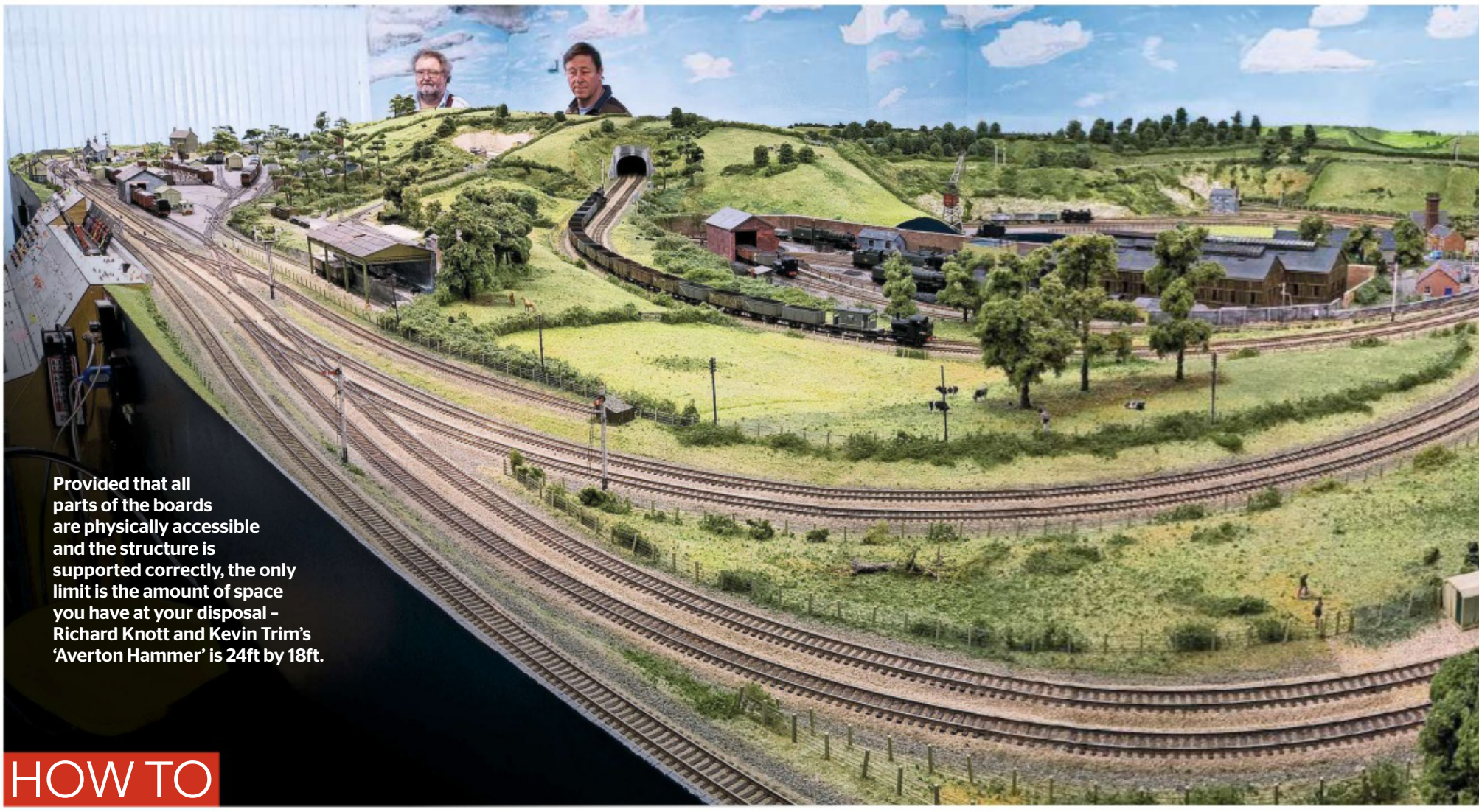
Peter Marriott
Scenic guru! Knows what's available and how to use it.

Project difficulty ranges from easy: one screwdriver, to very hard: five screwdrivers.



Provided that all parts of the boards are physically accessible and the structure is supported correctly, the only limit is the amount of space you have at your disposal – Richard Knott and Kevin Trim's 'Averton Hammer' is 24ft by 18ft.

HOW TO

DETERMINE YOUR IDEAL LAYOUT

Before you embark on realising your dream layout, you need to address some big questions, says **George Dent**.

So you know that you want to build a model railway. But before you start, there are some fundamental questions you need to ask.

What type of layout would you like? Would it be a circle or oval, with trains running round and round, or an end-to-end affair, in linear, 'L'-shape or 'U'-shape form?

One of the most fundamental questions to answer is will your layout be fixed within a particular space, or will it have to be packed up and stored when not in use? Or is it destined to go out to exhibitions?

Either format can be built along the walls of a room or freestanding in the centre of a room. Remember that access will be required to doorways and windows, although folding or detachable sections of baseboard solve that issue. Indeed, it's important to remember that all areas of the layout should be accessible for easier building, operation and maintenance.

Just because a layout is portable doesn't mean that you have to skimp or compromise on the scenic detail or operation potential. Paul Marshall-Potter's now-retired exhibition layout 'Albion Yard' featured a complex arrangement of movable backdrops to give it a realistic sense of depth.

PHOTOGRAPHY: CHRIS NEVARD & GEORGE DENT

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PERMANENT OR PORTABLE?

PERMANENT

A permanent layout will enable you to really go to town on your track plan and scenery. Provided that all parts of the boards are physically accessible and the structure is supported correctly, the only limit is the amount of space you have at your disposal. There's no need to prioritise lightweight materials and scenic techniques and the wiring stage will be more straightforward if everything is connected permanently.

Folding or lift-out sections, to permit access to doorways, are a minor complication.

If permanent, there's no need to compromise to accommodate baseboard joints (points and crossings cannot straddle joints, for example), while the size and weight of the boards is not important. The main limitation is the space available, while maintaining physical access to the room and the layout. Can all areas of baseboard be reached for repairs and maintenance?

However, it's worth bearing in mind what would happen if you moved home. Could the layout be dismantled for future use, or would it have to be broken up?

Space around and beneath a permanent layout can be harnessed for storage, books or other hobbies, such as Phil Coggans' layout, which shares its space with a small recording studio.

Permanent layouts can be fixed to the walls, with storage beneath, or as freestanding units allowing access to all sides of the baseboards.

...OR PORTABLE?

Portable layouts can be erected and operated anywhere they will fit. Individual sections are bolted together and set upon folding legs or trestles. They don't have to run in straight lines but can be 'L' or 'U'-shaped, or even circular. They need to be manageable in terms of size and weight, especially if you plan on moving it on your own.

Baseboards may take longer to build and wiring up can be more complicated due to the various connections needed between individual sections. Furthermore, the design stage demands more thought, especially in terms of placing the track formation and structures to account for the baseboard joints.

Depending on the layout's size, the design may have to allow for breaking down into manageable sections, with the track plan adjusted to avoid sharp curves, points or crossings from straddling baseboard joints. The size and weight of the boards, as well as the scenic treatments, become very important, to allow for easy handling. The greater risk of damage also means that the layout ought to be built within a 'box', allowing covers to be fixed in place when packing it away for transit or storage.

For smaller layouts, portability is easy to achieve when only one or two baseboard sections are involved. Things get more complicated with a greater number of sections, not least in terms of the electrics, which will need temporary connections between individual boards.

The height of the layout is another important factor to consider – leaning over baseboards can get uncomfortable very quickly!

All baseboards will need to be supported in some way, but portable layouts require folding or detachable legs...

...or you could employ a pair of ready-made trestles or sawhorses from a DIY store.

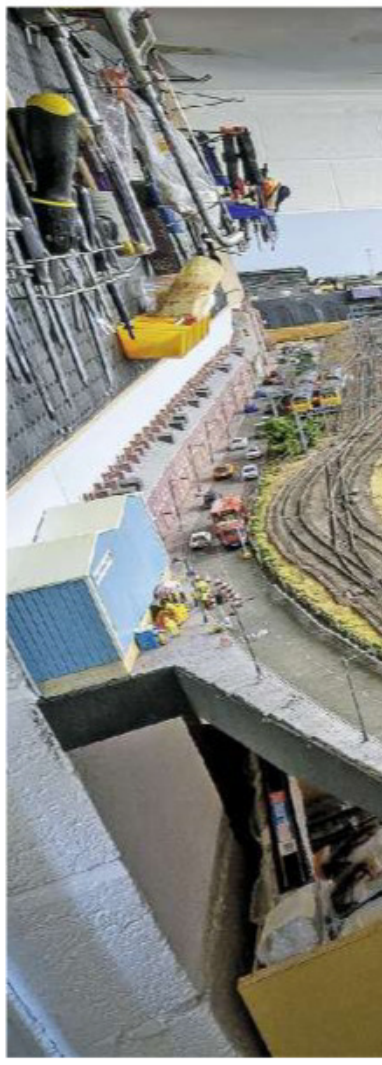
A small portable layout can be enjoyed anywhere, even atop an ironing board!

Portable layouts need to be built in sections. Remember to plan how they will be protected during transit and storage, such as incorporating a surrounding frame or box.

HOW TO

FIND A HOME FOR A LAYOUT

George Dent offers advice on where to locate your dream layout.



Most of us can't wait to get cracking with a layout but there are a few important factors to consider before you get started. Firstly, where is your layout going to live and how much space do you have?

Over the years, we've seen many innovative solutions to the 'space' problem, including layouts that could be hoisted up to the ceiling. My dad showed plenty of ingenuity when he helped me build my first layout, which consisted of a 4ft by 2ft board that was hinged and could be folded against the wall of my tiny bedroom. From that, I graduated to a layout that ran on a shelf all the way around the room, with a lift-out section to allow the door to open, a fold-up section over my bed and – the *pièce de résistance* – a long tunnel taking the trains through my wardrobe.

Whatever your plans, it's worth taking the time to explore a range of options before committing yourself. Spare bedrooms, attics or sheds all have potential, but they can have limitations too and the costs and amount of preparatory work can be greater than you might imagine. If you have the luxury of a dedicated space and aren't planning a house move, a permanent layout is a viable option. Otherwise, portability might be a suitable alternative, giving you greater flexibility and lessening the impact of your hobby on your cohabitants!

INSIDE THE HOUSE

1 BEDROOMS

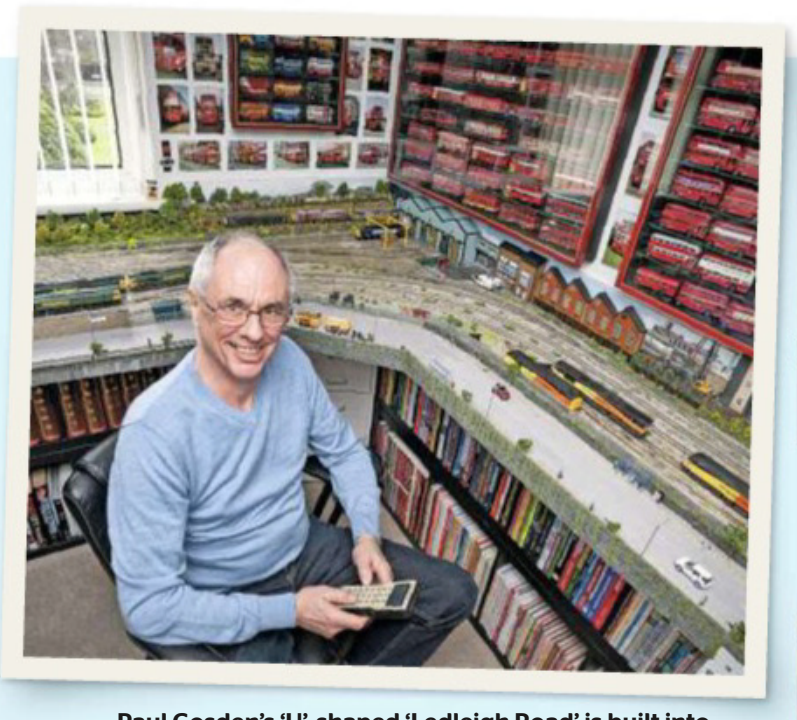
A spare bedroom is an ideal location for a model railway, as it's a self-contained low-traffic area where you can escape from other domestic distractions and keep out of the way of other residents.

2 LIVING ROOMS

Fine if you live alone or have a very understanding partner, but the room will likely have to be shared with other users, thus limiting space unless more creative options are considered, such as a 'coffee table' layout. Also, high-traffic areas generate greater amounts of dust and a higher risk of damage to delicate models.

3 ATTIC/LOFT

A dedicated space allows you to give free reign to your layout building dreams, limited only by the available space. But practicalities can get in the way – how strong are the joists? Is there enough headroom? What about light, power and ease of access? Lofts can suffer from extremes of temperature throughout the year, unless the space is correctly insulated and ventilated, and they can also be very dusty. A loft conversion can be expensive and must be done properly, preferably by professionals, and will have to meet local building regulations.



Paul Gosden's 'U'-shaped 'Ledleigh Road' is built into a spare bedroom, featuring plenty of storage beneath.

INSIDE: FACTORS TO CONSIDER

Do you have all of the room to occupy or will, for example, a bedroom be shared with a bed and other furniture?

YES?

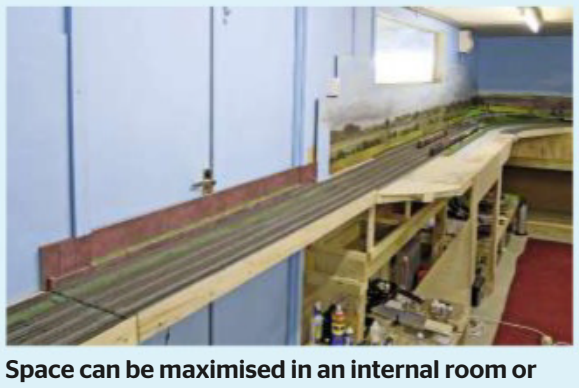
- The layout can run around all of the walls or be freestanding within the room.
- Access must be maintained for the doorway and window(s). Lift-up baseboard sections can be employed.

NO?

- The layout could run against one or more walls, leaving free space within the room.
- The layout could be made portable for easy dismantling or folding away against a wall to free up space for other uses.

The living room is an option, as long as there's space for everybody else... or you could turn your layout into a piece of furniture. Ray Taylor and Anna Bass' layout is definitely a talking point.

Harnessing an attic space for a railway room requires investment in a suitable conversion, but it can provide the perfect escape room, allowing us to enjoy our hobby away from other distractions.



Space can be maximised in an internal room or outbuilding by employing lift-out sections in doorways.

PHOTOGRAPHY: CHRIS NEVARD

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The kind of layout room we all dream of: Mark Knowles' 'Davidson Parkway' is permanently housed in a brick-built shed.

OUTSIDE THE HOUSE

1 GARAGE
Temperature and humidity levels will fluctuate unless the garage is insulated. Heating and lighting will need to be installed and the garage made secure to guard against theft.

2 SHED
Without insulation, a garden shed is even more susceptible to temperature and humidity fluctuations. Power, lighting and a heating system are essential. Sheds and garden buildings are available in many sizes, in off-the-shelf or bespoke form, while existing structures can also be upgraded. Levels of exterior maintenance can be high, depending on your location and security is an important factor.

3 PURPOSE-BUILT RAILWAY ROOM
If you're serious about your layout and there really isn't anywhere indoors where you can fulfil your dream, there's always the option, if space allows, to build your own railway room in the garden. You could go for a large wooden structure (*www.cranegardenbuildings.co.uk)* or something more extensive. The beauty is that your own building could allow you to include such features as a kitchen and bathroom. The downside is that it's not cheap.

Left: A garden shed offers a cheap option for a self-contained layout room, but the fluctuations in temperature and humidity can cause problems.

Below: If you have the space, why not consider a purpose-built railway room in the garden? Bob Bangs' 4mm take on Bromsgrove and the Lickey Incline is housed in an insulated wooden structure. More permanent buildings may require planning permission so it's best to check with your local authorities first.

OUTSIDE: FACTORS TO CONSIDER

Is the building in use for other purposes, such as storing a car, garden equipment or bicycles?

YES?
If permanently set-up, a cover can be fabricated to keep the layout clean and safe from damage and debris. Another option is to make the layout portable so it can be stored safely when not in use, in crates or folded/hoisted out of the way.

NO?
If the layout is the sole occupier, it can take up as much space as desired, while maintaining access to doors, windows and all areas of the layout itself for maintenance.

TOP TIP
A model railway that shares space within a shed or garage will be exposed to dust and the risk of damage, but Dave Finney has built a fold-down cover for his layout and fiddleyard.

HOW TO

CHOOSE A BASEBOARD

George Dent outlines the most important considerations – and available options – for creating perfect baseboards.

The role of the baseboard is a vital one. It has the job of supporting our trains and allowing them to run smoothly, so it must be stable, resilient and able to support a decent amount of weight. Once the landscape, scenery and buildings have been installed, baseboards can become fairly heavy, so a sturdy set of supports will be required.

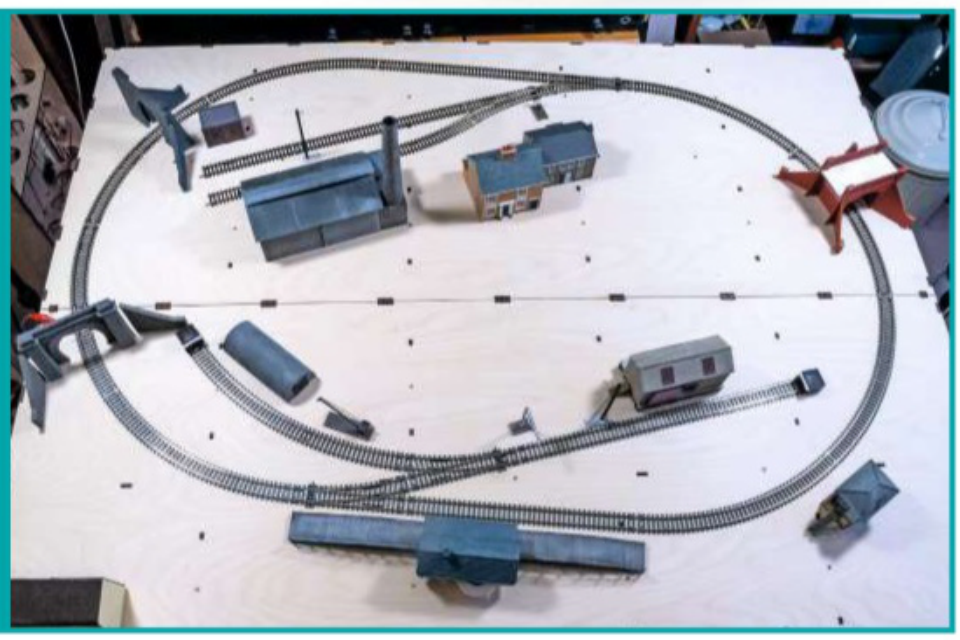
The type and design of baseboard depends on a number of factors related to your track plan and whether the layout is to be permanently installed or portable. The choice of materials also depends on similar factors and there's the option of building your own from scratch, using kits or commissioning bespoke boards from a specialist.

Spending time on this early stage – in terms of planning and assembly – will be rewarded by the creation of a reliable foundation for your layout.

PHOTOGRAPHY: CHRIS NEVARD & GEORGE DENT

TOP TIP

Baseboard sections need to be long enough to allow track formations to fit within their length and avoid too many track, scenic and electrical joints. However, the bigger the sections, the heavier they will be, so an element of compromise is needed. Typically, 4ft long sections are the most common, with a width of between 18in-30in. Exhibition layouts, designed to be transported and operated by several people, can afford to have larger sections, whereas home layouts for single-person operation need to be more modest affairs (unless you're Geoff Capes!).



CAUTION

Dust created from cutting MDF contains substances that can irritate the eyes and lungs. See *https://bit.ly/3bNaRGk* for guidelines.

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1 BUILD YOUR OWN

The traditional approach has been to form the framework of the baseboards from PSE (planed square edge) softwood, with a plywood top surface. These materials are readily available from DIY stores, in convenient sizes, and require minimal tools to cut and bond to create a sturdy structure. Cost is reasonable, especially if you're building a number of boards, as bulk orders tend to work out more economical. A certain level of proficiency in woodwork is required, however, in order to get the various elements cut squarely and the boards aligned correctly.

Soft-wood framing and a plywood top are a popular combination.

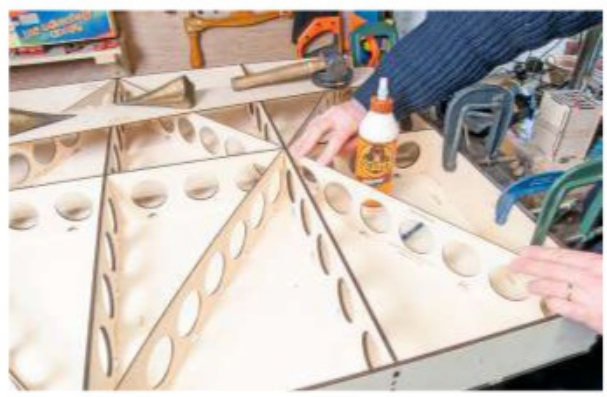
Building your own baseboards demands a certain level of woodworking skill, as well as a suitable workspace.

By making your own baseboards, you can build them to your exact specification.

2 BUILD KITS

Baseboard kits have become increasingly popular, with slot-together components removing the need for cutting and shaping wood. Instead, the parts simply glue together to form robust and fairly light-weight structures and a variety of shapes and sizes are available. Plywood or MDF (Medium Density Fibreboard) are employed throughout, with the latter option proving cheaper but less resilient. Many kits are very reasonably priced and only a handful of tools are required.

Baseboards also come in kit form, in a range of shapes and sizes. Laser-cut packages, such as this Tim Horn kit, slot together easily.



Tim Horn's baseboard kits require minimal tools to assemble – just a screwdriver, wood glue, and clamps and weights to hold it all in place as the glue cures.

What you will need

BASEBOARD KITS AND SUPPLIERS

- Tim Horn Baseboards
  Web: *www.tim-horn.co.uk*
- Scale Model Scenery
  Tel: 01530 456952
  Web: *www.scalemodelscenery.co.uk*
- White Rose Modelworks
  Tel: 01677 422444 **Web:** *www.whiterosemodelworks.co.uk*
- The Goods Yard **Tel:** 07930 557601
  Web: *www.thegoodsyard.co.uk*
- Model Scenery Supplies
  Tel: 01263 478010 **Web:** *www.modelscenerysupplies.co.uk*

TOOLS

- Set square
- Hammer
- Screwdrivers
- Tenon saw
- Panel saw
- Straightedge
- Sandpaper
- Clamps
- Drill and bits
- Spirit level

Ready-made

Ready-made baseboards are also available, either in off-the-shelf sizes or made bespoke to suit your specific needs. Naturally, this is the most expensive option and there might be a wait involved while your boards are being manufactured, but it's certainly the most convenient way.

TOP TIP

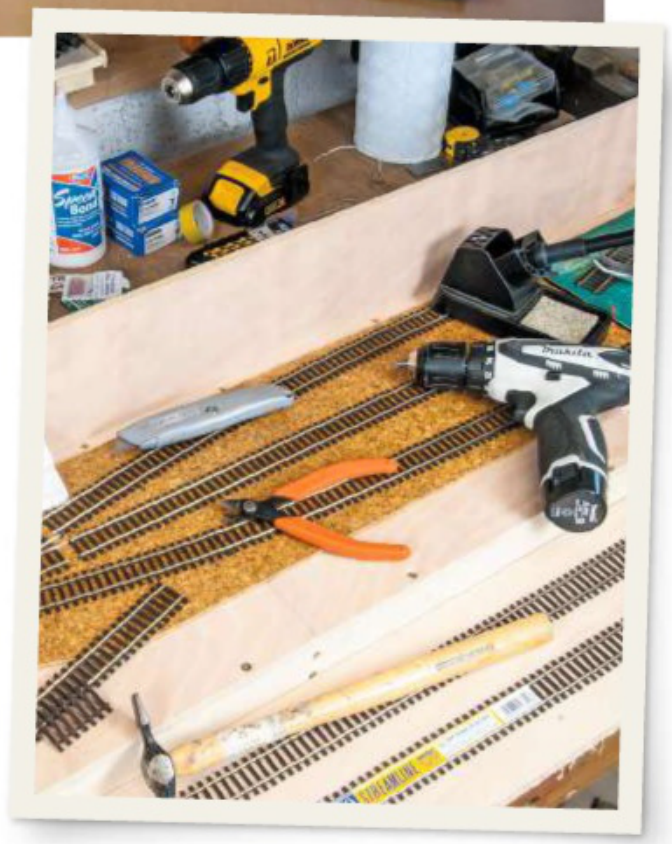
Whether your baseboards feature softwood, plywood or MDF, it's a good idea to seal the bare wood with paint, varnish or oil. Wood-based materials inevitably absorb moisture from the atmosphere and, in some cases, this can lead to warping, especially in locations such as sheds, garages, basements and attics.

Take your time laying out tracks and points to ascertain the perfect formation before cutting or laying any sections.

HOW TO

LAY TRACK CORRECTLY

Tracks form the foundations of a layout and they need to be laid correctly to allow the trains to traverse them safely. **George Dent** offers tips for getting things right first time.



Track laying is not difficult, but it needs to be undertaken with care.

ANY GAUGE | 30 mins per metre of track

Unless you intend to employ prefabricated 'Set Track', there will be a need to cut and join sections of track. It's not a difficult job, but a few guidelines should be followed to ensure the best results. As well as offering a smooth ride for the trains, neat rail joints also ensure electrical continuity.

Track can be fixed directly to a baseboard, but the trains will create noise as they rattle over the rail joints. However, prototype track is usually raised slightly from the surrounding land to ensure efficient drainage. Therefore, laying track onto a soft underlay reduces noise and looks more realistic. Cork is a popular material, although pre-formed ballast-effect foam underlays are also available.

Rail joiners – or fishplates – are needed to join lengths of track together. They may be pre-fitted to sectional track but, for flexible track and points, you'll need to buy packs of fishplates separately. Be sure to choose the right fishplates to match your track, taking note of the rail code and gauge.

The track can be fixed to the baseboard with fine pins. Sectional track has holes moulded in the sleepers, but flexible track and points do not, so pilot holes needs to be drilled. You can pin the track every 8-10 inches or so on straight sections, but curves will require pins spaced closer together to maintain the desired geometry.

If you intend to ballast your track, there's no need to drive the pins all the way home. Leave them proud of the sleepers to allow removal once the glue and ballast has set.

What you will need

TOOLS

- Knife
- Straightedge
- Files
- Tweezers
- Pliers
- Pin hammer
- Rail cutters
- Drill & bits
- Abrasives

TOP TIP

Run a couple of items of rolling stock over each rail joint, testing for a smooth ride before moving onto the next section of track.

PHOTOGRAPHY: GEORGE DENT

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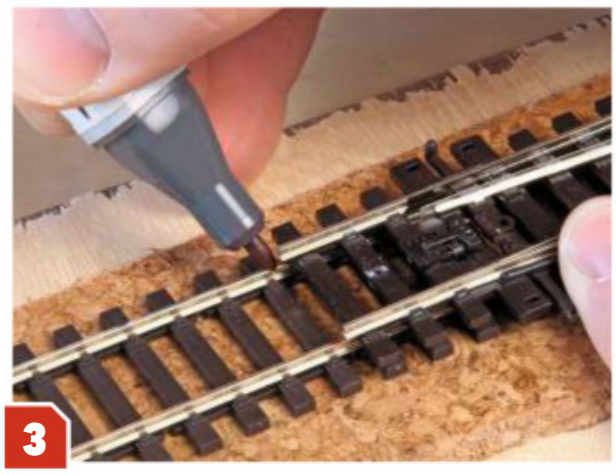
STEP BY STEP

1

Rolls of thin cork are ideal for track underlay. To elevate the tracks further, try thicker cork floor tiles. Cut the cork slightly wider than the tracks with a sharp, stout knife and metal straightedge.

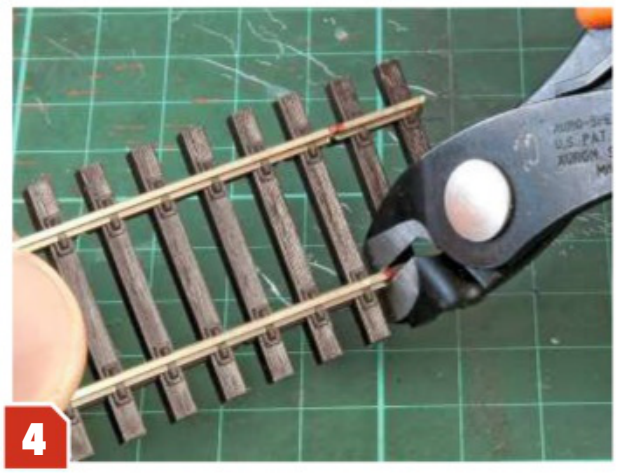
2

Ready-made spacing gauges are cheap and freely available, but you can also make your own from stiff card. On straight track, adjacent lines are usually spaced a scale 6ft apart, but this must increase on curves.



3

After finalising the track plan, mark where each track section must be cut and joined with a marker pen. Work on a single joint at a time, ensuring that each track section marries up to its neighbour before continuing.



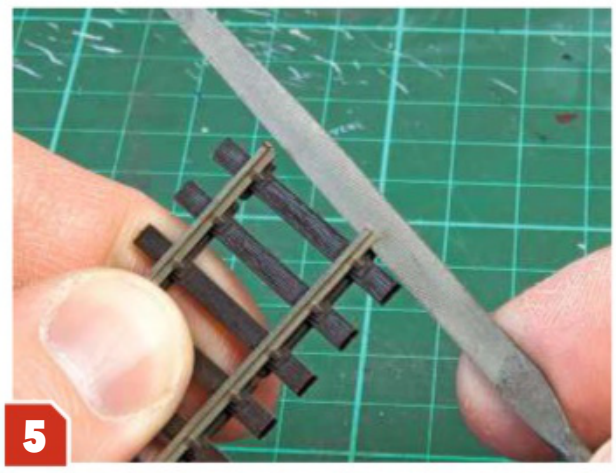
4

Rails are best cut with shears, such as this set from Xuron (*www.expotools.com)*. Keep the open edge of the jaws to the waste side and the tool perpendicular to the rails for a clean, square cut. Cut the sleeper webbing too.

Clear the way

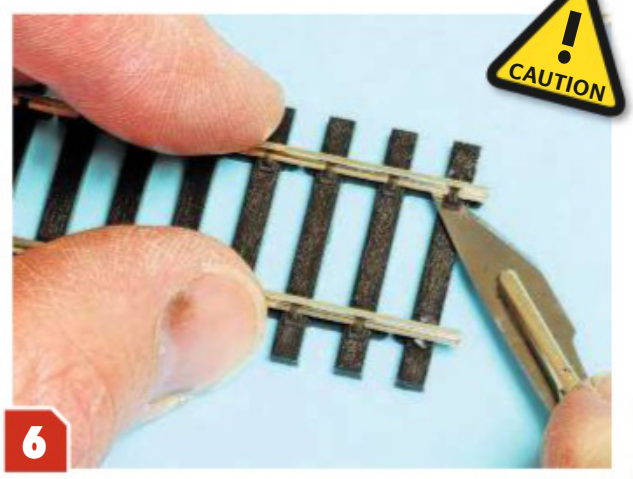
When setting out the full-size track plan, we need to check that trains will have adequate clearance to prevent collisions, especially on curves where longer vehicles tend to swing outwards.

A simple way of checking the overhang of a vehicle is to fix one pencil to the centre and another to one end. Push the vehicle around the bend, checking that the pencils are describing the necessary clearance profile for this set of rails. Flip the carriage around to draw the swing profile on the other side of the same track. Now place the carriage on any adjacent tracks and move them apart until the profile lines remain separate. The same process is useful for checking clearances for platforms, bridges and tunnels.



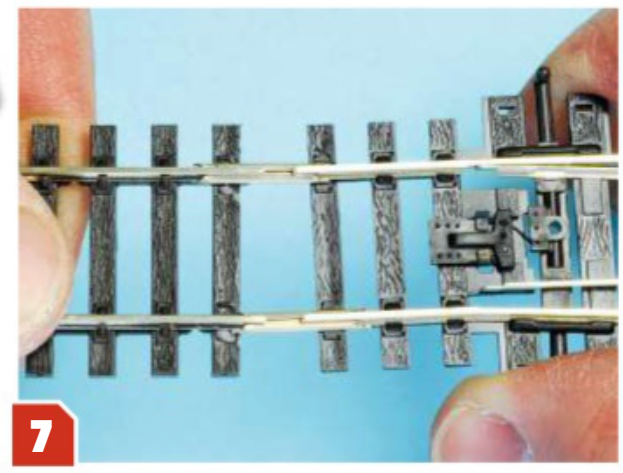
5

Use a flat needle file to smooth the edge of the rails and remove any burrs. Check that the cut ends are truly vertical before following up with fine abrasives to keep the rail heads smooth and free of rough edges.



