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# No. 279 October 2020 **£4.60**O D E L A L

BRITAIN'S BEST-VALUE MODELLING MAGAZINE

# Become a master Weather Here

12 pages of advice and inspiration for making your trains look even more realistic

## PLUS

- Troubleshooting guide to painting and weathering
- Ultimate guide to BR liveries and what paint you need to buy
- Strip & repaint a locomotive

# EXCLUSIVE Our Class 48 is go! See p8

### **DISCOVER**

BR's strangest shunter... and how to model it

## REVIEWED

EFE RAIL'S CLASS 17 & 'AUSTERITY' 0-6-0ST

## Workbench

Practical modelling projects from our experts



- Easy ways to make your own trees
- Make an inexpensive level crossing







Santa's Express Christmas Train Set

## Add a sprinkle of Hornby magic to your Christmas with this special Santa's Express Train Set

Celebrate Christmas this year with your very own Santa's Express Train Set, ideal for running around the bottom of any Christmas tree. The set includes Santa's very own steam engine, a wagon full of presents and a closed van in which he keeps his sleigh. The spritely little engine in it's seasonal livery is sure to bring festive cheer to any room this Christmas.









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# Welcome



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## **MODEL RAIL**

#### brought to you by



## Richard Foster It's only taken seven months or so but we've finally created a home office - complete with a dinosaur lampshade!



George Dent George is on the move again. Coincidentally, his new house shares the same altitude as Dent station!



Chris Leigh
Have had the big shed
insulated so 'The Railway
Children' can go back
ouside, hopefully
without suffering.



Chris Gadsby
The first major
renovation in my house
has taken place this
month, and now I've got
a new shower 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 modelmaker 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.



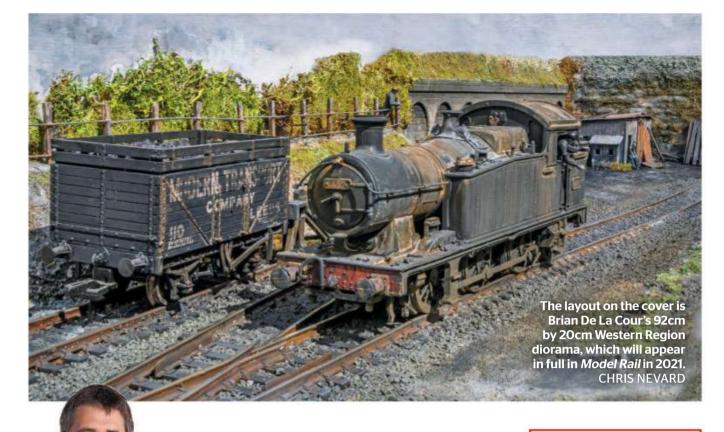
Ben Ando

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

#### Life's better with Model Rail

Here's why: Starting as a supplement in *RAIL* magazine, *Model Rail* went 'standalone' in 1997. Each issue we bring you easyto-follow modelling projects that you can complete without breaking the bank, inspirational photographs of the best model railways and thorough, unbiased reviews so you can make the most informed choices when spending your money. Don't forget our own model ranges - see pages **104-107**.



Here at *Model Rail*, we pride ourselves on the thoroughness and unbiased nature of our reviews. We have very strict marking criteria and judge each model on its own merits against as much prototype reference material as we can find. I can assure you that there's

never any hidden agenda or favouritism in our reviews.

That said, we're only human and some models impress as soon as you open the box. You can be as objective as possible, but sometimes a model just feels and looks 'right'. Often, you can't even put your finger on what makes it so good – and it means that you can be more forgiving over the odd error. It's the X factor that turns a good model into a great one. A couple that spring to mind are Bachmann's crane or Hornby's *Rocket*.

The reason that I mention this is that we welcome the return of DJ Models' Hunslet 'Austerity' this month, albeit now in the box of Bachmann's offshoot brand EFE Rail.

The 'Austerity', given the age of Hornby's ex-Dapol model, was one of those locomotives crying out for a 21st-century upgrade. Sadly, the 'Austerity', despite being a decent little model, didn't – for me at least – have that X factor. Good? Yes. Great? Sadly not quite. But there are a couple of models that I'm looking forward to that, at least judging by pre-production samples, suggest that they're going to be corkers – and they're due soon. That's Dapol's '43XX' and Bachmann's '94XX'. And, as you'll see on page 8, our Vale of Rheidol 2-6-2Ts are shaping up well too.

#### **Richard Foster Editor**

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Or you can **call** Jane Skinner on 01733 395155

Model Rail is also on **Facebook:** www.facebook.com/modelrail

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- 34 Strip and repaint a locomotive
- 50 BR's strangest shunter
- **58** Troubleshooting guide to painting
- **76** Ultimate guide to BR liveries

## **Opening the box**

The Big Picture
This month's Big Picture comes from
1972 and features a prototype 'Austerity'.

News
The latest news in railway modelling, including details of our next exclusive model.

Show & Tell
The place to share your projects with the Model Rail community.

According to Chris...
Chris discusses his love of modelling buildings he's known during his life.

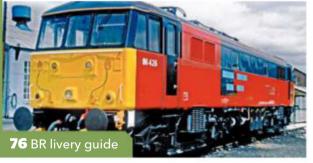
## **Inspiration**

Layout: James Street
The scale and complexity of Steve
Wright's 'N' gauge layout is a wonder to behold.

Masterclass: Class 13
The Class 13 was destined for a short and uneventful life. Ben Jones examines its history.

Layout: Winkle's Yard
Shaun Harvey has used numerous small touches to make his goods yard look just right.

**BR livery guide**George Dent shows you the paints you need to model BR's colourful history.



20 Layout: James Street

## Regulars

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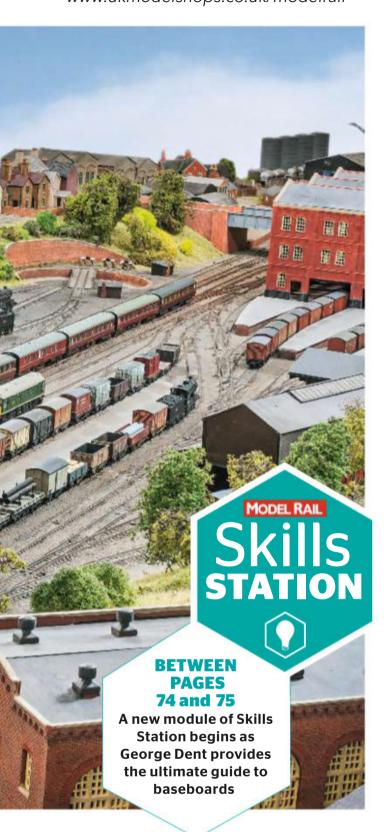
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Save money with the latest reader offer

see p18

#### Looking for a previous article?

Search the online index at: www.ukmodelshops.co.uk/modelrail







## Workbench

### Repaint a diesel

George Dent strips and repaints a Class 56 diesel that's spent years in a box.

#### **Create rust effects** Using a new rust product, George Dent gives his wagons a corroded look.

**Distress your wagons** Want to give your wagons a battered

look? George Dent shows you how. Make your own trees

Peter Marriott was desperate for a particular tree on his layout, so he made it.

**Build a level crossing** Peter Marriott builds and installs a level crossing kit.









38 Create rust effects



## **Model Rail** exclusive models

#### Order your 'J70' and 'USA'

The entire range of our exclusive 'J70s' is now in stock and some of our 'USA' 0-6-0Ts are nearly sold out. Buy yours today.



# Opening the box

The latest happenings from the world of model railways

## The Big Picture

Whilst searching for photographs of the real Hunslet 'Austerity' Amazon that features in our reviews section, we discovered this stunning shot taken by Gordon Edgar on June 22 1972 and, given this issue's weathering and painting theme, thought it worth sharing. Amazon, **Vulcan Foundry** No. 5297/1945, struggles in the pouring rain to haul a rake of United Steel internal user wagons, bound for Workington steel works, from the BR exchange sidings up to Harrington Coal Preparation Plant. Turn to p38 to learn George Dent's weathering tips, and read Chris Leigh's review of EFE Rail's Amazon on p90. Photography: GORDON EDGAR



## The Big Picture



## CLASS 48 IS GO!

e're pleased to announce that we've joined forces with Heljan to bring you another 'OO' gauge ready-torun first: the Class 48 Co-Co.

As revealed in MR277, our exclusive model will piggy-back on Heljan's all-new 'OO' gauge Class 47 but with all the detail changes required to offer the five locomotives fitted with Sulzer V12 12LVA24 engines. D1702-D1706 were built in 1965 but the V12 engines proved unreliable in service and all five were rebuilt between 1969 and 1971 with Sulzer 12LDA28C engines to become part of the Class 47 fleet. The only survivor is the Great Central Railway's D1705.

It is hoped that we will be able to offer a sound-fitted option for the '48', using a French '68000' A1A-A1A sound file if it can be anglicised. These locomotives featured the same V12 engine and BR sold the redundant '48' power units to SNCF.

Prices have yet to be confirmed and we're unable to take orders at this stage. The order book will open closer to delivery, which is expected in late 2021.



## MODEL RAIL/HELJAN CLASS 48 Co-Co What's planned?

- ♦ MR700: D1702, BR two-tone green
- ◆ MR701: D1704, BR two-tone green, weathered
- ◆ MR702: D1706, BR two-tone green with yellow ends
- ◆ MR703: D1703, BR two-tone green with yellow ends, weathered
- ♦ MR704: D1705, BR two-tone green

Price? TBC

What stage is it at? CAD design When's it due? Late 2021

## **MODEL RAIL PROJECT UPDATE**

Good progress is being made on other exciting *Model Rail* exclusive models:

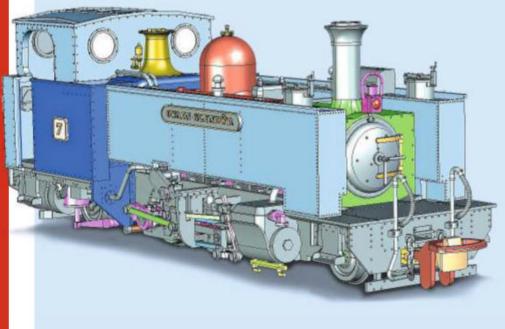
Vale of Rheidol 2-6-2Ts: Design work is complete and has been checked and tooling work should start imminently. The model includes a Next18
decoder socket, provision for
sound and our design team is
working out whether it's
possible to get true firebox
flicker which will be visible
behind firehole doors that have

been designed to open and close.

**Ruston 'PWM' O-6-ODE:** Heljan's design team has produced the artwork files,

produced the artwork files, which has been assessed and the final tweaks being made. Expect to see decorated samples shortly.

**WR '16XX' 0-6-OPT:** Currently in production! Delivery is expected by the end of the year, which will allow us to start work on the 'E1' in earnest.







**PECKETT KIT** 

Planet Industrials has unveiled a new kit to modernise Hornby's Peckett 'W4' O-4-OST with a later-style cab and steel bufferbeams. The kit contains etched and 3D-printed parts and also includes an alternative chimney.

**Price:** £35.00 **Availability:** 

www.narrowplanet.co.uk



## On the road

Keep up to date with Model Rail News online.





Osborn's Models has added two modern Scania lorries to its range of 1:148 scale road vehicles. There's an 8x4 tipper lorry and a four-wheel skip. Prices start from £15.95. **Availability:** Osborn's Models

**Tel:** 01237 423453 **Web:** www.osbornsmodels.com

 Oxford Diecast has revealed an extensive collection of new 1:76 road vehicles to suit different eras. 'Big Four' layouts will be able to take advantage of the new Aveling & Porter steamroller (the initial release comes with a tar spreader) while the Riley Elf and Austin Healey Sprite Mk 1 will suit 1950s layouts. 1960s modellers will enjoy the Renault 4 and a scooter that will be popular with 1:76 scale mods. Modern image modellers will be able to take advantage of the Ford Transit Mk 7 Custom, while Scania's new S Series 6x2 tractor unit will be offered with either refrigerated or curtain-sided trailers.

**Availability:** Oxford Rail stockists or www.oxforddiecast.co.uk



### **BUSCH IS ROLLING WITH THE TIMES**

We're not entirely sure why anyone would want to model the Covid-19 pandemic but, if you do, Busch is there to help. It has launched three new 'OO' packs: 7910 contains figures engaged in a fight over the last pack of toilet roll in a shop (RRP £18.17), 7911 contains figures panic-buying toilet roll (£17.26) while 7912 contains a van to take away said toilet roll plus some Covid-19 warning signs (£25.45). **Availability:** Golden Valley Hobbies **Tel:** 01981 241237 **Web:** www.goldenvalleyhobbies.com

#### **CHINLEY PIN-UP**

The Famous Trains model railway centre in Derby has produced a calendar for 2021 depicting its showcase layout of Chinley when it was an important junction between the Hope Valley and Buxton lines. The A4 calendar costs just £5.50 and can be ordered by e-mailing info@famoustrains.org.uk



#### **HOMEBREW KITS**

'N' gaugers can now model a brewery, thanks to Kestrel's Brewery Building (GMKD1006, £24.00), Boiler House (GMKD1007, £24.00) and Brewery Stores (GMKD1008, £24.25) as well as making use of the new Kestrel Oil storage tanks (GMKD1009, £18.75).

Availability: Gaugemaster Tel: 01903 884488
Web: www.gaugemasterretail.com





SHUNTERS IN 'O' AND 'O'.

eljan is to produce the BR '02' 0-4-0DM in both '0' and '00'.
Yorkshire Engine Co. built 20 of these diminutive shunters in 1960/1961. Their Rolls-Royce engines put out just 170hp and, with their rear access platform, they had as much

character as the LYR 'Pug'
O-4-OSTs that they were designed
to replace. The last were
withdrawn in 1975 and seven
were saved, including D286O,
which is part of the National
Collection. A diesel electric
version was built for industry.

Heljan's 'O' gauge 'O2' will feature switchable cab lights, LED marker lights, a 21-pin DCC decoder interface and provision for sound. Tooling has started and the model is expected to

arrive in stock in late 2021.

Design work is progressing on the 'OO' gauge version and it's pencilled in for delivery in early 2022.



## HELJAN CLASS 02 0-4-0DM What's planned?

- ◆ HJ2870: BR green, unnumbered
- ◆ HJ2871: D2860, BR green
- ♦ HJ2872: 02004, BR green minus BR logo, weathered
- ◆ HJ2873: BR blue (wasp stripes) 02003
- ♦ HJ2874: Redland livery
- ♦ HJ2875: All-over yellow with wasp stripes
- ♦ HJ2876: ND3, NCB blue
- ◆ HJ2877: Sam, green livery

Price: From £339.00 What stage is it at? Tooling When's it due? Q4 2021



Accurascale is to produce the IIA bogie hopper wagon in 'OO'. These vehicles, originally coded HYA, were developed from EWS'

HTA wagon by Romanian builder IRS with TF25 bogies for GBRf. IRS and W.H. Davies built some 400 between 2007 and 2011 for both

4<sub>MM</sub> SCALE GBRf and Fastline Freight. Although built for coal traffic, they're now used to move aggregate and biomass.

## ACCURASCALE HYC/IIA HOPPER WAGONS What's planned?

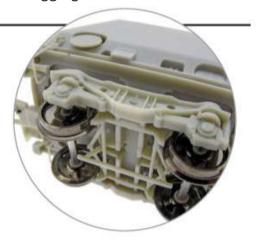
These wagons will be offered in a variety of liveries, such as unpainted GBRf with coal branding, unpainted Fastline Freight, unpainted Fastline Freight with GE logos, and unpainted former Fastline with Touax logos.

**Price?** From £74.95 for a twin-pack

What stage is it at? Engineering pro

What stage is it at? Engineering prototypes

When's it due? **Q2 2021** 





## NEW 'N' GAUGE CONTAINERS

Arch Laser has added fresh meat containers to its range. These 3D printed items are designed to fit Peco and Graham Farish 'Conflats' but come unpainted.

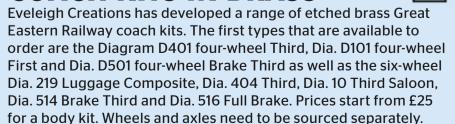
Product code: ALNP002

Price: £3.00 Availability: Osborn's Models Tel: 01237 423453

Web:

www.osbornsmodels.com

## **COACH KITS IN BRASS**



In development are etched Wisbech & Upwell rolling stock kits:



these comprise four-wheel and bogie coaches plus brake coach No. 16.

Availability: www.eveleighcreations.com



## ncoming Updates on exciting new ready-to-run model projects

DAPOL SECR 'D' 4-4-0
What's planned? Produced in conjunction with Locomotion Models and Rails of Sheffield, seven different 'Ds' will be produced in SECR, Southern and BR liveries, including the NRM's No. 737.

Price? TBC

What stage is it at? Decorated evaluation samples

When's it due? 2021

First announced? November 2019



O HELJAN CLASS 17 Bo-Bo

What's planned? Four liveries planned, including BR green, BR blue and D8607 in weathered BR green.

Price? £549.00

What stage is it at? Decorated samples

When's it due?

Q4 2020 First

announced?

January 2019



What's planned? Ten liveries planned including NCB, Esso,

CEGB and Harry Needle colour schemes.

Price? Approx. £82.00 but only available to NGS members

What stage is it at? Ready for delivery

When's it due? Imminently! First announced? March 2017

#### 00 NIU MODELS NER INDEPENDENT GAUGE SNOWPLOUGH

What's planned? 'Ploughs Nos. 18-20 to be offered in NER, LNER and BR liveries. Price? TBC

What stage is it at?

CAD design/test mouldings

When's it due? Spring/summer 2021

First announced? May 2020

#### REVOLUTION TRAINS FWA 'ECOFRET' **CONTAINER WAGONS**

What's planned? Freightliner green twin-packs and DB red and GBRf blue triple-packs.

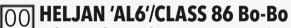
Price? From £75.00

What stage is it at? Decorated samples

When's it due? 2020/2021

First announced? November 2019





What's planned? Seven guises planned from original Electric blue without warning panels to weathered BR blue.

**Price?** £189.95 What stage is it at?

Decorated samples

When's it due?

Autumn 2020 First

announced? January 2019

## REVOLUTION IWA 'HOLD ALL' & TIMBER WAGONS

What's planned? 'Hold All' to be offered in Norsk Hydro, Cargowaggon and plain silver liveries; the timber variant is to come in Tourax blue.

Price? From £75.00 for

a twin-pack (pre-order price)

What stage is it at? Engineering prototypes

When's it due?

2020/2021

First announced?

Summer 2019



#### OO KERNOW MRC LSWR DIA 1541 ROAD VAN GAUGE What's planned? Ten

running numbers available in LSWR, Southern, BR liveries, with mainland and Isle of Wight detail differences.

Price? £34.99

What stage is it at?

Engineer prototype

When's it due? 2020/2021 First announced? September 2014

#### OO TRAINS4U/CAVALEX KFA 'WARFLAT' What's planned? Original PFB version with a choice of

four running numbers and four options for later, air-braked KFA wagon.

Price? From £35.00

What stage is it at? Decorated evaluation samples

When's it due? 2021

First announced? August 2019

## OO MURPHY MODELS 121 CLASS Bo-Bo

**What's planned?** IÉ and original CIÉ grey, followed by CIÉ black, 'Supertrain' orange and black and IR liveries.

**Price?** £167.50

What stage is it at? In production

When's it due?

Imminently!

First announced?

2016





## Opening the box



### **RAIL RARITIES**

Newman Miniatures specialises in designing 3D-printed kits of early and unusual locomotives. But, for 2020, it has gone one stage further by offering two of the most unusual railway systems ever seen in the British Isles.

First is a 2mm:1ft scale representation of Brunel's 7ft ¼in broad gauge, complete with 2-2-2 North Star, open and closed coaches, wagons and 'baulk road' track, which has been designed to accept Peco rail. Prices start from £10.01 for a broad gauge four-wheel wagon and £5.92 for a baulk road curve.

But NM's most unusual offering are the locomotives, coaches, track and even level crossing 'draw bridges' for the Listowel & Ballybunion Lartigue monorail. A basic 3D-printed Listowel Hunslet O-3-OT costs £20.02 but requires axles and other minor parts to complete.

As designed, both the broad gauge and monorail are designed to be unpowered push-along systems. However, NM suggests that both can be powered.

Availability: www.shapeways.com/shops/newman-miniatures

#### **EVACUATION COMMEMORATION**

The Medway Queen Preservation Society has added two 'N' gauge Dapol gunpowder vans to its range of limited editions to help commemorate the 80th anniversary of PS Medway Queen's role in the Dunkirk evacuations. Price: £27.55 (twin pack)

Availability: Medway Queen **West Support Group** Tel: 01793 851096

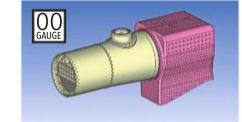
E-mail:

richardhalton1502@gmail.com



#### ON THE BOIL

Does your depot or workshop diorama need cosmetic boilers but you're loathe to cannibalise an RTR steam locomotive? Then Niu Models might have the answer. It's produced a 4mm:1ft scale 3D BR '4MT' boiler as the start of a potential range. Prices are expected to be £10-£15. To discuss



your boiler requirements, call Niu Models on 02036 696750 or e-mail info@niumodels.co.uk

## PIPES AND **WALLING**

New to Gaugemaster's Fordhampton range of 'OO' gauge plastic kits are GM438, Dockside Walling (£14.75) and GM448 Industrial Pipeline (£24.25).



## Rolling stock releases

Models coming to a model shop near you soon

Hornby has released two new HST power car twin packs. This one features 43002 Sir Kenneth Grange in GWR's eye-catching take on original BR blue/grey livery, alongside 43198 Driver Brian Cooper in GWR's green livery. Product code: R3770 Price: £289.99 Availability: Hornby stockists or www.hornby.com



The other HST power car pack comprises 43041 Meningitis Trust Support For Life and 43005 in GWR's handsome plain green colour scheme. Product code: R3685 Price: £289.99 **Availability:** Hornby stockists or www.hornby.com



Hornby's full range of sliding door HST Mk 3s is now available. Joining the Trailer Guard Standard we reviewed in MR277 is the Trailer First (our sample depicts 41193, formerly First Open 11060 in Cross Country livery -R4942), Trailer Standard (in this case Cross Country's 42366, formerly Tourist Standard Open 12007 - R4939) and the Trailer First Buffet (ScotRail's 40601, formerly Trailer First 41032 - R4907). **Price:** £34.99 each Availability: Hornby stockists or www.hornby.com



Hornby's GWR 'Large Prairie' is now available in GWR livery as No. 6110 with the Great Western livery is carried from 1931 until the mid-1930s. Product code: R3721 **Price:** £139.99

**Availability:** Hornby stockists or www.hornby.com

The old Airfix 'Macaw H' bogie flat wagon has returned to the Hornby range in GWR grey livery.



## accurascale

WWW.ACCURASCALE.CO.UK



# HEAVY TRAFFIC! BSC PTA/JTA+JUA WAGONS

IN 1:76.2/00 SCALE COMING AUTUMN 2020

**PRE-ORDER NOW!** 



## **Show & Tell**

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

ver the past month hundreds of you have been showing us some of the amazing modelling you have been doing on your layouts. Some are starting fresh with a new baseboard while others are putting the finishing touches to years of hard work. In this issue's According to Chris, Chris Leigh discusses how buildings can make your layout unique, so for this issue's Show & Tell, we're having a buildings special! If you want to contribute to a future Show & Tell, you can e-mail theclubroom@bauermedia.co.uk or look out for our Modelling Monday posts on social media.

#### **Trolley bash**

This is the Gaugemaster kit of a supermarket which they have branded as an Aldi, but I'm going to add plenty of orange and change it to a Sainsbury's instead.

#### **Laurence Neave**





## Hotel check-in

This is taking a very long time indeed but I'm very happy with the way my scratchbuilt hotel is coming along.

#### **Dan Evason**



#### **Custom corner**

This laser-cut JS Models kit is a custom commission that fits perfectly in the corner of 'Peartree Green Dock'. All that's left to do now is paint and detail it.

#### **Mark Miller**

#### **Unboxed**

This L-cut LNER signal box is almost finished, I've only had it a year!

#### **Julian Sprott**



#### Two sheds better than one

I've started building the second shed for my 'O' gauge project.

#### Callum Sutherland



#### **Distillation station**

I finally added the office to a distillery that I made for my father's layout 'Braeside'. It was a lockdown project so I spent a long time waiting to be able to do a site visit. The office is the nearest building in the photograph and is the last part of this large scratchbuild project.

#### Brian McCulloch



Card Construction Kits

#### COUNTRY



**GRANGE HOUSE** 00 CODE PO257 N CODE PN157



**GARDENER'S COTTAGE** 00 CODE PO258 N CODE PN158



**CROFTER'S COTTAGE** 00 CODE PO259 N CODE PN159



**GARDEN SHEDS** 00 CODE PO512 N CODE PN812



WORKERS' COTTAGES 00 CODE PO255 N CODE PN155



MANOR FARM HOUSE 00 CODE PO250 N CODE PN150



MANOR FARM BARN

00 CODE PO251

00 CODE PO252 N CODE PN951

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**SHOW JUMPS** 

00 CODE PO511

STABLE BLOCK 00 CODE PO256 N CODE PN822



**FINE TIP GLUE** 

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#### **BUILDING MATERIALS**



COBBLESTONE 00 CODE MOO51 N CODE PN903



**DRESSED** GRITSTONE **00 CODE MOO52** 



**ENGINEER BLUE BRICK 00 CODE MOO53** 



RED BRICK **00 CODE MOO54** N CODE PN900



**CUT STONEWORK (B1)** 00 CODE MOO58



N CODE PN901



**TARMAC** N & 00 CODE MOO56



**PAVING SHEETS** 00 CODE MOO55 PN903



**CUT STONEWORK (M1)** 00 CODE MOO57 N CODE PN902



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## HARDER & STEENBECK









## PAINT EASY THE HARDER WAY



# According to Chris...

...It's the buildings that can make your layout different from everyone else's.

lot of layouts get no further than the track and wiring. After all, the so we complete the railway and we because making buildings is a faff, isn't it?

My office desk is often untidy and I work on the dining table at home because my workbench is full of clutter. My photograph collection is stored in IKEA boxes, under headings like 'Locomotives – steam' and 'Stations A-K', so when

> I'm looking for a particular photograph, I have to plough through a box-full. Most people would find that counter-productive, but I find it quite useful because the search often unearths a picture that I had forgotten

about and which provides inspiration.

Sometimes it inspires another modelling project, but occasionally it fires up a train of thought. I recently rediscovered some old Enprints taken on my Kodak Brownie 127 when I was a teenager. There were a couple of shots of Kitmaster models on a rickety wooden bridge over the goldfish pond. I blame Bekonscot model village for that. I've always found its wonderful blend of English architecture, fishponds and Gauge 1 model railways an inspiration.

Bekonscot helped to fire my interest in model

hobby is called 'railway modelling', run trains. From then on, progress is likely to be slow. Ballasting is a horrible job. Scenic work is messy, especially if you do it the way some people do. Be thankful for Skaledale

No, not for me. I'm a disorganized person.

**66** The Railway Arms was a typical three-storey city centre backstreet pub with filthy, smoke-blackened brickwork >>

As there were no semaphore railway signals in the Highway Code, notices were provided on the road approach to the crossing. One notice is preserved at the National Railway Museum. The original slotted post signals did have arms that faced to the right.

**SCIENCE & SOCIETY** 

HILL ROAD LEVEL CROSSING SHRUB NOTICE Foot Passengers & Drivers of vehicles along this Road are warned to observe the Signals on the Left hand side of the Road. When the arm is in this position or when a RED light is shown, a train is about to cross & all traffic along the Road is STOPPED. When the arm is in this position or a WHITE tight is shown the Road is clear.

Below: '16XX' class 0-6-0PT No. 1661, fitted with the Busby-style spark-arrestor chimney for working the Cleobury Mortimer & Ditton Priors railway which served a naval armaments depot, crosses Shrub Hill Road while working the vinegar branch. This locomotive acquired the nickname 'Vinegar Castle'. The Railway Arms can be glimpsed over its bunker. CHRIS LEIGH COLLECTION





I still have the buses, the lamppost and (probably) the policeman from my first street scene diorama, which actually has no railway.

buildings and among the pictures was the accompanying diorama. I built it for Model Railway Constructor around 1964 when I would have been 17 years old. It was the first diorama I ever built and it featured a demolition scene and a couple of Midland Red buses which I had scratchbuilt from Plastikard.

It got me a sharp reprimand from no lesser person than Geoffrey Freeman-Allen, the managing director. I had used the Superquick Elizabethan shops kit as the basis of the model and he rightly advised me that I couldn't demolish Elizabethan buildings. I revised the external finish on part of the building to disguise its Elizabethan origins.

I still like to model buildings and street scenes. When I built the little Wisbech & Upwell model (MR261) it was actually H.B. Brown's little shop that I wanted to build. The fact that it had a railway in the street outside was a real bonus! To make it the perfect project I was able to add the Royal Standard pub and the terrace of houses and shops on the approach to Newcommon Bridge. It is, however, the chapel in Elm High Road, with the tramway on its doorstep, that I really want to model and I haven't got round to it yet.

I'm now researching another project, this time to suit our forthcoming '16XX' 0-6-0PT. Again, it's a railway in the street, inspired by the unique semaphore-signalled road crossing where Worcester's vinegar works branch crossed Shrub Hill Road into the works of Hill, Evans And Co. It promises to be a challenging project as there are lower quadrant signals on both the railway and the road, and the wagons seem to have been shunted by gravity. However, the most appealing feature to me, appears in only one photograph that I've found so far. The Railway Arms close by the crossing was a typical three-storey city centre backstreet pub with filthy, smoke-blackened brickwork.

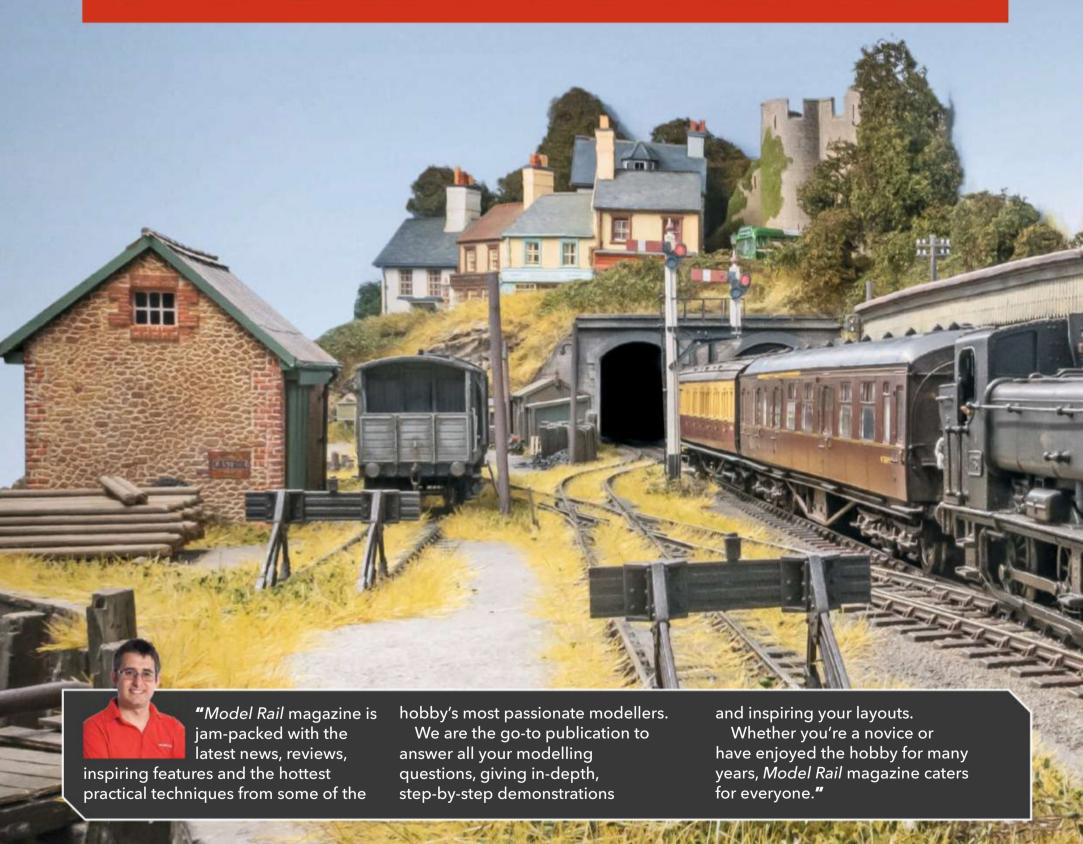
A check of Google Earth reveals that it is, inevitably, long gone. Even the listing of Closed Pubs in Worcester fails to make mention of it and because most photographers were interested in the train, not the street, only one photograph has come to light so far. Oh, well, I'll work with what I have.

#### **Modeller CV: Chris Leigh**

Currently trying to design a way of gravity-shunting model wagons without unwanted runaways.