6

While turnouts and track sections are designed to accommodate rail joiners, lengths of flexible track need to be modified. With a sharp blade, cut away the moulded rail chairs from the outer sleepers. Watch your fingers!



7

Trim the chair right back to the level of the sleeper and place a rail joiner on alternate rails, either side of the joint. Carefully bring both sections together and check that both rails meet snugly.

8

It's vital that the rail joiners slot cleanly between the rail and sleeper without disturbing the overall height of the railhead. Place a steel rule along the tops of the rails to make a final check before the track is secured.

9

Drill holes for track pins and hold the pin with pliers while tapping lightly with a small hammer. The pliers will help to prevent the pins from bending. If ballasting, the pins can be removed later, so don't drive them home fully.

10

When using flexible track, it's best to add joints on straight sections wherever possible. Abrupt changes in curvature at rail joints will put pressure on the fishplates and can lead to derailments.

Layout wiring increases in difficulty in relation to the complexity of the track plan, but the basic principles remain straightforward.

HOW TO

WIRE YOUR LAYOUT

George Dent explains how to power up your freshly laid **track.**

> **CAUTION**
>
> Electricity is extremely hazardous, so take care when wiring your layout. Always switch off any equipment at the mains before carrying out any work and, if you're unsure about something seek expert advice.

In order to get our trains to move, power must be transmitted to the rails from the controller. Pre-wired clip-on connectors are available, and these are great for an instant, solder-free fix. However, they can be visually intrusive and are seldom 100% reliable.

Soldering the wires to the rails is the preferred option. Peco offers rail joiners with pre-soldered feed wires for various track gauges, eliminating the trickiest part of the process, and the short cables can be linked back to the controller via screw terminals and longer lengths of wire.

ANALOGUE VS DIGITAL

Conventional analogue control has been around since the mid-20th Century. Using a variable 0-12 volts DC supply, the trains move quicker as more power is applied, and the direction is changed simply by reversing the polarity. When multiple points and routes are added to a layout, analogue wiring can become rather complicated.

One of the main selling points of digital command control (DCC) is the supposed streamlining of the wiring stage. As many DCC layout owners will attest, it's rarely that simple in practice. But DCC does remove the need for multiple controllers – and many tedious wiring tasks – as the locomotives are all controlled individually from a single control station via individual decoders.

With DCC, all of the rails on the layout are live at all times and the locomotive's decoder

ANY GAUGE | 30 mins per set of power feeds

channels a certain amount of power to the motor, as dictated by the controller's throttle setting. This offers the potential for superior slow-speed running as well as the constant illumination of headlights.

Whichever control option you choose, ensure that any exposed wires or contacts are kept well apart or, preferably, insulated to prevent short circuits. Colour-coding wires will help to avoid misconnections.

POINTING THE WAY

Unless you're building a simple oval of track, there's going to be the need for a point or two, allowing the trains to switch from one track to another.

Apart from various sizes and geometry, points come in two main types: Insulfrog and Electrofrog, otherwise known as 'dead' or 'live' frogs.

'Dead' frog points feature small plastic inserts at the tip of the crossing 'V' to keep the opposing polarities safely apart, whatever route is selected. Apart from ensuring that power is always fed to the 'toe' end of each point (see diagram), they require no extra wiring.

Layout controllers come in many forms but, no matter what system is used, they will need to be connected physically to the tracks.

In contrast, the all-metal construction of a 'live' frog point brings the potential for superior performance, especially for short wheelbase locomotives. However, things get complicated by the need to add insulation breaks and extra power feeds to the rails leading from the crossing 'V' to compensate for shifting polarities as the route is switched.

Wherever a turnout is installed, it's essential that a power feed be connected to the 'toe' end. In this track plan, if an extra power connection had not been provided at 'Feed B', no power would run into the sidings once the point blades had been switched away from the main route.

PHOTOGRAPHY: GEORGE DENT

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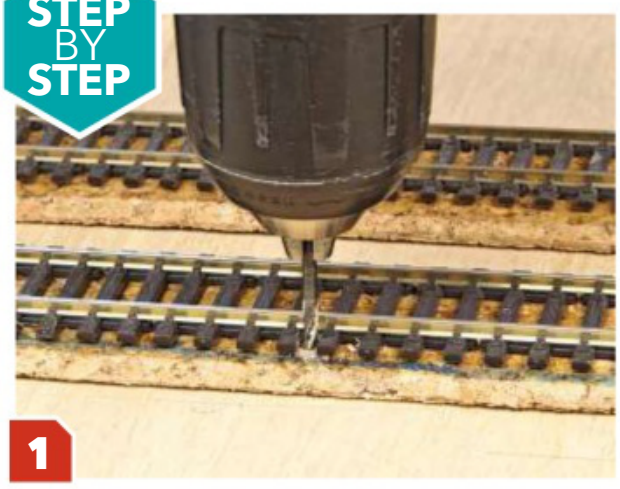
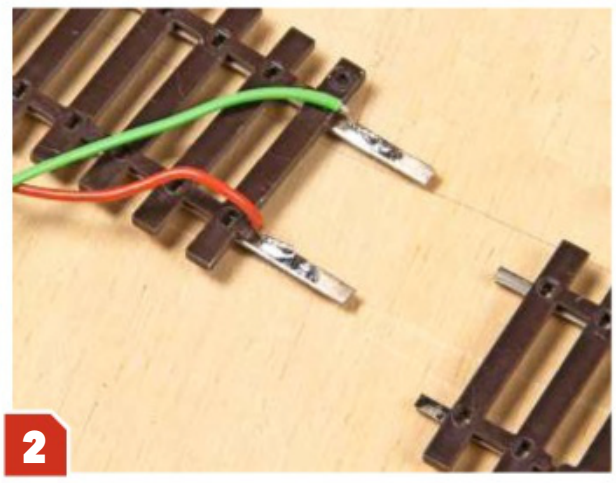
STEP BY STEP



1

Decide where the power feeds are to be sited and drill a pair of small holes for the cables to pass through the baseboard. It helps if the track can be slewed slightly to get the holes beneath the rails.



2

If using Peco's pre-soldered rail joiners, they can be slid onto the rails, ensuring there is adequate space for the wires to pass between the sleepers. Ensure the green and red cables correspond with any other similar power feeds.

What you will need

TOOLS

- Knife
- Wire cutters
- Tweezers
- Miniature screwdrivers
- Drill & bits
- Soldering iron
- No-clean flux and solder

3

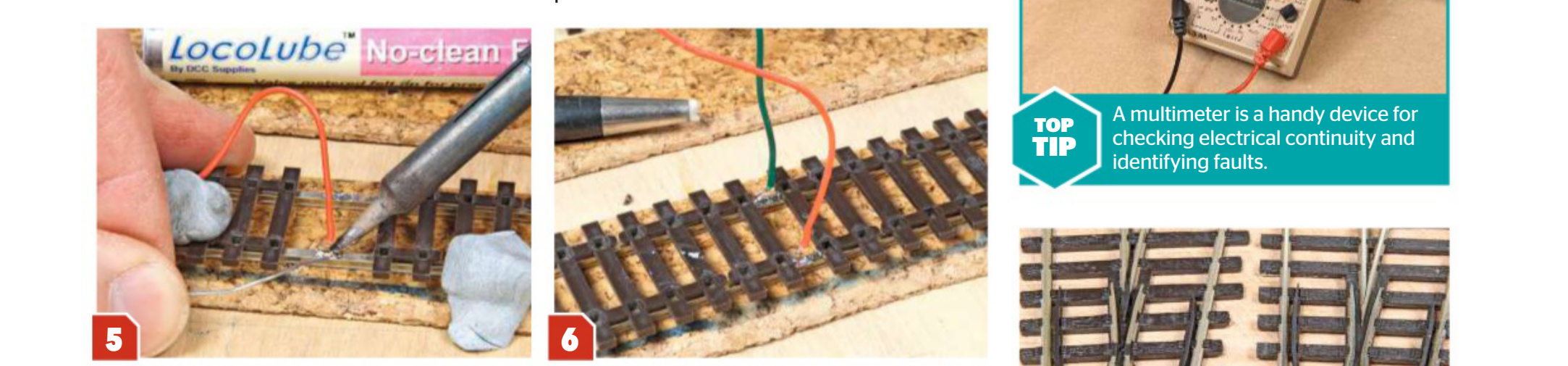
If soldering your own feeds, upturn the track and spread the sleepers to reveal about 3cm of each rail. Clean the rail and apply a little no-clean flux to the metal before 'tinning' the surfaces. A 25-50 watt iron is recommended.

4

Strip away about 1cm of insulation and twist the wire strands. Apply the 'no-clean' flux and melt a drop of solder onto the hot iron tip before 'tinning' the wire evenly. Repeat the process with the other wire.

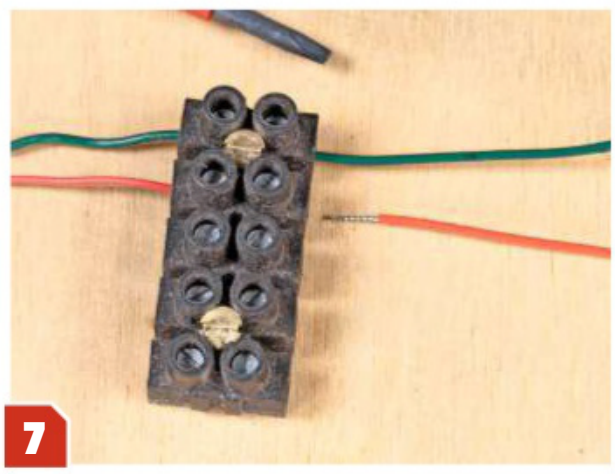
5

Clamp the rails and wire with Blu-Tack to prevent movement during soldering and free your hands. Bend the exposed wire to an 'L' shape, apply more flux and solder to underside of the rails. Repeat with the other wire.



6

When working with the track upside down, remember to check that the coloured wires are being fixed to the correct rails, especially if installing several feeds. Push the sleepers back, filing away any excess solder if necessary.

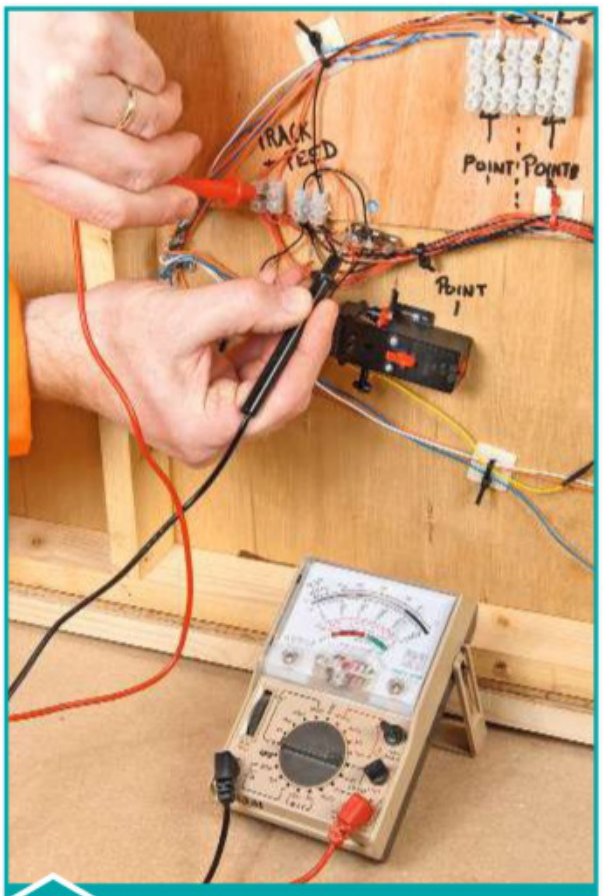


7

Short power leads (about 15cm) make life easier. They can be threaded through the baseboard and connected to solder tag strip or screw connectors, linking with longer runs to the controller. Label everything as you go.

8

Having re-laid the track and connected the cables to the controller, test the track with a locomotive. It helps if the position of the controller's direction switch tallies with the movement of the trains.



TOP TIP

A multimeter is a handy device for checking electrical continuity and identifying faults.

Insulfrog points (left) make layout wiring significantly easier, but Electrofrogs (right) reduce the risk of trains stalling on the insulated 'V' crossing.

Get wired

Always choose insulated copper wire intended for low power applications. Model shops offer a range of wires designed for layouts, in a range of colours. Multi-strand wire is flexible and more resistant to breakage than single strand wire, although the latter is much easier to solder to rails or connectors. Colour-code your wiring from the beginning, allotting colours to specific tasks, using red and green for the main power supply to the rails, for example

HOW TO

FULFIL YOUR LAYOUT DREAM

Decided to build a layout? **Chris Nevard** guides you through the process – and offers some tips to scenic success.

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The term ‘dream layout’ seems to conjure images of epic room-fillers, with a sea of track and trains everywhere. But that’s not everyone’s dream. Some people would be happy with a modest layout, as long as it represents the area and detail they want.

I built ‘Neath Riverside’ for a client who wanted a fictitious South Wales junction somewhere between the Valleys and the coast. It’s set in the early 1960s and the railway is in its last year of operation.

Although you might have an idea of what your dream layout might look like, you can always change it. For example, I was supplied with some splendid model buildings by acclaimed model maker Iain Robinson, which had been salvaged from a recently scrapped layout.

I initially struggled to place them, but then decided to run the railway under-neath. Of course, in reality they’re probably not high enough above the railway to justify a tunnel, but with model railways we have to take some liberties, especially when space is limited. The resulting tunnel really adds character to the layout and contrasts nicely with the harbour scene at the other end.

At just 6ft by 18in, this is a modest layout but it’s full of interest. Here are some of my techniques and tricks to enable you to create a dream layout of which you too can be proud.

PHOTOGRAPHY: CHRIS NEVARD

BUILD SIMPLE

For this project, I ordered two 3ft by 18in diorama end baseboards from Tim Horn (*www.tim-horn.co.uk*). There’s no need to mess about with saws, drills and screwdrivers in order to build a baseboard. These well-designed boards require minimal tools for assembly and can simply be glued together.

After assembly, the left and right-handed boards were permanently bolted together to create a single 6ft by 18in module. Six feet is about the maximum practical size for a transportable layout as it’ll fit inside a Mondeo-sized car with the back seat folded down. It will also fit through a doorway when on end.

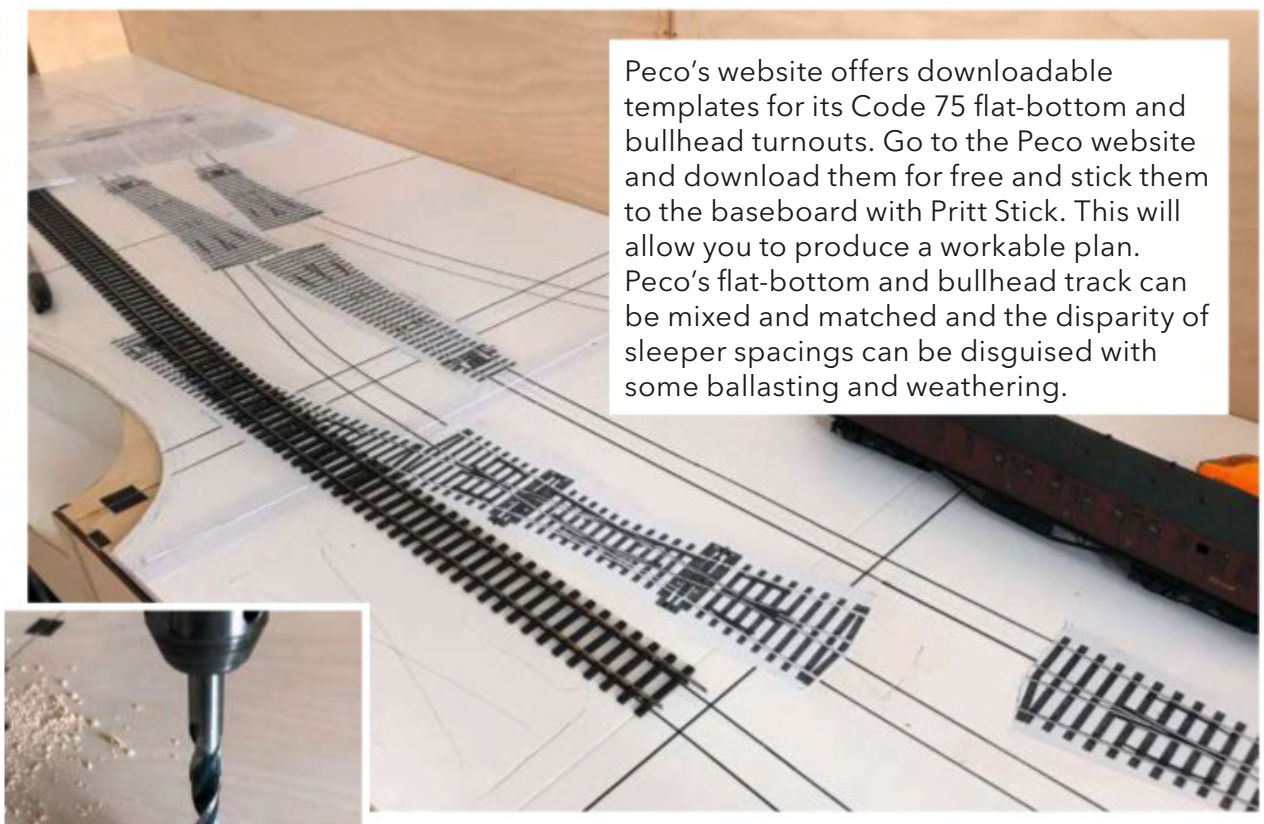
If your dream layout requires land above or below track level, don’t worry. You can still modify laser-cut baseboards such as these cutouts for a small harbour and quayside. Once I’d measured where the cutouts should go, it was a simple matter of getting out the jig-saw…

Rather than laying the track on cork sheet, I prefer to use 5mm foamboard, which can be found in most hobby stores. I’ve no idea if it offers any sound-proofing qualities (but then does cork?) but it is, however, easy to draw the track plan on. You can even draw on the track plan before glueing the foamboard in place with PVA adhesive.

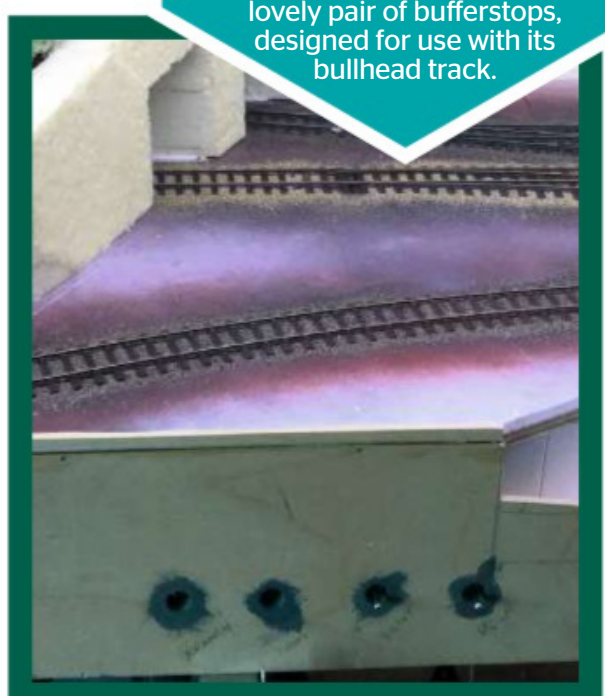
TOP TIP

With the huge range of kits and accessories, it's easy to forget those staple brands that have served us so well over the years. Peco's range of simple plastic kits includes this lovely pair of bufferstops, designed for use with its bullhead track.

TRACK PLANNING AND WIRING

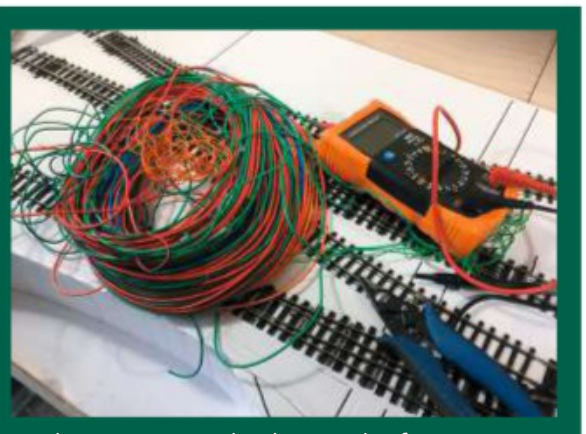


Peco's website offers downloadable templates for its Code 75 flat-bottom and bullhead turnouts. Go to the Peco website and download them for free and stick them to the baseboard with Pritt Stick. This will allow you to produce a workable plan. Peco's flat-bottom and bullhead track can be mixed and matched and the disparity of sleeper spacings can be disguised with some ballasting and weathering.

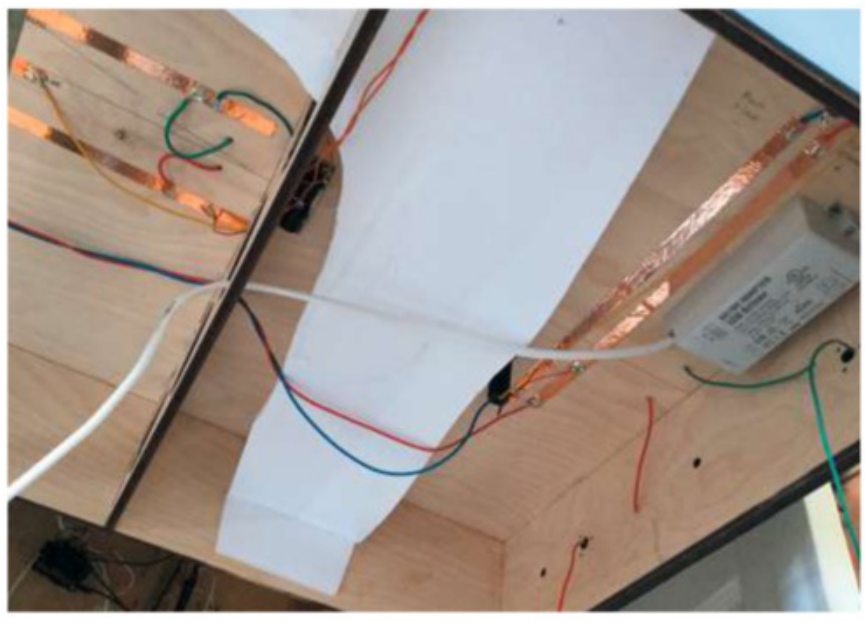


Point motor switches are housed on the fascia panel. Drill the holes for the switches. If, like me, you're using a Gaugemaster Walkabout controller, also drill a hole for the PS6 Plug/Socket.

Drill the holes through the baseboard for the feed wires. Always feed power to the toe-end of the point. Also, mark where the point motor pins will go through the baseboard and drill holes for those too. With the feed wires threaded through their respective holes, I could then secure the track in place with PVA.



It's best to wire the layout before you undertake any ballasting and painting. Cut away short sections of plastic webbing under the track, clean with a glass fibre pencil and place a blob of solder on each of the rails and the ends of the feed wires. Press the wires to the track and sweat the joint together with a hot soldering iron.



Layout wiring can be as complex or as simple as you want. With only a simple trackplan, there were only a few point motors to install (I use SEEP solenoids) along with the Dapol signal. I like copper tape as it's easy to solder power droppers to.

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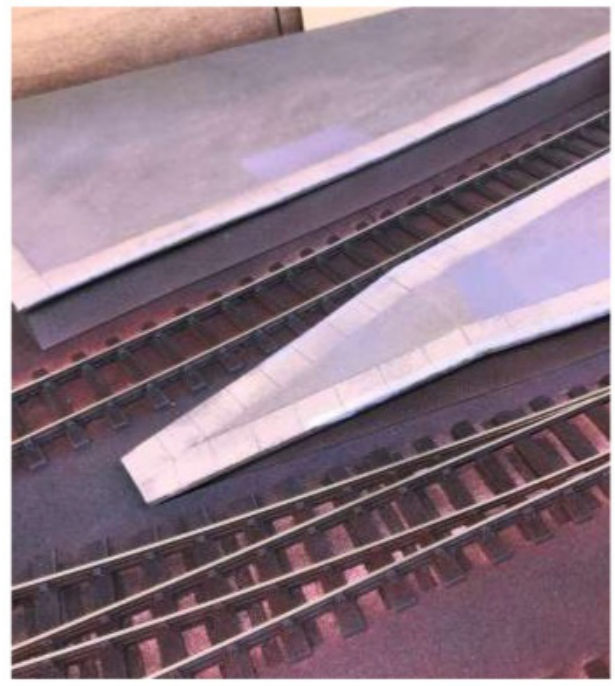
BALLASTING AND TRACK DETAILING

With everything operating correctly, it's now time to start detailing the track. I start by painting it using a mix of red and grey aerosol primers from Halfords. Mist them over the track, adding a little matt black aerosol, although Halfords Camouflage Matt Brown is a good alternative. I always perform this task outside as breathing in paint fumes in a confined space can be lethal.

It's always a good idea to add any station platforms before you start ballasting. You can buy off-the-shelf platforms or kits, but I make my own from three layers of 5mm thick foamboard. I use embossed Plastikard sides and make the surface from mount card.



For ballast, I use sand graded through a wire kitchen sieve. The result is a little finer than products advertised as 'model railway ballast' and is ideal for a steam era layout. Once positioned, I spray it with surgical spirit to break the surface tension and then apply diluted PVA.

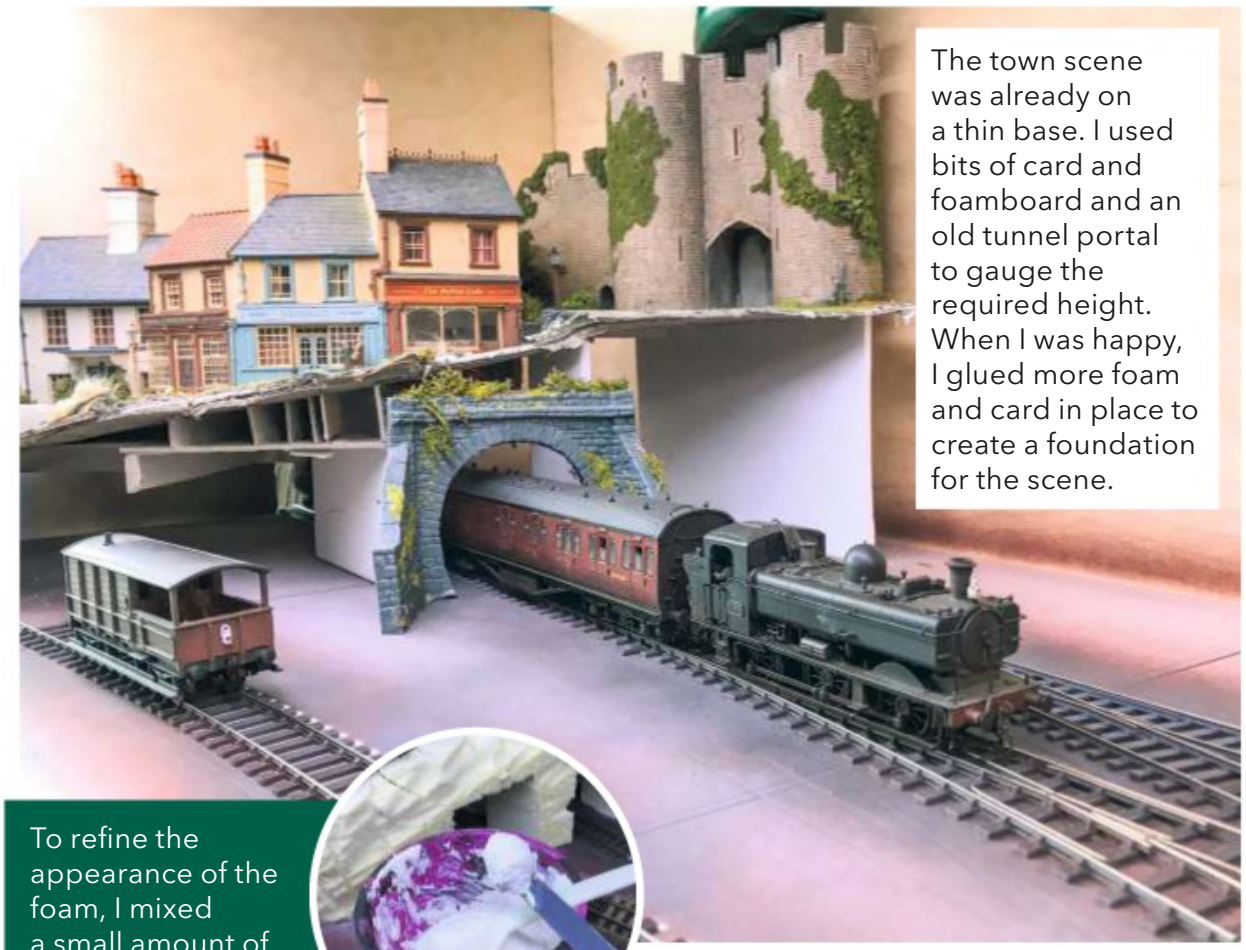
I apply pale grey/beige interior matt emulsion to all the areas surrounding the track. Diluted darker browns, greys and blacks are then feathered in over the rails. This isn't an exact science, so have a little practice first. I often spread this over several sessions to build up the desired effect. Beware that diluted matt emulsion might soften the PVA in the sand ballast, so be gentle.

I use DAS clay to make general ground texture and for ground around sidings. It's easily applied with fingers, but be prepared to get a little mucky. To ballast sidings, I smear it over the track with a little water and use a stiff brush to work it into the ballast to create a smooth surface. Practice makes perfect.

I often get asked how I make weedy track. The process is simple: apply a little PVA where you want the grass tufts – it doesn't matter where, but avoid getting glue on to the rail sides.

Then, with your static grass applicator, apply a little 'grass' over the PVA. In 'OO', I try to avoid using fibres longer than 4mm. Once dry, vacuumed and trimmed (remove any fibres going over rail tops), secure them with a little hairspray.

BUILDING THE LANDSCAPE



The town scene was already on a thin base. I used bits of card and foamboard and an old tunnel portal to gauge the required height. When I was happy, I glued more foam and card in place to create a foundation for the scene.

To refine the appearance of the foam, I mixed a small amount of plaster. You could use a specialist modelling plaster but I use ordinary plaster from a DIY store. Apply with a suitable spatula and leave to cure.

I needed twin tunnel portals and a quick internet search resulted in these laser-cut timber offerings from Ancorton Models (*www.ancortonmodels.com*). I bought two single portals and joined them together to create a double configuration.

As with the track, I used pale grey/beige interior matt emulsion on the tunnel mouths, followed by some darker washes and dry brushing. When complete, I incorporated them into the rock face.

The rock face was painted with an initial coat of dark brown/grey interior matt emulsion. When this had dried, the surface was lightly brushed with lighter shades in a random fashion.

One of the features of the layout are the exposed rock faces around the tunnel portals. For this I used some expanded foam insulation. Once fixed in place I hacked it about with a bread knife.

Trees and brambles are flock-coated sea foam and postiche. Before planting (working outside again!) I misted on a little Halfords camouflage green, yellow and red primers for a slightly more autumnal tint.

TOP TIP

While you have your static grass applicator out, why not make your own grass tufts? Place a sheet of baking paper on top of a metal baking tray. Blob on a little glue. Attach the static grass gun clip to the tin lid or baking tray, turn on the applicator and spread fibre on to the glue. Don't touch the tin or you'll get quite a tingle!

The rock face shows off the lighter colours added to what was originally a dark grey/brown finish. Note that I've used pink and beige shades too – rocks are rarely just grey.

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MODIFY PROPRIETARY BUILDINGS

There's nothing wrong with using off-the-shelf resin buildings on a layout. They're good quality, reasonably priced and will save you no end of time. I wanted a single storey GWR-style building to suit this South Wales layout and Oxford Structure's OS76R001 building fitted the bill perfectly. However, personalising a resin building will make it look different to those of everyone else.

Oxford's station had a flat grey roof that was crying out for some individual slates. That was easily addressed – using a steel rule and a sharp blade, I cut lots of slates from little squares of thin card and stuck them in place with PVA – or sometimes Pritt Stick – and the tip of a blade. This process is a lot quicker than you'd think.

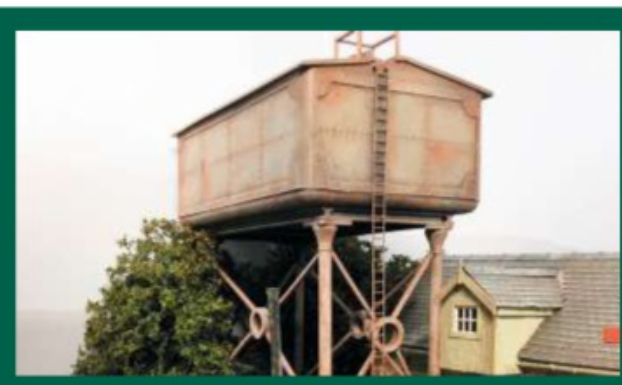
I made some tall chimney stacks from embossed Plastikard and a couple of beads to suggest ornate chimney pots.