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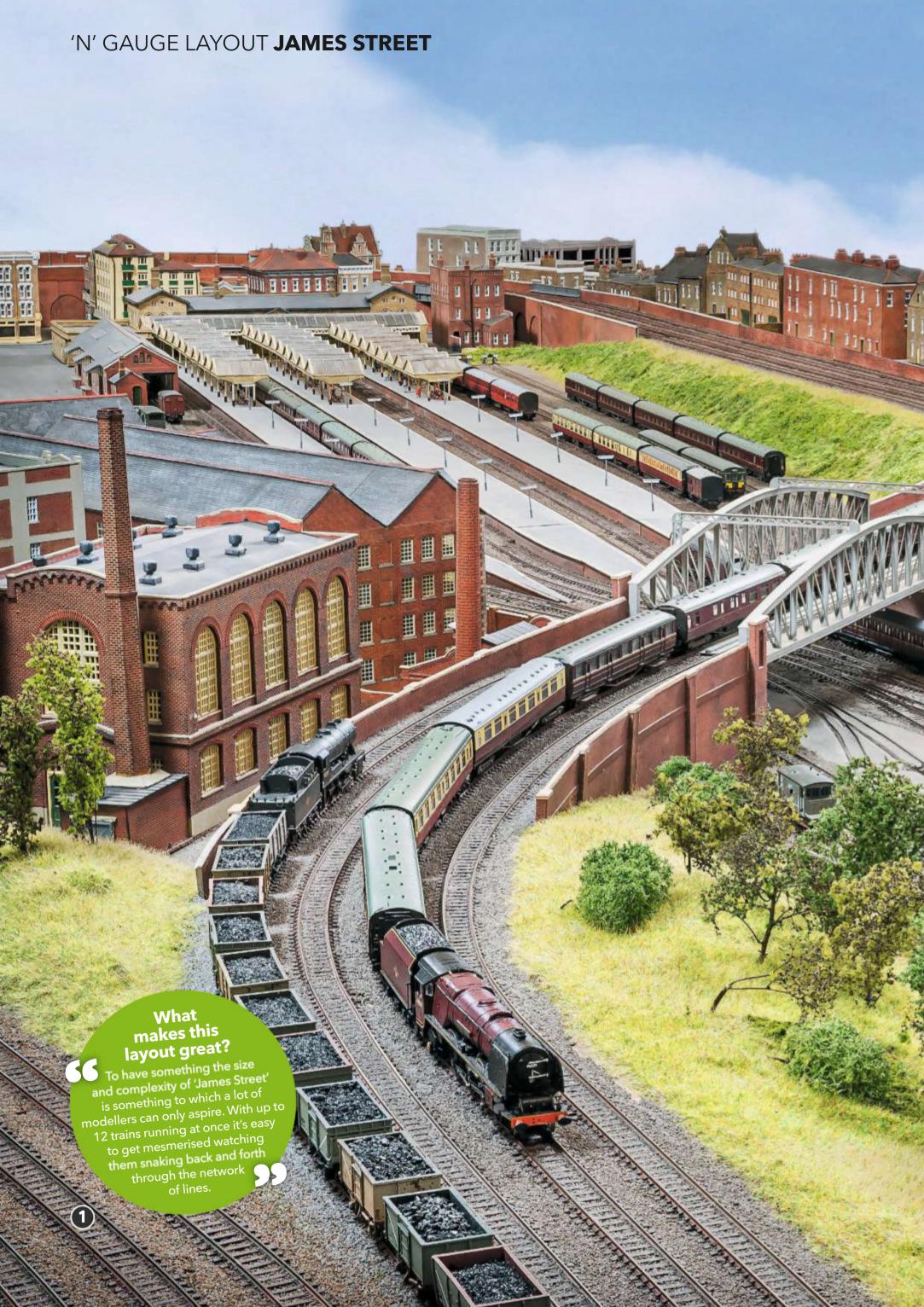
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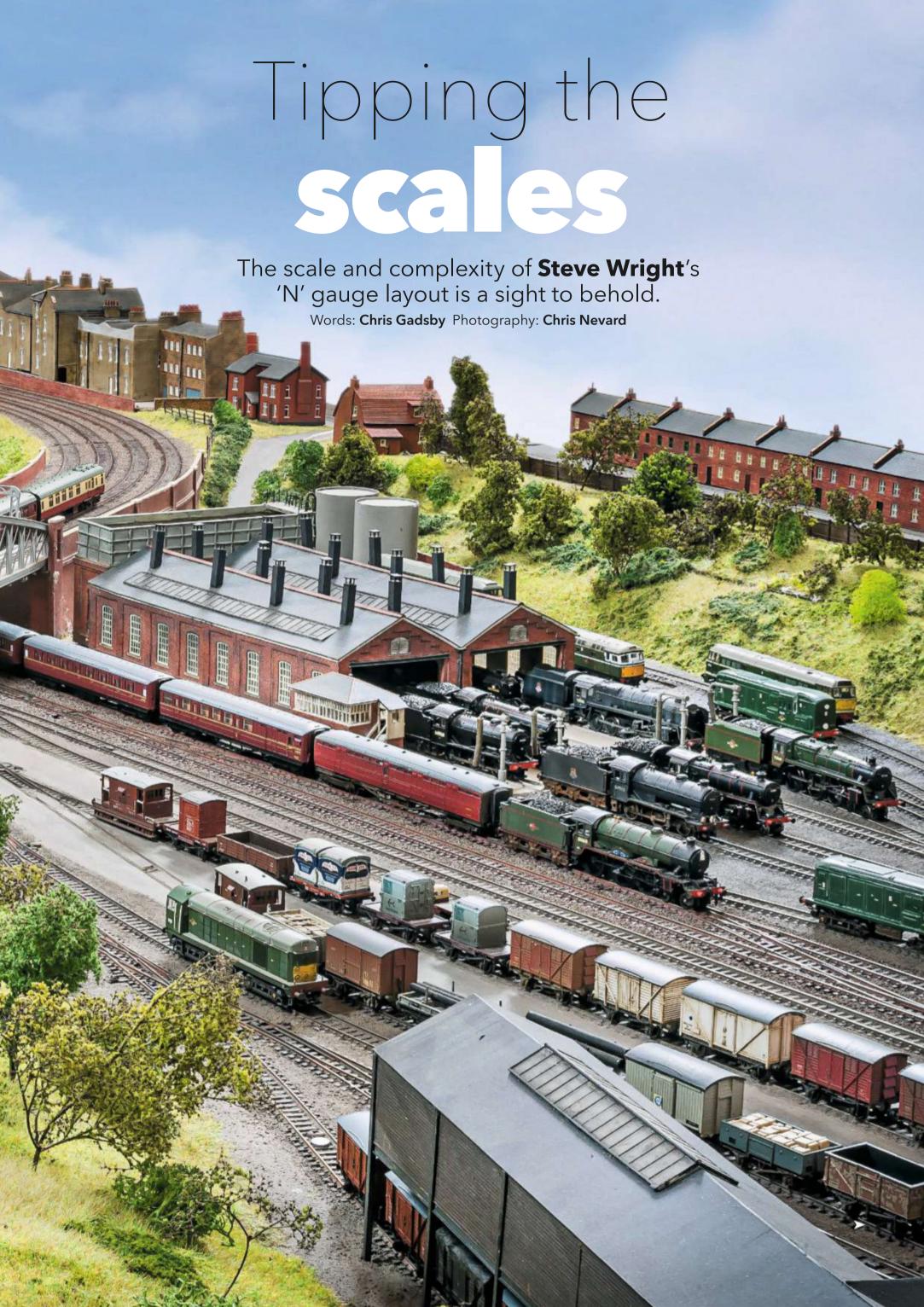
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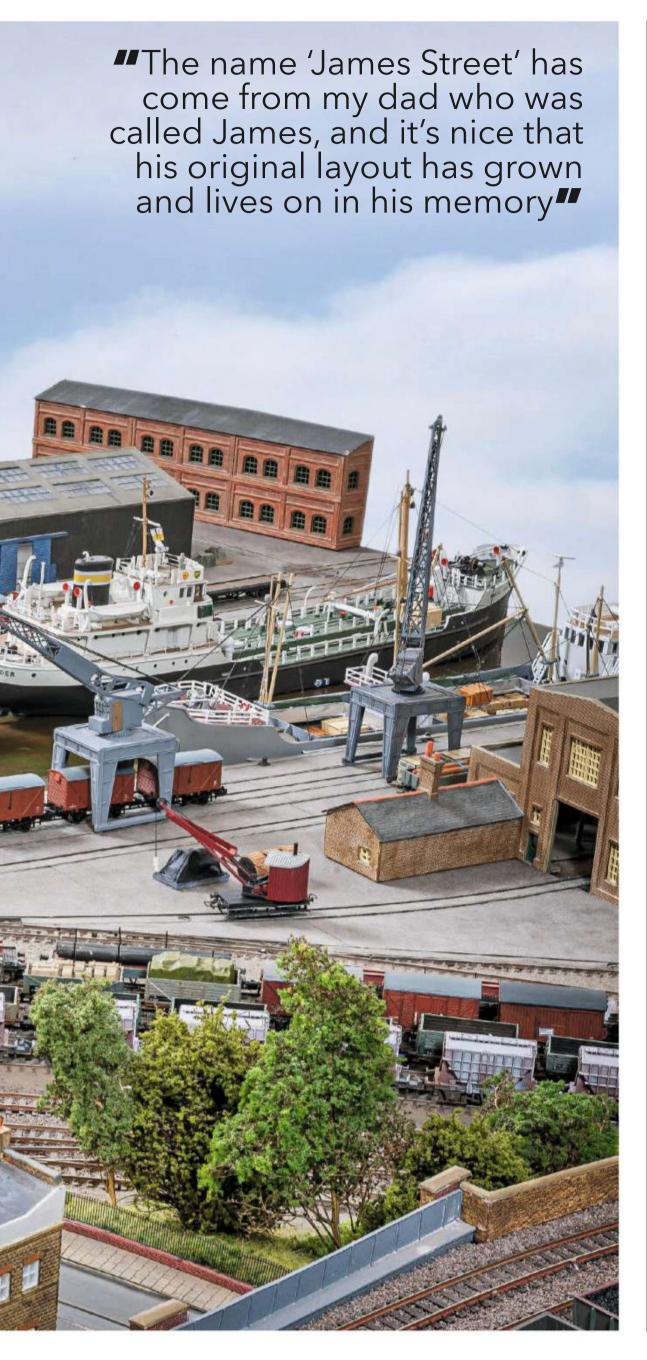


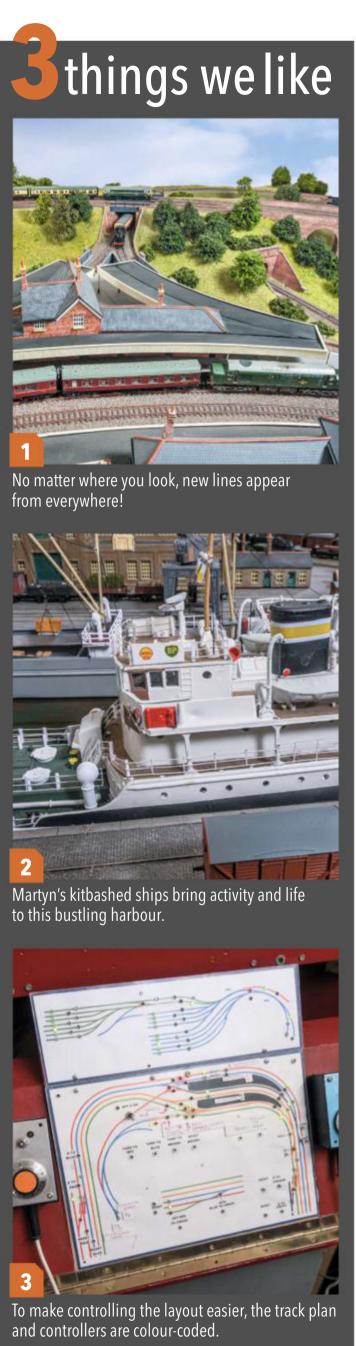
#### 'N' GAUGE LAYOUT **JAMES STREET**

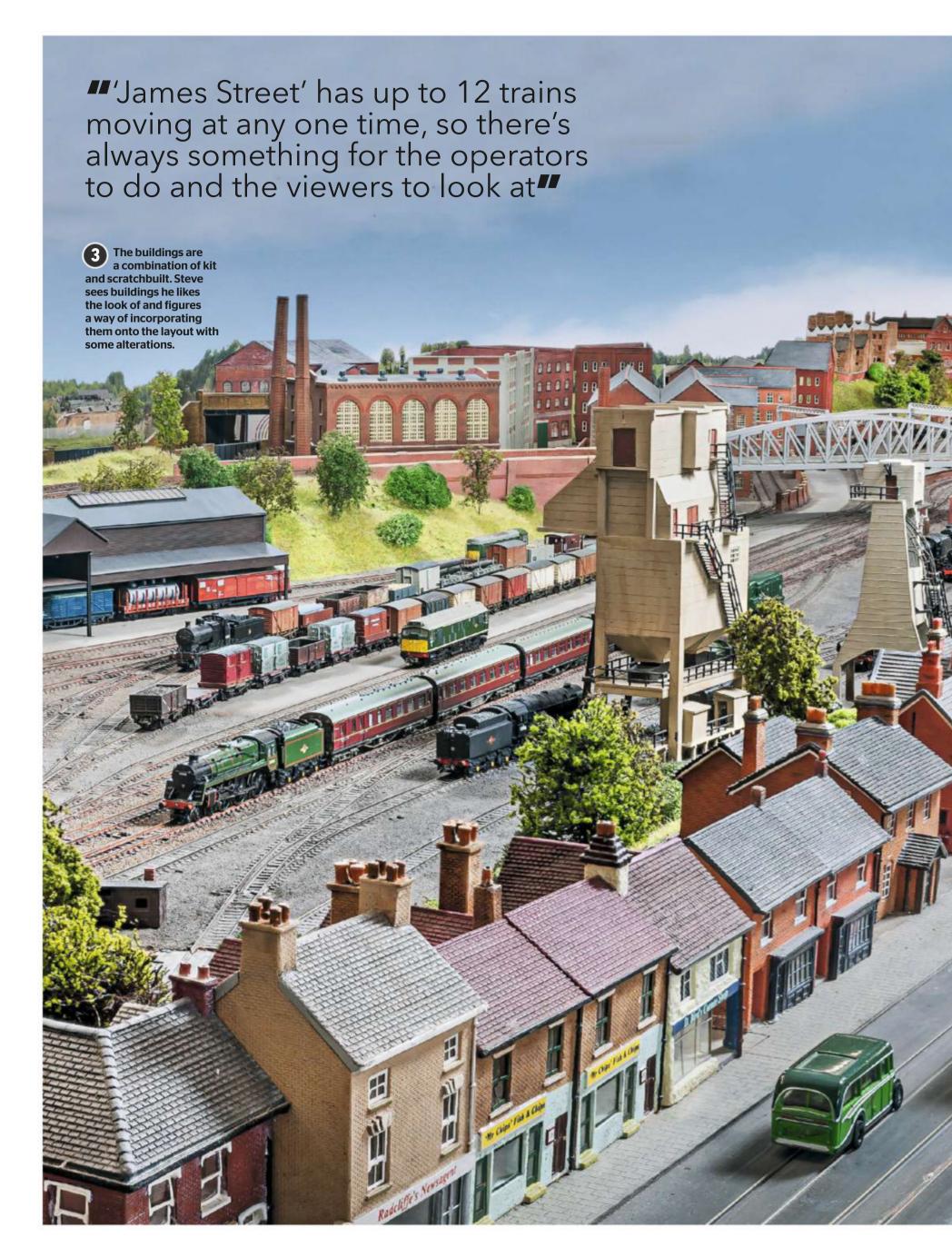
very once in a while, a layout such as 'James Street' graces the pages of *Model Rail*. It's huge, incredibly complex, and the track plan looks as though a budding young modeller would doodle it in the back of a maths book. It's also one of those layouts that always has a crowd around it at an exhibition. Before we dive into the story of this 'N' gauge behemoth, this is a rare example of where we suggest turning to the back of this article first and taking a few moments to look at the track plan as it will help you to understand the magnitude of the layout Steve Wright has built over the last two decades.

"'James Street' started life as a terminus to fiddleyard layout built by my dad in the mid-1990s," explains Steve. "When he passed away I took on the layout as a replacement for another, which I sold in 1998. The name 'James Street' has come from my dad who was called James, and it's nice that his original layout has grown and lives on in his memory. In its first form it consisted of just the terminus and a two-track line-out on an 8ft long board. I began to build what was to become 'James Street' in 2000 and wanted to make it into a larger layout with a lot of operational potential, but without a lot of the problems that had plagued my previous builds. By 2002 I had added the dock area and extended the two track main line around to the rear of the layout, along with the front part of the four-track main line and what is now Kendall station. This upper level included a fiddleyard where the goods and carriage sidings are now, but had the reversing loop which runs through Iona station.









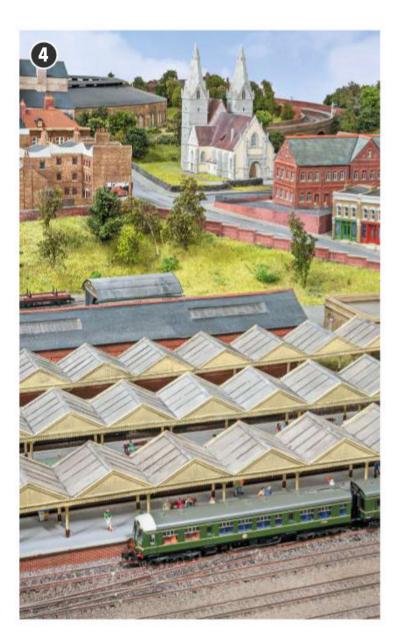


By 2010 the layout was basically complete in the original form, but I found the dockyard difficult to operate as all trains had to come into the reception roads by the main goods yard at James Street, then be shunted across all running lines into a run-round loop, after which shunting could be done. I decided to turn all of the reception sidings, which were originally stub end, into loops, and added a 6in section to the side of the layout to allow this. I had to move the garage doors out by the same amount to make it possible!"

You might be wondering why Steve has decided to make 'James Street' quite so big and complicated. For him, interest on the part of both the operators and the viewer is key in a packed exhibition hall.

"Over the course of a weekend you can be operating the layout for 12 hours or more, so I really wanted to create something that would keep people's attention but also be enjoyable for the operators. I see a lot of layouts which run to a timetable and there's nothing wrong with that if that's what the operator enjoys, but sometimes minutes can go by without anything moving. In contrast 'James Street' has up to 12 trains moving at any one time, so there's always something for the operators to do and the viewers to look at. On the whole, people enjoy it, but you can't please everybody and we have even had one person who complained that there was too much going on!"

Let's talk about some of the numbers involved at 'James Street' as then it's easy to compare some of the figures with your own, or a friend's layout. 'James Street' is over 300sq ft, has 240 points, is home to between 80 and 100 locomotives (although Steve has









#### The buildings

Steve particularly likes Scalescenes brick paper. He has wrapped some of the plastic buildings at 'James Street' in the paper, taking care to trim around all of the window and door apertures.