MODIFY PLASTIC KITS

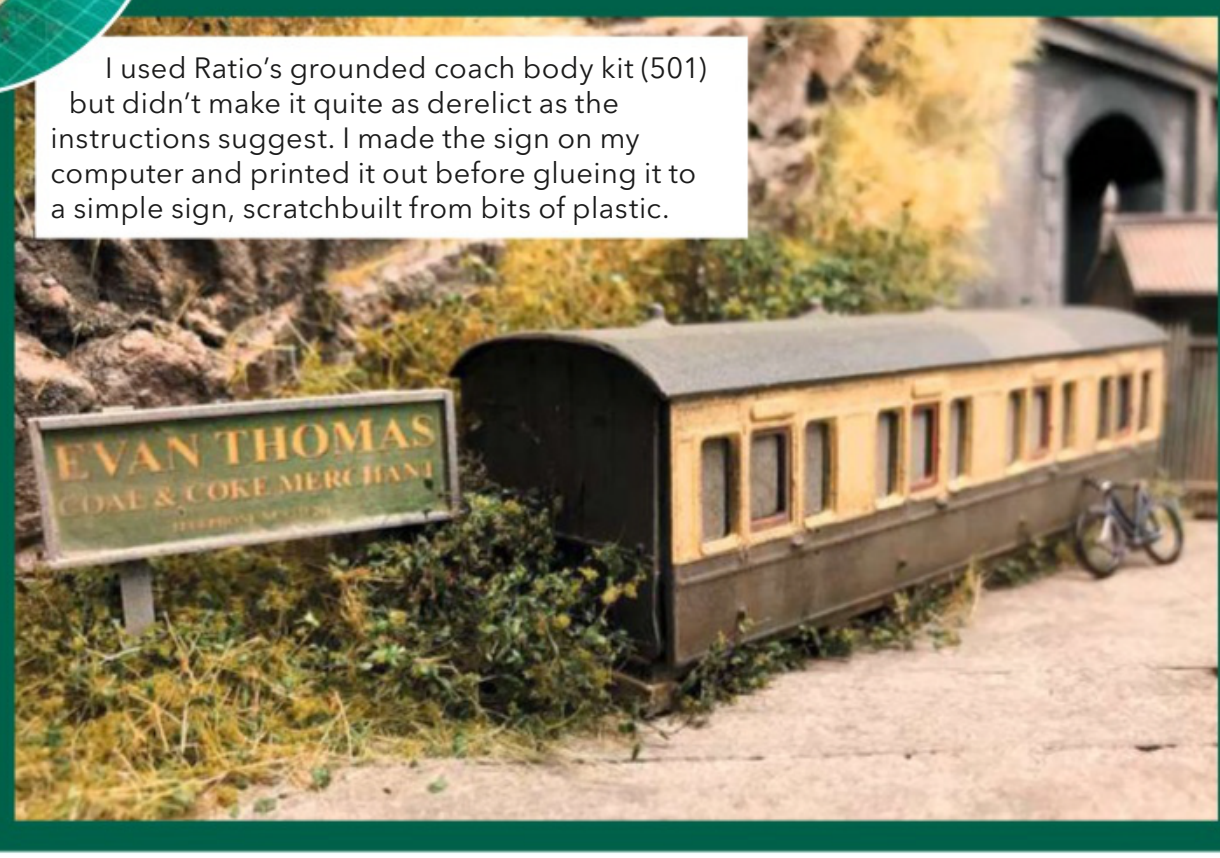
Photographs of South Wales revealed that the signal boxes bore a passing resemblance to the Ratio GWR signal box kit. However, it would need a wooden base rather than the brick one and I cut some overlays from plank-effect Plastikard.

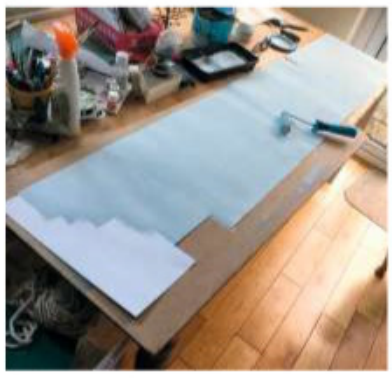
The 'box was finished in Western Region cream and brown, but rather than use bespoke railway colours, which I find too vivid, I chose earth brown and pale cream enamel. Once dry, I painted some diluted black interior emulsion and promptly wiped most of it off, leaving muck and dirt in the corners.

The old Airfix water tank, now in the Dapol range, is still a lovely kit but I wanted it to dominate the group of industrial buildings. I used some styrene section to create a simple sub-frame and I painted the whole structure as one.



I used Ratio's grounded coach body kit (501) but didn't make it quite as derelict as the instructions suggest. I made the sign on my computer and printed it out before glueing it to a simple sign, scratchbuilt from bits of plastic.





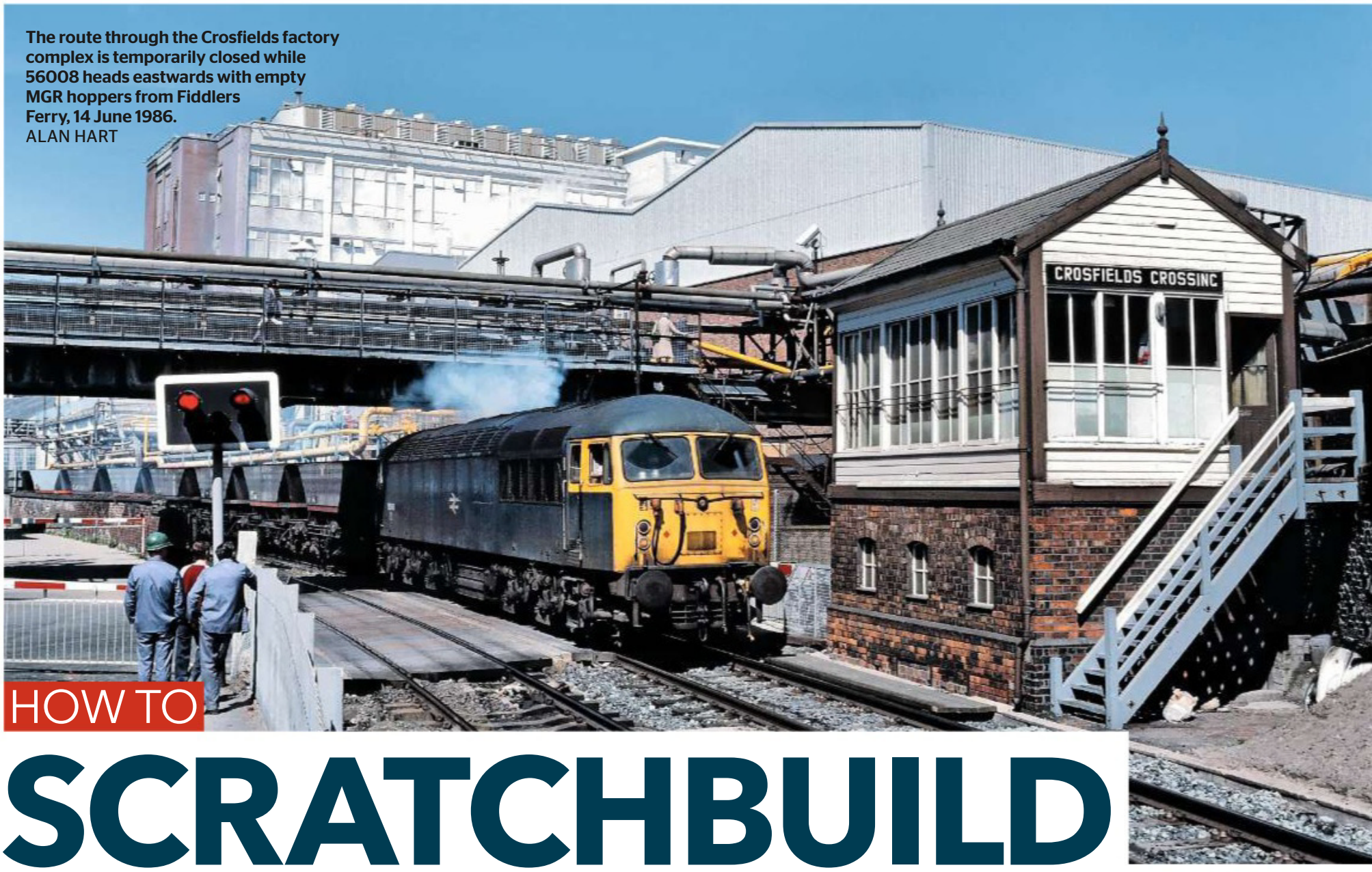
BUILD YOUR OWN BACKSCENE

Making your own backscene might sound like a hugely complex process but it's actually not. I used a piece of mediumweight thin card and applied Crown Moonlight Bay interior matt emulsion with a roller. The pale blue/grey shade doesn't dominate.

A backscene should recede rather than dominate, so I hinted at some distant hills and other landscape by adding a tiny amount of black, green or yellows and oranges to suggest the early autumn in which the layout is set. These additions were added using a paintbrush once the backscene had been glued into place with PVA.

WHAT NEXT?

Chris Nevard will describe how he made the harbour scene in a forthcoming issue of *Model Rail*.



The route through the Crosfields factory complex is temporarily closed while 56008 heads eastwards with empty MGR hoppers from Fiddlers Ferry, 14 June 1986.
ALAN HART

HOW TO

SCRATCHBUILD A FAVOURITE STRUCTURE

George Dent takes a trip down Memory Lane to build a special railway structure from his youth.

George's scratchbuilt rendition of Crosfields Crossing signal box marks the first step towards a new layout project.

PHOTOGRAPHY: GEORGE DENT

All this talk of dream layouts set me to thinking about the real locations that I'd love to recreate in miniature. At the top of the list would be the railways around Warrington, where I spent much of my younger trainspotting days. The West Coast Main Line through Bank Quay station has always been a tempting prospect, but the amount of space necessary puts that pipedream beyond me.

However, the 'low-level' line that formerly linked Altrincham and Ditton, which has been freight-only since the mid-1960s, offers a much more realistic subject. In fact, I probably spent more time beside this line than any other in the late 1980s, as our usual walk into town followed the same route from Sankey Bridges. The sight and sound of dirty blue '20s' and '56s' hauling long rakes of coal hoppers are some of my favourite boyhood memories.

00 GAUGE | 30 hrs

Moreover, the last mile or so, when approaching Warrington from the west, meant a walk through Crosfields' soap works. A public right-of-way allowed us to follow the low-level lines all the way to Bank Quay, passing three signal boxes in quick succession. After Monks Siding, where a large steel works stood, there was Litton Mill Crossing and Crosfield Crossing 'boxes, all within spitting distance of each other.

After refreshing my memory with a little research, I soon realised that Crosfields' works would make a great location for a model railway, especially if a flexible approach was taken and the long-gone sidings were to be reactivated in order to add some operational interest.

While I stew on the idea and play around with possible trackplans, I thought I'd make a start on the practical side by scratchbuilding a replica of one of the signal boxes, roughly as it appeared in the 1980s. Due to

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STEP BY STEP

1

Materials for this project consisted mainly of plastic sheet and section from the Evergreen range, as well as embossed sheets from Slater's (for the brick and timber). Wills' brick arches and detail packs were also employed.

2

Having sketched out the scale dimensions on paper, the four main walls were carefully marked out onto 40thou' plastic card, using a permanent marker. Accurate marking out is vital – label each part to avoid confusion.

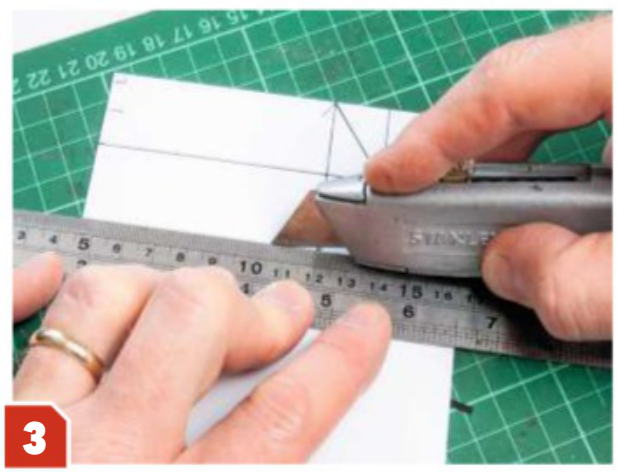
What you will need

TOOLS

- Knife
- Steel rule
- Set square
- Tweezers
- Drill & bits
- Files
- Abrasives
- Paintbrushes

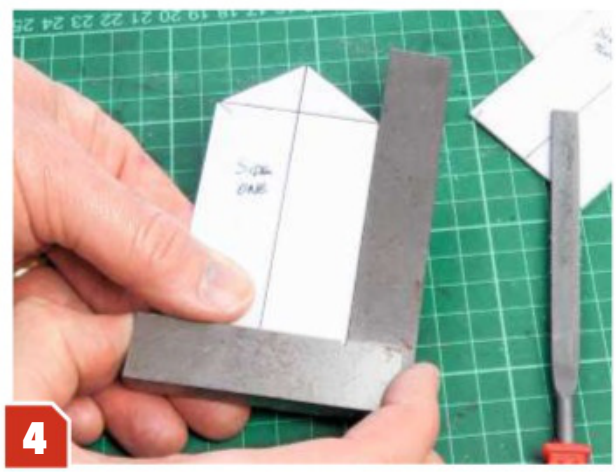
TOP TIP

The ornate finials were formed from balls of epoxy putty and cocktail stick tips.



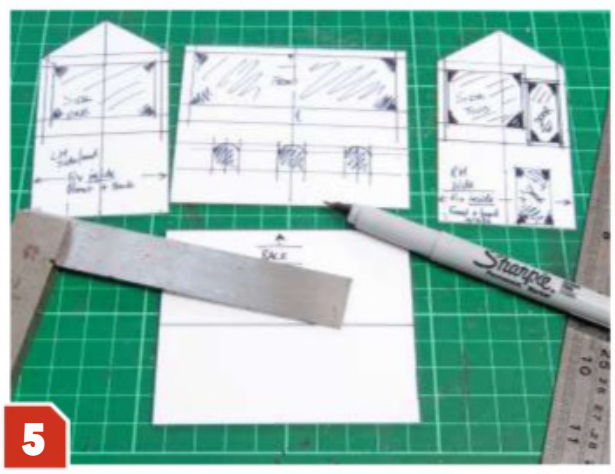
3

Don't try and cut through plastic card in one pass or the blade will wander off course. Use a fresh, stout blade and make several passes against the straightedge, allowing the tool to cut in its own time.



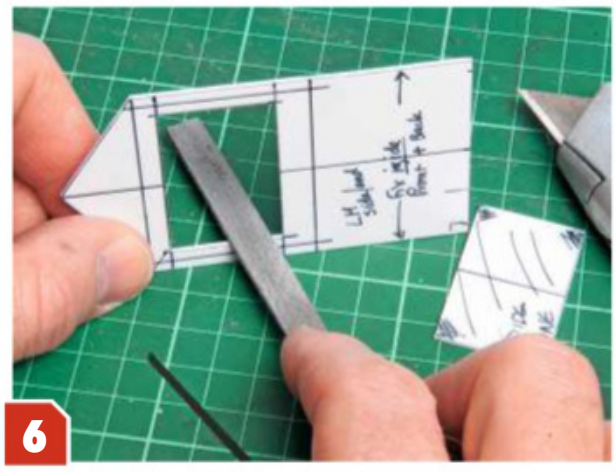
4

With a little practice, it's possible to achieve neat, square edges with each cut, although a little tidying up with a flat file is inevitable. Check all corners and edges with a set square as you go. This will ensure accurate assembly.



5

With the four main walls cut, the locations of windows and door apertures can now be marked out. As embossed overlays will be added, some of the apertures are slightly larger to allow glazing to be inserted from inside.

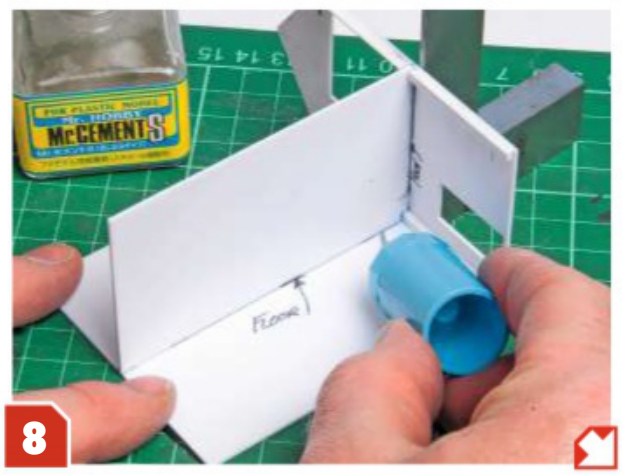


6

Small holes were drilled near to the corner of each aperture using a mini hand drill. The knife was then used to cut the waste material away, working slightly inboard of the lines. Final sizing was achieved with a broad flat file.

7

This stage took some time, ensuring that the window and door openings were square and true. A flat sanding stick removed any burrs and any important markings were reinstated with the marker pen where necessary.



8

After a dry run, holding the walls together, the size of the internal floor was discerned. Once this had been cut out, it was positioned with one end wall and the rear side wall. After checking the angles, poly cement was applied.

the lockdown situation, a site visit was out of the question. However, using photographs found online and a few scraps of prototype information, it was possible to ascertain the key dimensions. Built by the London & North Western Railway in 1906, it was still in fairly original condition in the 1980s, although automatic barriers were in use and the nearby sidings had vanished a decade before.

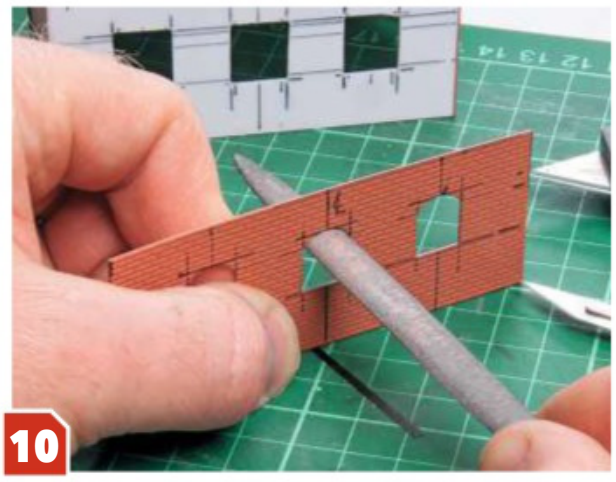
The completed model is a close rendition, but a few compromises had to be made here and there. One of the biggest challenges was the glazing and, in retrospect, I now wish that I'd commissioned someone such as York Modelmaking to create a set of laser-cut window frames, which would have saved me a lot of hassle. Initially, I began to make my own frames from individual plastic strips but, less than halfway through, I began to lose the will to live and opted instead for some printed acetate sheets that were modified to fit. These have been lightly fixed in position and can be removed easily, so maybe I'll revisit the glazing in future.

Overall, this was an enjoyable project that brought back some interesting memories and gave me a chance to refresh some skills I haven't used recently. It's certainly inspired me to look into the prospect of a full layout project in future.

TOP TIP

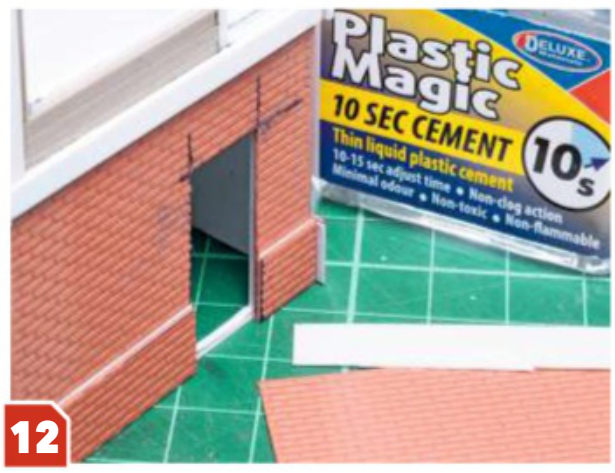
Reinforcing the interior walls with extra strips of plastic card adds rigidity to the structure and prevents warping.

Allow the first stage to dry for a moment before adding the other end and side, applying the cement from the inside of the joints. Check everything is square. I reinforced the internal corners with plastic angle section.

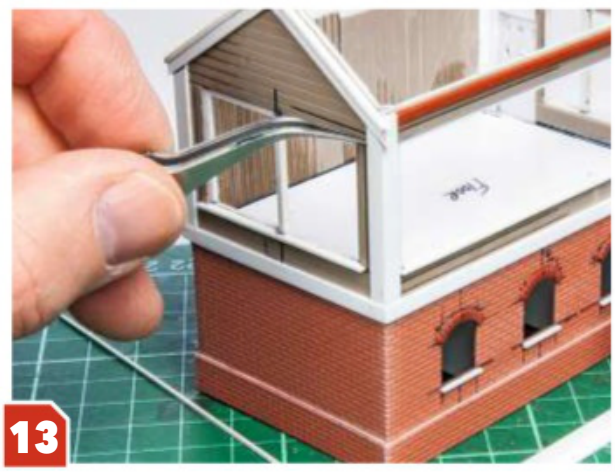


The base layer was left overnight to cure before the overlays were tackled. After cutting out the brick layers, the window apertures were cut out with a sharp knife and the curved sections refined with a half-round file.

A slower setting cement allowed the overlays to be adjusted, brushing the liquid onto the back of each sheet before pressing into place. The long sides were cut slightly longer. When cured, the corners were filed flush.

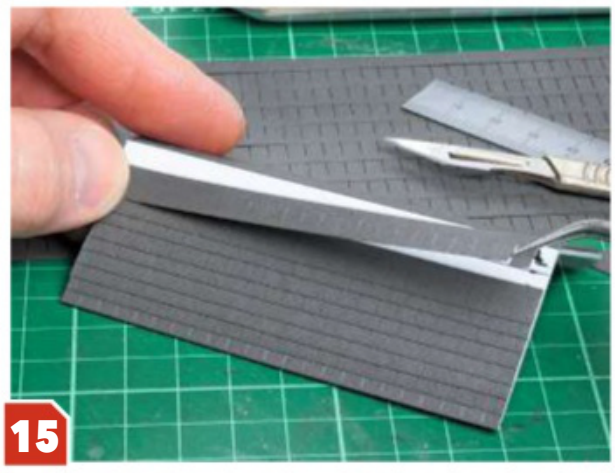


The lower buttress walls were added from the Slater's embossed plastic card, with shims of 10 thou' sheet added to achieve the required depth. Again, the long sides were cut so as to overhang the ends, and filed back when cured.



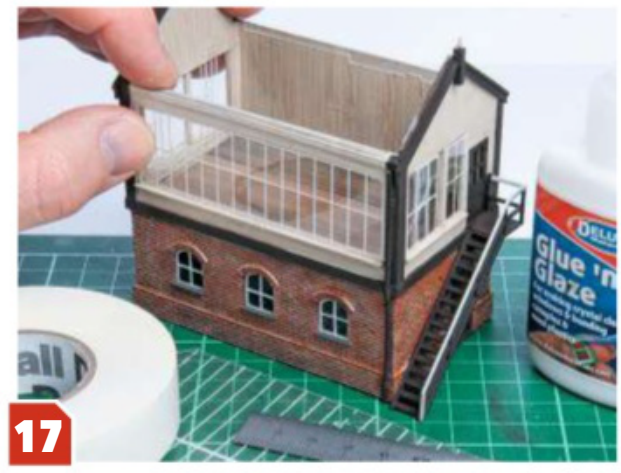
After the embossed tongue-and-groove timber panels were added to the exterior and interior, styrene strip and angle was added to form the various horizontal and vertical details, as well as the bargeboards and windowsills.

The roof was made to be removable, so it needed to be a snug fit. The underside was strengthened with fillets, cut to match the angle of the roof. Small notches were made to clear the finials to be fixed to the gable walls.



The roof was covered with laser-cut card roof slates, from York Modelmaking. These are self-adhesive and are simply fixed in layers, evenly spaced. A set of ridge tiles, from the same source, was added along the top edge.

With the roof test-fitted, extra details could be installed, including gutters and downpipes (from a Wills pack). A pair of doors was created from plastic sheet and strip and the steps cut from a pre-formed strip from Plastruct.



The staircase handrail was also formed from a Plastruct strip, with those on the platform cut from plastic strip. Glazing was adapted from a sheet from a Hornby MPD kit, with any missing bars added from strips of white tape.

Inside, the floor was overlain with scraps of wood veneer and a Wills signal box interior kit was assembled, painted and installed. Tissue paper was added to the lower glazing panels, fixed with spray mount adhesive.

The real Crosfields crossing

Following refurbishment in 2007, the signal box lost its 'Crossing' suffix and was physically altered to include a new access door to the equipment room, a toilet at the rear, uPVC windows and cladding and a revised stairway.

In 2012, only three levers of the former 18-lever LNWR tumbler frame were still in use. More recently, the 'box is used solely as a relay room.
BOTH: JOHN ILLINGWORTH

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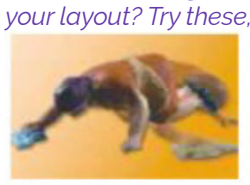

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HOW TO

BUILD A CHURCH

Master of model buildings **Clive Hardwick** offers inspiration and advice on creating your own church.

Can it really be 12 years since *Model Rail* first published photographs of my models of Northampton's key buildings and structures? Since then, my modelling has encompassed a wide range of architectural styles, from Gothic to touches of 1960s Brutalism.

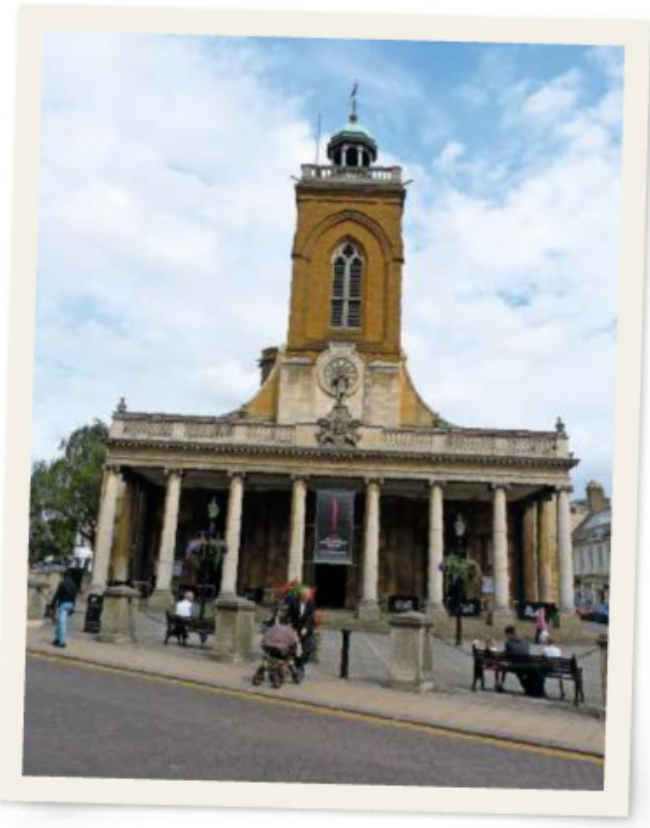
I had one space left to fill and there was only one choice: Northampton's All Saints church. It was to be my tallest structure (it stands 60cm high) but I only had space for a low-relief version of Northampton's main church.

All Saints stands in the heart of the town centre. It was largely destroyed in the Great Fire of Northampton in 1675, with only the crypt and Mediaeval tower surviving. It was rebuilt in the baroque classical style, probably by Henry Bell, and it reopened in 1680. Despite Northampton's Parliamentary leanings, King Charles II contributed to the church's reconstruction and his generosity was repaid with a statue and coat of arms. A portico was added to the west front in 1701 and tower cupola in 1704.

Although destined to be a low-relief model, it still measures 21cm from front to back, which was sufficient to include the signature elements of both the portico and the tower.

My chosen modelling material is, as ever, styrene sheet and strip, with use of commercially available white metal castings and brass etches where necessary. The blossoming laser-cutting and 3D printing technologies have become a boon to the scratchbuilder, with York Modelmaking producing some intricate window tracery.

As in any scratchbuilding project, there were a number of hurdles to overcome and meeting these challenges head-on is always part and parcel of the fun!



PHOTOGRAPHY: CLIVE HARDWICK

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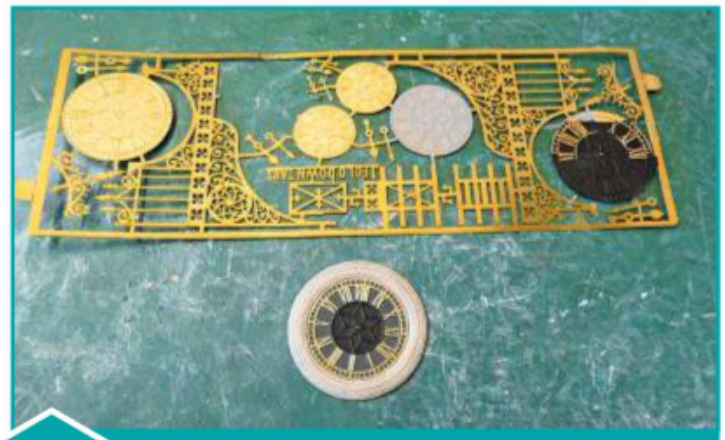
CREATE A CONCAVE ARCHITRAVE

In the absence of flexible C-section styrene, I decided to try to mould the arched architrave using modelling filler. First, I created a right-angled channel around the door opening before pushing small rolls of filler into the channel.

I found an appropriate diameter wooden bead, which I pushed onto a jeweller's screwdriver and rolled around within the filler until the concave section was formed. Any excess extruded filler was then removed and the architrave was painted to match the surrounding stonework.

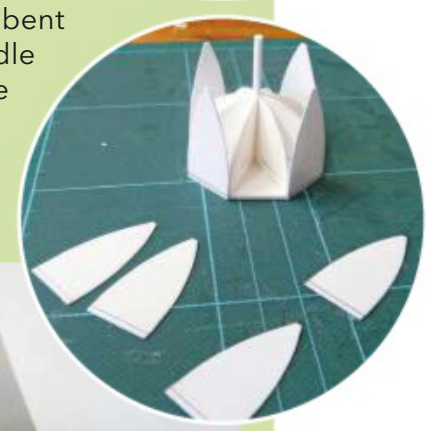


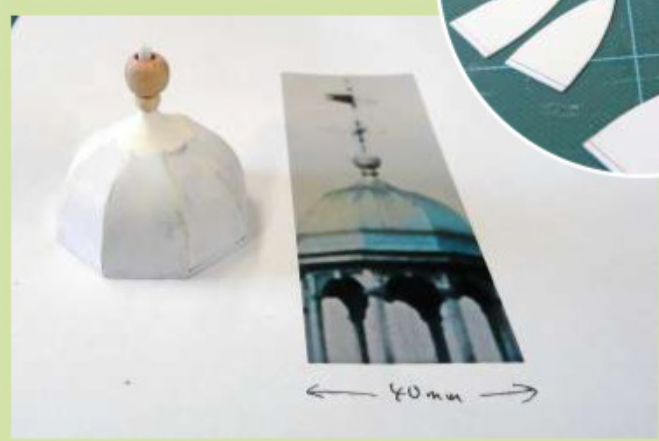
TOP TIP

If you're trying to paint intricate etchings, why not try this technique that I employed to paint the clock face. Rather than try to paint the gold details onto the brass fret, I covered the whole of the face with background colour then scraped the paint off the raised details carefully with a scalpel blade to reveal the 'gold' underneath.

MODEL AN OCTAGONAL ROOF

Into the centre of the octagonal base I secured a piece of styrene tubing before cementing curved ribs to the profile of the roof at each of the eight corners. I then affixed appropriately shaped roof sections to the base, allowed them to set, and then bent them one by one into the middle and secured their edges to the ribs. A spot of filler smoothed to shape, plus a couple of wooden beads, completed the cupola roof.





TOP TIP

When you're scratch-building, try to divide your building into smaller and, therefore, more manageable sub-assemblies. This church required three: west front, portico and tower. It makes access for construction, detailing and painting much easier. You simply bring them all together towards the end of the build.

TOP TIP

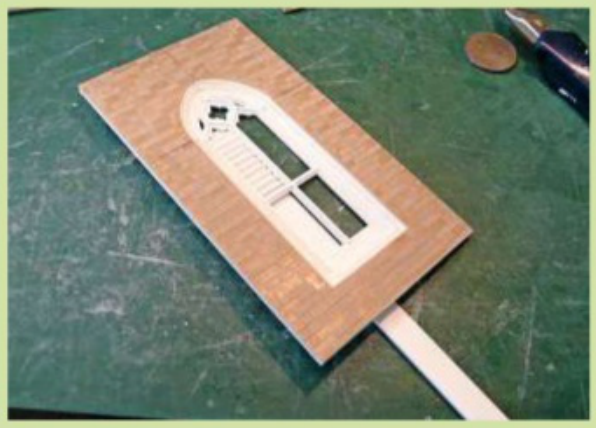
Do you get frustrated when you accidentally leave a gluey fingerprint or smudge of excess paint somewhere really visible? I protected any delicate details from inadvertent damage by masking the area with thin card attached by low-tack masking tape.