"Modelling in 'N' gauge means that individual bricks are very small, but being able to see them makes the building look a lot more realistic. "I tried to detail bricks using a dry-brushing technique but they're just too small. Not only is it very difficult to do but if you do succeed it will look untidy, unless you have an extremely steady hand. The brick paper guarantees defined straight mortar lines and, so long as you have the patience to carefully cut it to shape, the final result is very impressive."

## I added a fail-safe to the main line so that if there's an opposing point to the main route it cuts the power I

access to 150), 200 coaches and 600 wagons, consists of 19 baseboards, is operated with 14 analogue controllers requiring eight operators and takes between three and four hours to unload and set up. With so much going on the potential for something to go wrong is huge, but Steve has picked up some tips and tricks along the way allowing everything to run as planned during a busy exhibition weekend.

"I've learned several things over the years to help keep things running smoothly. With so many points at 'James Street' it would take a long time to set all the ones you needed for the route you wanted to take, so I've wired them in such a way, with capacitor discharge units, that pressing one stud on the control panel switches all of the points needed for that route. Additionally, I added a fail-safe to the main line so that in the scenario that there is an opposing point to the main route it cuts the power and doesn't allow any trains to move. This is wired to a red flashing light on the control panel so it's easy to see what the problem is. Amusingly, the team member whose idea it was to install the flashing red light then completely forgot about it and wondered why none of his trains were moving until we pointed it out!">



#### 'N' GAUGE LAYOUT JAMES STREET



#### LOCKDOWN LAYOUT

The Covid-19 pandemic has undoubtedly had negative impacts on a lot of people. That being said, model shops have reported a distinct rise in sales as the extra free time has led to a lot more modelling. As Steve mentions, the cancellation of exhibitions has allowed him much-needed time to progress forward with the project. He refurbished the layout following its first show in 2012, but it wasn't until 2017 that the scenery was finished and even then he went through and did a second pass of finer detailing. Now, work has started on another extension to make 'James Street' even bigger.

"While there may be many people who say the layout is big enough already, there are still some operational problems which I hope to address by extending it. The extension will provide more storage sidings and a second connection to the dock area. Ultimately, the plan is to allow access to the sidings from the outer slow line, a reversing loop and the dock so that it relieves some of the congestion on that area. So far I've laid the track and started the landscaping with the intention of having it finished between February and Easter. Hopefully, at that point I can hire a scout hall for the weekend so that myself and the rest of the operating team can all get together and have a run at setting the layout up as it will have been more than a year since we've done it, and it will give us some indication of the difficulty and time required."

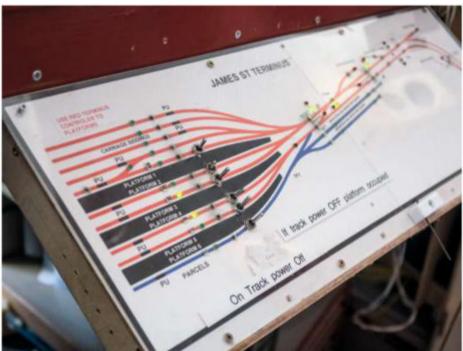
Steve is hoping that while the layout is now bigger, >



Town Yard

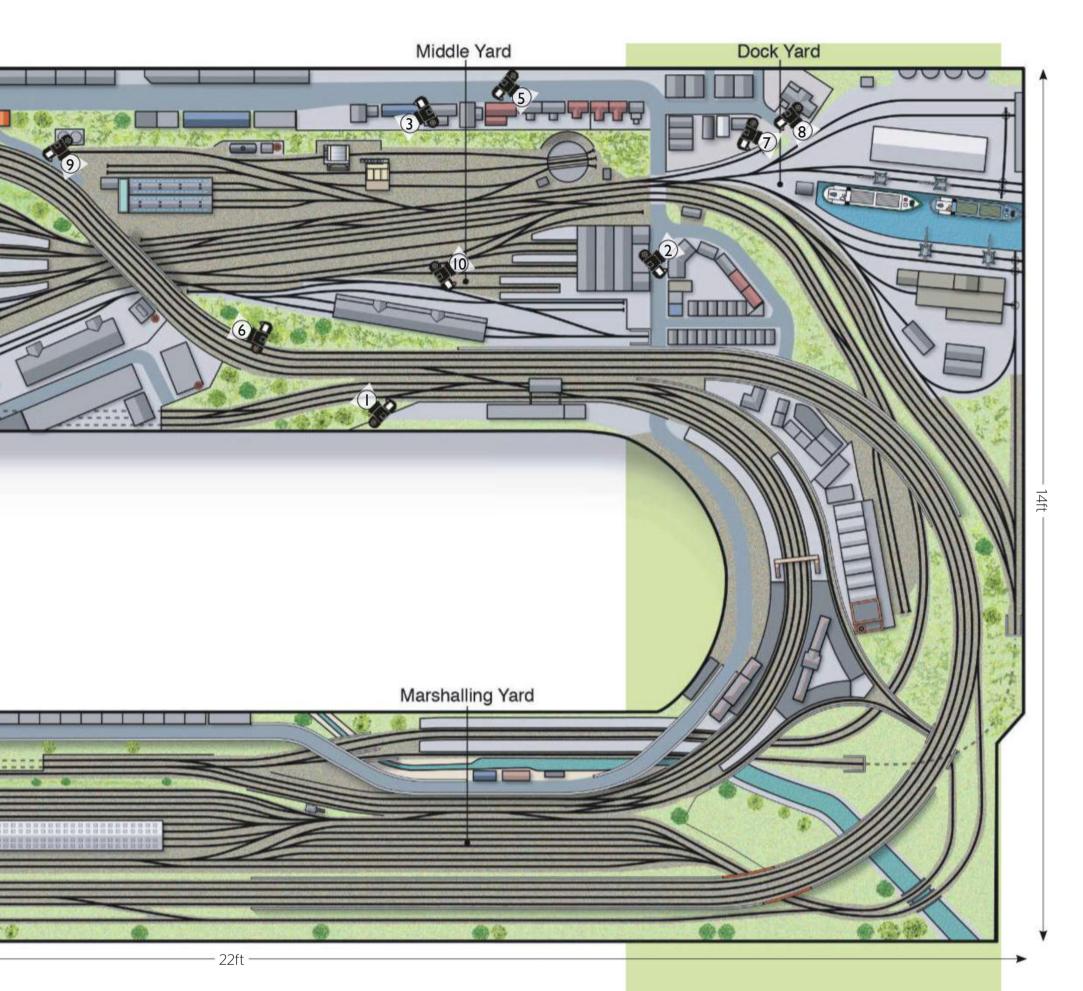
Artwork: Andrew Mackintosh





**28** *Model Rail* 279 October 2020

Iona Station



S SHIPLEN SHIP

#### **FACTFILE: 'JAMES STREET'**

Gauge and scale: 'N', 1:148

Size: 22ft by 14ft

#### MODELLER CV: STEVE WRIGHT

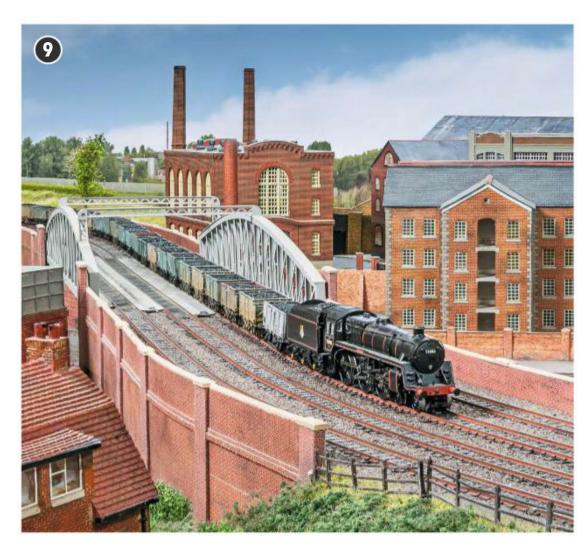
'James Street' takes up most of my garage, but in the area that isn't full of baseboard I've installed a Hi-Fi system, I just can't get to it at the moment!

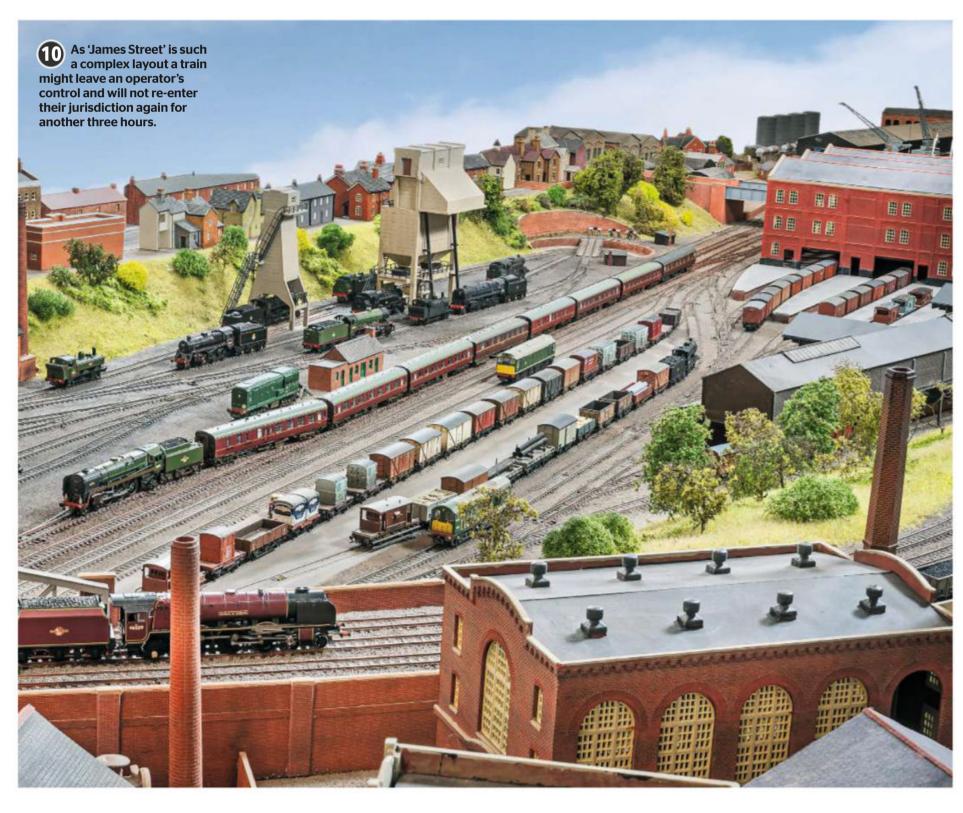
#### 'N' GAUGE LAYOUT JAMES STREET

a new design in the customised van for transporting it will make the overall job faster.

"We have always had a problem with the support frames as they were the first thing to go into the van, nestling in and around the wheel arches, and the last thing to come out. Unfortunately, this meant that the ten layout boards would have to come out first and be placed on the floor of the hall while we erected the frame, being very careful not to stand on the layout. Now though, I've designed a new frame that will go on top of the boards in the van, meaning it will be the first thing to come out and we can set the frame up before simply placing the boards on top. In theory, this will be a lot faster but we'll have to see, come February, if that's the case! In any event, it will be good to meet with the team again after so long and I must thank Stuart Atkins, Dave Cooper, Martyn Daw, Stuart Devereux, Dave Forbes, Jeff Gander and Nigel Stimpson for their help and support over the years."

Steve has been building for two decades and is still finding improvements and additions to make – proof that a layout is never truly finished! 'James Street' is one of those layouts in a similar league to 'Liverpool Lime Street'. It's one you just have to go and admire the next time it's at an exhibition. To keep up to date with the latest bookings and information about 'James Street', visit its website www.dwanddrc.wixsite.com/james-street \textstyle{Limes}





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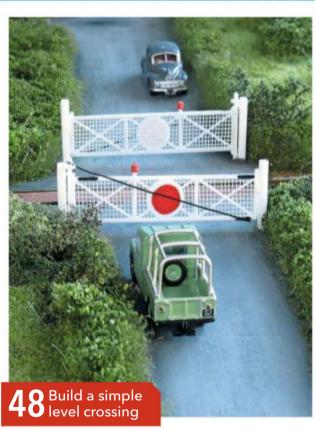


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LOCOMOTIVE

Better late than never: George Dent has waited years to finish repainting this Hornby

Better late than never: **George Dent** has waited years to finish repainting this Hornby model. Here, he shows you how it was done.

'm sure I'm not the only modeller who has a number of part-finished projects cluttering up the hobby room. It must be a good five years since I started to strip-down this Hornby Class 56, with a view to repainting it into 'large logo' BR blue, a livery that Hornby has rarely offered, despite it being popular with 'Grid' fans.

To add to the rarity value, I thought I'd treat an early Class 56 to the scheme, as only a handful of them received the wraparound yellow cabs and grey roof. It would certainly make for an interesting addition to my Type 5 fleet. My reasoning for the project was sound enough but, having stripped the bodyshell back to bare plastic, progress ground to a halt and I forgot all about it...

...Until July, when a move to a new workshop prompted me to open some long-sealed boxes and the '56' was the first model that



popped out. That was clearly a sign: the cosmos was telling me to get it finished!

#### STARTING FROM SCRATCH

It isn't always necessary to strip a RTR model back to bare plastic before repainting it, but it does have many benefits. The donor model wore the 'red stripe' Railfreight scheme and, when running one's fingertips over the body, pronounced ridges could be felt where the BR logos and solebar stripe had been tampo-printed in the factory. At the very least, the surfaces would have to be flattened with abrasives before repainting, but this can be labour-intensive and runs the risk of diminishing the subtle moulded surface detail.

In contrast, bathing the bodyshell in a tray of model paint stripper may be a mildly unpleasant task, but it's a lot kinder to the moulded detail. Phoenix Paints' Superstrip is my choice of stripper, as it can be reused indefinitely and is highly effective, while being safe for use on plastics. The shell does need to be relieved of its glazing and lighting units, as well as smaller, fragile detail fittings such as handrails, lamp brackets, wipers and jumper cables.

The Superstrip will usually loosen factory finishes within eight to 12 hours. A vigorous scrub with an old toothbrush will help to shift any stubborn deposits which tend to linger around grilles and recesses. It's important to wear gloves and eye protection when working with paint strippers and to protect the work surface with plenty of newspaper. Washing the model with household detergent and

PHOTOGRAPHY: GEORGE DENT

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### What you will need

#### **MATERIALS**

 Superstrip paint stripper **Availability: Phoenix Paints** Tel: 01268 730549

Web: www.phoenix-paints.co.uk

 Tamiya masking tapes and pointed cotton swabs, Mr Hobby aerosol primers and clear coats, MIG Productions enamel washes and thinners, Evergreen styrene tube Availability: Scale Model Shop Tel: 01422 405040

Web: www.scalemodelshop.co.uk

 LifeColor acrylic paints, Wilder liquid mask, masking tapes, airbrushes and equipment **Availability:** The Airbrush Company Tel: 01903 767800 Web: www.airbrushes.com

 Decals, RailMatch paints and thinners Availability: Fox Transfers Tel: 0116 319 4950 Web: www.fox-transfers.co.uk

#### **TOOLS**

- Knife
- Tweezers
- Straightedge
- Old toothbrush
- Old, deep baking tray
- Tapered reamers
- Paintbrushes
- Cotton swabs
- Airbrush and equipment

rinsing in plenty of clean water will remove any lingering traces of the chemical, leaving a bare plastic bodyshell; a blank canvas for us to work on.

I hadn't planned on adding any extra details to this model, although there are plenty of options available from the Shawplan/Extreme Etchings range (www.shawplan.com). However, I did need to alter the central box-type headlights to match my chosen prototype, which sported the 'rubber grommet' type of bezels. Having removed the boxes - simply pulling them away with pliers - I cut two short lengths of 2.4mm diameter plastic tube and fixed them in position.

They were purposely cut over-length and, once the liquid poly cement had cured, the tube was pared back almost flush to the surface with a fresh scalpel blade. The tube's internal diameter was then reamed out slightly to allow the fibre optic light lens to be refitted (although it wouldn't be installed properly until the paint job was complete.

A great sense of satisfaction always comes when a project is finally completed, especially after a long delay. This Class 56 is now a treasured addition to my 1980s-era 'OO' traction fleet and, as I regard it on my desk, it has brought back some happy youthful memories.



Having separated the body from the chassis, the glazing, lighting units, handrails, cab interiors and small detail fittings need to be removed before the bodyshell is stripped. Most of the parts can be dislodged with gentle pressure.



Inevitably, traces of the old paint may still be trapped within some of the detail. This needs to be removed, or there's a chance it will spoil the new paintwork. Clear the holes with suitable drill bits or miniature tapered reamers.



After further washing, rinsing and drying, the shell can be primed with a good quality aerosol primer. Any remaining imperfections will be revealed and, once cured, the surfaces can be abraded if necessary.



The colour needs to be built up gradually, over many light coats, applied a few minutes apart. After an overnight rest, the rough areas of overspray will need rubbing down with the fine abrasives. lubricated with water.



The body was soaked overnight in Phoenix Precision's Superstrip fluid, decanted into an old baking tray. After scrubbing with an old toothbrush, the shell was washed thoroughly in soapy water, rinsed and allowed to dry.



The Superstrip may also leave the bare plastic feeling a little rough in places, but we can polish it smooth with ultra-fine abrasive sheets. Use them wet and work from 4,000 to 12,000 grit, taking care not to damage the surface relief.