MAKE BELFRY SLATS

Those distinctive louvres you see adorning a belfry are designed to divert rain water from getting inside and affecting the bell mechanisms. To make them, I glued a series of L-shaped styrene sections of appropriate width onto a strip of styrene and test-fitted into the belfry aperture.

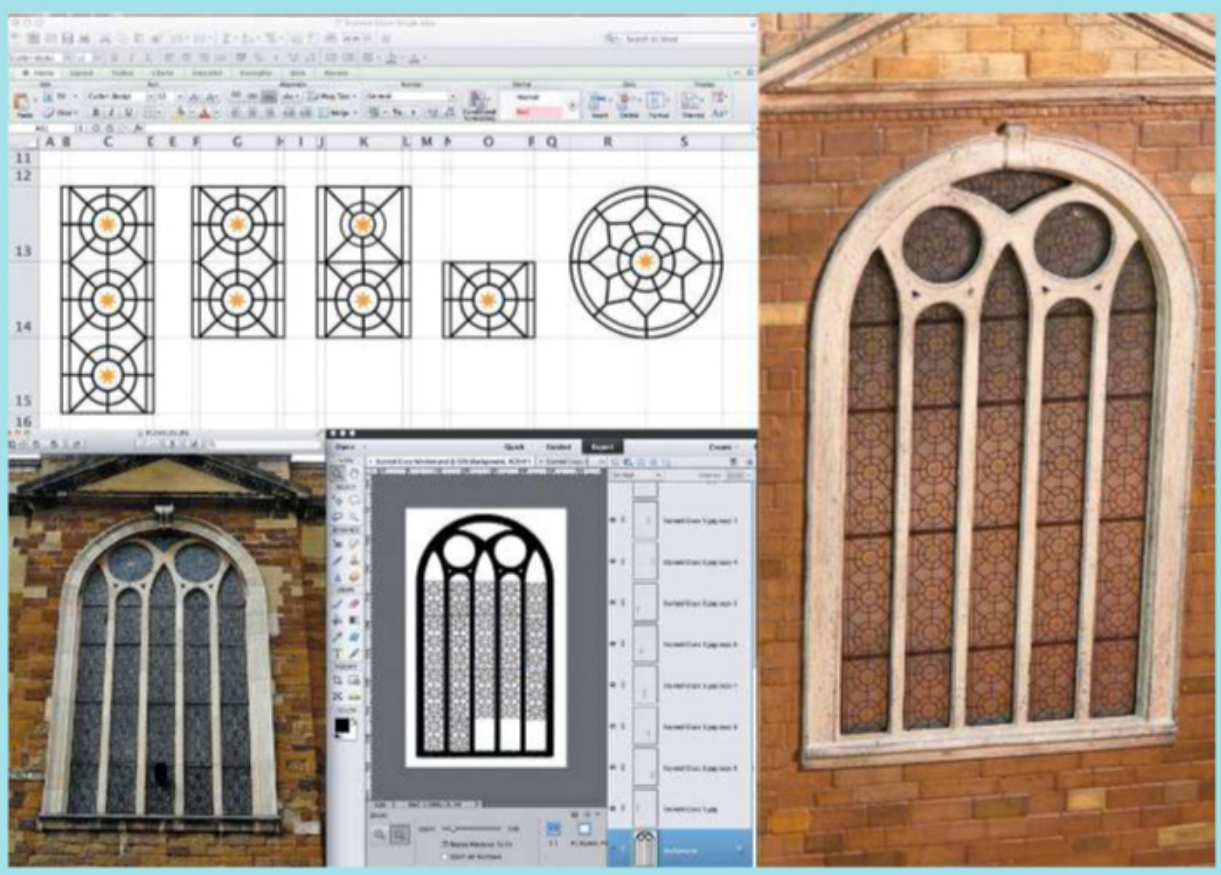
Equal-width styrene strips were then glued on to represent the downward sloping of the slats. The visible edges were painted in 'wood' shades, while the rest of the assembly was painted black.

Once refitted, and with a piece of black card behind to block any stray light, the eye is deceived into seeing the slats as if they were themselves affixed to the belfry opening.



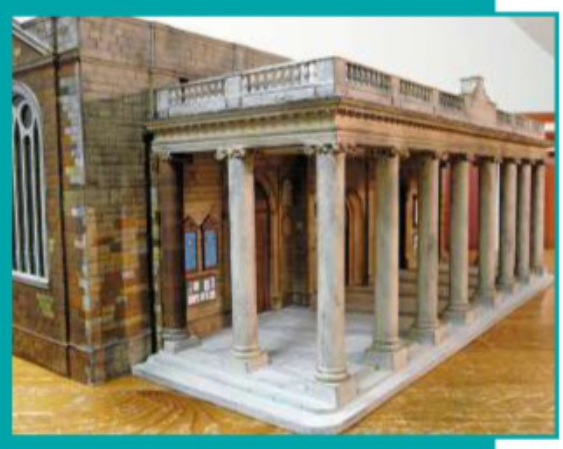
CREATE BESPOKE STAINED GLASS

I needed to represent a quite distinctive stained glass pattern in each of the large north and south transept windows, which I created with a combination of spread-sheet drawing and photo-editing software. It took quite a lot of trial and error! As with some of my other models, I then printed the finished image, suitably resized, onto acetate on a home printer and glued them behind the windows, backed by a further piece of rigid clear plastic for rigidity and protection.



TOP TIP

Painting is by enamels and weathered using both dry-brushed enamels and acrylic washes. To best portray the golden-brown colour of Northamptonshire ironstone, I used a tester pot of store-mixed matt emulsion from a DIY store and applied it over a neutral primer for the tower stonework. Always use reference photographs of the real thing when you're painting. Very few buildings of any age are only one colour. The stonework here is quite multi-coloured, not just through the effects of weathering but also by ongoing repairs that contribute to age and colour differences.



Things you might have missed

King Charles II's generosity towards to expense of rebuilding the church is commemorated in a statue and royal coat of arms on the portico. I used a method of reproducing statues that I've used before – by having myself scanned in a suitable pose by Alan Buttler of ModelU. With some smart post-scan computer wizardry, you end up with a suitable statue. And thus the final embellish-ment was achieved!

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HOW TO

MAKE A DEVON HEDGE

No rural Devonshire-based layout would be complete without a carefully observed rendition of its famous hedge. **Peter Marriott** shows you the right way to model it.

PHOTOGRAPHY: PETER MARRIOTT

Layouts aren't just about locomotives and buildings; inspiration for a layout will often come from an area of landscape, such as the mountains and glens of Scotland, the natural woodland of the Forest of Dean or the gentle and rolling green hills of the Isle of Wight. It's often not just the landscape that inspires but how the railway interacts with it.

That said, there are places where just being there makes you want to capture its essence, even if you're miles from a railway. That essence can manifest in various forms. It could be the local architecture, water course or simply the flora and fauna.

00 GAUGE | 2 hrs per metre

I've always loved Devon and will take any opportunity to visit this wonderful county. I often incorporate Devonian themes into my layouts (that aren't European or Scottish!) but that one feature I've never managed to get right is the famous Devon hedge.

The hedges are actually earthen banks lined with stone or turf ,with shrubs and trees growing on top. They date from the Middle Ages and form a 33,000-mile network across the county, from the Bristol Channel to the English Channel. They're a hugely important part of the ecosystem and can be found running alongside roads, between fields and, of course, near railway lines.

The key to a successful Devon hedge, I've found, is a once-popular modelling substance that has fallen from grace in recent years: rubberised horsehair. Despite the myriad modelling products now on the market, this material, used in upholstery, is still an excellent way of creating realistic scenery. It's easy to cut and tease into shape, and it can be glued with ordinary PVA.

Now, without further ado, here's how to create this icon of the Devonshire landscape.

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STEP BY STEP

1

Rubberised horsehair is an oft-overlooked scenic product. This is it in its raw state. It's easy to cut and to tease apart with your fingers.

2

I cut strips of horsehair and laid them to form the edges of a road. I spread a bead of PVA adhesive along the location of the hedge, then pushed the horsehair in place.

3

I used a pair of scissors to trim the hedge so that it's just above the height of a model figure. In reality, hedges appear more than the height of an average-sized adult.

4

I sprayed the hedge with unscented hairspray and then sprinkled on some Woodland Scenics Fine Turf Weeds to form the leaves.

5

Different materials give different finishes. Fine Turf produces a very dense leaf effect. To the other side, larger scatter material pieces give a more airy and thinner appearance.

What you will need

HEDGE STARTER KIT

You can buy everything you need for a Devon hedge in one pack, thanks to WW Scenics. Its Hedgerow Starter Kit contains approximately one metre of rubberised horsehair, plus two packets of good-quality scatter materials. All you'll need is some PVA or extra-hold hairspray.
Product: WW Scenics Hedgerow Creation Kit 1 **Price:** £6.75
Availability: WW Scenics, 30 Lonlas Village Workshop, Skewen, Neath SA10 6RP **Tel:** 01792 815841
Web: *www.war-world.co.uk*

TOOLS

- PVA adhesive
- Small pair of scissors
- Extra-hold unscented hairspray

Want to know more?

DOUGLAS LANDER/ALAMY

Feel inspired to find out more about the famous Devon hedge? Check out the Devon Hedge Group, which was formed in 1994 to raise awareness about and to help conserve the Devon hedge. To find out more, go to *www.devonhedges.org*

FANTASY LAYOUTS

We all have dream layouts in mind. Editor **Richard Foster** outlines a few of his, along with images and books that inspired them.

Paul Lunn talks about the indecisive modeller, who "flits from one idea to another before completing anything" on p30. Paul includes himself in that category, and so do I. It's actually rather annoying and my fantasy layout list seems to grow with every visit I make or every book I buy.

A fantasy layout list is like having an itch that you can't scratch, but what makes the itch even worse is having a definite layout plan in mind rather than some sort of vague idea. I can idly flick through something like the *Peco Setrack Planbook* or Paul's book *Making Tracks: Railway Modelling by Design*, see a trackplan and instantly re-imagine it for a setting way beyond the author's original intention. Or, in some case, it's re-imagining someone else's layout in a completely new setting.

One common question that we get asked is 'what layout design should I build?'. As Paul explains, it's only by knowing what you want from a layout that you can come up with a design. But some people will know what they want but still can't see a way to achieving a workable design. So let me throw in my two penn'orth by picking three of my favourite fantasy layouts and explain the thought process behind re-imagining these layout designs in order that you might see your dream layout somewhere you'd never expect to find it.

1

Fairburn '4MT' 2-6-4Ts Nos. 42250 and 42070, stabled to the north of Rickmansworth station, wait to take over from the electric locomotives on services to Aylesbury trains in 1960. A coaling stage could be built alongside one siding to hold a Bachmann Fairburn while the other siding could hold a Heljan Met electric. PATRICK RUSSELL/RAS

RICKMANSWORTH

It was during the early 1990s that I received a copy of a slim, green paperback book entitled *Build a Model Railway*. It was written by a gentleman called Dave Lowery and it described the construction of a model railway that immediately captured my youthful attention.

I loved this book. The layout was modest in size – 8ft by 4ft – and featured an oval of track, with a line that climbed and curved to reach an upper-level terminus. There was a town scene at one end, hills over the hidden storage sidings at the other, and it even included the Faller road system.

The urge to own this layout hasn't diminished but it's only recently that I figured out a way to make it more prototypical for, even when I was at a tender age, I realised that this layout didn't reflect real railway operations.

What if the terminus represented Rickmansworth on the Metropolitan/Great Central Joint? Rickmansworth was the limit of the Metropolitan Railway's electric train services and trains to Aylesbury would be steam-hauled for the last leg of their journey. Obviously, Rickmansworth is not a terminus station, but bear with me…

Let's say a train, headed by one of Heljan's Metropolitan electrics, leaves one of the hidden sidings, does a few loops of the low-level track and then climbs the inclined track to the terminus. Pausing in the platform, a Bachmann Fairburn couples on to the train to take it train back down the incline and into the hidden siding (Aylesbury). The Met electric could then wait in the sidings for the next return service to London. There would be other ways to Metropolitan-ise the layout. The exposed sidings (visible on the cover of Dave's book) could become an engineering siding, maybe housing an LT pannier and a few wagons.

Dave's town, which made good use of Hornby's Victorian house and shop plastic kits, could be turned into a Metroland scene, with green London Country buses plying the streets.

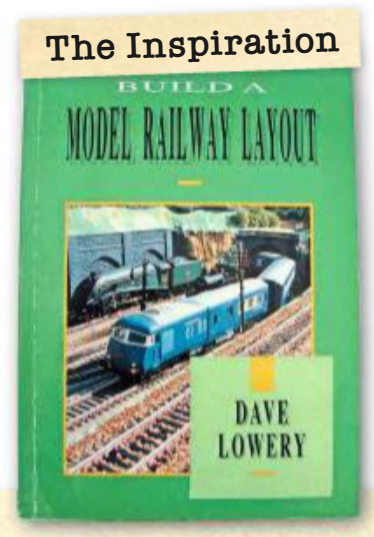
DCC would be a must and re-drawing the plan with second radius curves has enlarged Dave's plan by a foot or so to incorporate the larger radius curves.

Above: Metropolitan Bo-Bo electric No. 14 *Benjamin Disraeli* departs Rickmansworth with an Aylesbury-London Liverpool Street train in February 1952. The main station on Dave's layout utilised Hornby's R334 trainshed sections, but a London Transport version could be made to be much more prototypical. C.R.L. COLES/RAIL ARCHIVE STEPHENSON

Above left: These low-level sidings would make a perfect London Transport engineer's depot. Imagine this view of ex-GWR pannier No. L94 shunting at Croxley tip, but with some suitable LT retaining walls behind. PETER ZABEK

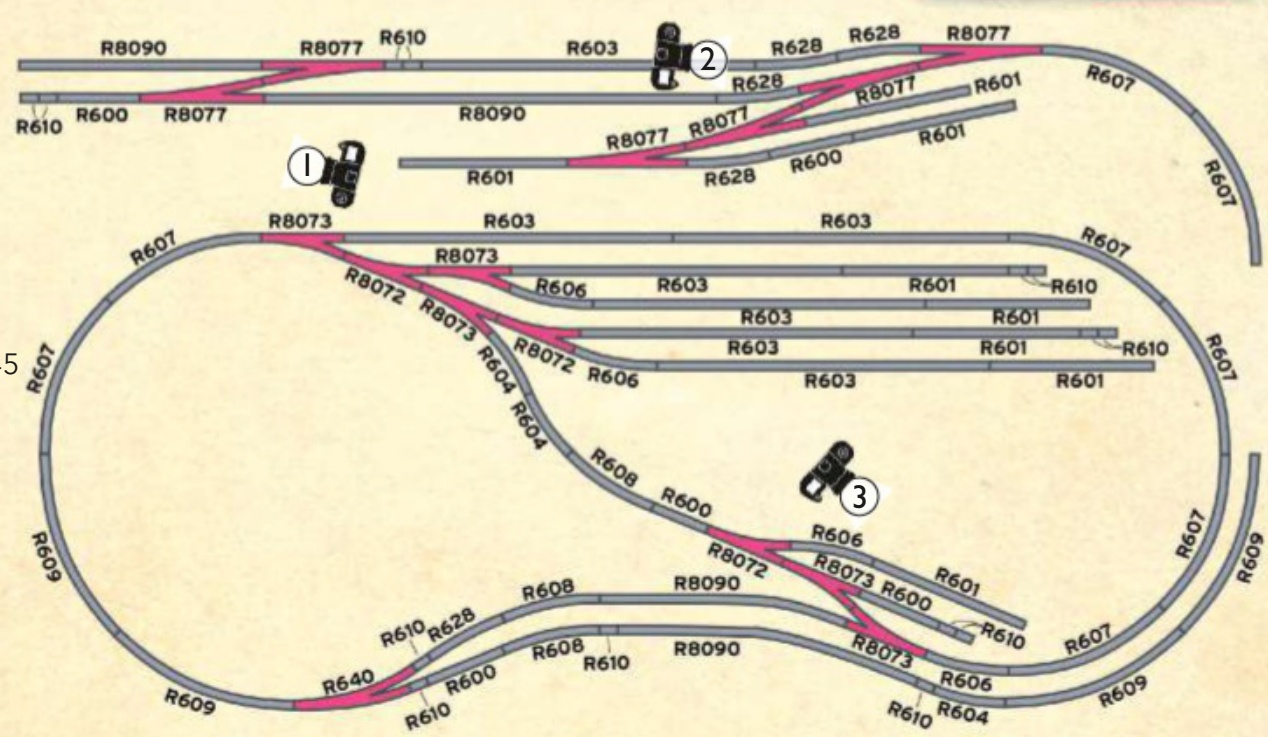
Above: Dave's original plan had a small town, built using Hornby's Victorian plastic houses and shops. Metcalfe produces a suitable Metroland semi-detached house kit. VITTORIO CARAMAZZA/ALAMY

The Inspiration



Metropolitan layout: Hornby Code 100 track shopping list

R600 Straight x5 @ £2.30
R601 Double straight x8 @ £2.75
R603 Long straight x7 @ £5.25
R604 First radius curve x3 @ £2.75
R606 Second radius curve x4 @ £2.30
R607 Second radius double curve x8 @ £3.45
R608 Third radius curve x3 @ £2.75
R609 Third radius double curve x4 @ £3.45
R610 Short straight x14 @ £1.70
R628 33° curve x5 @ £2.95
R8072 L/hand turnout x3 @ £12.60
R8073 R/hand turnout x5 @ £12.60
R8074 L/hand curved point x1 @ £19.95
R8077 L/hand express point x6 @£19.95
R8090 Semi-flexible track x4 @ £5.25
Total cost: £437.35 (RRP)



LISS FOREST ROAD

The Inspiration

CHRIS NEVARD

Is one of the driving forces behind selecting a prototype to model the ability to run as many different locomotives from many disparate sources as possible? It certainly is for me and that's why military railways hold a particular fascination, and the Longmoor Military Railway in particular. Eastern, Western, Southern or Midland, steam or diesel: classes from all regions could all be found running together in deepest Hampshire along with locomotives built specifically for the US and British armies, and all in their own unique livery. Really, what could be better than a bright blue Stanier '8F' with red frames and 'whitewall tyres'?

The LMR was essentially a full-size tail-chasing train set, with flat crossings and overbridges and loops of track, and its purpose was to teach soldiers how to run railways.

There's never been a better time to model the LMR in 'OO' gauge as you can buy key motive power – Oxford's 'Dean Goods' 0-6-0s, Hornby '8F' 2-8-0, Bachmann's WD 2-8-0, DJM Hunslet 'Austerities' and, of course our own Bachmann 'USA' 0-6-0T (don't forget our forthcoming Heljan Class 11 too!). But the question is, what bit of the LMR to model? Do you go for the main workshops and station at Longmoor Down? What about the two interchange points with BR, at Bordon and Liss?

I first proposed a tail-chasing LMR layout back in 2009, but my thoughts have turned to something much more modest. Essentially, how would Chris Nevard treat the LMR?

'Catcott Burtle', I think, is still one of Chris' finest layouts. I love its simplicity – the track plan is simple, the halt is simple, the buildings are simple and few and far between and the landscape is simple. But all that simplicity comes together to form a scene that's just captivating to look at.

With that in mind, Liss Forest Road makes the perfect subject for a Nevard-esque Longmoor layout. The trackplan is simple, although it changed over the years (I've gone for the 1960s layout), with just five points. Even using Peco's bullhead track, you can get a representation in a little over 6ft. The resulting plan may might not be to scale but it certainly looks 'right'.

Chris' layouts are always perfectly framed

Above: A fine view of Liss Forest Road, looking towards Liss as Longmoor Military Railway 2-10-0 No. 600 *Gordon* and 0-6-0ST No. 195 pass with the RCTS' 'The Longmoor Rail Tour' on April 30 1966. The simple trackplan, wooded landscape and minimal station facilities, not to mention an impressive array of signals, are all visible. BRIAN STEPHENSON

Liss Forest Road: Peco Code 75 bullhead track shopping list

SL-108F Bullhead flexible track x7 @ £5.30
SL-U1188 Bullhead r/hand turnout x4 @ £31.00
SL-U1189 Bullhead l/hand turnout x1 @ £31.00

Total cost: £192.10*
* Prices taken from *www.kernowmodelrailcentre.com*

Right: With a motley collection of coaches in tow, WD 2-8-0 No. 77337 *Sir Guy Williams* departs Liss Forest Halt with a Liss train on July 3 1952. The track to the right ended in a sand drag, protecting the road from runaways. E.C. GRIFFITH/ RAIL ARCHIVE STEPHENSON

Below: Ex-GWR 'Dean Goods' 0-6-0s are just one of the former main line locomotive classes that could appear on a Longmoor layout, alongside ex-LNER 'J68/J69' 0-6-0Ts, LBSCR 'I3' 4-4-2Ts, ex-North Staffordshire Railway 0-6-2Ts and LSWR 'O2' 0-4-4Ts among others, to name but four. 'Dean Goods' No. 70195 (GWR No. 2531) was used for re-railing practice until 1959. T. TAYLOR/COLOUR RAIL

(nowadays thanks to Tim Horn's baseboards) and perfectly lit to create what are essentially three dimensional paintings. I can just imagine peering into this woodland scene to inspect the minimal station infrastructure and level crossing.

But minimal doesn't have to mean boring. Aside from the wonderful combination of LMR trains, you could include an old 'Austerity' or 'Dean Goods' lying on its side after a re-railing exercise. The siding was actually for runaways but there's no reason why you couldn't turn it into a loading area for tanks or show 'Austerity' 0-6-0ST No. 157 being loading onto a Thornycroft Antar tank transporter for delivery to the annual Aldershot Army Display.

Longmoor's most famous locomotive, WD 2-10-0 No. 600 *Gordon*, approaches Liss Forest Road with a Liss to Longmoor train on July 5 1969. On a layout, the road to Liss Forest could lead to a small representation of Longmoor Camp. BRIAN STEPHENSON

1970s CARNFORTH

It seems somewhat strange that BR's last operational standard gauge steam shed was in the small Lancashire town of Carnforth. This most unremarkable place, surrounded by two Areas of Outstanding Natural Beauty, the Yorkshire Dales National Park and Morecambe Bay, is not what you'd think of as a 'railway town' – but it was. Despite its remoteness, Carnforth became a mecca for railway enthusiasts as BR disposed of its steam fleet but, unlike its contemporary depots at Lostock Hall and Rose Grove, it maintained its draw during the 1970s and 1980s.

The seeds for Carnforth becoming a preservation hub was sown in 1966 when Lancaster doctor Peter Beet bought Ivatt 2-6-0 No. 46441 and arranged for it to be stored at Carnforth shed. While tending to his new charge, he met accountant John Parkin. This set in motion the chain of events that would lead to the formation of the Lakeside Railway Estates Company that would operate the Ulverston-Lakeside branch with locomotives serviced at Carnforth. Sadly, this ambitious proposal was never fully fulfilled, although part of the Lakeside branch is now the Lakeside & Haverthwaite Railway. And Carnforth became the setting for Steamtown, one of the centres of railway preservation in the 1970s and 1980s.

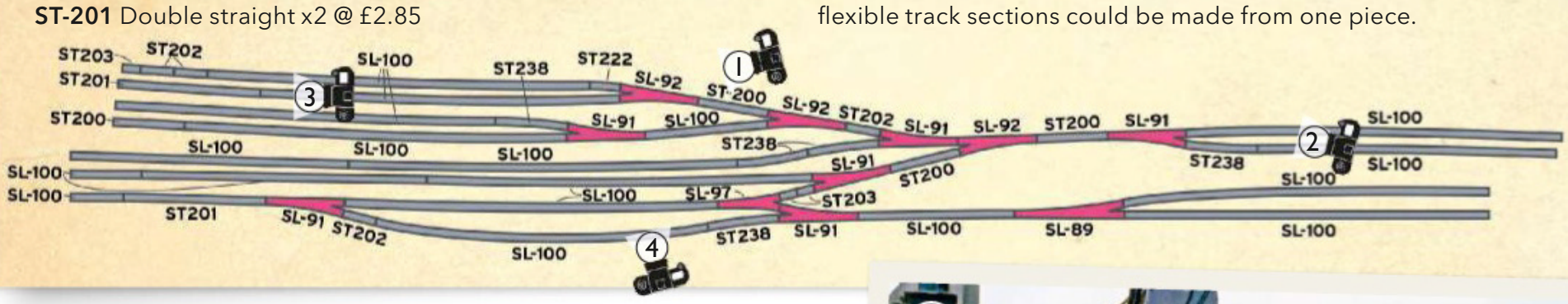
Steamtown's importance evolved due to its location. BR only permitted steam on selected routes

Above: As well as the 1944 LMS shed, the Carnforth site also includes the old LNWR wagon works, now used as a workshop. Outside on June 16 1987 was the boiler from ex-Barry 'Merchant Navy' No. 35005 *Canadian Pacific*. JOHN E. HENDERSON/COLOUR RAIL

Below: A view over Steamtown taken on May 17 1975 shows Deutsche Reichsbahn '01.10' 4-6-2 No. 01.1104, SNCF '231K' 4-6-2 No. 231K22, GWR 'Castle' 4-6-0 No. 4079 *Pendennis Castle*, LNER 'V2' 2-6-2 No.4771 *Green Arrow*, Sentinel 4wVBT No. 8024/1929 'Gasbag', ER 'B1' 4-6-0 No. 1306 'Mayflower' and LMR '2MT' 2-6-0 No. 6441. All are available RTR in 'OO/HO' except 'Gasbag', with the two continental locomotives available from Roco and REE Modeles respectively. To the right of the locomotives is Carnforth's ash plant, while the Cumbrian hills provide a wonderful backdrop. COLOUR RAIL

Carnforth: Peco Code 100 track shopping list

SL-100 Flexible track x17 @ £4.15
SL-89 Large radius l/hand turnout x1 @ £15.99
SL-91 Small radius r/hand turnout x6 @ £13.00
SL-92 Small radius l/hand x3 @ £13.00
SL-97 Y turnout x1 @ £13.50
ST-200 Standard straight x4 @ £1.80
ST-201 Double straight x2 @ £2.85
ST-202 Short Straight x4 @ £1.55
ST-203 Special short straight x3 @ £1.55
ST-222 First radius half curve x1 @ £1.70
ST-238 Special curve x5 @ £2.35
Total cost: £254.24*
* Prices taken from *www.kernowmodelrailcentre.com*, multiple flexible track sections could be made from one piece.



Right: Where else, other than Carnforth, could you witness scenes like this in the 1970s/1980s? The NRM's Midland 'Compound' No. 1000 and 'Jubilee' No. 5690 *Leander* are serviced after arriving with a railtour in June 1980, alongside another famous resident, No. 850 *Lord Nelson*. COLIN WHITFIELD/RAIL PHOTOPRINTS

Below: One way to shed the BR steam image was to paint locomotives in pre-nationalisation liveries, regardless of their history. BR-built Ivatt '2MT' No. 46441 gained LMS-style crimson, while 'Black Five' No. 45407 gained Furness Railway red livery. PAUL CHANCELLOR/COLOUR RAIL

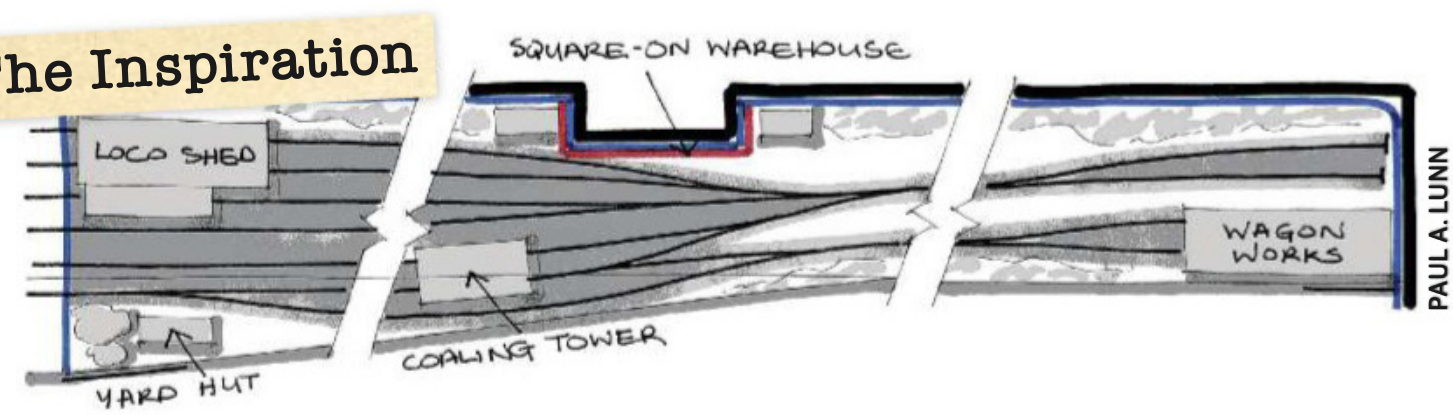
and two of those were on its doorstep – the Cumbrian Coast line and the Settle & Carlisle. But Steamtown also had a large shed, a six-road building that the LMS built in 1944, not to mention the iconic cenotaph coaling tower and ash plant. It also boasted extensive engineering facilities too. Although its importance as a steam centre and visitor attraction diminished and Steamtown closed, the site is now the headquarters of West Coast Railway Company and still services steam.

I only visited Steamtown once. I was desperate to see its star attractions, *Flying Scotsman* and *Sir Nigel Gresley*, although neither were on site at the time. Memories are vague, although I definitely saw *Lord Nelson* and Fairburn No. 2085 in Caledonian Railway blue and I remember the trains on the miniature railway rattling through the shed.

But I'm fascinated by Steamtown's early years, between 1968 and 1978. Preservationists were keen to shed the image of BR steam and so you could see 'Black Fives' in BR green or Furness Railway red. You could find *Pendennis Castle* rubbing shoulders with National Collection gems such as *Hardwicke* or Midland 'Compound' No. 1000.

Steam sheds such as Carnforth were big places and, thus, layouts require quite a bit of space. Modelling an early 1970s take on Carnforth has always been on the back burner, although Bachmann Scenecraft's resin models will make that task easier. However, it was not until I saw Paul Lunn's depot ideas last issue (MR274) that I discovered a workable way to get 1970s Carnforth into a comparatively small space and still retaining key features such as the shed, the coaling tower and the old LNWR wagon shop.

The Inspiration

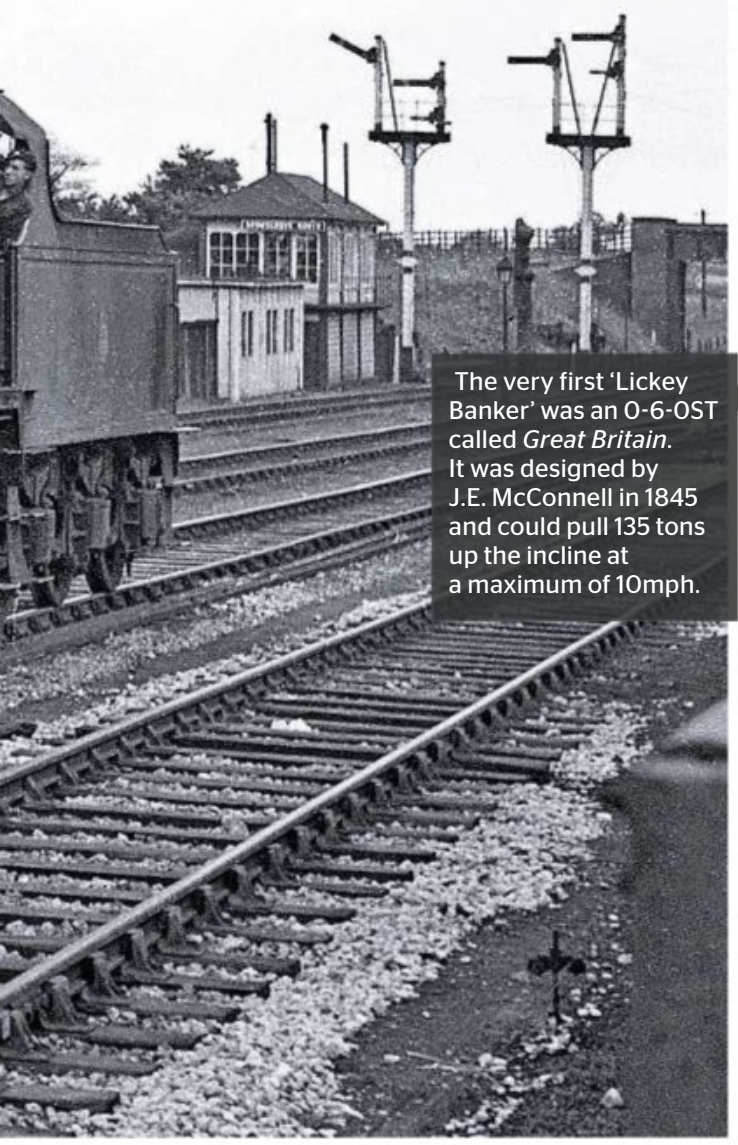


Masterclass

Looking at locomotives in detail

MAKING the grade

A unique section of track demanded a unique locomotive. **Richard Foster** tells the story of the 'Lickey Banker'.