When happy that the surfaces are perfectly smooth, the topcoats can be applied. I started with the yellow, airbrushing LifeColor's BR Warning Panel Yellow (later shade), reducing it slightly with LifeColor's acrylic thinners.



The blue livery elements were next, so I masked up the cabs and roof. I prefer vinyl tapes for masking between colours as they produce a cleaner edge. Masking fluid seals any gaps between the layers of tape.

## Worldench painting and detailing



LifeColor's acrylic Rail blue was also built up in very light coats, thinning it slightly to help it flow through the airbrush. LifeColor paints are also great for hand application, although they require a few coats to achieve full opacity.



The masking was removed and replaced with fresh layers of tape. Again, flexible vinyl tape (Tamiya) formed the demarcations of colour, with cloth-backed tape filling in the gaps. A ruler helped keep the tape straight.



LifeColor BR Rail grey was airbrushed over the roof, allowing the colour to build up gradually. LifeColor's rail paints dry to a pleasing satin finish and, being water-based, give off little odour and are easily cleaned up.



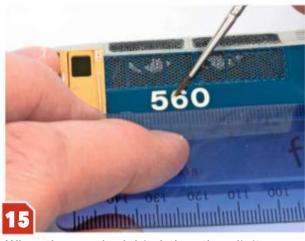
Remove the masking only when the paint is completely dry. The black windscreen bands were hand-painted, along with the lower bufferbeam cowlings, handrails, grilles, door handles and other small details.



A high-gloss clear coat followed, providing the perfect base for the decals. Mr Hobby's UV Cut gloss produces a superb, even finish. However, it's not suitable for use over decals, as it may damage them.



Allow a few days for the gloss coat to cure before handling. Fox Transfers supplied the livery elements and the individual TOPS digits were applied, starting with the central character – in this case the zero.



When the zero had dried, the other digits were applied on either side, ensuring that they were level and equally spaced. Keep the surface damp for easy adjustment - a swab can absorb excess water and allow the decal to settle.



The final two digits then finished the job. Check your prototype to see if there was a slightly larger gap between the first two digits and the rest of the number. In 56036's case, all five characters appeared to be equally spaced.



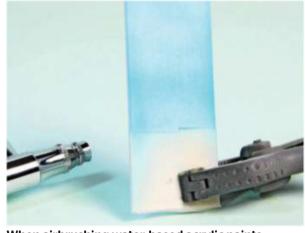
After adding the rest of the decals, they were left to dry before being sealed with another clear coat. I used Mr Hobby's Premium Semi-Gloss Topcoat spray. Always wear a facemask and work in a well-ventilated area.

#### Spraying acrylics

36

In order to make my workshop a less noisome place, I'm using acrylic paints much more in my airbrushing setup, including for livery application. I'm a fan of LifeColor's acrylic range of British Railways livery shades, especially those catering for the BR blue era. These water-based paints are great for applying by hand, as well as for airbrushing, although their thin nature means that several coats of each colour is required.

That might sound like a negative factor, but I prefer it that way, as it means that the paints flow freely and there's less risk of obliterating surface relief with a heavy layer of paint. The best paint finishes always come



When airbrushing water-based acrylic paints, always begin with an ultra-fine 'tack coat'.

as a result of the patient assembly of individual layers, with the surfaces being prepared carefully beforehand. Acrylics behave slightly differently to enamels when spraying, as the initial coat must be gossamer-thin - what I call a 'tack coat'.

This acts as a bridge between the primed surface and the water-based paint. It takes a little practice but, with this thin mist of colour applied and allowed to turn tacky for a few minutes, subsequent layers of paint will adhere more effectively. Continuing to spray light coats will gradually build the colour and produce a much more consistent finish.

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The weathering process began with enamel washes. MIG Productions' Brown Wash was brushed over the bodysides, using cotton swabs to remove most of the fluid. A little enamel thinners help create subtle streaking.



The ends were treated in a similar fashion, but Tamiya's pointed swabs were used to refine the streaking effects and maintain a subtle overall appearance. Cab fronts were generally kept fairly clean in service.



MIG's Dark Wash was applied to the roof, with swabs used to remove excess and create streaking. Side-to-side motions mimicked gravity-induced streaking, while the dark pigment was left within the grilles and louvres.



When the wash coats had dried, the weathering was refined with an airbrush and RailMatch enamels. Frame Dirt was misted along the lower edges, while Roof Dirt and Weathered Black was applied to the upper surfaces.



The underframe was airbrushed with a mix of Frame Dirt and Weathered Black. The radiator fans and cab interiors were also treated to a misting of 'dirty' shades. When dry, the wheels and contacts were carefully cleaned.





**HOW TO** 

# CREATE RUST EFFECTS... WITH THE REAL THING!

Authentic materials produce authentic results, so **George Dent** decided to try a pack of the new and improved Scenic Rust weathering medium.

eplicating the complex tones and textures of corroded metal is possible with paint and dry pigments, as we'll see on page 40. However, why not use the real thing to portray rust? After all, it's about as realistic as you can get!

Thanks to Deluxe Materials' Scenic Rust, it's possible to cover any surface in an authentic layer of corroded metal. Supplied as a complete project pack, the box contains a jar of super-fine metallic powder. This ferrous powder can be mixed with the supplied binder fluid to create a paste, which is then applied to a model's surface. When the binder has dried, a developing fluid can be

applied, which causes the metal particles to corrode, exactly as steel and other ferrous metals would in real life.

The material has countless potential uses, from weathering rolling stock and scenic features, to creating Barry-style locomotive hulks or scrap cars. There's also plenty of scope for experimentation and, for this demonstration, I varied the application method slightly, in the hope of creating more subtle effects to this mineral wagon.

Deluxe's Scenic Rust has been around for a while, but this latest version features a much finer grade of powdered metal particles, allowing more subtle corrosion effects to be created, especially on small scale models.

### Keep it clean

It's important to note that the fine metallic particles need to be handled carefully, cleaning up any spillage and keeping them well away from any electrical and mechanical components, especially motors and wheels, lest they cause short circuits or mechanical wear. Once they've been fixed to the model with the binding agent, however, they're perfectly safe. Accordingly, I removed the wagon's wheels at the outset and cleaned the axle bearing holes thoroughly before replacing them.

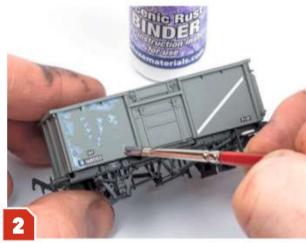
IOTOGRAPHY: GEORGE DENT

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Deluxe Materials' Scenic Rust pack contains an adhesive, a jar of super-fine metallic powder, a chemical developing agent, mixing bowl, spatula and a pipette. There's enough material to treat a large fleet of wagons.



The instructions suggest mixing the metal powder with the binder fluid to create a paste. However, I brushed some thin, random deposits of the sticky binder fluid onto the wagon's bodyshell, working on one side at a time.



The binder turns tacky within minutes and the fine metallic powder was sprinkled on top. I removed the wheels to ensure none of the powder got stuck in the axle bearing holes - they can be cleaned out easily afterwards.



After working my way around the four sides of the wagon, I left it to dry. A brush then cleared away any loose powder from the body and the chassis. It's vital that dust is kept away from any electrical components or mechanisms.



With a clean brush, the developer agent was brushed over the metal powder deposits. Set the model aside overnight for the rust to appear. Be sure to wash your hands and protect your eyes from splashes.



The next morning the metallic powder had begun to corrode. I repeated the process, covering the interior with the binding fluid, sprinkling on the powder and, when the glue was dry, the developer was brushed on top.



The higher concentration of metal powder and a more liberal application of the developer led to a coarser texture and a more severely corroded effect, which was perfect for the interior.



Although not essential, I gave the bodywork and chassis a light coat of matt varnish to seal the rust effects and to provide a perfect base for subsequent layers of weathering powders, as these cling more readily to a matt surface.



Dirty brown and dark grey weathering powders were brushed lightly over the exterior and interior, using downward strokes to create streaking effects. The dry pigments produced a cohesive overall finish.

### Away from the tracks

Scenic Rust is also useful for creating eye-catching scenic features, such as corroded steel roofs or shuttering, bridge girders or water tanks. Piles of scrap metal in yards, skips or wagon loads can also be treated. Or why not add an abandoned car or tractor to a farmyard scene, distressing a die-cast model or plastic kit and partly covering it in vegetation? Andy Argent did just that, using a 1:24 scale Ford Coupé kit.



The corrosion developed overnight, creating a highly realistic appearance. After a little extra weathering, the car was 'abandoned' into a scenic diorama.



By varying the thickness of the Scenic Rust deposits, an authentic array of tones and textures can be created. ANDY ARGENT (2)

Corrosion, emerging from beneath the paintwork, together with bulging body panels, gives this 'O' gauge wagon a realistic, careworn appearance.



# DISTRESS YOUR COAL WAGONS

**George Dent** reveals a fragrant and therapeutic technique for recreating battered and rusty steel-bodied wagons.

hen my wife first detected the smell of hairspray wafting from my workshop, she was perplexed, especially as it's some years since I had long, flowing locks. Alas, there wasn't anything extraordinary going on, just another bout of wagon weathering!

I'd seen hairspray being employed in various military and aviation modelling magazines and I was curious to see if it could be translated to model railway subjects. This was well over a decade ago and, since then, I've used it for all manner of rolling stock and scenic weathering tasks.

But what role does hairspray have in the weathering process? Put simply, it's a very simple and effective masking medium, which can be activated with water to produce subtle and random paint chipping effects. By applying a base layer of 'rust' underneath the



topcoat colours, we can use the hairspray to allow the corrosion to emerge through the peeling paintwork. This looks far more realistic than when applying rust deposits atop the livery colours and, thanks to the randomness of the hairspray masking, no two wagons will look the same.

While the finished results can look remarkable, it's a deceptively simple process and there's no need for any fancy tools or materials, just a handful of acrylic paints, dry pigments, paintbrushes and a can of extra-hold hairspray. Couple this approach with a degree of physical distressing and we can add some very shabby and careworn freight vehicles to our collection.

The humble 16ton mineral wagon is an ideal candidate for this treatment. The physical distressing element of this technique is better suited to plastic wagon kits rather than RTR stock, as the body panels can be treated individually prior to assembly. Gently pummelling the inside faces with a hammer and a flat-headed punch will cause the plastic to bulge and distort, replicating how the real wagons eventually appeared after years of rough loading at collieries or quarries. Tap, tap, tapping away with a hammer can be therapeutic, taking out one's frustrations on the helpless plastic components, although we do need to exercise a degree of restraint lest the parts be damaged excessively.

An alternative or complementary means of adding texture to the bodywork is to

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### What you will need

#### **SHOPPING LIST**

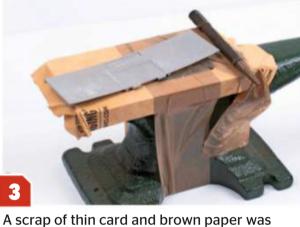
 Mr Surfacer 500, Evergreen styrene angle strip (Ref.296) **Availability:** Scale Model Shop Tel: 01422 405040

Web: www.scalemodelshop.co.uk

 LifeColor acrylic paints and dry pigments Availability: The Airbrush Company Tel: 01903 767800 Web: www.airbrushes.com

#### **TOOLS**

- Hammer
- Knife
- Flat steel punch
   Setsquare
- Files
- Straightedge
- Abrasives
- Hairspray
- Paintbrushes



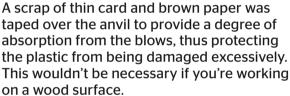
A bonus of building plastic wagon kits is the ability to customise the bodywork before

assembly. This Parkside 7mm scale kit is the

perfect guinea pig for a distressing job, which

will take away the perfectly smooth texture of

the plastic parts.





anything similar that doesn't have a sharp point, is required, along with a hammer and a hard surface on which to work. A piece of wood will suffice, although I found this mini anvil perfect for the job.



A very light tapping action is all that's required, working on the inside face of the body panel and moving the punch before each blow. A smaller punch will produce more lifelike dents in the surface, redolent of lumps of coal or stone.



#### **ADDING NUMBERS**

TOP TIP On such a shabby wagon, pristine number panels can look out of place, so I prefer to apply them by hand using a Rotring draughtsman's pen, loaded with white ink. Black panels are painted on beforehand and the less-than-perfect markings suggest that they've been applied 'in the field' at some point, perhaps during

If you'd prefer to add transfers, sheets of waterslide decals can be distressed with a razor blade before they're soaked in water. Remember that they'll need to be applied over a gloss surface, before being sealed with a further clear coat.

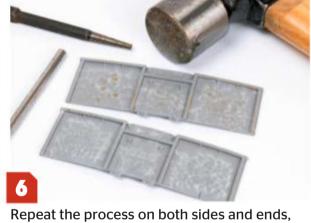
stipple the surface with liquid poly cement and a stiff brush. Once the plastic has hardened and been painted, any 'rust' deposits will look much more authentic.

The techniques illustrated here are equally applicable to plastic wagon kits in any scale. All we need to do is tailor the amount of surface texture to suit the size of the wagon. The physical distressing is harder to perform on RTR wagons, due to the difficulty in accessing the interiors and the thicker plastic bodyshells, although liquid poly can still provide a means of texturising the surface as a prelude to a weathering and repainting job.

Why not have a go for yourself and see what amazing effects can be created? Your workspace might end up smelling like a school disco from the 1980s, but I can guarantee that you'll have some fun!



I concentrated most of the punchwork around the lower edges of the side panels, working between the external stanchions and door frames. The plastic will soon start to bow and distort - and might even crack - but don't be alarmed.



until the effects appear consistent across the whole bodyshell. If the parts are overly distorted, soak them in a bowl of hot water for a few minutes before reshaping them with



The ball end of a ballpein hammer can also be employed to add further bulging and this can also even out any irregularities from the punch's tip. Again, very gentle pressure is all that's required to alter the profile of the plastic.



A convincing, corroded surface texture can be achieved by stippling the plastic with a stiff brush dipped in liquid poly cement. This also helps to even out the punched bulges. Allow each part to harden before handling and treat the interior faces too.

# Workbench painting and detailing



The smooth edges of the exterior framework can be scuffed up with the edge of a coarse, flat file. Don't go overboard here, our aim is to just remove the perfectly square, straight edges which will look incongruous alongside the distressed panels.



Further distressing of the slender framework elements can be carried out with a set of pliers. Again, subtlety is key, so twist the plastic ribs just enough to introduce a subtle degree of distortion.



Assembly can now get under way and it's essential to get the underframe built squarely, so the distorted bodywork will have to wait. Build the chassis around the floor and check carefully that the axles are aligned correctly and can rotate freely.



Allow the chassis to harden before adding the bodywork, one section at a time starting with one of the ends. There are likely to be gaps between the misshapen parts, so concentrate on getting them 'tacked' into position for now.



Lengths of Evergreen styrene angle were employed as internal strengthening brackets, helping the sides and ends bond to each other and the floor. A thicker grade of poly cement was needed, so I used Deluxe's Plastic Kit Glue.



Extra shims of thin plastic sheet were inserted where necessary and, after double-checking that the body was correctly aligned and the chassis still ran freely, it was set aside to cure. The inner reinforcements will be hidden once the wagon is loaded with coal.



Inevitably, gaps will need to be filled, especially at the corners, internally and externally. Solvent-based plastic fillers can be manipulated and smoothed before they cure with liquid poly, reducing the need for sanding later.



Rather than spray primer via an aerosol, Mr Surfacer 500 was brushed over the surface with an old flat brush. A stippling action imparted a useful texture and avoided creating visible brushstrokes. Clean your brush with cellulose thinners.



Mr Surfacer can be painted over within a couple of hours and I mixed a variety of rusty red, brown and dark grey LifeColor acrylics on a palette, combined with some rust-coloured dry pigment for added texture.



The initial layer of paint and pigment was stippled on roughly, covering the body inside and out. When this was dry, further paint shades followed (minus the dry pigment), again stippled with a flat brush, to introduce a random array of shades.



Once completely dry, a few light coats of extra-hold hairspray were misted over the entire bodyshell and allowed to dry for a few minutes. Work in a well-ventilated area and avoid breathing in the hairspray vapour.



A topcoat coat of acrylic paint was then applied to the exterior only. I used an airbrush, but it could also be applied by hand brush. It's important to use acrylic paint, though. The technique will not work with enamel paints.

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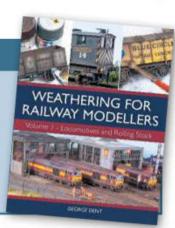


To prove that this method can be employed in any scale, George has also trialled it on his 'N' gauge fleet of coal wagons!

### Tales of rust

George shares a vast array of weathering tips and tricks for rolling stock and locomotives in his book Weathering for Railway Modellers, Volume 1.

**Availability:** Crowood Press Tel: 01672 520320 Web: www.crowood.com



Physically distressing the bodywork and employing hairspray to achieve random chipping effects are two easy ways to bring your wagons to life.





Give the paint about 10 minutes to dry just enough to permit handling. Then, using a brush dipped in clean water, start dabbing the surface to loosen the hairspray beneath the topcoat. This, in turn, reveals the 'rust' beneath.



As much or as little of the topcoat can be removed, depending on how much water is applied and how firmly the surface is treated. When you're happy, dab away excess moisture and leave aside to dry before sealing the effects with a coat of matt varnish.



After painting the underframe, number panels and other markings can be added before a generic weathering job is applied, using dry pigments and/or paints. The rough surface texture will allow dry pigments, in particular, to cling to the surface readily.