The very first 'Lickey Banker' was an 0-6-0ST called *Great Britain*. It was designed by J.E. McConnell in 1845 and could pull 135 tons up the incline at a maximum of 10mph.

Why is it that our most popular locomotives warrant endless books about them, telling and re-telling their history, whereas there's a real shortage of information about the more humdrum machines that plodded away, out of the spotlight?

There are some anomalies to that generalisation, however, such as the Midland Railway's famous 'Lickey Banker' No. 2290. There will be few enthusiasts who don't know what it looked like: massive, inclined cylinders, ten-coupled wheels, huge smokebox crowned by a large electric lamp and its front end festooned with handrails. Yet there is no biography of the locomotive that Cuthbert Hamilton-Ellis described as a 'whale'*.

History can't even agree on its nickname. Was it 'Big Bertha' or 'Big Emma'? Some suggest that it was originally designed as an 0-10-0T but changed to a tender design to save weight. One conspiracy theorist claims that it was a prototype of Henry Fowler's new design of freight locomotive that failed and was transferred to the Lickey to save face. Parts were even apparently saved for posterity, but no one seems to know what happened to them.

> "One conspiracy theorist claims that it was a prototype of Henry Fowler's new design of freight locomotive that failed"

What's not in doubt is that No. 2290 was the largest locomotive the Midland Railway ever built and that it propelled trains over Britain's steepest adhesion-worked main line for 37 years.

If there's one word that seems to sum up everything about the Midland Railway it's 'money'. The MR was formed on May 10 1844 after unscrupulous railway magnate George Hudson stepped in to save three financially ailing companies. With Hudson at the helm, the Midland's tentacles began to spread, seeking out financial opportunities with every merger, acquisition or construction project. When the Midland was absorbed into the LMS in 1923, those tentacles stretched from Shoeburyness in Essex (via the former London Tilbury & Southend), Cromer in Norfolk (thanks to the Midland & Great Northern Joint) and Bournemouth (with the Somerset & Dorset Joint) to Carlisle, York and South Wales and across to Ireland. Its steamer services even gained it a foothold on the Isle of Man and the Kent coast too. ➤

Above: The Midland Railway's famous 'Lickey Banker', 0-10-0 No. 58100, prepares to buffer up to yet another train at Bromsgrove on August 25 1951. No. 58100 was eventually withdrawn in 1956 with 838,856 miles on the clock which, aside from trips to Derby Works, was accumulated running up and down the Lickey – a round trip from Bromsgrove to Blackwell and back was approximately five miles. JOHN P. WILSON/RAIL ARCHIVE STEPHENSON

Left: No. 58100 has already lost its headlamp – transferred to '9F' No. 92079 – when it was photographed outside Derby Works on May 13 1956. The huge 0-10-0 was not scrapped until the following year. While it was sad that this unique locomotive could not be saved, just imagine what an impressive display piece its mighty cylinders would have made. Unfortunately, despite being officially earmarked for preservation, they too were scrapped. CHRIS FOREST/RAIL ARCHIVE STEPHENSON

Right: A portrait of No. 2290 taken in 1921. The locomotive is still in largely original condition but 1921 was the year when it received its famous headlamp. It was also the year when it was temporarily converted to burn oil. The oil tank can be seen on the tender. Also visible is the worksplate mounted on the frame and the MR initials on the front bufferbeam gave rise to the nickname 'Big Emma'. RAIL ARCHIVE STEPHENSON

Above: No. 2290 buffers up to a goods train at Bromsgrove, circa 1935. The four Ramsbottom safety valves were later replaced with four Ross 'pop' valves. No. 2290 retained its number under 1947, when it was renumbered 22290.
RAIL ARCHIVE STEPHENSON

Right: 'Big Emma' is still in Midland Railway condition in this photograph taken in early LMS days, as it approaches Blackwell behind a goods train. The tender was based on the S&DJR '7Fs', even including the tender cab. These were removed from the '7Fs', but 'Emma' retained its tender cab until withdrawal.
HENRY L. SALMON/RAIL ARCHIVE STEPHENSON

SMART MONEY

The Midland knew when to spend money. You only have to look at the Settle & Carlisle to see how desperate it was to access Scotland. The grandeur of St Pancras' trainshed and the adjacent hotel rivals any other London termini and the comfort and quality of the MR's coaching stock was the standard by which other railways were judged.

But the Midland didn't like to spend money when it didn't have to. It had a very definite 'that's the way we've always done things' attitude that meant that it lagged behind in other areas, most notably in locomotive development.

Money was also a key factor in the building of the Lickey Incline. A railway between Birmingham and Gloucester had been proposed as early as the 1820s and Isambard Kingdom Brunel surveyed a possible route in 1832. He circumvented the range of hills to the south west of Birmingham, on the Worcestershire border, known as the Lickeys. However, when the proposal raised its head again in the 1830s, Captain W.S. Moorsom decided that he could save money with a more direct route for the Birmingham & Gloucester that went straight over the hills.

The GWR offered to buy both the Birmingham & Gloucester and the Bristol & Gloucester in 1845 in order to link Bristol with Birmingham. But relations with the GWR were strained and the Midland Railway swiftly negotiated a deal for both companies. It had gained an important source of revenue and struck right in the heart of the GWR's sphere of influence at a stroke.

What it also inherited was a 2 mile 4 chain stretch of railway between Bromsgrove and Blackwell at the unprecedented gradient of 1-in-37.7, a gradient that prominent engineers such as Brunel and Stephenson claimed could never be worked by a locomotive.

Thankfully for the Midland Railway, Brunel and Stephenson were proved wrong but, by the early years of the 20th Century, the Lickey Incline was causing it a headache. The MR had quadrupled the main lines either side of the Lickey, which caused the incline to become a bottleneck, even without its steep gradient.

'SMALL ENGINE POLICY'

The Midland adopted what became known as the 'small engine policy'. That is, it favoured short trains – passenger trains of 250 tons – that could be tightly timed and operated by smaller locomotives. If a train required more power, two locomotives were used.

This policy would continue well into the 1920s when train weights far outstripped the performance of its 4-4-0s and 0-6-0s. So common was double-heading that pairs of water columns were installed at some stations.

This philosophy even extended to the Lickey, where banking power was in the hands of ageing 0-6-0Ts, with two or more employed to bank even one train. This uneconomic practice could not continue and so, not long after Henry Fowler was appointed the Midland Railway's chief mechanical engineer in 1909, he tasked chief draughtsman Sanford Symes and the Derby drawing office for some ideas for a dedicated banker.

There were some interesting proposals. One was for a two-cylinder 2-10-0T with a 200lb/sq in boiler. There was an articulated 2-6-6-2T with four cylinders and a four-cylinder, rigid frame 0-6-6-0T. A four-cylinder 0-10-0 tender locomotive seemed quite conventional by comparison. The proposals were made circa 1911/1912, but it wasn't until May 1914 that an order was placed for the 0-10-0.

Events in Europe conspired against the Midland Railway. The order for the ➤

Right: No. 2290 rests at Bromsgrove in 1935. It entered service in 1920, but crews complained that its sheer bulk made buffering up to trains difficult at night. The powerful electric headlamp was fitted in 1921, powered by a British Thomson Houston turbo generator mounted under the cab footstep.
COLLING TURNER/RAIL ARCHIVE STEPHENSON

2290

2290

The Midland Railway built 'Big Bertha' in order to replace 0-6-0Ts on banking duties. However, in later years the big 0-10-0 was joined by 'Jinty' 0-6-0Ts and even Hawksworth '94XX' pannier tanks. As BR No. 58100, the big 0-10-0 shows off its imposing lines alongside Bromsgrove shed's coaling stage circa 1953 with Fowler '3F' No. 47301. RAIL ARCHIVE STEPHENSON

Lickey Banker was placed on hold as Britain joined France and Russia in a war against Germany and Austria-Hungary.

Fowler also left the Midland in June 1915 when he became director of production for the Ministry of Munitions and would not return to the CME's chair at Derby until May 1919. However, one of his first priorities upon his return was to complete the 'Lickey Banker'. It was quite remarkable that the locomotive emerged from Derby Works that December.

What was even more remarkable was its appearance. Fowler is often tarred with the 'small engine' brush but his reign at Derby, for both the Midland and later the LMS, oversaw the introduction of 0-8-0s, 4-6-0s and even Garratts. The 'Lickey Banker' was only the third design produced under his tenure. His first was the '4F' 0-6-0 and his second, actually penned by James Clayton, was the famous '7F' 2-8-0s built for the Somerset & Dorset Joint Railway.

SPECIFICATIONS

The banker's boiler shared the 5ft 3in diameter barrel as the '7F' but both barrel and firebox were longer. The wheels were still 4ft 7½in diameter. Cylinder stroke remained at 28in, but the diameter was reduced from 21in to 16¾in. Valvegear was still Walschaerts.

These similarities might have been shared on paper but there was nothing shared in appearance, other than the tender body and tender cab.

The four cylinders were angled at 1-in-7 and rather than extend the running plate over the cylinders, the tops were left exposed. Huge grab rails dominated the front end which made the locomotive look very continental, especially when you consider that 0-10-0 was a popular wheel arrangement in Germany.

While the Midland's locomotive policy may have had its critics, the one thing you couldn't criticise was the ruggedness and simplicity of its designs and No. 2290 was both rugged and simple.

It was the first Midland locomotive to have more than two cylinders. Four-cylinder locomotives either require four sets of valve gear or two sets linked to the four cylinders by way of rocking levers. No. 2290, however, required neither because the front piston valve served the front port of the outside cylinder and the back port of the inside cylinder. This was a very simple system that got around the various complexities of multi-cylindered locomotives.

No. 2290 became known as 'Big Emma', thanks to the Midland's practice of having 'MR' initials on the front bufferbeam. At over 9ft longer than a '4F', you can see why the nickname was acquired. The locomotive later became known to enthusiasts as 'Big Bertha' and it's this sobriquet that has stuck.

'Emma' was steamed for the first time at Derby on January 1 1920 and arrived at Bromsgrove shed a few weeks later.

LONG-TERM RESIDENT

Normally, at this stage, one would talk about the different sheds at which a locomotive was based. But No. 2290 was one of the few locomotives that didn't move around. Bromsgrove was its home for the next 37 years, in both LMS ownership (where it became No. 22290) and for BR as 58100, aside from visits to Derby for overhaul.

That said, in 1924, it made a rare jaunt to London.

The Nottinghamshire coalfields fed London via the Midland's freight terminal at Brent. In true Midland fashion, coal trains were double-headed by 0-6-0s. S&DJR 2-8-0 No. 85 was engaged with trials in 1918 to see if a single '7F' could handle them. But the '7F' was fitted with the same, inadequate bearing surfaces as the '4F' and the trials were not a success.

It was one of the first problems that the new LMS management wanted to solve. Beyer-Peacock proposed a Garratt while new LMS CME George Hughes was working on a 2-8-2 goods locomotive. Could 'Big Emma' become the basis of a new freight design? It undertook a similar trial to that of No. 85 in July 1924 but, presumably, didn't impress. Hughes retired in 1925 and the now knighted Sir Henry Fowler replaced him. He authorised a Garratt from Beyer Peacock but the LMS' 2-6-0+0-6-2Ts, introduced in 1927, still suffered from the curse of the Midland's inadequate bearings.

Banking a train required full power, but once its work was done there was a lot of waiting around for the next train. This cycle of full power and standing idle took its toll on the boiler, particularly causing leaking tubeplates. As the 1950s progressed, 'Big Bertha' found itself returning to Derby Works more and more frequently for attention and, in a throwback to Midland days, Fowler '3F' 0-6-0Ts and 0-6-0s were drafted in to help.

Between January 1954 and August 1955, 'Bertha' returned to Derby four times. The summer of 1955 appeared to be the end. Despite having its own spare G10S boiler, 'Bertha' was in need of repairs that BR considered uneconomic.

SUCCESSORS

There were two natural replacements. The first was the Eastern Region's 'Big Bertha' equivalent, the giant 2-8-0+0-8-2T Garratt, No. 69999. The Garratt had covered for 'Bertha' before, visiting Bromsgrove in 1949 and 1950 after being made redundant following electrification on the Worsbrough incline in South Yorkshire. Crews found it shy to steam and its sheer length made it difficult to buffer up to trains. On one occasion in March 1950, it stalled while banking a heavy goods train hauled by ex-LMS Garratt No. 47972 and 'Big Bertha' was called out to help.

When No. 69999 returned to Bromsgrove in 1955 it had been converted to oil firing, but even this was not enough to earn favour; it swiftly returned north and was withdrawn from Gorton at the end of the year.

The final nail in 'Bertha's' coffin arrived in the form of Wellingborough shed's '9F' No. 92008 on August 15. It may have only remained at Bromsgrove until August 24 but it proved that a '9F' was a more than capable banker.

Despite an obituary printed in a local paper and plans for a farewell party, there was still life in 'Big Bertha' yet and it was back at Bromsgrove by the end of the summer. But 'Bertha's' Indian summer couldn't last and '9F' No. 92079, which was new to Toton shed in March 1956, moved to Bromsgrove that May. The fact that it received 'Bertha's' electric headlamps sealed the unique 0-10-0's fate.

Visitors to the August 1956 Derby Works open day would have seen 'Big Bertha' tucked away on a siding. It had lost its smokebox numberplate but it seemed to be in reasonable repair. There was talk of the locomotive becoming part of the National Collection.

Recommended reading

http://lickeyincline.blogspot.com/2011/03/working-lickey-incline-1949-1956.html
A Detailed History of British Railways Standard Steam Locomotives Vol. 4 by John Walford and Paul Harrison (RCTS, 2008)
Fowler Locomotives by Brian Haresnape (Ian Allan, 1972)
The Midland Railway by C. Hamilton Ellis (Ian Allan, 1974 edition)
Sir Henry Fowler – A Versatile Life by J.E. Chacksfield (Oakwood Press, 2000)

In fact, Derby Works had already started to take 'Big Bertha' apart but hastily patched it up for the open day. The curator of historical relics of the British Railway Board had taken an interest in the locomotive but only wanted to preserve its unique cylinder block. The locomotive was broken up during 1957 and, apparently, because no home could be found for them, the cylinders were also scrapped.

It's ironic that photographs of the Lickey taken in the late 1950s/early 1960s show what 'Big Bertha' was supposed to replace; two or three tank locomotives banking trains up the 1-in-37. '9Fs' were perfect but with only one acting as official banker (No. 92079 would be replaced by classmates Nos. 92234, 92223 and 92230), 'Jinties' and Hawksworth '94XXs' were called in to help.

Diesel power partially eliminated the need for a banker. 'Peak' D40 hauled 17 coaches up the bank on September 20 1961, which meant that passenger trains no longer required banking. Freight was a different matter.

'Big Bertha' might lack a full biography, but the story of the remarkable Lickey Incline continues to this day and DB Schenker's dedicated bankers continue to follow in the metaphorical footsteps of one of Britain's best-known locomotives.

* If anyone knows of a detailed biography of the 'Lickey Banker', please contact the *Model Rail* office!

'Big Bertha' No. 58100 is in splendid condition at Derby Works on March 4 1950. Aside from its new number and BR lined black – complete with swept-up lining on the running plate valance – the locomotive is largely unchanged from how it emerged 30-odd years earlier. However, the tender raves had been lowered.
J.M. JARVIS/ONLINE TRANSPORT ARCHIVE/RAS

HOW TO

BUILD YOUR OWN 'BIG BERTHA'

Want your own model of that famous 0-10-0? **Dave Lowery** builds a whitemetal kit and shows you that it needn't be an uphill struggle.

00 GAUGE **MODEL** DJH K48 'Big Bertha' Lickey Banker ◆ **Price** £162.00 | **AVAILABILITY** DJH, Project House, Consett Business Park, Villa Real, Consett, County Durham DH8 6BP **Tel:** 01207 500050 **Web:** *www.djhmodelloco.co.uk* | A weekend

DJH has acquired a reputation for quality kits owing to its excellent whitemetal castings and lovely etched nickel silver parts, not to mention the range of kits you can buy in 'OO' and 'O'. One of the stars of its 'OO' gauge range is K48, better known as the 'Lickey Banker' 0-10-0 'Big Bertha'.

The instructions are excellent with clear exploded diagrams and the whitemetal parts are generally bagged together to fit the relevant section of assembly – so all the chassis parts are in one bag, body parts are in another, and so on.

The fit of the parts is excellent and the whitemetal castings only have the tiniest amounts of flash. The nickel silver parts are very crisp and the fold lines are reasonably strong, although a fillet of solder will always strengthen the joint.

The biggest positive for me is that you have the option to buy the kit with the wheels (wheelset for K48, RRP £95.70) and motor and gearbox (motor/gearbox AM9, RRP £75.00) without having to shop around, trying to find the right parts from other suppliers.

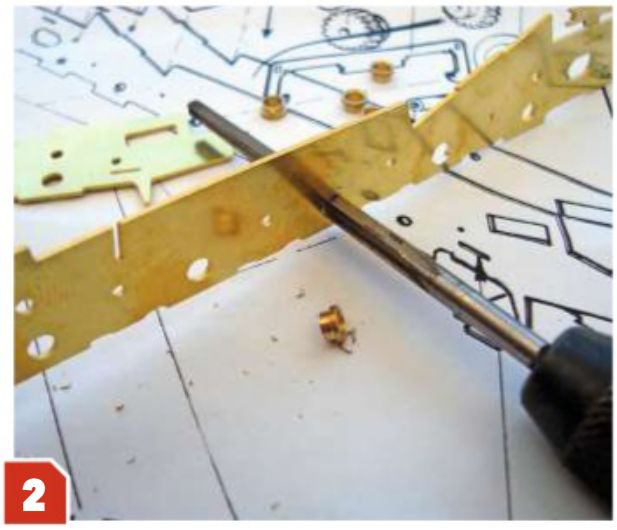
I built the model in sections, soldering all those parts together. However, I glued the sections together once they had been painted as this makes painting much easier. Likewise, it's better to add all the handrails after painting as it can incur uneven or even missed areas when painting.

Overall, a very impressive kit that results in an excellent and unusual model.

STEP BY STEP

1

Start with the chassis: use the exploded diagram to lay out and identify the individual parts.



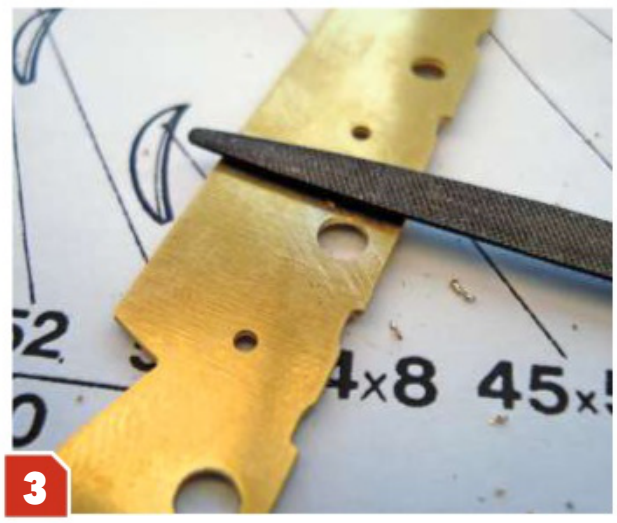
2

The axle holes in the frames need to be enlarged to take the brass bearings. Use a reamer to form an accurate hole.

What you will need

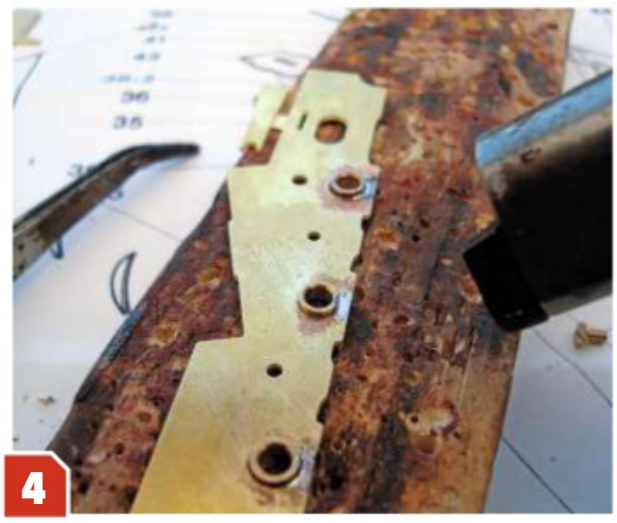
TOOLS

- Reamers
- Soldering iron & stand
- Solder
- Flux
- Miniature blowtorch
- Tamiya masking tape
- Selection of flat files
- Glass fibre stick/pencil
- Set square
- Forceps



3

Whether you drill or ream the holes, you'll form burrs on the frame plate etches. Run a flat file over the holes so that the bearings sit flat and square.



4

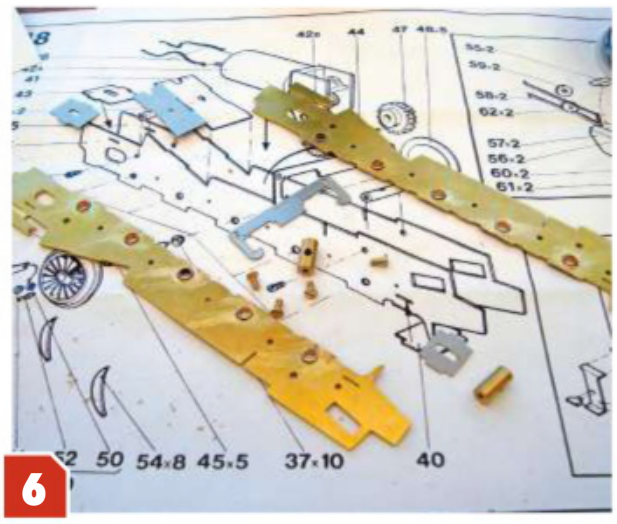
Press the bearing into place and apply only a small dot of solder. Flux around the bearing, heat with a miniature blowtorch and the solder will spread around the joint.

TOP TIP

Use a burr in a mini drill to remove any unwanted blobs of solder. Squires *(www.squirestools.com)* offers a range of suitable burrs, as well as reamers.

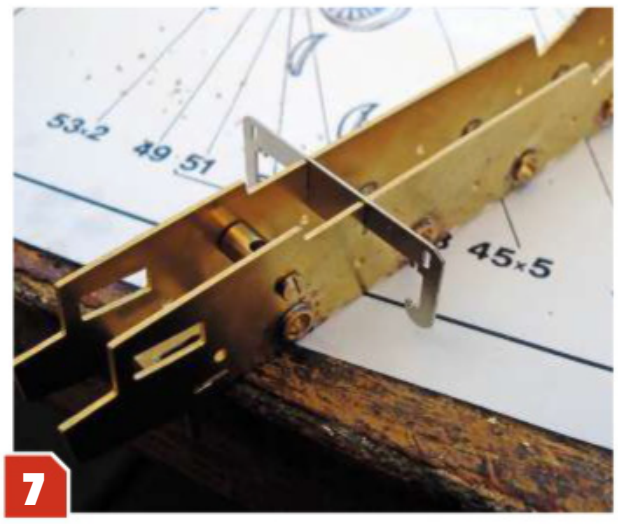
5

Don't throw away broken drill bits as you can use them to remove any 'flash' inside the slots in the etched main frames.



6

With the bushes in place, lay out the frame plates, the frame spacers and the motion bracket and note their orientation.



7

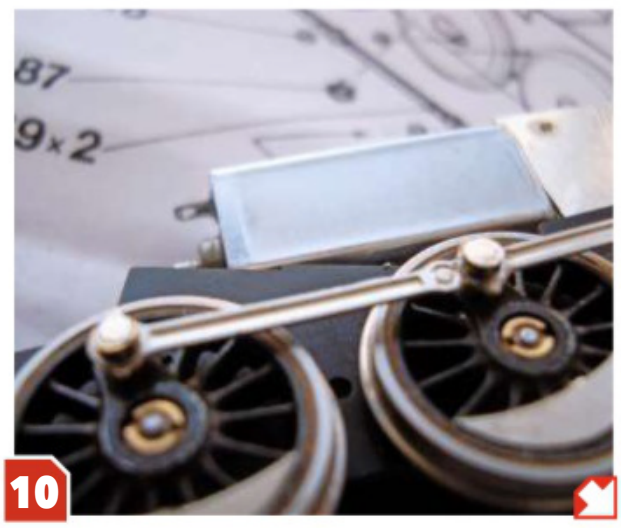
Place all the components in the frames and solder the frame spacers. Also fit the turned brass spacers and screw into place.

8

I wanted to solder the cylinders in place, so I masked the mounting slots with tape and sprayed the frames black.

9

Now screw the crankpins into the wheels. I hold the pins in a small pin vice. Then secure one wheel to one end of an axle.



10

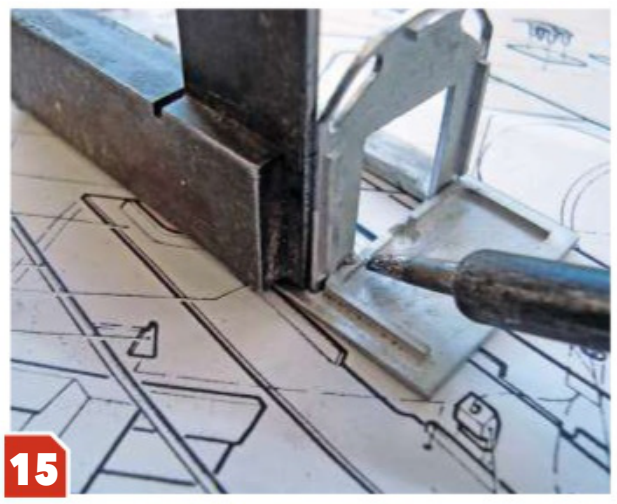
Thread axle/wheel through the painted chassis and fix the wheel on the other side. With all the wheels in place, add the coupling rods and secure with crankpin washers.

11 With all wheels fitted and quartered (offset 90º between sides), the chassis should be easy to push along without any tight spots.

12 Lay out all of the components for the footplate/boiler assembly. Check all the parts you have in the box with the list of parts to ensure that none are missing.

13 Remove any flash from the whitemetal castings with a flat file. Use a piece of wood to support the part when removing the casting pips.

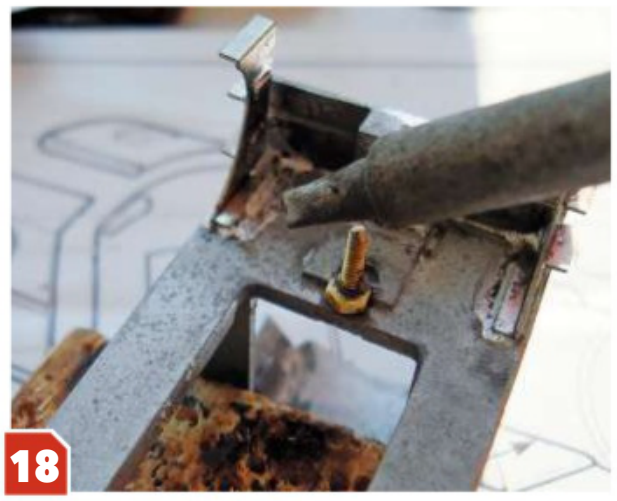
14 Having identified the parts, clean the areas where they will be soldered together. A glass fibre stick is perfect for this job.



15 Start construction with the cab spectacle plate. Use a set square to ensure that it stands at a right angle to the footplate. Tack-solder it in place.

16 Continue constructing the cab. Keep applying flux and small amounts of whitemetal solder until a thin silver line can be seen in the joint.

17 With the boiler and footplate held together, check the fit on the chassis and file away any material to improve clearances.



18 Fold the nickel silver steps and tin the surfaces to be joined to the whitemetal footplate with whitemetal solder. Hold in place, add flux and then apply heat.

19 When you fit the boiler to the footplate, you can't get a soldering iron to this saddle. Mark where it meets the boiler barrel and drill two small holes.

DID YOU KNOW
This is a good soldered joint. As you can see, there is a fine silver line from one end of the firebox to the other, which shows that the solder has fully penetrated the joint. Good use of flux will help ensure a joint like this.

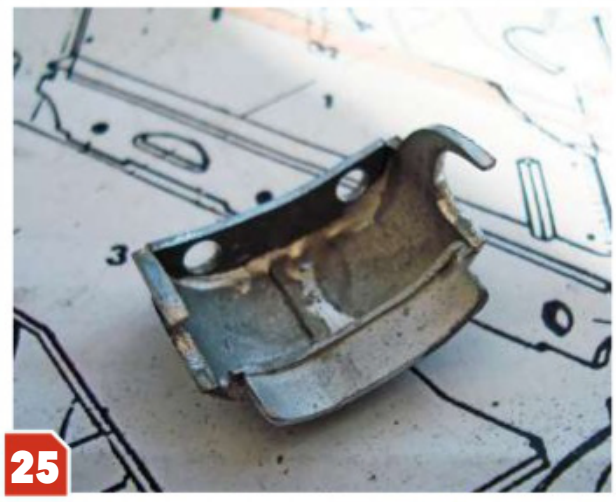
20 Hold the footplate and boiler together and then, using whitemetal solder and flux, apply solder through the holes inside the boiler and onto the blind saddle.

21 Having laid out all the tender components against the diagram, LMS and BR modellers will need to remove 5mm of metal from the tender raves.

22 Use a razor saw to cut just outside of the marked line. Use a file to refine the edge up to the marked line.

23 Using the wooden block again, hold the end of the tender and one side square in position and tack solder in place.

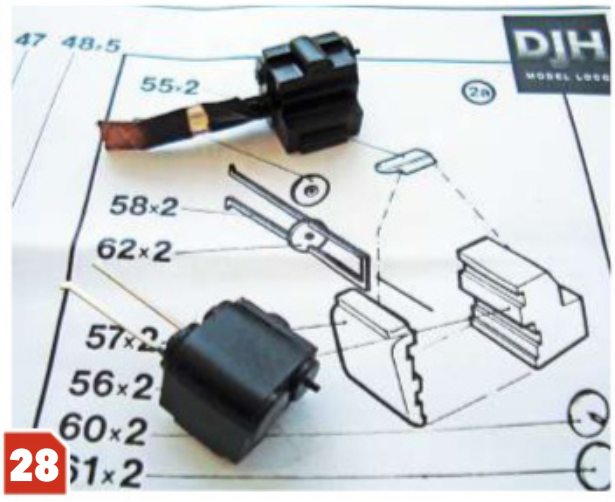
24 Flux and solder inside the tender, working your way around the inside until all the sides and top are secure. The result is a very strong structure.



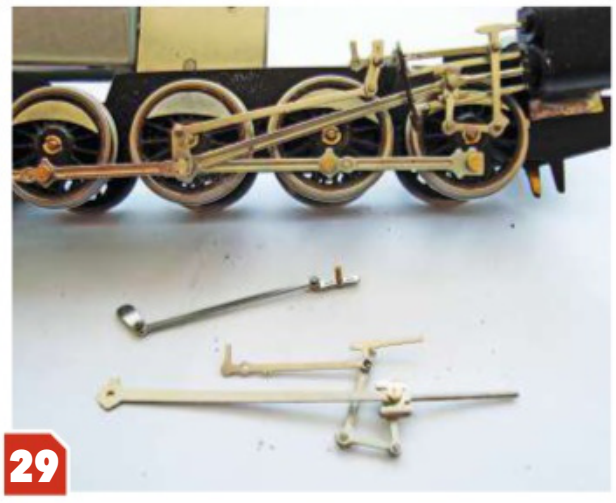
25 The final part of the tender to assemble is the cab. Solder all the components together and fix to the main body.

26 Thoroughly wash all parts and, when dry, prime with aerosol red oxide primer. I've found that an old set of forceps is ideal for holding smaller parts securely.

27 When the primer is dry, you can spray the main parts with satin black. You can either use an airbrush or an aerosol. I used the latter.



28 The cylinders are side-specific (left and right). Mask the slide bars and mating faces where the castings join the frames before spraying black. When dry, solder to the main frames.



29 Take your time to identify the valve gear parts, ream out the holes and rivet them together – they need to be the correct way round.

30 Gloss varnish the tender and locomotive bodies, add the transfers and then re-varnish with a satin coat. Assemble the main components and fit the handrails.

Hattons Trunk Service

The new Hattons 'Trunk' service enables you to purchase items and have them held indefinitely* at the Hattons hub until a later date.

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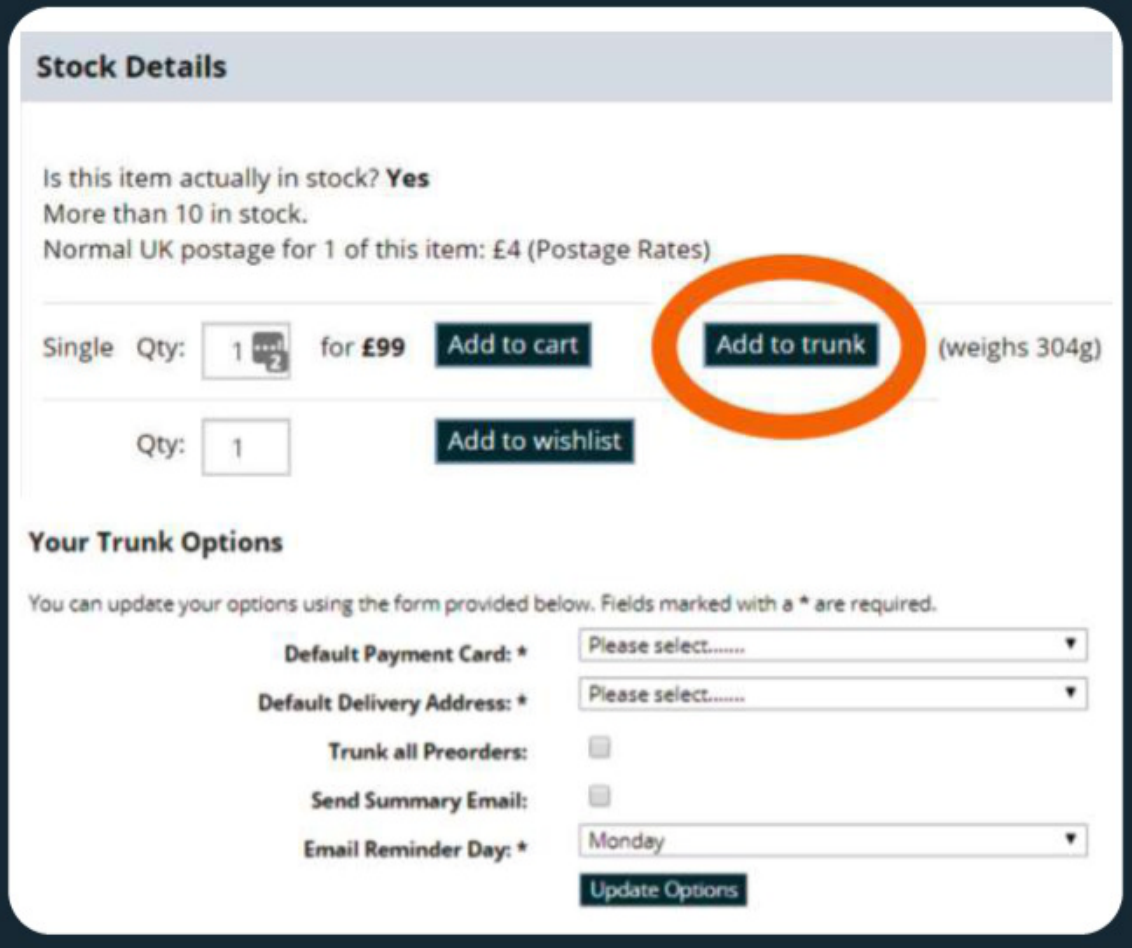
Purchase any item straight away to secure it and then combine it with another shipment later.



> "This definitely sounds like a service I will be using, especially with the present COVID-19 situation.
>
> **- Brian, UK**

> "As an Australian buyer, I like this idea as many times I have bought pre-owned items - then placed a separate order for new items the following day. Terrific service!
>
> **- Greg, Aus**

Find out more at: www.hattons.co.uk/trunk

**Length of time that items can be held for will be reviewed and is subject to change.*

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MODEL RAIL

Skills Station

Welcome to the third part of Skills Station's kit-building module. Whether you're a beginner or an experienced modeller looking to hone your skills, our team of experts will split a modelling task or skill into easy to follow, bite-sized chunks, busting myths along the way.

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Richard Foster Editor

Join our group on Facebook by searching for
Model Rail's Skills Station

THE ESSENTIAL GUIDE TO KIT-BUILDING

Pt 3: PLASTIC ROLLING STOCK KITS

Building plastic wagon kits can be great fun and they offer modellers a cheap way of honing their construction skills. **George Dent** shares a number of his hard-won hints and tips for perfect kit-building, every time.

Join Skills Station at *www.model-rail.co.uk/skills-station*

PLASTIC FANTASTIC

My transition from a casual train set builder to a 'proper' railway modeller began when I decided to build a range of humble 'OO' gauge plastic wagon kits during my early teens. Bored with the fairly basic ready-to-run stock of the day, I had a real urge to build something more authentic and, having cut my teeth on aircraft kits as a child, moving onto railway stock seemed like a logical progression.

Indeed, it was the old Airfix range of four-wheel wagon kits that got me started. These kits are produced today by Dapol and, despite some dating back to the 1960s, the overall quality of mouldings is impressive. From these, I quickly graduated to Ratio and Parkside kits and the rest, as they say, is history. Plenty of mistakes were made along the way and, 30 years and hundreds of kits later, I'm still an avid plastic wagon kit-builder.

Plastic kits are available in various scales and they invariably offer modellers the chance to add variety to their wagon and carriage fleets, plugging important gaps in RTR ranges. Assembly, in most cases, is not too difficult, although much depends on the quality and complexity of the kit. Common sense dictates that it's best to start with something fairly simple, such as a twin-axle open wagon or box van. Then, when confidence and skill have improved, more complex kits can be tackled.

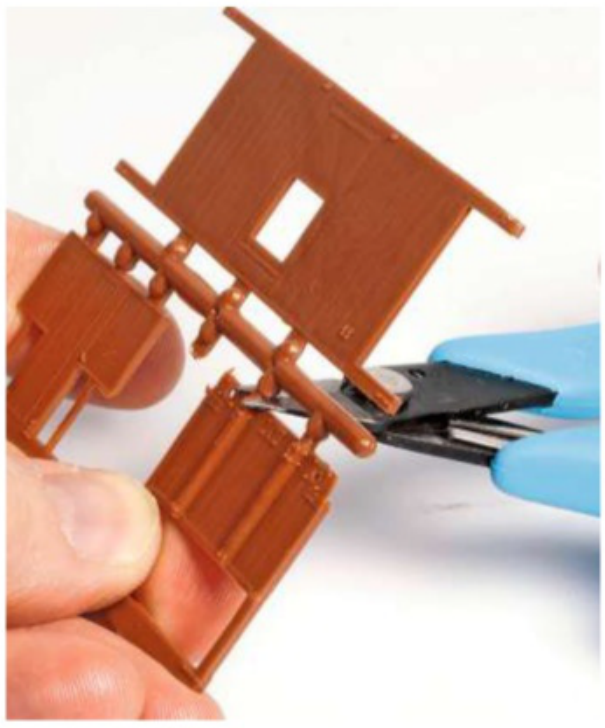
Just a modest array of tools is needed to cut and fettle the parts before assembly, as well as to check that everything is square and true. In contrast to building static models, rolling stock requires a careful approach to ensure optimum performance. Axles must rotate freely and be aligned correctly, while couplings must also be set up to ensure compatibility with other stock.

As with any kit, careful study of the instructions beforehand, familiarising yourself with the parts and build sequence, will be repaid with a smoother building experience. Be warned though, building wagon kits can be addictive!

Plastic kits, like this Parkside 'OO' gauge van, offer enjoyable and challenging projects.

Many kits provide all necessary parts, save for paint and decals. Some may only offer plastic wheels, but superior metal sets are available separately.

Removing the parts from the sprues is the first stage of construction, but small or delicate parts are at risk of damage unless they're cut away gently. A sharp knife is usually sufficient, but a set of sprue cutters may offer a quicker and safer option. A good quality set of shears, such as this Xuron tool (*www.expotools.com),* can cut down on the amount of waste plastic to be filed away before assembly.



GLUES & FILLERS

Adhesives can be viewed as extra tools, as they're one of the most important aids in modelmaking. Tubes of stringy polystyrene cement are best avoided, with liquid poly cements better able to offer neat, strong joints without the mess. Suitable formulae are available from Humbrol, Revell, Tamiya and Deluxe Materials. Mek Pak is another long-standing modellers' favourite.

Using a thin liquid solvent allows the glue to be applied exactly where it's needed once the parts have been aligned and brought into contact. This allows greater control over alignment and curing times are reduced.

Rare is the kit that can be assembled and finished without the need to fill a few gaps. Solvent-based fillers, from Humbrol, Tamiya, Squadron and Revell, dry quickly and can be mixed with liquid poly cement to form a paste (see Step 6, right). Deluxe's Plastic Magic, on the other hand, is water-based and can be manipulated with a damp brush. All model fillers can be sanded smooth when dry.

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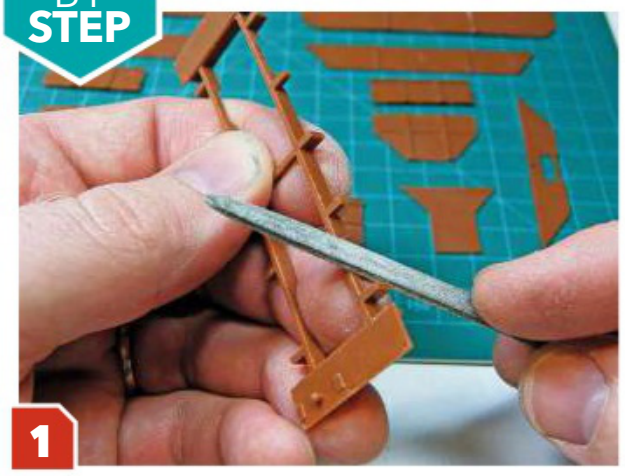
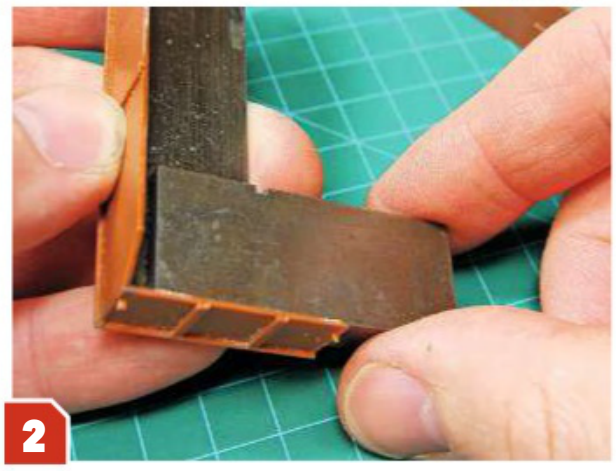
STEP BY STEP

HOW TO BUILD A PLASTIC WAGON KIT



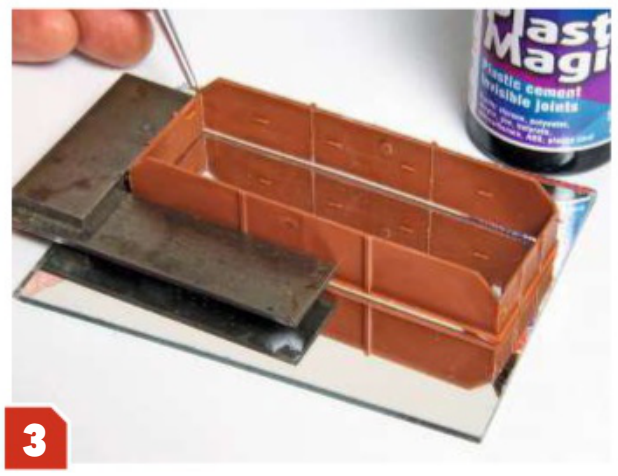
1

With most kits, starting with the bodyshell is recommended. After cutting each part from the sprue, take the time to dress all outer edges carefully with a needle file and fine abrasive sticks. Ensure all edges are square and true.



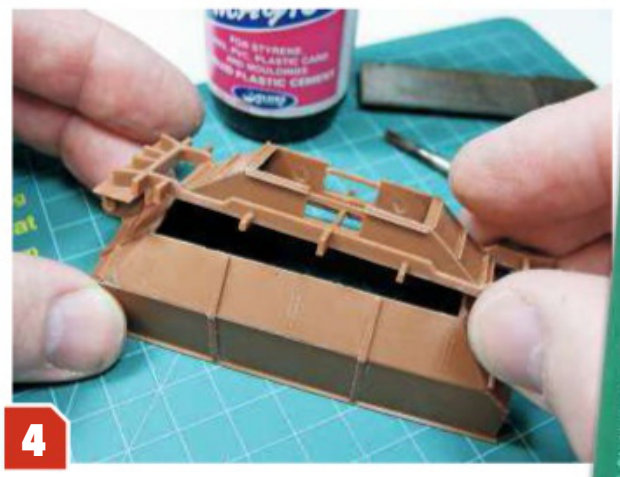
2

Study the instructions and test-fit the parts. When you're sure that the bits fit together properly, fix one bodyside to one end, checking with a set square after applying a small amount of glue to the inside of the joint.



3

Repeat with the other side and end and, when the glue has set enough to allow handling, bring the two 'halves' together on a flat surface (such as a piece of glass). Check the angles again before bonding the corners.



4

Other elements can be added, such as the hopper sides and ends. Keep checking the angles and fettle any parts that do not fit properly before adding glue. The base of the hopper and chassis frame can then be added.

What you'll need

KIT SOURCES

- Cambrian Models ('OO') **Web:** *www.cambrianmodelrail.co.uk*
- Parkside ('N', 'OO9', 'OO' 'O')
- Ratio ('OO') **Availability:** Peco stockists **Web:** *www.peco-uk.com*
- Dapol ('OO') **Availability:** Dapol stockists **Web:** *www.dapol.co.uk*

TOOLS

- Knife and fresh blades
- Needle files
- Straightedge
- Set square
- Cutting mat
- Tweezers
- Flat surface
- Drill & bits
- Abrasives

5

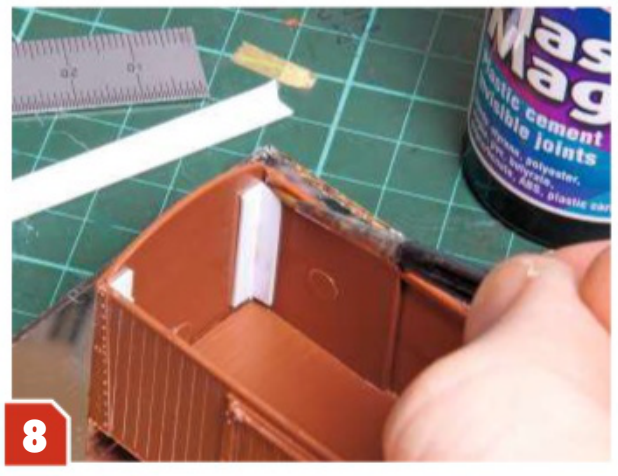
Allow the glue to cure for a few hours before addressing any gaps between parts with filler. Mixing solvent-based filler (such as Humbrol or Tamiya) with liquid poly cement creates a handy paste that can be applied by brush.

6

Brush the filler paste into the interior gaps with an old brush. Dipping it in more liquid poly will allow the paste to be manipulated before it hardens. For larger gaps, apply the filler 'neat' with a flat spatula.

7

Leave the filler overnight to harden completely before dressing the surfaces smooth with needle files and/or sanding sticks. Wear a mask to avoid inhalation any of the dust and clean the model with a damp brush to remove debris.

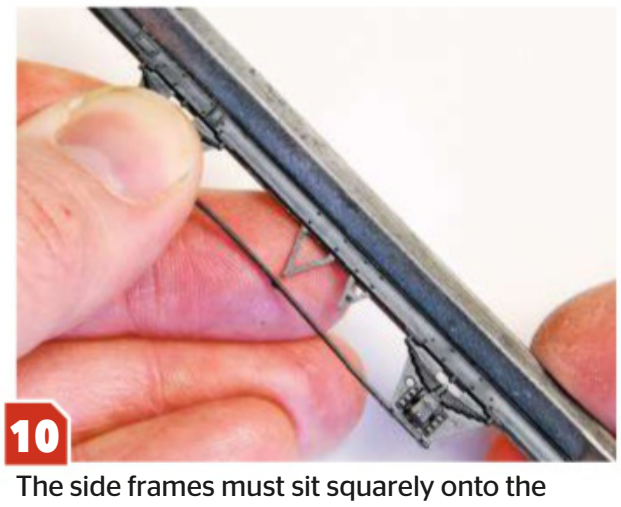


8

The sides and ends of wagons and carriages may be assembled around the floor, which can make life easier. However, if the joints do not meet properly, they can be reinforced from within with styrene right angle section.

9

Once the body has been assembled and double-checked for squareness, the roof can be installed. After fettling and test-fitting, masking tape will hold the parts together while liquid poly cement is brushed into the joint.



10

The side frames must sit squarely onto the wagon floor, so the mating surfaces must be dressed carefully with a long, flat file and checked with a set square. Take your time, as this stage will determine the wagon's reliability.

Skills Station

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11

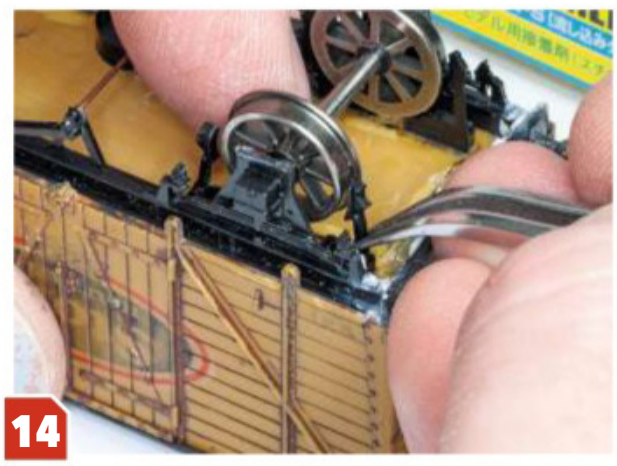
If brass bearings are supplied, fix them into the axle holes in the side frames. If necessary, the holes may have to be opened out with the correct diameter of drill. Fix the bearings with a tiny drop of cyanoacrylate glue.

12

Fix one side frame to the wagon floor and check that it sits perpendicular. After a few minutes, add the axles and the other side frame. Check alignment and apply the cement, ensuring that the wheels rotate freely.

13

Gently test the wagon on a flat surface. All four wheels should be in contact with the surface and rotate freely without excess 'sloppiness' in the bearings. Make any adjustments before leaving the wagon upside down to harden.



14

When the frames have cured, the rest of the underframe details can be installed, taking care to leave clearance between the wheel flanges and the brake shoes. You may need to fettle the face of the brake shoes slightly.

15

If brass wire is provided to form handrails and brake cross-shafts, it can be shaped with a set of round-nose pliers and trimmed with a pair of shears. Fitting metal parts to a plastic model requires cyano or epoxy glue.

16

When assembly is complete, the wagon should be test-run on your layout and any adjustments made before priming and painting. If possible, remove the wheels and mask the bearings before painting.

Building plastic rolling stock kits allows modellers to add variety to their collection. This 'Catfish' ballast hopper is a prime example, built from a Cambrian Models 'OO' kit and otherwise unavailable in RTR form.

TOP TIP

Plastic is a lightweight material and unless ballast is added to wagon kits, they may be prone to derailments. Small scraps of metal are useful for fitting inside closed vans or beneath wagon floors. Other wagon types can be a challenge, however. Liquid Gravity offers a solution. Secure the pellets with epoxy or a thin, penetrating cyano glue. Aim to ballast all of your vehicles evenly, matching similar RTR wagons for optimum results.
Product: Deluxe Materials Liquid Gravity
Availability: Gaugemaster **Web:** *www.gaugemaster.com*

WHAT NEXT?
Plastic buildings and scenic kits are covered in Part Four of this Skills Station module.

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Fire your **imagination**

Visiting an exhibition 30 years ago, **Ted Olney** found all the inspiration he needed to build his own action-packed exhibition layout.

Words: **Chris Gadsby** Photography: **Chris Nevard**

1

What makes this layout great?

The lack of a backscene often detracts from the illusion that the layout is part of a bigger world. But in 'Bishopsmead' it adds to it, as you can follow a train from the fiddleyard to the station and back again – and see the operators hard at work!

It could be argued that the exhibition circuit is the lifeblood of the model railway hobby. Depending on the size of the show, traders have the opportunity to sell their wares to a large captive audience while visitors can often take advantage of show bargains. Layout owners and operators can show off their many years of work, while enjoying the convivial atmosphere and camaraderie. If you're a visitor, you'll often get ideas or inspiration from the layouts on show that you can take home and use on your own layout. Or, if you're Ted Olney, you can gather ideas for your own exhibition layout, which is especially the case if you've been invited to attend an exhibition and have no layout to display.

"I'd received an invitation to exhibit at a small, local show in 1990," Ted recalls, "so I took the opportunity to design and build the sort of layout that appealed to me when I was looking around shows as a visitor."

One element that Ted definitely wanted to include was a station with three platform faces. But the platforms had to be long enough to allow trains that were long enough to pass for anything like prototypical length. Ted also wanted a five-road fiddleyard to maximise train movements for viewers' enjoyment.

THAT'S ENTERTAINMENT

'Chaps, we are here to entertain and enjoy ourselves'. So reads the introduction to the operating programme for the layout known as 'Bishopsmead'.

"We all feel that this has remained true over the 30 years we've been exhibiting," Ted says, "and it continues to be our philosophy today. Judging by the complimentary comments we've had from the viewers, they certainly feel as though they are entertained – and we certainly enjoy ourselves!"

'Bishopsmead' is a fictitious former London & North Western Railway station, set in the 1930s ➤

2

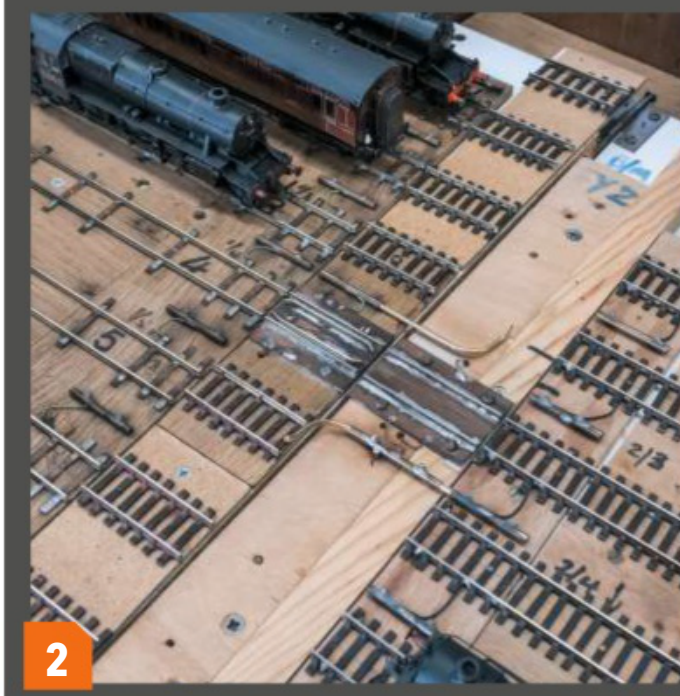
Locomotives are generally kit-built. Most have flywheels, Romford wheels and electrical pick-ups on as many axles as possible. Ted's oldest locomotive is a Wills ex-Caledonian Railway McIntosh 0-6-0T married to a Tri-ang chassis that he built in 1969.

The ground signals at 'Bishopsmead' are a mix of Ratio and MSE parts, as well as some that are scratchbuilt. Both LNWR types are featured, together with a few 'modern' LMS replacements.

3 things we like

1

The semaphore signals, made from Ratio kits and Model Signal Engineering components, are working models using levers and cords.



2

Having a traverser fiddleyard in several parts allows for plenty of storage without needing a lot of points to bring anything onto the single track.

3

All the open wagons have either a sheeted or visible load with most of the visible loads removable.

Ted used some Ratio Midland Railway coach sides, roofs and ends to make two bothies. The finishing touch is LMS Crimson Lake livery.

and now part of the LMS empire. The 10ft by 7ft U-shaped space that Ted allocated quickly disappeared under the requirement to build a layout that was visually attractive, operates prototypically and has as near-continuous action as possible. This desire to create something perfect for the exhibition led to the layout being extended in size – and its complex timetable then required more than one operator!

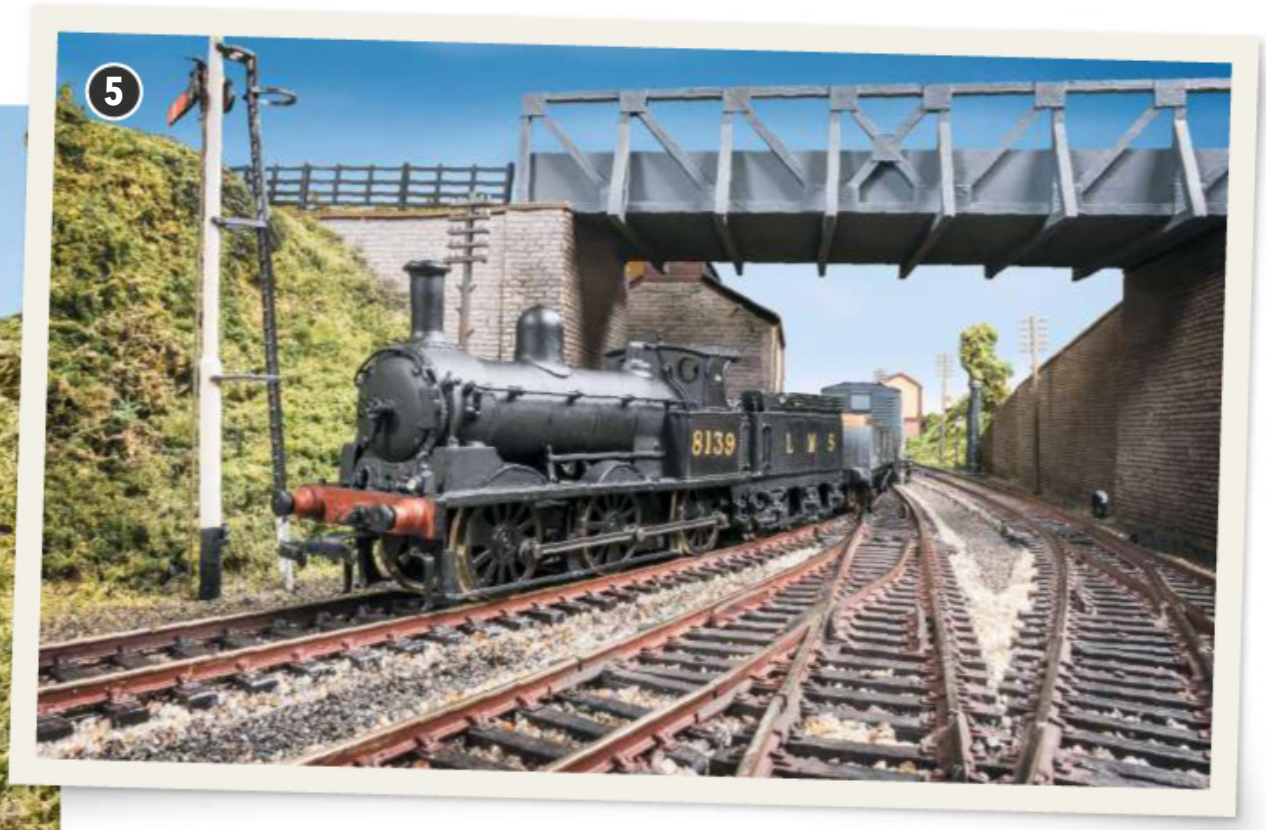
"The layout still uses analogue control as it did when it was first built," Ted says. "It quickly became apparent that with all of the necessary isolating sections and controllers that were needed, a team of four of us was necessary.

"I must thank Aidan, Norman, Richard and my son, David, whose commitment and dedication have made it possible for us to exhibit the layout over the last three decades. I also have to thank my wife L'nora, whose support (and patience!) has made it possible for me to build and exhibit 'Bishopsmead'."

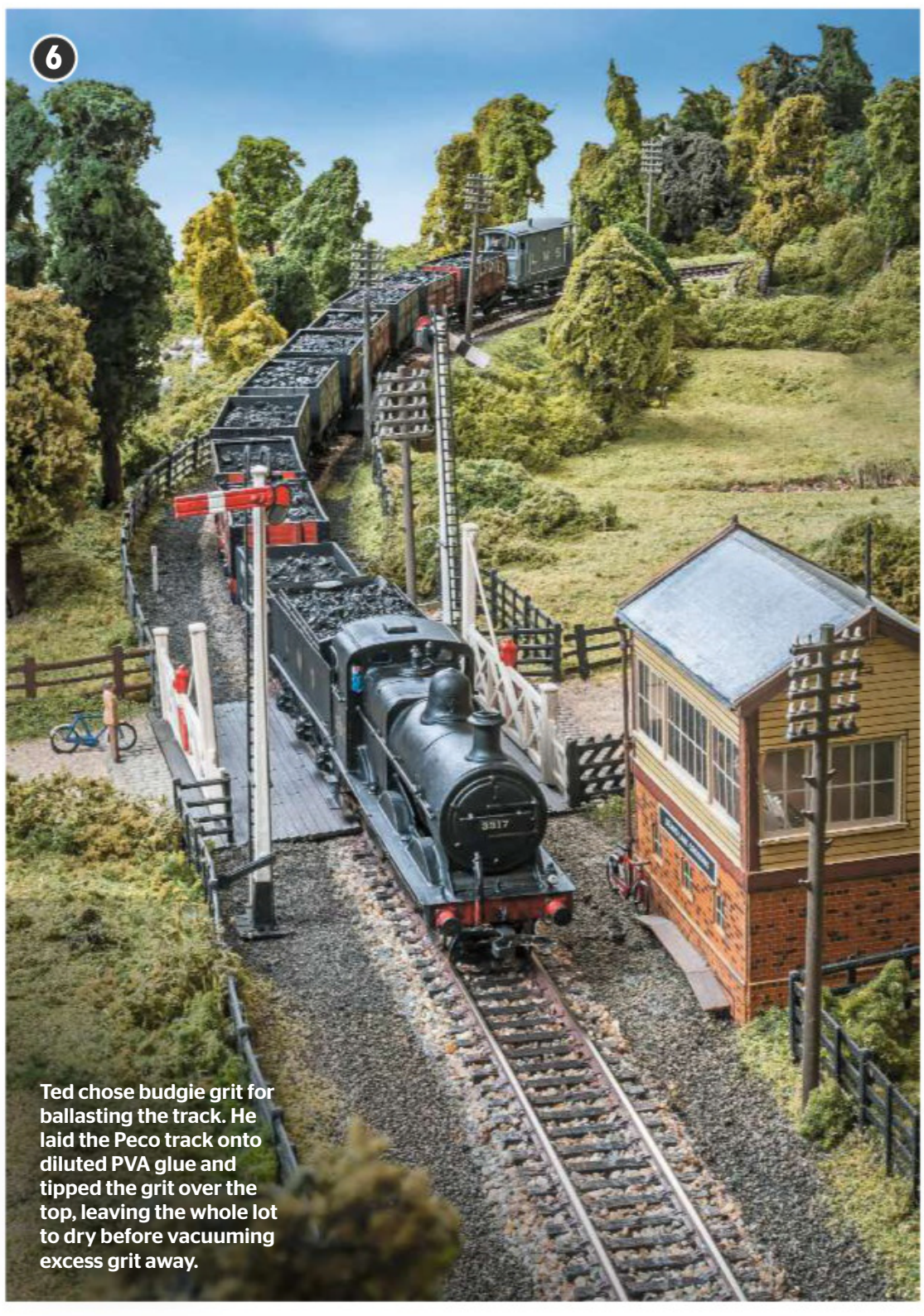
RUNNING TO A SCRIPT

The layout's first exhibition, way back in 1990, highlighted the need for an operating strategy to maximise its potential. Initially a basic sequence was created for a day's traffic, giving instruction on the arrivals and departures of trains.

However, the sheer number of trains using



"All the movements are scripted, which makes it much easier to keep everything running"



Ted chose budgie grit for ballasting the track. He laid the Peco track onto diluted PVA glue and tipped the grit over the top, leaving the whole lot to dry before vacuuming excess grit away.

'Bishopsmead' as demanded by an exhibition audience required some reason. Ted, therefore, turned to Bath Green Park station, the northern terminus of the Somerset & Dorset Joint Railway. S&D traffic arrived and departed from the station but all through traffic from the Midlands main line to Mangotsfield also had to use the station before proceeding north or south. Just like Bath Green Park, 'Bishopsmead' even receives two excursions trains, one from the LNER and one from the GWR.

"People come to exhibitions to see some action and 'Bishopsmead' certainly provides this," says Ted. "All the movements are scripted, which makes it much easier to keep everything running. By now we know ➤

7

8 The goods shed is a modified Superquick kit.

the timetable so well that we don't really have to think about it, which is useful if we want to answer questions or talk to our viewers. We still have to pay attention, though, as the line reduces to a single track at the entry and exit of the fiddleyard, so we still need to coordinate to avoid an accident.