# MAKE YOUR OWN TRES

**Peter Marriott** was pining for a unique model tree on his layout... here's how he made his own out of wire.

he Scots pine has been one of my favourite trees ever since I was a boy and used to visit Clent Hills near Halesowen. The clumps of Scots pines on the tops of the hills always looked most impressive.

As many of you will know, the range of off-the-shelf trees you can buy is vast, and it's complemented by an equally large range of kits. So imagine my surprise when I found that there are very few models of the Scots pine available. That's when I decided to try to make my own.

Did you know that the Scots pine - or *pinus* sylvestris - to give it its Latin name, is one of only three conifer tree species native to the British Isles? The others are the yew and juniper,



but they're the only native conifer tree to be grown commercially for timber in the UK.

Scots pine trees have a long, conical trunk which spreads into a broad domed crown of branches and foliage. The branches are usually short and grow directly outwards from the trunk. The trees can grow up to 36 metres tall and up to 1.5 metres around the trunk.

Scots pine trees formed large areas of UK forests, particularly in the North of England and in Scotland until 8,000 years ago. The oldest known Scots pine blew down at Inveraray in 1951 and was thought to be over 330 years old. Only





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remnants of the original forests exist as many were burnt for fuel, cleared for farming or overgrazed by sheep and deer. However, they still provide a valuable home for endangered native species such as red squirrels, Scottish wildcats and capercaillie.

The tree's shape is distinctive with tall trunks with most of the foliage towards the top of the tree. Where the soil is poorer a Scots pine may take on a shorter, squashed and weather-beaten look.

Young trees have grey/green bark, but as the tree grows older the upper bark turns orange or reddish and develops fissures.

The leaves of the trees are long, thin blue/ green needles that grow in pairs. The cones are egg-shaped with a point. They have woody scales that protect the seeds inside. In autumn the cones turn brown.

The roots develop either as deep taproots or as a shallow root system, which means that they can thrive in poor dry soils and at higher elevations. These qualities have led to the planting of big plantations in the drier south-eastern parts of England, such as Thetford Forest and the New Forest. The trees are popular for planting on open and poor industrial sites because they can survive on poor soils.

The timber from Scots pine trees is known as 'redwood' or 'red deal'. It is easy to work with and is a reasonably strong timber that is light in weight. When treated with preservatives it is durable outside. It is used in many parts of the home including roof timbers, stairs, doorways and skirting. It looks attractive, making it popular for furniture.

Scots pine trees are also used to make

telegraph poles, fences and paper pulp. It is still used in some parts of the country for pit props in mines. In addition, it is used as solid wood flooring, post and beam buildings, log buildings, acoustic barriers, garden and landscaping products, playground equipment and as cladding.

In days gone by, timber from Scots pines was used to make ships, ship masts and water wheels. The resin from the bark was used to make tar and turpentine. Another product was charcoal.

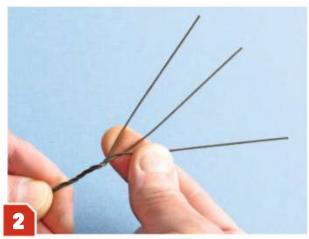
I enjoyed making these models of trees more than I had anticipated. It did give me satisfaction that I now have some trees that will not be seen on anyone else's layout. That said, it is only possible to wind so many trees at any one time. It starts to tire one's fingers after a while!



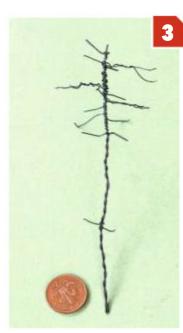
# Workbench painting and detailing



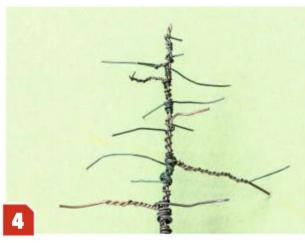
You need to use two thicknesses of wire on each tree. I used thicker florists' wire for the trunk and thinner wire from Green Scene for the branches. Plastic-covered wire is definitely kinder on the fingers.



Take the longest lengths of wire and twist them around each other one by one. For the length of the main trunk, wind all of the wires around each other tightly for the trunk, leaving the top two thirds of the wires untwisted.



Once I was happy with the shape of the main trunk, I began to twist the wires to form the main branches. As I twisted the wires. I remembered that at this stage it was only necessary to form the main structure.



When I had twisted a number of main branches, I compared it with the profile in my book. I needed to re-twist some of the main branches and add more smaller ones using more short lengths onto one of the existing main branches.



Further comparisons revealed that I needed to add yet more branches. Most Scots pine branches are at the top of the tree but I added a few of those dead smaller branches that often remain on the trunk lower down.



When I was content with the shape it was time to add the trunk bark material. I applied Green Scene Flexi Bark using an old lollipop stick. Flexi Bark is gritty and produces a realistic effect. At least two coats are required for each tree.



Once the bark was dry, I used acrylic paints to colour the trunk and main branches using a paintbrush. A short section of bare wires are left at the base of the tree to use as a 'planting pin' into the landscape.



It is a common misconception that tree trunks are brown but more often they appear to be grey in colour. Look at photographs or real trees to see what colours are suitable. I used both grey and brown paint.

I again referred to

my tree silhouette and noticed that I had forgotten to droop the



branches - I did this and the tree immediately looked more realistic!



Once the paint was dry, I added the foliage using Woodland Scenics foliage mats. I teased out foliage and then fixed it to the branches using dabs of white glue which I then left to dry.



I continued to add more foliage until I achieved what I considered to be a realistic Scots pine tree shape. Satisfied with the finished tree,

into place with a blob of PVA.

I pushed a hole into the landscape and fixed it

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### What you will need

#### **SHOPPING LIST**

- Oasis 30swg florist wire, £6.75
   Availability: Inspirations Wholesale
   Tel: 01513 340818 Web: www.
   inspirationswholesale.co.uk
- Green Scene GS402 Flexi Bark, £3.95; GS325 Wire, 85p
   Availability: Green Scene
   Tel: 01905 24298
   Web: www.green-scenes.co.uk
- Deluxe Materials R/C Modellers Glue, £5.49 Availability: Elite Models Tel: 01795 410630
   Web: www.elitemodelsonline.co.uk
- Woodland Scenics F54 Conifer Green Foliage, £5.75 Availability: Bachmann stockists

#### **TOOLS**

- Pair of wire cutters
- Pair of fine-nose pliers
- Old small flat paintbrush
- Lollipop stick
- Pair of small scissors
- Brown and grey acrylic paint

### Don't worry...

Making your own tree is a skill, just like any other, and practice is key. Wire trees can look very realistic, but building them isn't as easy as simply using tree kits. I made about six trees in my first sitting and my sixth tree looked a lot better than my first.

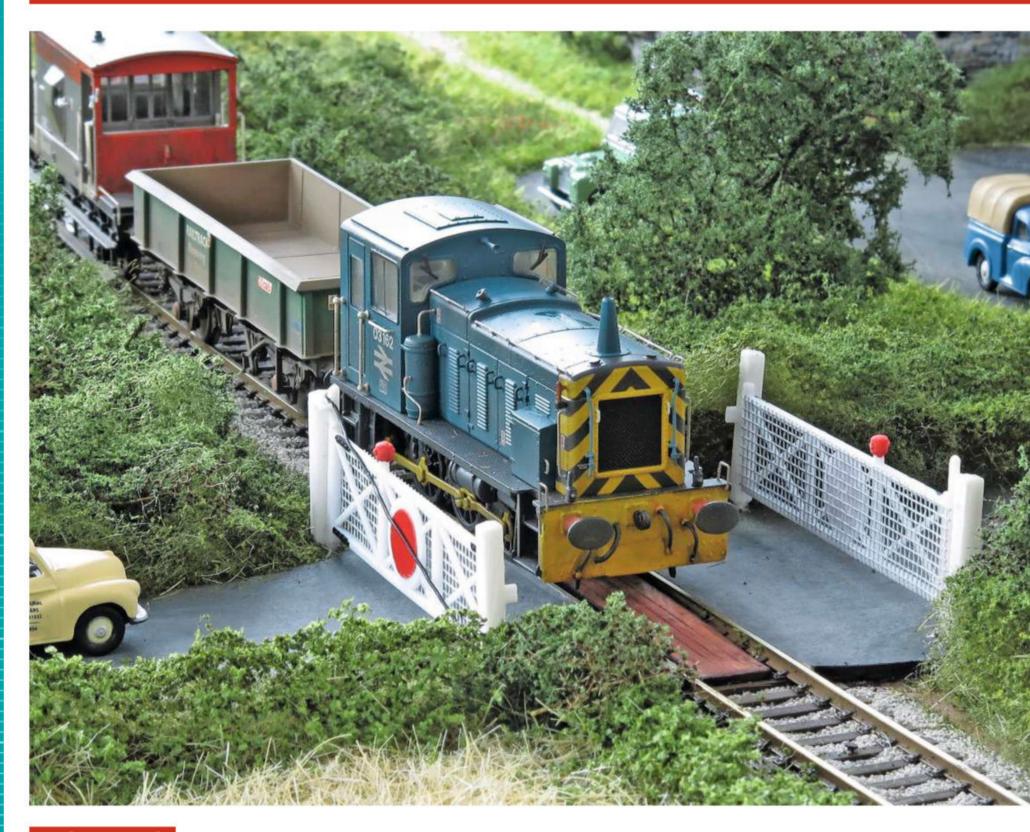
Winding the wire takes practice. It did tire my fingers but I noticed that if the windings were too loose the tree's stability suffered. Some of the final trunks on my first batch of trees were rather too thick. On subsequent batches, I used less wire and tree bark to ensure that the trunks were thinner.



#### What's next?

Want to see some of the best wire trees around? Then you need to visit Pendon Museum. Its trees are simply splendid and there are various displays at the museum demonstrating how to build trees from wire. For more information, go to www.pendonmuseum.com





HOW TO

# BUILD A SIMPLE LEVEL CROSSING

There are no barriers to **Peter Marriott**'s modelling prowess, unless a level crossing is involved...

augemaster's Fordhampton range of self-coloured plastic kits are perfect for anyone who wants to take their first steps into the world of assembling plastic building kits. The range seems to get bigger and bigger all the time with a campsite at one end of the spectrum and some very useful warehouses at the other. But I digress...

I stumbled across the Fordhampton level crossing kit when I built my diorama based on

Bodiam in MR272. I was looking for a pair of crossing gates suitable for depicting the Kent & East Sussex Railway and the mesh on the Fordhampton gates was similar to that on the line's gates. If anyone was familiar with the level crossing kit in Hornby's old R421 set, you'll notice some strong similarities - the mesh and the metal bracing rod are Gaugemaster extras designed to make it a bit more realistic!

The kit, typical of the Fordhampton range,



**MODEL** Gaugemaster GM404 Fordhampton Level Crossing ◆ **Price** £14.75

**AVAILABILITY** 

Gaugemaster **Tel** 01903 884488 **Web** www.gaugemaster.com

was easy to build and easy to enhance with a bit of extra detailing. I think it really enhances the Bodiam scene, although I do realise that purists are likely to point out that my red warning signs are circular and not triangular...

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# HARDER & STEENBECK www.harder-airbrush.eu





The kit contains two self-coloured white gates and four posts plus grey plastic road ramps and imitation planking for between the rails. I ditched the planking and the ramps.



I painted the grey mesh with some Humbrol Matt white acrylic aerosol, cut it to size and fixed it to a gate with Deluxe Materials Speed Bond, which gave a quick, tacky fix.

### What you will need

#### **TOOLS**

- Small paintbrush
- Swann-Morton knife
- Cutting Board
- Red crayon
- Deluxe Materials Speed Bond adhesive
- Mr Hobby White Acrylic Paint
- Humbrol Aerosol of white acrylic paint
- Sanding Stick



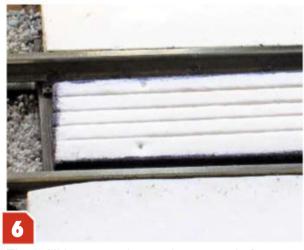
You can transform the look of the gates with a little paint: the lamps were painted red and the hinges and brackets painted black.



I made the road surface from Daler-Rowney mount card (from Hobbycraft) which I aligned with the railheads.



To make the timbers between the rails, I pressed the card onto the rail heads to get the right shape. I cut it out with scissors, trimming it to form the flangeway.



The infill between the track was made from a piece of card. I scored lines on it with a sharp knife to represent timber planks. I painted the edges of the card with a black felt-tipped pen.

### The warning disc

Here's proof that even experienced model makers don't always get it right. I tried to use a craft knife to carefully cut around the red disc, like you would do with a sheet of decals. Even with a sharp blade, the knife left a ragged edge and I had to spend quite a bit of time with a Bachmann Modelmaker sanding stick to tidy the edges. In hindsight, a sharp pair of scissors

I used a Derwent colour pencil to colour the cut edges of the red discs. The red roundel was fixed centrally to the gate using **Deluxe Materials** Speed Bond.

would have made a much better job.



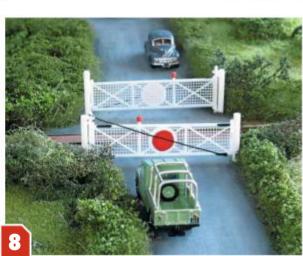




I coloured the edges of the card using a black felt-tipped pen before gluing it with Speed Bond. Then I painted the timbers with brown acrylic paint.



To mount the gate posts, push small holes in the mounting card slopes and then gently push the posts into the holes. Leave the holes quite tight to support the posts. Secure them with a dab of white glue.



To complete the scene, I painted the approach road with a pale acrylic grey. The hedges are Woodland Scenics Poly Fiber covered with flock.

# Masterclass

Looking at locomotives in detail

# WHEN PUSH comes to shove

Against the backdrop of a mighty industry in its death throes, the Class 13 was born, destined for a short, undecorated life. Ben Jones tells the story.

Sheffield's

f you've ever seen The Full Monty, you'll no doubt recall the opening sequence, which features a public information film entitled *Sheffield* – *City on the Move*.

It depicts a dynamic, modern city of the early 1970s, powered by the might of

the steel industry. Almost immediately, though, the action switches to a scene of dereliction and decay as our heroes attempt to 'liberate' some steel from an abandoned factory. Sheffield's rapid and traumatic decline in the 1970s and 1980s was reflected in its railways as the heavy industries that made it such a honeypot for Victorian railway builders vanished, in some cases almost overnight.

50

The Sheffield Area of British Railways' Eastern Region was responsible for 10% of BR's entire freight traffic. In the late 1950s, some two million wagon loads per year. In 1961, three million tons of freight was forwarded and six million tons received in up to 9,000

daily wagon loads. No fewer than 5,000 empty wagons were required each day for loading in the Sheffield area.

The eastern part of the city bustled with goods yards, freight depots and private sidings, most of which dated from the railway boom in the second half of

> 19th Century. However, a century later, the piecemeal development of the city's railways had become a serious impediment to efficient operation. As well as the dominant Midland and the Great Central Railways, whose main lines crossed the city north-south and east-west

win a share of Sheffield's lucrative freight business, including the London & North Western, Great Northern, Lancashire & Yorkshire and even the Great Eastern. The result was a tangled web of lines and sidings that required an army of shunting and trip locomotives – and an even larger army of people to keep them moving. It was inefficient,

rapid and traumatic decline in the 1970s and 1980s was reflected in its railways respectively, numerous other pre-Grouping railways fought to expensive to operate and increasingly out of step with the needs of its customers. Another fascinating public information

film set in Sheffield, British Transport Films' Freight and a City of 1966, gives a perfect illustration of this. It follows the journey taken by a wagon loaded with steel, which takes the best part of a day to complete its trip, ending up less than a mile from where it started! With road haulage eating hungrily into BR's freight revenue in the post-war era, clearly something had to be done. And this is where the three heroes of this story enter the stage.

D4502 was still in ex-works condition when photographed in July 1965. The slave unit's cab had been removed during the conversion process and was replaced with a small open balcony for shunting staff. The two locomotives were originally coupled back-to-back but were repositioned after a few months. COLOUR RAIL





BR's solution was to replace the multitude of smaller goods yards with an enormous new marshalling yard, carved out of the landscape on the eastern outskirts of the city. This £9 million scheme would deliver a radical rationalisation of the area's railway network, eliminating duplicated facilities and concentrating freight traffic on a single major yard, complete with a modern traction maintenance depot.

Planning started in the late 1950s, with numerous locations in both Sheffield and neighbouring Rotherham considered for the marshalling yard. Eventually though, a site on the almost unused Sheffield District Railway, close to the Sheffield suburb of Tinsley, was approved in 1960, with construction starting in August 1961.

When it was officially opened by Lord Beeching in 1965, the former British

Right: Aside from the heavier bufferbeams and the removal of the slave's driving cab, other modifications made during the Class 13 conversion included the installation of an electronic speedometer, allowing drivers to more accurately judge their speed, and VHF radio telephone for communication with the yard control tower. The three '13s' were allocated the call signs 'Alpha', 'Bravo' and 'Charlie'. LES NIXON

A railway promoted by the Lancashire, Derbyshire & East Coast Railway and the Great Eastern Railway. It opened in 1900 and operations were taken over by the GCR in 1907.



## Masterclass



Railways Board (BRB) chairman commented that Sheffield now had the 'world's most advanced traffic handling system'.

#### **ROLL CALL**

Key to its success was the 'hump'. Hump yards, where wagons are pushed over an artificial hill and allowed to roll into reception sidings, were not new, but Tinsley became the first marshalling yard in the world to be equipped with the computerised Dowty wagon control system, using automatic retarders to slow the progress of wagons being shunted off the hump and sorted into departure sidings.