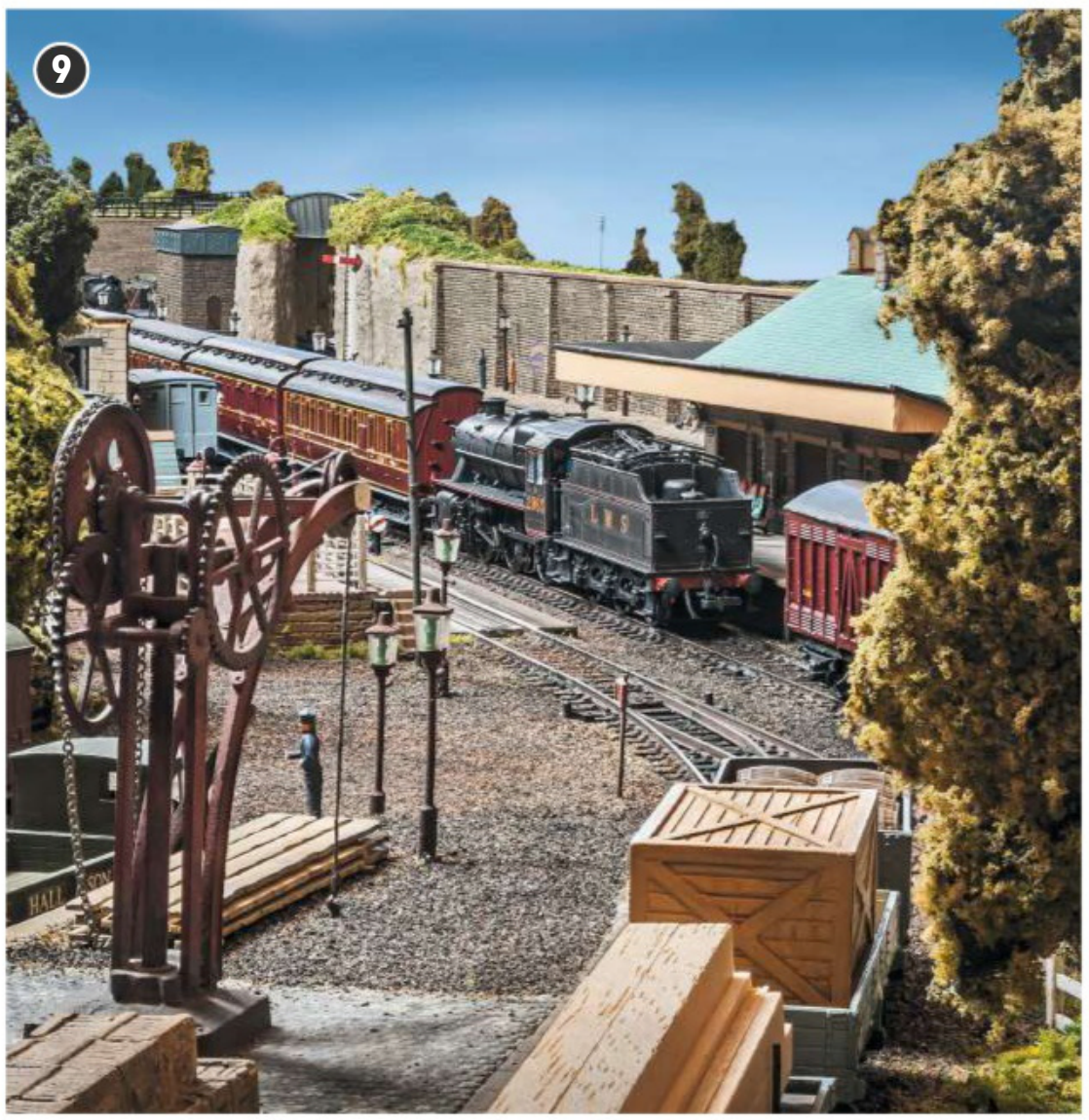
"There is sufficient stock for the locomotives to be rostered for a particular duty, as happens on the prototype, which also helps us to know where in the sequence we are if we get sidetracked. There are ten sets of coaches plus the excursion stock and a sequence takes around six hours to complete, so visitors returning to look again at the layout during the day see different actions taking place with different stock compared to their first visit."

To keep all those trains moving, Ted is pleased with the decisions he took 30 years ago.

"Most of the points are operated using wire-in-tube," he explains. "The tube was laid on the surface of the boards and buried beneath the scenery. I've found that because there isn't anything mechanical in these they have fared well over the years. Once the wire is fixed to the tiebar of the point and is situated in the tube there's really nothing that can go wrong – a useful reassurance during an exhibition weekend."

Ted has installed a few Peco solenoids where the original trackplan has been modified but this was purely because he didn't want to rip up scenery to lay the tubes!

One of the problems with modelling an ex-LNWR ➤



line is the lack of ready-to-run locomotives, which is why most of Ted's models are kit-built (see caption, page 91). However, Ted has been able to create LNWR buildings with some careful kit-bashing and scratchbuilding.

Ted describes the signal box as a real labour of love. It's an LNWR Type 4 box and was built using information from Jack Nelson's book, which Ted heartily recommends to any LNWR enthusiast. It was constructed using Wills brick and roof sheets, with the window bars individually cut and fixed to the clear plastic acetate sheet that Ted recycled from some shirt packaging.

LNWR Portrayed by Jack Nelson (Peco, 1975).

Of course, 'Bishopsmead' wouldn't be a layout without people, and the staff and passengers populating the layout are from numerous sources – "including many now long-forgotten businesses," says Ted.

TRICKS OF THE TRADE

Exhibition layouts have to be dismantled for transport and 'Bishopsmead' is no exception. With the layout divided into four distinct sections – the station, the country, a transitional area and a fiddleyard – Ted has used all the tricks of the trade to avoid the different areas clashing at the join. ➤

Artwork: **Andrew Mackintosh**

FACTFILE: 'BISHOPSMEAD'

Gauge and scale: 4mm:1ft scale, 16.5mm gauge 'OO'

Size: 13ft by 9ft 6in

MODELLER CV: TED OLNEY

I am a retired civil engineer, born when the LMS had only a couple of years to exist! I am interested in engineering matters, particularly railway history, am a member of the local photographic club and a keen reader. I also like to potter in the garden and visit places of interest with my wife.

BEHIND THE SCENES

'Bishopsmead' is lit from a row of LED lights behind the name bar which replaced bulbs several years ago.

Coaches are predominantly PC/Wheeltapper and Ratio kits, comprising ex-LNWR, MR and LMS standard diagrams. The PC/Wheeltapper kits provide the pre-printed sides, which are a real bonus, and these sets always draw favourable comments from viewers. The Ratio kits require the sides painting, but Ted paints, lines, letters and varnishes the sides while they are on the sprue.

Literally, the thick absorbent cloth used to make towels.

"Strategically placed buildings, bridges, hills, embankments, retaining walls and trees provide visual breaks between the areas"

"Strategically placed buildings, bridges, hills, embankments, retaining walls and trees provide the visual breaks between the areas envisaged in the original concept," he explains. "This gives the impression that trains actually travel some distance before disappearing from view into the fiddleyard, which has now doubled in size from the original."

The embankments were constructed by using expanded polystyrene packaging to form the basic shape. Small pieces of towelling were soaked in a coloured DIY filler with a good dollop of PVA added and these were placed over the polystyrene, slowly building the land contour each time.

"It works similarly to plaster cloth, which is commonly used now but wasn't quite so available back then," Ted recalls. "Once dry, the area was painted with diluted PVA and scatter material was sprinkled over it to give the desired depth and colour."

It's a testament to Ted's hard work and dedication that he was able to produce such a pleasing layout given the exhibition deadline. As it has grown over the years and been upgraded, 'Bishopsmead' continues to hold its own against much newer layouts. Clearly, what Ted spotted in other layouts that provided the inspiration for 'Bishopsmead' still continues to fire the imagination today.

So, the next time you find yourself wandering round an exhibition, keep your eyes open – you never know what might inspire your next layout. MR

13 The cliff face is formed from expanded polystyrene coated with filler to which some sawdust and other gritty material has been added, together with PVA glue and poster paint coloured to match the stone of the buildings and walls.

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MAINS POWERED CASED CONTROLLERS

GMC-COMBI Single Track Controller/Transformer
Most Suited for HO/OO/N Scale Layouts

Fantastic for small layouts or beginners upgrading a starter set, the Combi has both a 12V DC output to run one track, and a 16V AC output for accessories.

BEST FOR Beginners

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BEST FOR Twin Tracks

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BEST FOR Four Tracks

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BEST FOR Control Panels

GMC-U Single Track Controller with Simulation
Most Suited to OO/HO/N/Z Scale Layouts

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BEST FOR Realistic Running

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Most Suited to OO/HO/N/Z Scale Layouts

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BEST FOR Flexibility

Did you know...

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Panel Mounted Controllers (Orange text shows transformer required)

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GMC-WM3	Wall Mounted Transformer Kato Unitrack UK Power Supply	£20.00
GMC-WM4	Wall Mounted Transformer 12v DC Smoothed for Lighting	£20.00
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GMTFK2	Transformer Fitting Kit for T2	£15.00

See the **GM365** Gaugemaster Catalogue (£5.00) for more details

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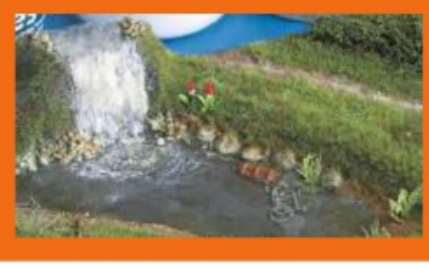
Reviews

In-depth and unbiased reviews of the latest products

106 Favourite Five
Our experts rate five of the best products.
THIS MONTH:
Peter Marriott lists his favourite water accessories.



102 **Heljan Class 33/0 (later version)**

104 **C-Rail intermodal KQA 'pocket' wagon**

Our reviewers

George Dent
A modern image expert, who also tests tools and modelling products.

Ben Ando
Model Rail's 'N' gauge specialist.

Peter Marriott
Model Rail's scenic expert.

Our ratings

We assess models on the following criteria and rate each of them out of ten: that way, you know precisely how good a model is.

LOOKS	**9/10**
PERFORMANCE	**9/10**
FEATURES	**8/10**
DECORATION	**9/10**
VALUE FOR MONEY	**6/10**
TOTAL	**82%**

How we test

At *Model Rail*, we pride ourselves on the quality, thoroughness and unbiased nature of our reviews. To do this, we judge models against prototype images and historical texts. We also run them on our test track, which features 1-in-30 and 1-in-60 gradients in both 'N' and 'OO', not to mention numerous challenging track configurations.

Heljan Class 33/0 (later version)

◆ **GAUGE** 'OO' ◆ **MODEL** Heljan 3451 Class 33/0 (late) 33012/D6515 *Lt Jenny Lewis RN*, BR green ◆ **PRICE** £149.00 ◆ **AVAILABILITY** Heljan stockists

This year marks the 60th anniversary of the BRCW/Sulzer 'Cromptons' and Heljan has marked this occasion with a new version of its popular 'OO' model. With updated tooling to represent the final condition of these popular Type 3s, they're perfect for fans of the late BR and post-privatisation eras.

The shape and detail issues of the original 'OO' Class 33 are now long gone, with a re-tooled '33/0' bodyshell first appearing in 2014 (MR193). This latest version fills the remaining gap in the '33' story, featuring key details that were added during the late 1980s onwards, most notably a pair of high-intensity headlights.

Looking back, it's incredible that locomotives were running around with just the paltry headcode panels illuminated. The roll-out of powerful headlamps proved to be a drawn-out affair, but they greatly increased safety for railway staff and the public alike.

HIGHLIGHT

As you'd expect, Heljan's headlamps are illuminated, with a pleasing amount of light emitted on both DC and DCC control. The headcode panels and red taillights are also lit, according to direction. Other period-specific details include a revised rooftop exhaust panel and – supplied in a separate bag – a pair of pre-painted rooftop NRN radio pods.

Livery options include faded BR blue, 'Dutch' grey/yellow, Railfreight Construction triple grey, Post Office red, EWS red/gold, Mainline grey and West Coast Railways maroon. Another post-privatisation option is being offered by Rails of Sheffield in the form of a limited edition twin-pack of 33025/30 in DRS/Minimodal livery.

Our review sample, however, depicts 33012/D6515 in

preservation-era BR green livery, complete with *Lt Jenny Lewis RN* nameplates. The livery features a pleasing semi-gloss finish, with extra bulled-up elements such as polished buffers and

“This latest version fills the remaining gap in the ‘33’ story”

silver footsteps. Based at the Swanage Railway, D6515 has also worked on the main line during preservation, so the presence of contemporary overhead warning flashes and orange cant rail stripe is correct.

As with the previous raft of Heljan ‘33/0s’, there’s a wealth of detail to enjoy, including finely etched radiator roof and side grilles, as well as an excellent array of underframe fittings. There are a few small issues with the paintwork, confined mostly to the yellow warning panels, where a lack of opacity around the headlamps and pronounced ridges at the upper edge are visible at both ends. That aside, it’s hard to fault this model, which performs as well as it looks.

These later versions of the ‘33’ are a welcome addition to Heljan’s Type 3 stable and will appeal to fans of the late BR and, especially, the post-privatisation era. Indeed, the ‘Cromptons’ began to spread their wings under private ownership, with DRS and EWS examples working all over the network (including into Scotland), in contrast to their early careers on the Southern Region. ***(GD)***

3 things we like

1 Working high-intensity headlights.

2 Convincing preservation-era, bulled-up finish.

3 Excellent underframe and bogie detail.

REVIEW VERDICT

PROS. Superb looks and performance. Useful prototype for post-1990s era. Good value.

CONS. A few minor finishing flaws.

LOOKS	9.5/10
PERFORMANCE	9.5/10
FEATURES	9/10
DECORATION	8/10
VALUE FOR MONEY	9/10

90%

C-Rail Intermodal KQA container wagon

◆ **GAUGE** 'N' ◆ **MODEL** C-Rail Intermodal 4907 022 KQA 'pocket wagon' 84 70 4907 022-4, Tiphook livery ◆ **PRICE** RRP from £27.50
◆ **AVAILABILITY** C-Rail Intermodal **Tel:**01333 450976 **Web:** *www.c-rail-intermodal.co.uk*

C-Rail Intermodal has rather cornered the miniature container markets in 'N', 'HO' and 'OO', with its highly detailed models at highly competitive prices. Having enjoyed considerable success with its range of containers, it was arguably only a matter of time before it produced a ready-to-run wagon for them.

That wagon, Tiphook's KQA, dubbed the 'pocket wagon', is now here.

Containerised sea traffic – with standard boxes that can be switched between road, rail and ship to provide secure transport door-to-door – began operations in the United States in the 1950s. By the mid-1990s, container trains were a familiar sight in Britain, a result of containerisation being recognised in the Beeching report of 1963.

Containers must have a standardised footprint. They are either 20ft, 30ft or 40ft long and are 8ft wide. The only way to make them bigger to accommodate ever-increasing levels of traffic was to make them taller. The 8ft 6in height was increased to 9ft 6in. Thus the 'hi-cube' container was born.

This caused difficulties on Britain's restrictive loading gauge. The only way for the railway to compete was to lower the wagon deck, and while the AAE 'Megafret' achieved this by using low-profile bogies and very small wheels,

“The wagon performs well and much of its impressive weight comes from the use of a metal stamping for the floor”

the KQA wagons incorporated a central 40ft ‘pocket’ between standard bogies.

Rautaruukki in Finland built 75 wagons for lessor Tiphook in 1997-98 and they entered service with Freightliner. Originally given internationally registered RIV numbers, possibly on the assumption that they could be used on Channel Tunnel traffic, after a few years they were recoded KTA and renumbered in the GERS977XX series, to reflect their use solely on domestic intermodal trains.

With a 9ft 6in ‘hi-cube’ in its ‘N’ gauge container range, the KQA was a logical choice for C-Rail’s first RTR wagon.

Firstly, the wagon is very securely packaged in a clear plastic jewel box. It is available empty, or with either an NYK Logistics blue or OOCL grey container, and the wagon in each of these three versions is differently numbered.

The model certainly captures the look of the real thing, with its open pocket floor and distinctive slab sides, which are reinforced and bear most of the load. The ribs on the lower edge of the bodyside above the bogies appear to have been picked out in black. It’s questionable how correct this is, but it’s barely visible and does not detract from the model. In use, these wagons are nearly always a uniformly dirty brown colour and it is likely many will wish to weather their wagons anyway.

SOLID YET REFINED

The distinctive end details are very neatly moulded and there are impressive separate wire handrails at each end. Despite the finesse of these parts, the whole model feels nicely solid.

Coupler hooks are not depicted, and there are no customer-fit air pipes or cosmetic drawgear supplied with the model, but this is not unreasonable given the model’s price point. After all, how often do you get change from £30 for a new RTR wagon? Even more impressively, buying a KQA with a container only adds £6 to the RRP.

Standard ‘N’ gauge couplers are mounted in bogie-mounted NEM sockets and the model will negotiate first radius (263.5mm) curves. The wagon performs well and much of its impressive weight, given its relatively skeletal construction, comes from the use of a metal stamping for the floor. However, this does create a slight issue as the joins between the plastic body and the floor – designed to lock it in place – are visible if the wagon is running empty. However, it is hard to see how this could be avoided.

This very minor quibble aside, C-Rail Intermodal’s first foray into ready-to-run rolling stock is excellent. The KQA is widely seen and very useful and this, along with existing and forthcoming models from different manufacturers will enable the ‘N’ gauge modeller to finally be able to assemble accurate, full-length intermodal trains. ***(BA)***

3 things we like

1

There are finely moulded twin air brake tanks at one end and equally fine parking brake wheels at the other.

2

The wagon weighs in at 13g, which ensures smooth and reliable running.

3

The paint finish is smooth and even, and the ‘Tiphook blue’ shade looks spot on.

REVIEW VERDICT

LOOKS	9/10
PERFORMANCE	9/10
FEATURES	8/10
DECORATION	10/10
VALUE FOR MONEY	9/10

90%

Favourite Five

Five products to get the best from your layout

Water accessories

Peter Marriott picks his favourite five products to enhance your water features.

In addition to water fluids, there are complementary products that can help make excellent water features. These include water undercoat paint, a dust dabber and highlights to produce frothy water. Here, I've assessed them with three criteria: ease of use, results and value for money, to determine which of these is the best for your project.

1 Deluxe Materials Scenic Fibres

PROS Useful for forming the basis of a waterfall.

CONS Not something that immediately springs to mind for making a waterfall.

Product Deluxe Materials Scenic Fibres (product code BD28)

Price: £8.50 **Availability** Deluxe Materials stockists and Gaugemaster

MODEL RAIL
USEFUL FOR MAKING WATERFALLS

Scenic Fibres are lengths of dry, white fibres which can be cut to length and draped over a cliff face, secured by white glue on the top and bottom to form the basis of a waterfall. Once the glue has dried, Making Waves – or any of the other resin-based products – can be brushed onto the fibres and left to dry clear and glossy.

Ease of use	✪✪✪✪○
Good results	✪✪✪✪○
Value for money	✪✪✪○○

2 Woodland Scenics Dust Dabber

PROS Good at cleaning dust from water and other locations on a layout.

CONS A damp duster might do the job equally well.

Product Woodland Scenics Dust Dabber (product code CW4539)

Price £5.75 rrp **Availability** Woodland Scenics stockists

Useful, reusable bit of kit for removing dust, dirt, and debris from water features and other solid surfaces around the layout. Tear off a small piece of the green jelly material and roll it around in the water feature so that it picks up all the dust and debris.

Ease of use	✪✪✪✪○
Good results	✪✪✪✪○
Value for money	✪✪✪○○

3 Woodland Scenics Water Undercoats

PROS These are very good for sealing the base of a water feature.

CONS Sometimes two coats is required.

Product Woodland Scenics Water Undercoat (118ml) (product codes 4530 – 4535)

Price £8.75 rrp **Availability** Woodland Scenics stockists

To ensure water products dry clear, it's important that the base is fully sealed and all adhesive and other substances are fully covered before the water is poured on. This acrylic product seals the base of the water feature, adds colour really well and is available in six different shades. Use the colours to create darker and lighter depths around shallow shorelines and in deeper mid-river sections. Mix two or more of the Water Undercoats together to vary it still further.

MODEL RAIL
BEST FOR COLOURING AND SEALING THE BASE

Ease of use	✪✪✪✪○
Good results	✪✪✪✪✪
Value for money	✪✪✪✪○

Expert tips

■ It is essential to seal the base and sides of a water feature before pouring in the water fluid. 100% acrylic paint works for this.

■ Adding colouring water fluid is fun, but go carefully not to overdo it with the dyes or tints – a little can go a long way.

4 Woodland Scenics Water Tints

PROS Goes a long way and colours well.

CONS Be careful how many drops you add. Just one drop goes a long way.

Product Woodland Scenics Water Tints (59 ml) (product codes 4519 – 4525)

Price £5.75 rrp **Availability** Woodland Scenics stockists

These seven coloured water tints can be added to Woodland Scenics Deep Pour Water, Surface Water and Realistic Water to change the colour. The tints should be added a few drops at a time to the water products and stirred thoroughly to make densities ranging from translucent to opaque water.

Ease of use	✪✪✪✪○
Good results	✪✪✪✪○
Value for money	✪✪✪✪○

5 Vallejo Foam Effect

PROS Good applicator bottle for controlled amounts.

CONS White acrylic paint might work just as well.

Product Vallejo foam effect (32ml) (product code 26.231)

Price £4.50 rrp **Availability** Creative Models Ltd (*www.creativemodels.co.uk*)

This is a dense, opaque water fluid that can be applied with a fine brush or toothpick to the peaks of waves or ripples around a falling waterfall. The nozzle allows a small amount of fluid out at a time, giving you fine control over how much you're using, preventing wastage and having to mop up any excess.

Ease of use	✪✪✪○○
Good results	✪✪✪✪○
Value for money	✪✪✪✪○

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DUE 2020!

Made by: Rapido Trains
Motor: Five-pole
DCC socket: Next18
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£149.00

£134.10 price for subscribers

Engineering prototype

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- MR-301E: No. 1664
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- MR-302B: No. 1649
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- MR-304A: No. 1636
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- MR-305A: No. 1627
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BEN BOGGIS

GWR GREEN

- MR-306: GWR green No. 1638

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- MR-307B: BR black early emblem pristine, No. 1629
- MR-308: BR black early emblem weathered, No. 1661

NCB GREEN

- MR-309A: NCB green, No. 1600
- MR-309B: NCB green, No. 1607

PRESERVED GREEN

- MR-310A: Green early BR emblem, No. 1638
- MR-310B: Green 'Dart Valley' lettering, No. 1638

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MR-203
No. 68225, BR early emblem, no skirts

Specification list

Made by: Rapido Trains

Motor: Coreless

DCC socket: Six-pin

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MR-202 No. 68222, BR early emblem, full skirts

MR-203
No. 68225, BR early emblem, no skirts

MR-204
No. 68226, British Railways lettering, no skirts

MR-205 No. 68223, British Railways lettering, full skirts

MR-206 No. 7128, LNER wartime livery, full skirts

MR-207 No. 8223, LNER post-war livery, full skirts

MR-208 No. 7126, LNER lined livery, no skirts

MR-209 No. 7137, LNER unlined livery, full skirts

MR-210 No. 7139, LNER lined livery

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MR-104A
'USA' 0-6-0T
No. 30064, in BR lined green

Specification list

Made by: Bachmann/Kader

Motor: Three-pole

DCC socket: Six-pin

Features: NEM coupler pockets, two types of cab, different smokeboxes, different footsteps, separately fitted hinged platform.

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PAUL A. LUNN

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Compiled between 21st April & 21st May 2020

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www.hattons.co.uk/tmah84

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Heljan Re-Tooled Class 33s Out Now

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www.hattons.co.uk/tmah86

Dapol LSWR B4 New Batch

Dapol's new batch of B4 0-4-0T locos are now in stock! Southern, BR, LSWR and a colourful industrial colour scheme are all included in this batch.

www.hattons.co.uk/tmah87

Heljan O Mk2 Coach CADs Shown

Heljan have shown some CAD images for their forthcoming range of Mk2 & Mk2A coaches in O. They're expected in stock during 2021.

www.hattons.co.uk/tmah88

Gaugemaster Track Cleaners

Gaugemaster have announced a new batch of their popular OO track cleaner, including a re-run in Network Rail and a new BR bauxite liveried model.

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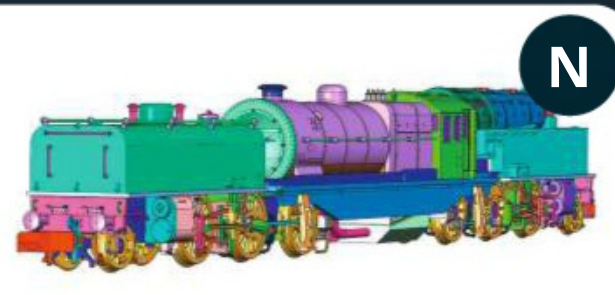

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OO Gauge (1:76 Scale)

Steam locos

H4-AB16-002 Andrew Barclay 0-4-0ST 16" 2043 'No 6' in NCB green (Hat) **£99**

H4-AB16-003 Andrew Barclay 0-4-0ST 16" 2226 "Katie" in lined maroon (Hat) (RRP £99) . . . . . BARGAIN. . . . £89

266218 Beyer Garratt 2-6-0 0-6-2 47978 in BR black early emblem and revolving coal bunker (Hel) £212
266215 Beyer Garratt 2-6-0 0-6-2 4982 LMS black revolving coal bunker (Hel) . . . **£212**
266213 Beyer Garratt 2-6-0 0-6-2 4993 LMS black original coal bunker (Hel) . **£212**

266216 Beyer Garratt 2-6-0 0-6-2 7973 in LMS black revolving coal bunker (Hel) £212
OR76DG003 Class 2301 Dean Goods 0-6-0 2475 in Great Western green (Oxf) (RRP £119.95) . . . . . BARGAIN **£79**

R3423 Class 415 Adams Radial 4-4-2T 30583 in BR black late crest (Hor) (RRP £140.99) . . . . . BARGAIN. . . . £79
4781 Class 47xx 2-8-0 'Night Owl' 4705 GWR green Great Western lettering (Hel) **£154**

R3409 Class 6000 King 4-6-0 6002 "King William IV" in BR Green late crest (Hor) (RRP £182.99)BARGAIN. . .£129

R3408 Class 6000 King 4-6-0 6016 "King Edward V" in GWR Green shirtbutton emblem (Hor) (RRP £182.99)BARGAIN . £129

R3682 Class 8P 'Princess Coronation' 4-6-2 46225 "Duchess of Gloucester" in BR express passenger blue (Hor) (RRP £204.99) . . . . . BARGAIN. . . . £144

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R3715 Class 8P 'Streamlined Coronation' 4-6-2 6224 "Princess Alexandra" in LMS coronation blue (Hor) .£171

R3677 Class 8P 'Streamlined Coronation' 4-6-2 6229 "Duchess of Hamilton" in LMS crimson lake - as preserved (Hor) (RRP £189.99) . . . . . BARGAIN. £139.50
R3639 Class 8P 'Streamlined Coronation' 4-6-2 6244 "King George VI" in LMS crimson lake (Hor) (RRP £189.99) . . . . . BARGAIN . . **£139.50**
R3713 Class 8P Princess Royal 4-6-2 46207 "Princess Arthur of Connaught" in BR maroon (Hor) **£171**

R3709 Class 8P Princess Royal 4-6-2 6201 "Princess Elizabeth" in LMS crimson lake (Hor). £171
R3284TTS Class A1 4-6-2 4472 "Flying Scotsman" in LNER green - TTS sound fitted - Railroad range (Hor) **£114**
R3811 Class A1 Terrier 0-6-0T 48 "Leadenhall" LB&SCR improved engine green (Hor). **£81**

R3738 Class A3 4-6-2 4472 "Flying Scotsman" in LNER green - 1969 USA tour condition two tenders - Gold plated (Hor) . . .£234
31-460A Class C Wainwright 0-6-0 583 in South Eastern and Chatham Railway lined green full lining detail (Bac) **NEW**. **£207**
R3416 Class J15 0-6-0 65464 BR Black late crest (Hor) (RRP £127.99)**BARGAIN** . **£79**
R3415 Class J15 0-6-0 65477 BR black early emblem (Hor) (RRP £127.99) . . . . . **BARGAIN** **£79**

R3621 Class J36 0-6-0 722 in LNER black (Hor) (RRP £139.99) . . . . . BARGAIN. £99
R3407 Class J50 0-6-0T 68959 BR Black early emblem (Hor) (RRP £93.99) . . . . . **BARGAIN£69**
R3417 Class K1 2-6-0 62065 BR black late crest (Hor) (RRP £155.99)**BARGAIN** . . **£99**

R3635 Class LN 'Lord Nelson' 4-6-0 30863 "Lord Rodney" in BR green early emblem (Hor) (RRP £169.99)BARGAIN . £124

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OR76N7003 Class N7 0-6-2T 69612 in BR black early emblem (Oxf). £98
R3730 Class O1 2-8-0 63806 in BR black early emblem (Hor) **£99**
R3680 Class W4 Peckett 0-4-0ST 'Forest No.1' Charity Colliery lined green (Hor) . . . **£90**

4S-018-010 LSWR Class B4 0-4-0T "Sussex" in Stewarts and Lloyds Ltd yellow (Dap) £93.50

4S-018-008 LSWR Class B4 0-4-0T 100 in SR lined black (Dap) NEW. £93.50
4S-018-008D LSWR Class B4 0-4-0T 100 SR lined black - Digital fitted (Dap) **£119**

4S-018-007 LSWR Class B4 0-4-0T 176 "Guernsey" in LSWR Southampton docks lined green (Dap) NEW £93.50
4S-018-007D LSWR Class B4 0-4-0T 176 "Guernsey" in LSWR Southampton docks lined green - Digital fitted (Dap) **NEW** **£119**

4S-018-011 LSWR Class B4 0-4-0T 30084 in BR black early emblem (Dap) £93.50

4S-018-005 LSWR Class B4 0-4-0T 30096 in BR black late crest (Dap). £93.50
4S-018-005D LSWR Class B4 0-4-0T 30096 in BR black late crest - Digital fitted (Dap). **£115.33**

4S-018-009 LSWR Class B4 0-4-0T 87 in SR wartime black (Dap) NEW. £93.50
H4-P-015 SECR P Class 0-6-0T 27 SE&CR full lined green (with polished brass) (Hat). **£99**
R3500 The Sir Nigel Gresley Collection (Hor) **£474**

Steam train packs

H4-B-AB-005 "Steelworks Shunter" bundle Andrew Barclay 0-4-0ST 2226 "Katie" in maroon and two Warwell wagons in BR brown (Hat) (RRP £165) BARGAIN. . . . £125

H4-B-AB-002 "Yard Shunter" bundle Andrew Barclay 0-4-0ST 705 in BR black, ex-GWR shunters truck and pair of Warwell wagons in BR grey (Hat) (RRP £183.95). . . . BARGAIN. £140

R3397 LMS Suburban Passenger Train Pack - Ltd Ed (Hor) (RRP £266.99). . . . . BARGAIN. . . . £169
R3398 Lyme Regis Branch Line Train Pack - Ltd Ed (Hor) (RRP £225.99)**BARGAIN £149**

OR76BOOM01 Railgun Pack railgun "Boche Buster" and 'Dean Goods' 0-6-0 2330 in ROD khaki (Oxf) £153

Diesel locos

2930 Class 07 shunter 07001 in Harry Needle Railroad Company - Exclusive to Hattons Model Railways (Hel) (RRP £139)**BARGAIN** **£94**
4D-025-004 Class 21 D6111 in BR green small yellow panels (Dap) . . . **£129.15**
4D-025-004D Class 21 D6111 BR green small yellow panels - DCC fitted (Dap)**£154.66**

4D-025-003 Class 21 D6116 in BR green small yellow panels (Dap) £129.15

3450 Class 33/0 33012 in BR blue - weathered (Hel) NEW £135.15

3455 Class 33/0 33021 "Eastleigh" in Post Office red (Hel) NEW. £126.65

3452 Class 33/0 33026 "Seafire" in Civil Engineers 'Dutch' grey and yellow (Hel) NEW £126.65

3460 Class 33/0 33029 in West Coast Railway Company maroon - weathered (Hel) NEW. £135.15

3453 Class 33/0 33042 in Railfreight Construction sector triple grey - weathered (Hel) NEW. £135.15
3454 Class 33/0 33063 in Mainline Freight grey (Hel) **NEW** **£126.65**
3440 Class 33/0 twin pack 33050 "Isle of Grain" and 33051 "Shakespeare Cliff" in Railfreight Construction Sector triple grey (Hel) **£253.30**
3361Hel Class 33/1 33110 in BR blue orange cantrail stripe (Hel) **£126.65**