Hump shunting is a specialist activity, now long vanished from Britain's railways, although it continues in other countries, including Germany and the USA. It requires skilled driving, concentration and locomotives with a high tractive effort.

In the steam era, the largest British marshalling yards employed a special breed of heavy locomotives, such as Robinson's '8H' 0-8-4Ts built for Wath Yard near Barnsley and Maunsell's big 'G16' tank locomotives built for Feltham in West London.

BR's standard 0-6-0DE shunter (later Class 08) was – and remains – a powerful and capable machine for its size. But, weighing in at just 48 tons, it could not match the sheer brute strength of an eight-coupled steam locomotive weighing twice as much – especially on a wet and windy day.

Having tested and rejected solo 350hp diesels on the hump – and not wanting to risk larger locomotives grounding on the hump – BR settled on a bespoke solution. It would semi-permanently couple six 350hp shunters together to form three 'master and slave' units. The most obvious modification was the removal of the cab on the 'slave' locomotive. Both parts of the unit had their weight increased from 51 to 60 tons by fitting thicker steel bufferbeams and ballast weights above the axles. Electrical modifications were also made to allow the two locomotives to be controlled in multiple.

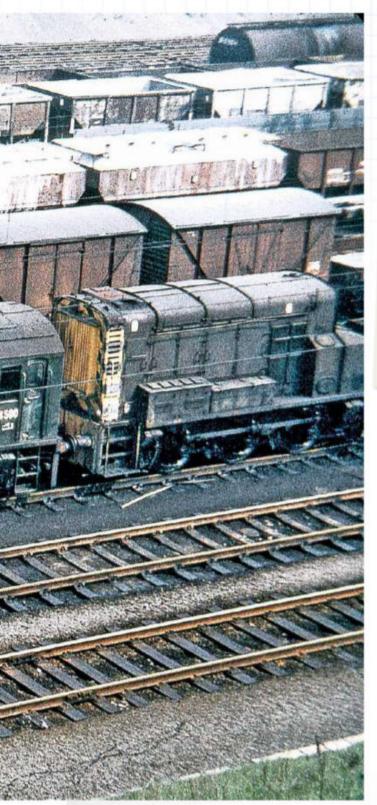
Maximum tractive effort was increased to 70,000lb/f and axleload increased to 20t.

The six locomotives selected were D3697/98 and D4187-90, built at Darlington Works in 1959 and 1962 respectively. D3697/98 were 'local', having been delivered to Sheffield

The locomotives were delivered in standard BR green with 'wasp' stripes on the outer ends of each unit (and on the radiator end of the 'master' section – a legacy of their original arrangement). Numbers were applied on the 'master' section cabside only. Five-digit TOPS numbers were applied in 1974, with the three units becoming Class 13. D4501/02 became 13001/002 and the identity of D4500 was changed to 13003. GORDON EDGAR/RAIL PHOTOPRINTS

Darnall a week apart in May 1959. D3697 subsequently worked out of Mexborough and Wath, while D4188 had a short spell at nearby Grimesthorpe in April-September 1961 before returning to Darnall. D4187-90 were new to Stratford in east London in July/August 1962.

Conversion was undertaken at Darlington Works in late 1964 and early 1965 and the new locomotives were officially reallocated to the new Tinsley TMD on January 16 1965. Initially, the units were coupled cab-to-cab, but this was quickly deemed unsatisfactory by crews. Visibility from the cab was poor in both directions, leading to low-speed bufferstop collisions on more than one occasion after drivers misjudged the length of their units. The problem was solved in 1966 when all three units were despatched to Doncaster Works for





modification, returning with the 'master' locomotive reversed and coupled nose-to-cab with its partner.

Once the initial sighting issues had been resolved, the trio settled down to a largely monotonous existence pushing rakes of wagons from Tinsley's cavernous reception sidings over the hump for sorting. Two units were required for these duties every day, such was the level of coal, steel and scrap traffic arriving at Tinsley for remarshalling.

#### HUMPED AND DUMPED

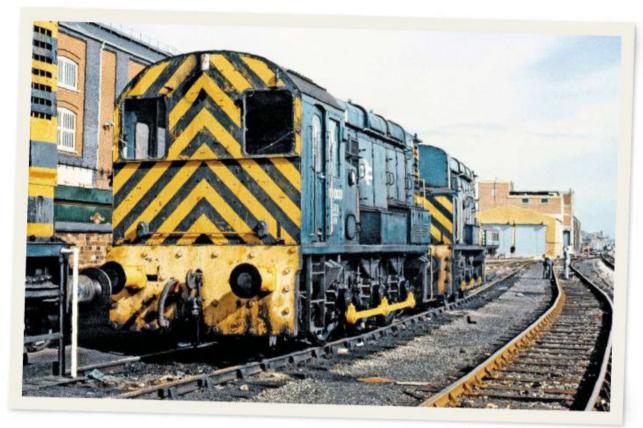
Sadly, by the time Tinsley Yard and the Class 13s were fully operational, the heavy traffic they were built to serve was already teetering on the edge of an abyss. BR's own plans envisaged the replacement, wherever

Although 13003 had been repainted in BR Rail blue by the time it had received its TOPS number, 13001/002 were still green. 13002 ran until September 1977 in that condition, making it one of the last active BR locomotives to run in the old livery. It was repainted blue during a visit to Doncaster Works in 1977, where it was photographed. The rear of the slave unit was blue with yellow bufferbeam, whereas the master unit's nose received black/yellow 'wasp' stripes. BR arrows logos were only applied to the master locomotive. RAIL PHOTOPRINTS

Both D4502 and Tinsley Yard were new when this photograph was taken in March 1965. Millions of tons of sandstone and shale were removed from a 115-acre site that was more than two miles long and a quarter of a mile wide. New junctions and connections were also provided to enable trains from all directions to gain access to and from the yard. This Stanier '8F' was a rare visitor; more common were the Sulzer and Brush Type 2s and English Electric Type 3s seen on or around the sheds. LES NIXON



# Masterclass



possible, of the very wagonload traffic that Tinsley had been built to handle with more efficient point-to-point block trains.

At the same time, South Yorkshire's collieries and steelworks fell victim to a remorseless industrial decline brought on by a rapidly changing economic and political landscape. Throughout the 1970s and into the 1980s, steel and coal traffic was in retreat and much of BR's traditional wagonload business was lost or being switched to new air-braked wagons and block trains.

Despite the fact that Doncaster was less than 20 miles away from Tinsley, 13003 made a 300-odd-mile round trip to Swindon for attention in 1980 and starred at the October 5 Works Open Day. 13003 was subject to a brief - but unsuccessful - attempt by preservationists to save it. GORDON EDGAR/RAIL PHOTOPRINTS



By the time the economic recession of the early 1980s struck, only two '13s' were required at Tinsley and on many days only one was needed to shunt the hump yard. As a result, when 13002 suffered a generator failure in 1981, it was sent to Swindon Works. Staff investigated the possibility of returning the 'master' section to traffic as a single Class 08 but it was never repaired. As a result, on June 28, 13002 became the first Class 13 to be withdrawn. It was stripped for reusable parts and scrapped at Swindon in September/October 1982.

The two remaining '13s' survived until hump shunting at Tinsley Yard was abandoned in 1984, leaving them without a purpose after a career just shy of 20 years. They were officially withdrawn on January 20 1985 with 13001 moving via Tyseley to Swindon for disposal and 13003

making the somewhat shorter journey to Doncaster Works. Despite further consideration being given to conversion of the 'master' sections into air-braked '08s', the '13s' were scrapped in May and September 1985.

On October 7 1978, 13003 became the first of the class to work a passenger train when it hauled 'The Pennine Rambler' Merrymaker charter from Rotherwood exchange sidings, near Woodhouse, to Tinsley Yard, where it handed over to 'EM1s' 76010/023.

A similar feat was achieved in the final year of the class when 13001 hauled 'The Dore Mat' railtour for just over a mile from Shepcote Lane Junction to Tinsley East on February 18 1984. Like the unconventional heroes of *The Full Monty*, the Class 13s had their brief moment in the spotlight too.

#### RECOMENDED READING

Tinsley and the Modernisation of Sheffield's Railways by Chris Booth (Platform 5, 2019) www.barrowhillcollections.com





Above: The Dowty hydraulic retarder gear - just visible in front of the hybar wagon - gave the Class 13s severe wheel flats. Therefore the Class 13s had their tyre profile modified. This work was undertaken at Doncaster Works, with the Class 13s running to and from the works under their own power. LES NIXON

Left: The rear of 13001's slave unit was plain blue with blue bufferbeams and the master locomotive's nose was painted plain yellow. 13003, meanwhile, had wasp stripes applied to both the rear of the slave unit and the nose of the master unit. BR arrows were applied to only the master unit, whereas 13001 received logos on both the master and slave units. COLOUR RAIL



**Dave Lowery** uses a conversion kit to show you how to model your own Class 13.

A CLASS 13

onversion kits are one area of the hobby that seems to have slipped away without any notice. Remember the likes of Crownline? Those kits you could buy that, with some hacking about, would enable you to turn a ready-to-run model into something else.

Happily, this area of the hobby isn't quite dead and you can still find some excellent conversion kits out there, which allow you to

TOP TIP

I like to mix glues to fix big sub-assemblies together. I use UHU and a little dab of cyano. The cyano will bond instantly – especially if you use an activator – but the joint will be quite brittle and can snap easily if the part is knocked. The slower curing UHU forms a more flexible bond, so it's better for future handling of the model.

fill some of the gaps in the ranks of ready-to-run models.

The famous Class 13 'master and slave' is one of the few diesel shunters not available as an RTR 'OO' gauge model. It's probably due to the fact that it comprised two Class O8s, which offered lots of shunting power but makes manufacturing a model a difficult and costly process.

Thankfully, RT Models has come to the rescue with a conversion kit that enables you to create a Class 13 from two Hornby '08s'.

As I intended to produce a BR blue Class 13, I used two blue donor models. The 'master' locomotive only requires new replacement bufferbeams (which you have to buy separate to the main kit) and a new handrail. Most of the work revolves around the 'slave' locomotive. You get very finely etched nickel-silver parts to make the open cab (does this make it a Class 08 cabriolet?) and new backplate to seal off the back of the bonnet and a whitemetal casting for where the control desk would have been.

All in all, this is a nice little conversion project, with some neat components, that will leave you with a unique model to add interest to your layout.

### What you will need

#### **SHOPPING LIST**

- Hornby R3342 08489, BR blue, £125.00 Availability: Olivia's Trains
   Tel: 01143 216160
   Web: www.oliviastrains.com
- RT Models 4SLP007 Cast pair of Class 13 bufferbeams, £3.10.
   Availability: RT Models, 5b Tower Park, Ennerdale Road, Shrewsbury SY1 3TD Web: www.rtmodels.co.uk
- Fox Transfers F4450 Standard Blue Loco Livery Element, £5.95.
   Availability: Fox Transfers
   Tel: 01163 194950
   Web: www.fox-transfers.co.uk

#### **TOOLS**

- Razor saw
- Selection of files
- Pin vice and drill bits
- Punch
- Side cutters

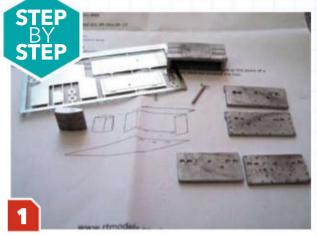
For analogue and DCC layouts, removal of the motor from the 'slave' unit will allow it to be hauled, although the power collection could be retained and linked to the 'master' to improve performance. DCC also offers the option of fitting a decoder to both units for increased traction, although they'd both need to be set to the same address.

MODEL R7 Models 4SLP008 Class 13 Slave Loco Conversion kit ◆ Price £11.50

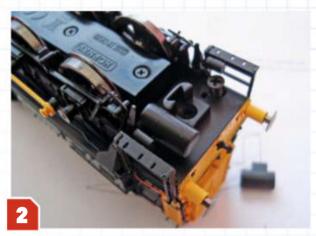
**AVAILABILITY** R7 Models, 5b 7ower Park, Ennerdale Road, Shrewsbury SY1 37D **Web:** www.rtmodels.co.uk







The kit contains an etched nickel-silver open cab floor and rear, whitemetal castings for the non-control desk and bufferbeams for the 'slave'.



To dismantle the '08', remove the two screws at the rear of the chassis . At the front, take off the air tank to reveal the screws – and then remove them.



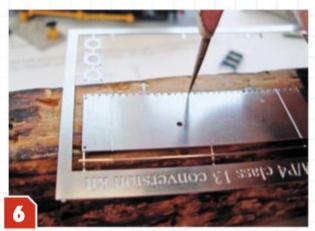
Now slide the cab upwards after easing it out of the base. Then separate the grey-coloured backhead. It's glued into the body, so give it a good flick.



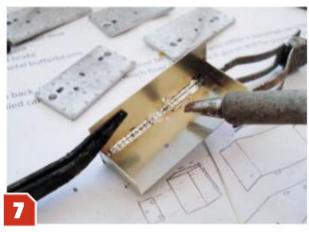
Remove the cab floor/cab rear by using a razor saw to cut down between it and the locomotive's bonnet.



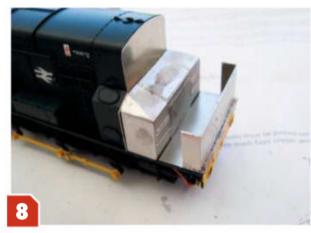
Place the etched nickel-silver backplate in position and mark where the chassis/motor casting needs to be filed to give a flat fit.



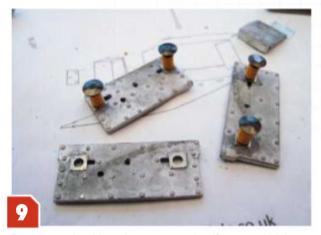
Punch the rivet detail into the rear of the backplate's half-etched holes using a not-too-sharp, thin probe. Practise on some scrap material first to find the right pressure to use before starting.



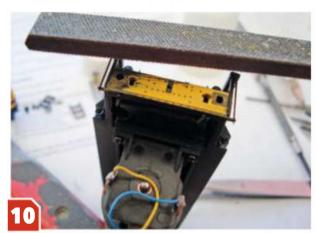
Once you're happy with the rivets, fold the outer wall using the baseplate as a guide in order to get it square. When happy, solder it in place. Use small amounts of solder so you don't flood the rivet detail.



Clean the whitemetal castings with abrasives and remove any traces of flash. Test-fit the main components and continue to file the parts - checking the fit regularly - in order to achieve a good, square finish.



Remove the Hornby sprung buffers and tidy the base of the shanks. Also file square the whitemetal bufferbeam castings and fit square nickel-silver buffer bases, then locate and glue the buffers in place.



The only work necessary on the Hornby body is to remove all the bufferbeam detail with a file. Ensure that the bufferbeams are nice and flat, ready to have the replacements glued in place.



The sub-units can now be painted. I used grey primer for the body parts that are painted blue and white primer for bufferbeams that will be painted yellow. I found RailMatch blue a fairly decent match to the shade that Hornby uses.



Add handrails to the sub-assemblies and paint them white. Also add two long handrails to the front of both 'master' and 'slave' locomotives. Also, alter the locomotive's number.

# Know your stuff

# PAINTING AND WEATHERING: Q&A SPECIAL

Over the past few months we've received a raft of reader queries about various aspects of painting and finishing models, so we decided to bring them together into a special edition of Know Your Stuff. This month, our panel of experts offer plenty of hints and tips, concerning

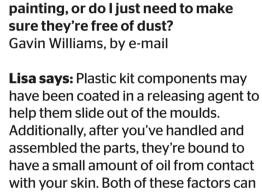


**George Dent**MR's Deputy Editor
can offer sagelike advice on any
modelling subject.





The Airbrush
Company's marketing
manager is also
a talented artist and
airbrushing tutor.



I built a number of plastic

wagon kits during

painted them yet.

Do I need to clean them before

lockdown but haven't

have a small amount of oil from contact with your skin. Both of these factors ca affect the overall painted finish, impeding the adhesion of the primer and topcoats, ultimately causing the paint to chip or flake away.

To be on the safe side, it's always best to clean and degrease the model before painting. After removing the metal wheels, bathe your wagons in a bowl of lukewarm water and a mild, all-purpose household detergent. This will usually shift all traces of releasing agents and other contaminants, as well as any loose material that a dusting brush is likely to miss. Brushing the model gently with an old (but clean) toothbrush or stiff paintbrush will help the soap to dislodge the grease and oil deposits.

It's important to then rinse the model thoroughly in clean water and to set it aside to dry completely, preferably for



Before painting, clean your assembled plastic kits in lukewarm water with a little household detergent. An old toothbrush makes for a handy, miniature scrubbing brush.



Mild alcohol solutions are also useful for cleaning plastic surfaces. George often makes use of Tamiya's acrylic thinners and LifeColor's acrylic cleaning fluid, applied by brush and then wiped away with cotton swabs.

a few days in a warm, dust-free environment. If you've built a covered van, moisture might be trapped inside the bodyshell, so drilling one or two small, discreet holes in the floor will allow it to evaporate.

Now that the wagons are clean, try to keep handling with your bare hands to a minimum before the painting begins. If any dust has settled onto the model while it was drying, brush it away with a clean, soft brush. Alternatively, dab the surface with a tack rag to collect the debris and prevent it from settling elsewhere on the model. Don't press too hard with the tack rag, or you'll transfer some of the adhesive onto the model's surface.