3360Hel Class 33/1 33119 in BR blue white cab surrounds (Hel). £126.65

H4-66-001 Class 66 66005 in EWS (Hat) £150
H4-66-002 Class 66 66079 in EWS "James Nightall G.C." (Hat) **£150**
H4-66-005 Class 66 66088 in EWS DB branding (Hat) **£150**

H4-66-006 Class 66 66097 in DB Schenker (Hat) £150
H4-66-012 Class 66 66301 in DRS plain "Kingmoor TMD" (Hat) **£150**

H4-66-019 Class 66 66418 in Freightliner Powerhaul "Patriot" (Hat) £150
H4-66-013 Class 66 66429 in DRS plain (Hat). **£150**
H4-66-014 Class 66 66502 Freightliner "Basford Hall Centenary 2001" (Hat) . **£150**
H4-66-015 Class 66 66513 in Freightliner (Hat). **£150**
H4-66-021 Class 66 66528 in Freightliner Powerhaul "Madge Elliot MBE - Borders Railway Opening 2015" (Hat) **£150**
H4-66-017 Class 66 66621 in Freightliner (Hat). **£150**

H4-66-023 Class 66 66705 in GBRf original Union Flag "Golden Jubilee" (Hat) £150
H4-66-024 Class 66 66727 in GBRf/First group "Andrew Scott CBE" (Hat) . **£150**
H4-66-026 Class 66 66740 in GBRF Europorte "Sarah" (Hat) **£150**

H4-66-027 Class 66 66756 in GBRF Europorte "Royal Corps of Signals" (Hat) £150
H4-66-028 Class 66 66762 in GBRF Europorte (Hat) **£150**

H4-66-031 Class 66 66789 in BR Large Logo blue GBRf branding "British Rail 1948 - 1997" (Hat) £150
H4-66-031-S Class 66 66789 in BR Large Logo blue GBRf branding "British Rail 1948 - 1997" - Sound Fitted - Sold out on pre-order (Hat). **£265**

H4-66-029 Class 66 66847 in Colas Rail Freight (Hat) £150
H4-66-018 Class 66 66957 in Freightliner "Stephenson Locomotive Society 1909 - 2009" (Hat) **£150**
4D-022-013 Class 68 68004 "Rapid" in Direct Rail Services blue (Dap). **£131.71**

Diesel train packs

1095 Class 33 trainpack Class 33/0 33010 in BR blue and four A tank wagons in grey fuel oil - weathered (Hel) **£203.15**

HSTs

R3698 Pair of Class 43 HST Power Cars 43033 and 43183 in Scotrail "7 Cities" (Hor) £261

DMUs

4D-009-HAT01 Class 121 single car DMU 'Bubblecar' 120 in 'GWR 150' chocolate and cream - Hatton's limited edition (Dap) (RRP £129.95). . . . . BARGAIN. £99

4D-009-005 Class 121 single car DMU 'Bubblecar' 121027 "Bletchley TMD" in Silverlink purple and green (Dap) (RRP £145). . . . . BARGAIN. . . . £79

4D-009-006 Class 121 single car DMU 'Bubblecar' 55026 in BR blue and grey Highland Rail stag (Dap) (RRP £145) .BARGAIN. £79

4D-009-007 Class 121 single car DMU 'Bubblecar' 55032 in BR blue and grey Welsh Dragon emblem (Dap) (RRP £145)BARGAIN . . £79

4D-015-008 Class 122 single car DMU 'Bubblecar' W55018 in BR green speed whiskers (Dap). £123.25

4D-011-100 Streamlined Parcels Railcar 17 in GWR chocolate and cream Express Parcels branding (Dap). £125.76
4D-011-101 Streamlined Parcels Railcar W17W in BR crimson Express Parcels branding (Dap). **£125.76**
4D-011-008 Streamlined Railcar W8W in BR crimson and cream (Dap) **£125.76**

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Train sets - analogue

R1269 "Stay at Home" - Hornby trainset hamper (Hor) NEW... £180

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

Train sets - digital

30-420 Western Pullman train set Class 251 Blue Pullman in revised DCC sound and DCC Railcontroller (Bac) NEW £874

Coaches

R4942 Mk3 'Sliding door' TFD trailer first disabled access 41193 in Cross Country Trains - Coach 'A' (Hor) NEW £31.50
R4942A Mk3 'Sliding door' TFD trailer first disabled access 41195 in Cross Country Trains - Coach 'A' (Hor) NEW.....£31.50

R4915A Mk3 'Sliding door' TS second open 48112 in GWR green - Coach 'D' (Hor) NEW £31.50
R4940C Mk3 'Sliding door' TS trailer standard 42370 in Cross Country Trains - Coach 'C' (Hor) NEW £31.50
R4940D Mk3 'Sliding door' TS trailer standard 42378 in Cross Country Trains - Coach 'D' (Hor) NEW £31.50

R4939 Mk3 'Sliding door' TSD trailer standard disabled access 42366 in Cross Country Trains - Coach 'F' (Hor) NEW....£31.50

Analogue controllers

R8012 HM2000 High output power & speed controller, mains supply. (Hor) £94

Digital control accessory decoders

R8247 DCC accessory decoder (for points and motors) (Hor)..... £44

Digital controllers

R8214 DCC Elite unit digital controller (Hor).....£215
R8213 DCC Select unit (boxed) (Hor) £98
R8312 e-LINK Module, Railmaster Software & 1 Amp Transformer (PC/ Laptop Required) (Hor)..... £85

Digital control accessories

R8232 DCC Electro point clips (20 in a pack - 2 used per point) (Hor) (RRP £7.35).....BARGAIN £3

Switches and levers

R044 Passing contact lever frame switch (for point motors) (Hor)..... £9

Electronic components

R8211 Rolling road for all types of steam loco (utilises live rollers) (Hor) ... £76

Man-made scenic structure - railway-related

89121 27.4 metre (90ft) Motorised turntable - ready for installation. For HO/OO scales. DCC ready (Hel) £210

R083 Pack of 6 Buffer Stop (Hor) £11
R083 Single (Hor)..... £2

People - civil

36-407 1950s train crew - pack of six (Bac).....£8.50

Track - Code 100 Setrack

R8090 1 single yard length of Semi-Flexible Track (Hor)..... £4
R8090 Pack of 24 (Hor) £92
R605 1st radius double curve (8 make a circle) (Hor) £2.60
R605 Circle of 8 (Hor)..... £20
R606 2nd radius curve (Hor) £1.80
R607 2nd radius double curve track (8 make a circle) (Hor) £2.60
R607 Circle of 8 (Hor)..... £20
R609 3rd radius double curve track (8 make a circle) (Hor).....£2.70
R609 Circle of 8 (Hor)..... £20
R601 Double straight -335mm (Hor) £2.20
R601 Box of 24 (Hor)..... £48

R070 Electrically Operated Turntable (Hor).....£64
R8074 Left hand curved point (Hor).....£15
R8077 Left hand Express point (Hor).....£15
R8072 Left Hand Standard Point (Hor) £9.50
R8075 Right hand curved point (Hor).....£15

R8073 Right Hand Standard Point (Hor)..... £9.50
R600 Standard Straight (Hor)..... £1.80
R600 Box of 24 (Hor) £40
R8076 Y Point (Hor).....£11

N Gauge

Steam locos

2S-007-016 Class 57xx Pannier 0-6-0PT 8767 in BR green British Railways lettering & later cab (Dap).....£74

Diesel locos

2D-028-005 Class 26 26004 Railfreight Coal Sector triple grey (Dap) NEW £112.76

2D-028-003 Class 26 26024 in BR blue scottie dog emblem (Dap) NEW £112.76

2D-028-004 Class 26 26037 in Railfreight grey red stripe (Dap)£112.76
2D-028-001D Class 26 D5316 in BR green - Digital fitted (Dap) NEW. . .£138.26
2D-001-007 Class 33/0 33042 in Railfreight Construction sector triple grey (Dap) NEW..... £112.76

2D-001-008 Class 33/0 D6561 in BR Green full yellow ends (Dap) NEW £112.76
2D-001-023D Class 33/1 33112 "Templecombe" in BR blue black window surrounds - Digital fitted (Dap) NEW £138.24

2D-001-022 Class 33/1 33114 "Ashford 150" in Network South East blue (Dap) NEW..... £112.76
2D-001-022D Class 33/1 33114 "Ashford 150" in Network South East blue - Digital fitted (Dap) NEW..... £138.24

DMUs

2D-021-003 Class 156 156403 in Regional Railways express Central Trains branding (Dap)..... £114.71

Model railway spares

2A-000-008 Magnetic NEM couplers - medium arm (ex-NSPARE8) - 5 pairs (Dap) £21.50

Track - Code 80 Streamline

SL-300 Pack of 25 1 yard (91.5cm) length of Wooden-Sleeper Nickel Silver Flexible track (Pec) £69
SL-300 Single (Pec).....£3

O Gauge (1:43 Scale)

Steam locos

7S-006-023 Class 14xx 0-4-2T 1426 in BR lined green late crest (Dap)..... £191.25
7S-006-002 Class 48xx 0-4-2T 4871 GWR unlined green shirtbutton logo (Dap)**£191.25**
7S-007-006 Class 57xx 0-6-0PT pannier L92 London Transport maroon (Dap)....**£205**
H7-A3-001 Class A3 4-6-2 2750 "Papyrus" in LNER Grass green unstreamlined corridor tender - "Record Breaker" (Hel).....**£750**

H7-A3-002 Class A3 4-6-2 4472 "Flying Scotsman" in LNER Grass green unstreamlined corridor tender - "Record Breaker" (Hel). £750
H7-A3-006 Class A3 4-6-2 60077 "The White Knight" in BR green late crest and unstreamlined non-corridor tender (Hel).....**£750**

H7-A3-007 Class A3 4-6-2 60103 "Flying Scotsman" in BR green late crest and unstreamlined corridor tender (Hel)£750
H7-A3-001B Class A3 4-6-2 unnumbered single chimney, standard dome and unstreamlined non-corridor tender in LNER Grass Green 1929- (Hel) . . . **£750**

H7-A4-001 Class A4 4-6-2 2509 "Silver Link" in LNER silver streamlined corridor tender (Hel) NEW £750

H7-A4-005 Class A4 4-6-2 4464 "Bittern" in LNER Garter blue streamlined corridor tender - "Record Breaker" (Hel) NEW .£750

H7-A4-004 Class A4 4-6-2 4489 "Dominion of Canada" in LNER Garter blue steel numbers/letters and unstreamlined corridor tender (Hel) NEW £750

H7-A4-006 Class A4 4-6-2 60007 "Sir Nigel Gresley" in BR express blue unstreamlined corridor tender - "Record Breaker" (Hel) NEW £750
H7-A4-009 Class A4 4-6-2 60008 "Dwight D Eisenhower" in BR green late crest and streamlined non-corridor tender (Hel) NEW.....£750

H7-A4-008 Class A4 4-6-2 60009 "Union of South Africa" in BR green late crest and unstreamlined corridor tender (Hel) NEW. £750

H7-A4-007 Class A4 4-6-2 60012 "Commonwealth of Australia" in BR green early emblem and streamlined corridor tender (Hel) NEW £750
H7-A4-008A Class A4 4-6-2 unnumbered double chimney and unstreamlined corridor tender in BR green late crest 1958-1966 (Hel) NEW.....£750
H7-A4-007A Class A4 4-6-2 unnumbered single chimney and streamlined corridor tender in BR green early emblem 1952-1958 (Hel) NEW £750
H7-A4-001A Class A4 4-6-2 unnumbered single chimney and streamlined corridor tender in LNER silver 1935-1938 (Hel) NEW £750
H7-A4-007B Class A4 4-6-2 unnumbered single chimney and streamlined non-corridor tender in BR green early emblem 1952-1958 (Hel) NEW £750
H7-A4-006A Class A4 4-6-2 unnumbered single chimney and unstreamlined corridor tender in BR Express blue 1949-1952 (Hel) NEW.....£750

Diesel locos

2055 Class 03 shunter D2033 in BR green wasp stripes and 'flowerpot' exhaust (Hel)..... £335.75

7D-008-013 Class 08 shunter 08717 in BR blue (Dap) £191.25

2006 Class 20 in BR blue full yellow ends, 1980s style warning flashes and headcode discs - Exclusive to Hatton's (Hel) (RRP £599) .....BARGAIN....£395

2007 Class 20 in BR Railfreight grey full yellow ends, 1980s style warning flashes and headcode discs - Exclusive to Hatton's (Hel) (RRP £599) BARGAIN.... £395

3586 Class 35 'Hymek' in BR green small yellow panels - unnumbered (Hel).....£421

4026 Class 50 50008 "Thunderer" in BR Laira blue (1990s Railtour condition) - Exclusive to Hatton's (Hel).....£594.15

5289 Class 52 D1067 "Western Druid" in BR blue - weathered (Hel)..... £509.15
5506 Class 55 'Deltic' D9001 "St Paddy" in BR green full yellow ends - weathered (Hel) £509.15

Train sets - analogue

GM7000102 "The Didcot Survivor" - premium O gauge starter train set (Gau).....£595

Wagons

7F-016-003 10 ton banana van B880876 in BR bauxite Fyffes Bananas branding (Dap) NEW..... £42.46
7F-016-001 10 ton banana van B880889 in BR bauxite Fyffes Bananas branding (Dap) NEW £42.46
7F-016-002 10 ton banana van B880952 in BR bauxite Geest Bananas branding (Dap) NEW £42.46
7F-016-004 10 ton banana van B881127 in BR bauxite Fyffes Bananas branding (Dap) NEW £42.46

Track - Code 124 Bullhead Streamline

SL-E790BH Double slip (8 degree angle). Electrofrog (Pec).....£85

Any or Multiple Scales

Analogue controllers

COMBI Combi 12v 1Amp Single Track Controller Transformer (Gau) £34

Analogue point control

CDU Capacitor Discharge Unit (Gau).....£11

Digital decoders

DCR-21Pin-Direct-V2 21-pin 6-function 1.1Amp direct plug decoder back EMF (Hat).....£16.50
R7274 4-pin DCC decoder for Sentinels and Peckett locos (Hor) NEW. . **£14.50**
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DCR-8PIN-HarnessMini 8-pin (harness) 2-function 1.1Amp small & thin (mini) decoder back EMF (Hat) **£16**
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DCR-8PIN-Harness Single (Hat).....**£15**
DCR-8PIN-Harness Box of 5 (Hat) **£68**
R8249 Box of 6 8-pin 4-function 2-sided 0.5A (1A peak) decoder (Hor) **£92**
R8249 Single (Hor).....**£16**
DCR-8PIN-Direct 8-pin compact direct 4-function 1.1Amp decoder back EMF (Hat) **£17**
DCR-8PIN-Direct Box of 5 (Hat) **£77**
DCR-8PIN-Direct Box of 10 (Hat) **£136**

R8121 TTS DCC Sound Decoder 8 pin plug - Class 66 diesel (Hor) £38
R8120 TTS DCC Sound Decoders - Pack of 2 8 pin plugs - Class 43 HST (MTU) (Hor) **£59.50**

Digital control accessory decoders

DCD-ADS-8SX 8-way accessory decoder for solenoid point motors (DCC). .**£77**
36-561 EZ Command Dynamis 4-output point decoder (similar to Hornby R8247) (Bac) (RRP £45.35).....BARGAIN ... **£24.50**

Digital controllers

524-042 NCE Power Cab 2 Amp Digital DCC controller (NCE) £159.50

DCC06 Prodigy Express 1.6 Amp Digital controller WiFi capability - complete starter pack (Gau) £224

Point motors

PM-2 Seep point motor (Gau) **£3.50**
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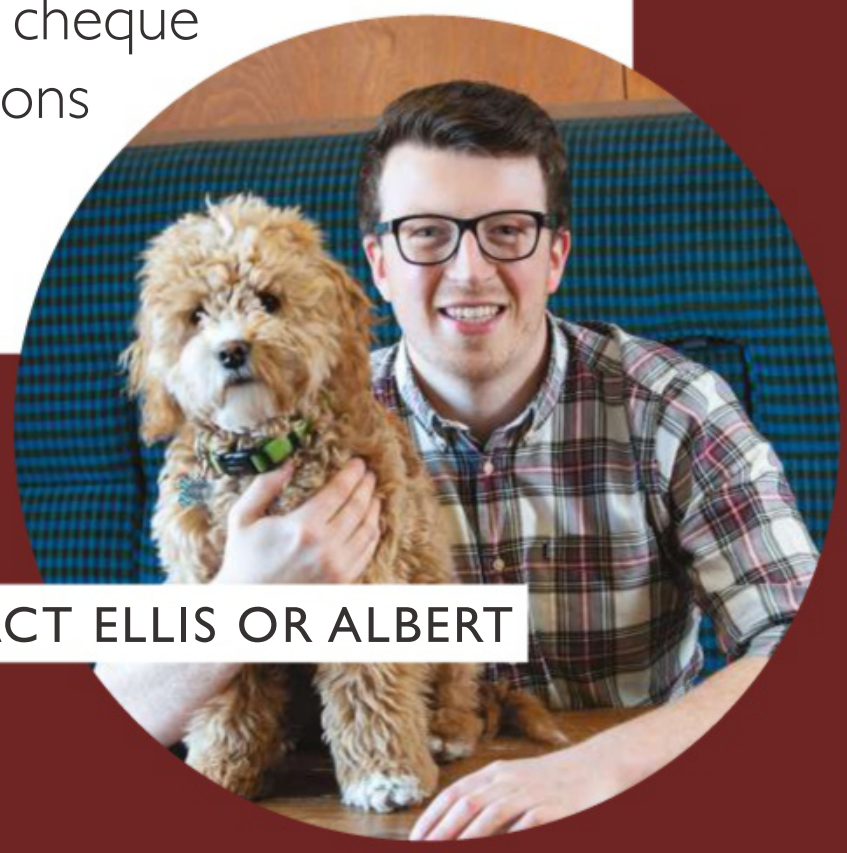

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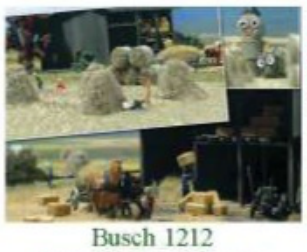

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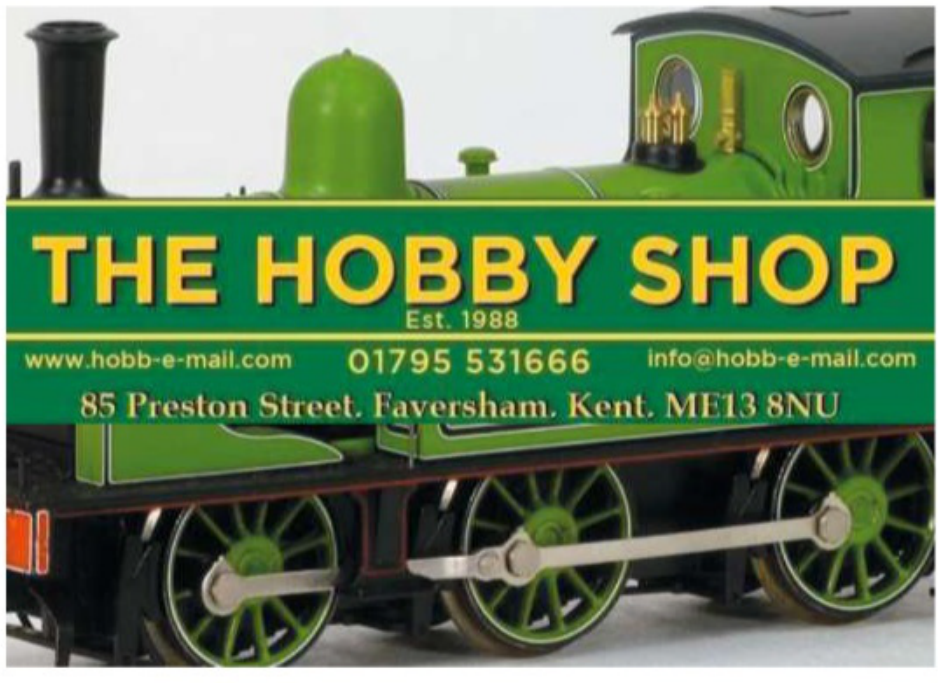

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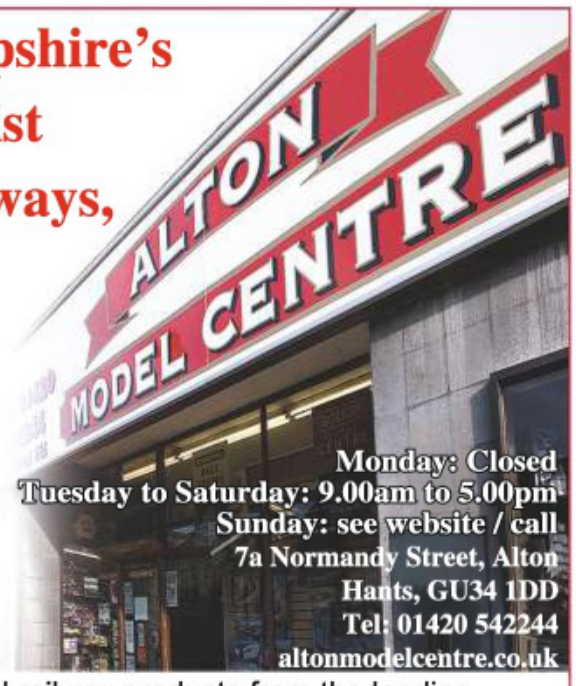

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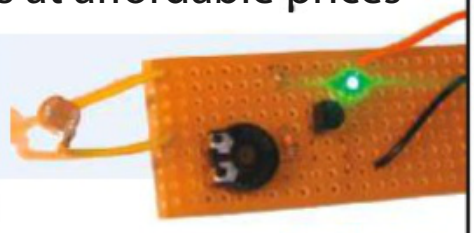

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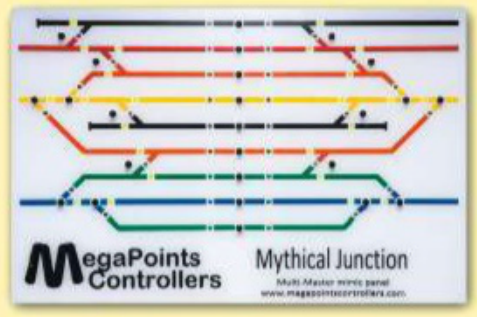

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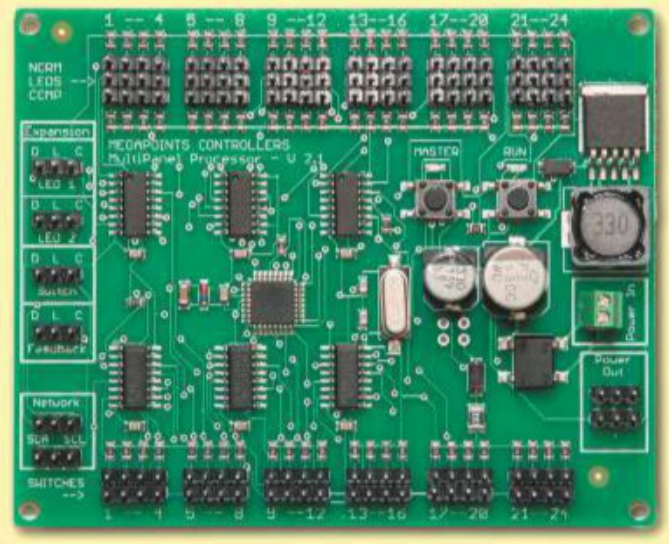

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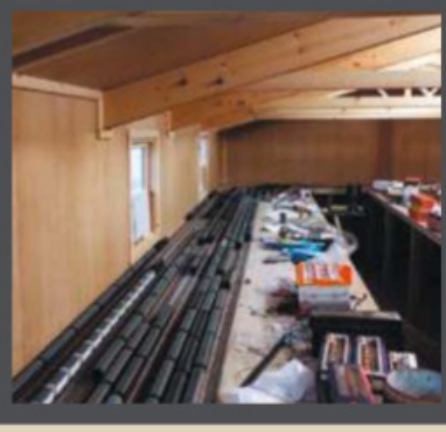

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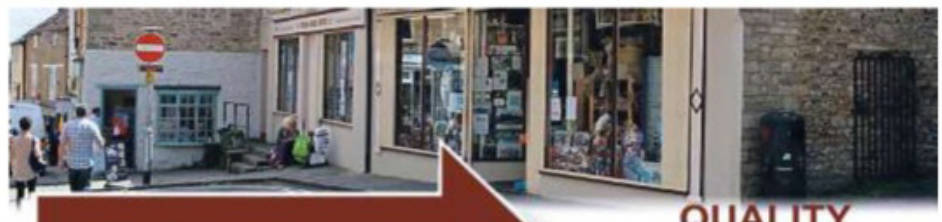

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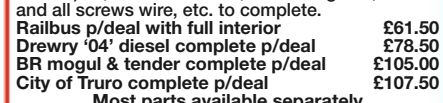

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Maunsell 'D1' 4-4-0 No. 31749. COLOUR RAIL

Present your case

If there's a locomotive that you think needs to be offered ready-to-run, here's the place to voice your opinion…

Locomotive: Maunsell 'D1'/'E1' 4-4-0
Gauge: '00'
Proposed by: Bryan Simmons, Wiltshire

What is it?
The First World War was at its height when South Eastern & Chatham Railway chief mechanical engineer Richard Maunsell began to wonder what express locomotives the post-war railway would require. The SECR's boat trains to Dover and Folkestone were heavy, but its civil engineer, hampered by financial constraints, couldn't promise track upgrades until well into the 1920s.

The economic solution was to rebuild one of the 'E' 4-4-0s designed by Maunsell's predecessor, Harry Wainwright. The project was led by his chief locomotive draughtsman, James Clayton, an ex-Midland man. The new 'E1' retained the 'E's' main frames, wheels, bogie and boiler barrel but it gained a larger firebox, larger superheater and long travel piston valves. With Clayton leading the project, the smokebox and revised frame/splasher arrangement combined to create something that looked like a Midland Railway 4-4-0.

No. 179 emerged from Ashford in its new guise on February 7 1919. Authority was soon given for more, and ten were rebuilt by Beyer Peacock that year.

Maunsell 'E1' 4-4-0 No. 31067. R. PATTERSON/COLOUR RAIL

It was found that the same boiler and cylinders could also be fitted to Wainwright's 'D' 4-4-0 without too much effort. Beyer Peacock rebuilt ten 'Ds' in 1921 and Ashford created a further two of the new 'D1s' the following year.

What would make it viable?
Hornby, Hattons and Bachmann have brought us great models of SECR locomotives in recent years. With Dapol now working on a 'D', there's clearly a demand for SECR models and that combination of Ashford's and Derby's house styles would stand out from others.

As they were created during SECR days, you have the choice of SECR grey, Southern and BR liveries – and they lasted long enough to receive the post-1956 BR emblem.

The 'D1s' and 'E1s' were visually very similar so much of the body tooling could be shared. Under the skin, there were some key differences – driving wheel diameter and length – but these differences surely should be beyond the wit of the toolmakers. Plus, being able to offer both locomotives means that modellers are more likely to buy one of each class.

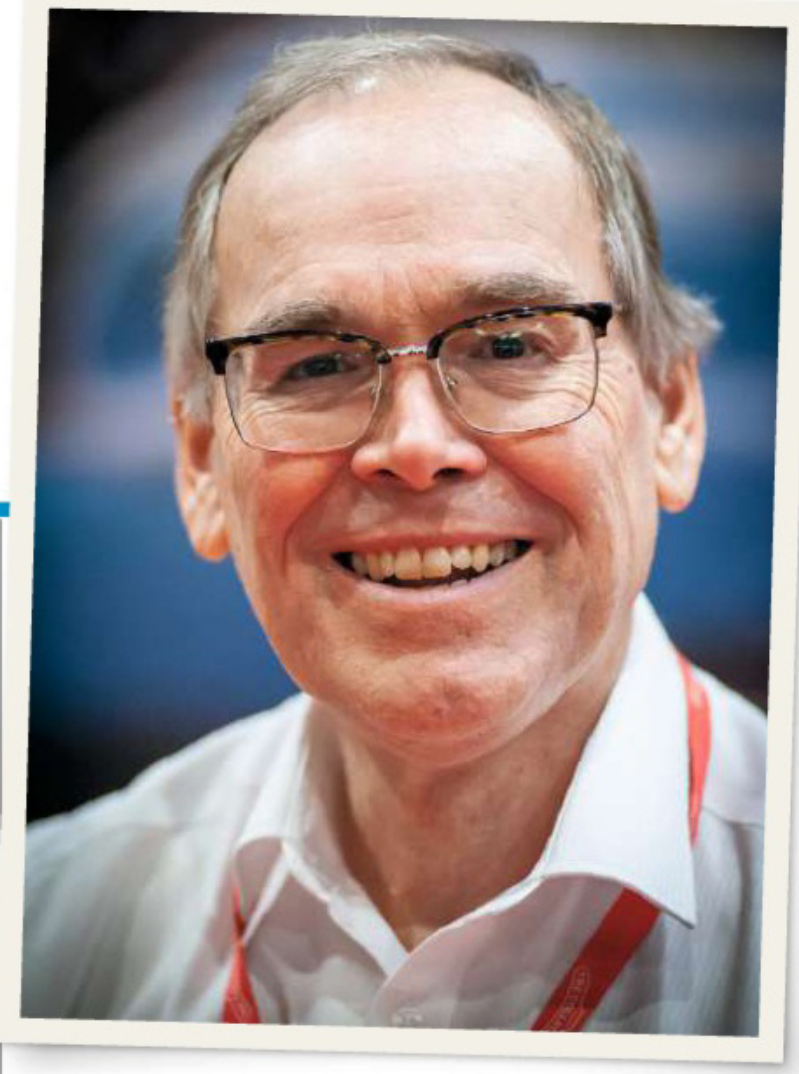
Can I see a real one?
Sadly not. The final three 'D1s' – Nos. 31489, 31739 and 31749 – were withdrawn in November 1961 while the final 'E1', No. 31067, also went in that month. None were preserved.

Have your say
Do you agree with Bryan's argument? Go to *www.model-rail.co.uk* and take part in our vote.

How to join in
Want to present your own case? Send us 400 words explaining your choice to *modelrail@bauermedia.co.uk*, putting 'Present Your Case' in the subject line.

Behind the *Backscene*

Model Rail fires the questions at one of this hobby's best known and long-standing servants, Hornby's **SIMON KOHLER**.



Simon Kohler is Hornby's Marketing & Production Development Director.

1 What was your first train set/model?
A Hornby-Dublo 'R1' 0-6-0T in BR black.

2 Are you working on a layout now?
No, I'm sitting at my desk.

3 What piece of modelling are you most proud of?
None really. I know I can always do better next time.

4 Have you ever finished a model railway?
Sadly, no.

5 What model have you've always longed for?
Too late – David Haarhaus got there first!

6 Favourite trainspotting location?
Louth station and 40C locomotive shed – both long gone.

7 Favourite locomotive?
The non-streamlined Stanier 'Princess Coronations'.

> ***"The Hornby Book of Trains*... what else would I be reading?"**

8 When did you start working in the model railway industry?
I started full-time in 1971.

9 What did you do beforehand?
Trainee manager.

10 Which modeller has influenced you the most?
Tony Wright.

11 What is one of the things you would put on your 'bucket' list?
Seeing the Aurora Borealis.

12 Strangest thing you've ever eaten?
I've no idea what it was called, but I was in Japan at the time.

13 What is one of your weird quirks?
Not having a weird quirk!

14 What book are you reading at the moment?
The Hornby Book of Trains – The First 100 Years. What else would I be reading?!

DAVID NORTON PHOTOGRAPHY/ALAMY

15 If you were stranded on a tropical island, what two things would you want with you?
My Swiss Army knife and Bear Grylls.

16 What have you done that you are most proud of?
Working for Hornby.

17 What is your favourite song?
Tubthumping by Chumbawamba. "I get knocked down but I get up again…"

18 What is the best advice you ever had?
Do the simple things best.

19 What is one food you wouldn't want to give up?
Cake.

20 If you had access to a time machine, where and when would you go?
To the Cavern Club in Liverpool, in 1963.

21 What was your favourite cartoon show growing up?
Tom & Jerry.

22 Favourite film?
Die Hard.

23 Temptation you wish you could resist?
Chocolates when I am watching TV on my own.

24 What is your best childhood memory?
Summer days on the beach at Sutton on Sea with my mum and two brothers.

25 The hidden talent which would surprise people?
It's so well hidden even I don't know what it is.

26 First record you bought?
Rag Doll by The Four Seasons

27 If you could pass any new law?
Make it illegal to rubberneck.

28 What do you drive?
Hyundai Tucson Premium SE.

29 Perfect Sunday?
Summer's day, in the garden. Barbecue, glass of wine and the family.

30 Who would you like to play you in a film?
Tempting to repay the compliment and say David Haarhaus, but he deserves a much larger part!

31 How would you like to be remembered?
With fondness.

NEXT MONTH Heljan's managing director Kim Nannestad.

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