Special model cleaning fluids are available, formulated from isopropyl alcohol and diluted with distilled water. These are useful if the model can't be submerged in water, due to the presence of electrical or mechanical components. The alcohol cleaner is brushed over the model and the surface swabbed with cotton buds or tissue to remove the loosened dirt and grease. A number of applications is usually required to ensure a thorough clean.

Don't use solvent-based fluids, such as white spirit, enamel or cellulose thinners to clean plastic models, whether they're pre-painted or unpainted – as they will eat into the material and cause significant damage.

Dave Lowery
Professional model
maker who's been
there, done that and
got the T-shirt!

#### **SHAKEN OR STIRRED?**



What's the best way of stirring paint? I've always used a screwdriver, but I've seen special stirring tools. And should I shake the paint before opening as well?

tools are designed to disperse the

pigment more effectively than

Anthony Cowburn, by e-mail

**Lisa says:** Most paints tend to separate during storage, with the bound pigment settling to the bottom of the jar. Special paddle-shaped stirring

Acrylic paints benefit from a shake and a stir, but enamels usually just need stirring. a flat screwdriver, while the stirrer's surface is also easier to clean than the rough metal of a screwdriver. There are also battery-powered paint stirring tools available, to make the job quicker and easier.

Acrylic paints benefit from shaking as well as stirring, but most enamels - which are generally thicker - don't respond so well to shaking and are best stirred. If the paint is to be thinned for airbrushing, the paint mix should be shaken and/or stirred at regular intervals to keep the pigment dispersed.





### **CHOOSE THE RIGHT MASKING TAPE**



I'm going to try repainting a couple of locomotives in **Network SouthEast livery,** but I'm not sure what

masking tape to use. It needs to be good quality and available in very thin strips. It will need to be flexible to cope with the profile of the bodyshells but able to be laid in straight lines. Any recommendations? Mike King, by e-mail

Lisa says: I'd recommend using a flexible, PVC/vinyl-backed low-tack fine-line tape. These are available from a variety of brands, in widths ranging from 1mm up to an inch or so. These tapes are very versatile and perfect for intricate, delicate and multilayer masking. In contrast to more generic, cloth-backed tapes, thin PVC tapes can conform to complex surface profiles more readily, while also providing a cleaner separation between colours. They're also easier to lay in straight lines, using a steel rule as a guide.



**Above: Vinyl-backed** masking tapes are best for fine work. Use a steel rule to help create straight lines.

Right: The Flake King range of Prime Fine Line tapes is available in a variety of widths and thicknesses, the orange rolls being the thinnest and most flexible.



With a view to practising, various airbrushing techniques, I unearthed some old locomotive bodyshells. Their paintwork is badly chipped and they're covered in grime. Is there a way of quickly stripping them back to clean, bare plastic? Harry Pearson, by e-mail

Dave says: There are liquid paint strippers designed for use on plastic models, such as Superstrip from Phoenix Paints. But I prefer to sandblast bodyshells with fine aluminium oxide powder, as it cleans and strips at the same time. Badger offers a great miniature sandblasting package, consisting of a spray gun, hose and abrasive powder, designed for use with any decent airbrush compressor.

Make sure you strip away any glazing from the bodyshell and that you wear a mask while spraying the abrasive powder. You'll need a higher air pressure than when you're painting, and I'd recommend spraying the powder while the model is held securely on a painting handle.

It's best to wear gloves and eye protection too, just in case. Working with the model held over an open box will contain most of the powder and debris, making it easier to clean up. Make sure you keep the powder away from any electrical or mechanical components. Once the model has been stripped, it can be washed in soapy water, rinsed and dried. Then, it's ready for painting.



Badger's mini sandblaster package includes a spray gun, hose, mask and a jar of aluminium oxide abrasive



Sandblasting effectively cleans away dirt and debris. With a higher pressure, it can also strip away the paint altogether.

### TREATING STUBBORN GLAZING



I'm repainting a diesel locomotive, but some of the glazing won't come out it's glued too tightly. Do you have any

tips for freeing the bond?

David Henderson, by e-mail

**George says:** My best advice is to leave the glazing in place as any attempts to break the glue bond is more likely to result in damage. I was faced with a similar issue recently when painting up a factory sample of the forthcoming Heljan Class 25. The windscreens were stuck fast, so I carefully masked them with low-tack tape.

To ensure that the masking was as accurate as possible, the tape was trimmed in situ with the tip of a scalpel blade. A cocktail stick was also employed, to encourage the edges of the tape to sit within the window surrounds, preventing paint ingress onto the glazing, but also allowing the paint to cover the sides of the frames.

As a number of pieces of tape were required



If glazing is secured too tightly, avoid the risk of damage by masking the windows in situ.

on each pane, the layers of tape were sealed with masking fluid, applied with the cocktail stick. Don't forget to mask the inside faces of the glazing too, in case any paint works its way into the interior, especially if spray-painting the model with an aerosol or airbrush.

#### WHAT COLOUR PRIMER?



Why are there so many different colour primers available? Do certain topcoat colours need specific primers?

P. Holbrook, by e-mail

Lisa says: Primers provide a consistent base for the paints that follow, in terms of a level surface and a neutral colour, but also in terms of adhesion. If your model is made up of different colours of plastic, metal or resin then a coat of primer will provide a uniform base and prevent fluctuation in the topcoat's shade across the different materials.

If you're applying a dark colour, then it's best to use a dark grey or black primer. This will also reduce the overall number of livery coats needed to achieve full opacity. In contrast, if a brighter



A white primer is preferable when you plan to apply a bright, vibrant livery colour.

colour is planned, such as yellow, bright blue or red, a white primer is likely to give the best results. Furthermore, a white primer allows brighter colours to appear more luminous, whereas a grey primer can have a dulling effect.

#### **ACRYLIC DRYING TIMES**

How long do I need to leave acrylic paints before over-coating? They feel dry to the touch after just a few minutes, but when I add more paint, it disturbs the layer below.

M. Vaughan, by e-mail

Lisa says: The majority of acrylic paints will feel touch-dry after between 5-20 minutes. However, the paint needs longer to cure fully before it's able to withstand the application of further coats by hand. To be sure, it's best to leave a model overnight before re-coating. When airbrushing, however, it's possible to add further coats of acrylic after just an hour or so, depending on the thickness of the coat and the brand of paint.



Acrylics may be touch-dry after a few minutes, but several hours are needed before the next coat can be applied.

#### **MIX AND MATCH**



Can I use enamel and acrylic paints together on the same model? Partha Ghosh, by e-mail

Lisa says: Generally speaking, it's OK to apply acrylic paints over enamels, providing that the enamels are fully cured. The opposite is not always possible, as the stronger solvents contained in some enamels can damage the acrylic beneath. However, it's not a hard-and-fast rule, as much depends on the amount of enamel paint and thinners applied, as well as the particular brand. Some enamel weathering washes, for instance, are expressly designed to be applied over acrylic finishes.

Like with many things, it's always best to experiment on a scrap model or other surface before working directly onto a prized model.



If you're not sure whether different paints are compatible, test them on a scrap surface before working on your model.

## WHAT IF IT GOES WRONG?



I've painted a carriage with an aerosol, but it's gone horribly wrong and a few big puddles have

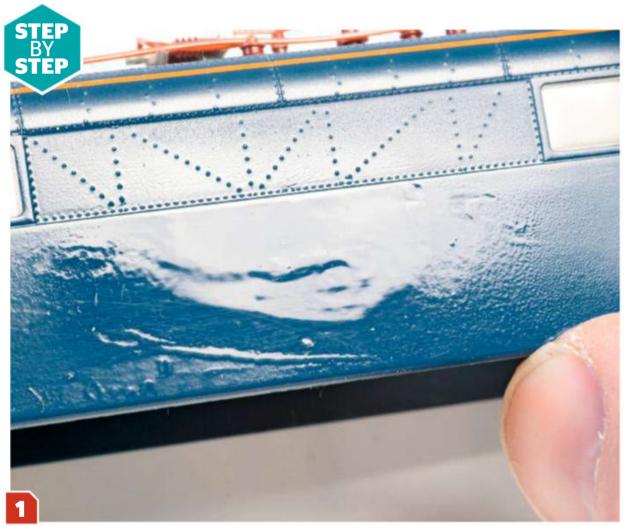
formed on the surface. Can I salvage it? Geoff Allan, by e-mail

George says: Don't worry, this happens to us all at some point and it's important to resist the urge to act while the paint is still wet, especially if you've used an aerosol. Any attempt to intervene with thinners will make matters worse, so set the model aside to cure fully for a few days and put your mind to happier things.

What happens next depends on where the puddles have formed. If they're on a smooth,

flat area of bodywork, then we can employ abrasives to rub the paint down to a flat surface. However, if the puddles are covering delicate detail relief, such as rows of rivet heads or door hinges, then we'll have to resort to using a model paint stripper, such as Phoenix Paints' Superstrip (see our Class 56 repainting feature on page 34).

On your second attempt at painting, be sure to keep the paint flow to a minimum and keep the aerosol can moving in lateral strokes, starting and ending each spray when the can is pointing to the side of the model. It also helps to keep the nozzle at a consistent distance from the surface, usually between 15-30cm.



Disaster struck while applying a clear gloss coat to this Bachmann Class 85, with a large puddle of paint deposited along one of the sides. Apart from swearing out loud, the only thing I could do was put it to one side and let it cure completely.



The surface was abraded with successive grades of abrasives, lubricated with warm soapy water. Starting with 2,400grit to level the surface, I moved gradually to 12,000grit sheets, with each removing the scratches left by the previous grade.



Once the surface was flat and smooth, a more successful attempt was made at painting and varnishing the bodyshell. Mistakes are inevitable, especially when trying something for the first time, which is why practice is so important.



# **HOW TO: KEEP YOUR PAINTBRUSHES IN** PEAK CONDITION



What's the best way of cleaning and drying my paintbrushes? My brushes never seem to last very long

without going out of shape, despite me using good quality brushes from well-known brands.

Fiona White, by e-mail

**George says:** Good quality paintbrushes should provide years of service, but they need to be cared for correctly. Luckily, I learned some important tips while I was a hard-up art student and my cleaning routine has saved me plenty of money over the years!

As soon as you've finished painting, swill the brush in a bowl of water or white spirit, depending on the type of paint, drawing the brush gently along a sheet of tissue to absorb the fluid. Don't dab the bristles onto the tissue and repeat this until no more traces of paint are deposited. This will be enough if the brush is likely to be used again imminently but, if not, it should be treated to another cleaning stage.

A bar of soap or a drop of shampoo makes for an effective way of removing any residual traces of paint or solvents from the bristles. Indeed, you'll be surprised how much more pigment will be released at this stage, despite the brush appearing clean beforehand. Often, it's these residues, lying deep within the bristles, that cause brushes to stiffen.

After soaping and rinsing the brush a couple of times, re-shape the bristles with your fingers while they're wet and store the brush upright in a pot or old mug. Storing brushes on their sides, especially within a toolbox, is unlikely to help them keep their shape.

Brushes will last longer if stored upright in an old mug or pot.







As soon as the painting is complete, or before switching colours, swill the brush in water (for acrylics) or white spirit (for enamels). Place onto a sheet of tissue and draw the brush towards you, soaking up the excess. Repeat until no more colour is deposited.



At the end of a session, treat the brush to a deeper clean. A bar of regular soap or a drop of shampoo will suffice, but special brush soaps are also available (this one is from Games Workshop). Gently add water and work up a lather.



Rinse the soap away and repeat the process until the water and soap remain clear - then you'll know that all paint residues have been removed. After a final rinse, shake the brush to remove excess moisture and re-shape the bristles with your fingers.



Retain the clear sleeves that some brushes are supplied with and re-fit them to protect the shape of the bristles while the brush is in store. You can even make your own protective sleeves from drinking straws or scraps of plastic tube.

# HOW TO: IMPROVE ADHESION FOR WEATHERING POWDERS



I find it difficult to get weathering powders to stick to the bodywork and chassis of my rolling stock. Do I need to use

a special fixative solution?

Malcolm Goodyear, by e-mail

**George says:** Fixative solutions are available from various brands, but the most effective way of improving adhesion before the weathering starts is to apply a coat of clear matt varnish. It can be applied by hand, aerosol or airbrush and it should be left to dry thoroughly before continuing.

We're not relying on the wet paint to aid adhesion, but simply the matt sheen that is formed once the varnish has cured. RTR models invariably feature a lovely smooth, satin sheen, while plastic chassis and bogies can often be very glossy. None of this is conducive to helping dry pigments stick to the surface. A flat matt sheen, in contrast, is naturally a little coarser and the matting agents in the varnish provide a microscopic 'key', giving the powders extra traction.

The dry pigments can be applied by brush, laying the appropriate shades to achieve the degree of grubbiness that you desire. Once the excess has been brushed away with a clean, soft brush, there should be no need for any extra sealing, provided that the model is handled carefully. However, if you're aiming for a particularly filthy or dusty wagon (a cement, stone or coal wagon perhaps), then a fixative solution may be required.

Fixatives are thin, clear liquids that can be applied before and/or after the powders, by brush, pipette or sprayed through an airbrush. They work in a very similar way to a regular matt varnish, improving adhesion and sealing previously applied powders. By building up successive layers of fixative and pigment, some very extreme results can be achieved.

Surprisingly, we can also use pigment fixatives to remove weathering powders or to manipulated them *in situ*. Dipping a cotton swab into the fluid and wiping the surface with vertical strokes can create some interesting streaking effects.





An overall coating of clear matt varnish is the simplest means of improving adhesion for weathering powders. Remove the wheels from wagons and protect any glazing or electrical and mechanical features with masking tape.



If heavier deposits of powder are required, brush on a light layer of fixative solution and allow it to dry before applying a further dusting of dry pigment. The process can be repeated indefinitely until a thick, crusty finish is achieved.



Allow the clear coat to cure before applying the powders, building up the different shades gradually. The pigments will stick readily to the surface, so begin with a light dusting to begin with. For subtle effects, a soft flat brush is an ideal applicator.



It's not always necessary to seal weathering powders at the end of the project, unless the model is likely to be handled regularly. A light misted coat of matt varnish will suffice, or the pigment fixer fluid can be airbrushed over the model at a low air pressure.

#### WHAT'S THE BEST PAINT FOR LINING?



What's the best paint to use when lining-out a model with a bow pen? Michael Buttleman, Watford

**Dave says:** Enamels are the most suitable, as they're slow-drying and free-flowing, provided that the paint is in good condition. Phoenix, RailMatch, Revell and Humbrol enamels will do the job and the paint should be stirred thoroughly before use. If the paint looks overly gloopy or shows signs of lumpiness, don't bother with it and get

a fresh tin. The paint has to glide unhindered through the fine blades of the bow pen and there's nothing more frustrating than the tool clogging up midway through a line.

Depending on the paint's thickness, a little thinning may be necessary, but it's often a matter of trial and error. Simply spending a few hours practising on a scrap of painted plastic sheet will teach you how the paint will behave at different viscosities.





### A TIP FOR WEATHERING BRICKWORK



I'd like to add a subtle weathering effect to my buildings to take away the pristine look of the brickwork,

but not to render the walls filthy. Can you suggest a simple approach? Peter Rainbow, Newcastle upon Tyne

George says: Weathering washes, with their heavily diluted pigments, offer the chance to create subtle effects. Water-based washes, such as LifeColor's Tensocrom

range, are particularly good for this kind of work, with a range of gentle brown and dark grey tones available, along with a green shade to suggest deposits of algae and moss on weather-beaten walls and roofs. The washes can be applied easily with a soft brush, with any excess wiped away with a swab dipped in water, and they dry to a slightly translucent finish, which is perfect for understated shading effects to masonry, roofs and timberwork.

### **FOR POWDERS?** What is the best type

WHAT'S THE BEST BRUSH



of brush for applying weathering powders? Malcolm Goodyear, by e-mail

George says: There isn't a single type of paintbrush that is best for working with dry pigments, as a whole range of different effects can be created using different brushes. Size, shape and stiffness of bristles all play a role and experimentation is the best way of discovering which brush can do what.

In summary, though, soft, flat brushes are great for creating subtle, misted effects, while smaller round brushes will help target deposits of dirt more precisely around details or within confined areas. A stiffbristled brush can be harnessed to add a burnished effect or introduce scuffing, which is ideal for steam locomotive footplates, for instance.



Weathering powders can be applied with a variety of brush types and sizes.

#### **KEEP 'EM CLEAN**



How can I keep dust off my models as they dry? Kevin Smith, by e-mail

George says: I keep a lidded container beside my workbench and, as soon as the paint has been applied, the model is carefully placed inside the box. A series of holes has been drilled into the lid to allow the fumes to disperse safely. Any type of box will suffice, such as a shoe box, with holes cut into the lid with a knife, just as long as the model will fit easily, with plenty of space around it.

That said, I prefer a plastic box, as the interior can be periodically cleaned with a damp cloth to remove dust and debris. Being clear also helps, as it's easy to see what's inside, removing the risk of accidentally moving the box while there's a wet model inside it - don't ask me how I know this!

Right: Drilling small holes into lid allows fumes to disperse.





### **The Airbrush Company**

Suppliers of airbrushes and associated equipment - including the Badger and Iwata ranges - plus modelling tools, LifeColor, Alcladll and Darkstar paints and powders, Flake King masking tapes and a whole host of accessories. The company also offers a number of training courses and an airbrush support and repair service.

79 Marlborough Road East **Lancing Business Park** Lancing **West Sussex BN15 8UF** 

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Numerous touches and meticulous planning make **Shaun Harvey**'s goods yard layout far more than the sum of its parts.



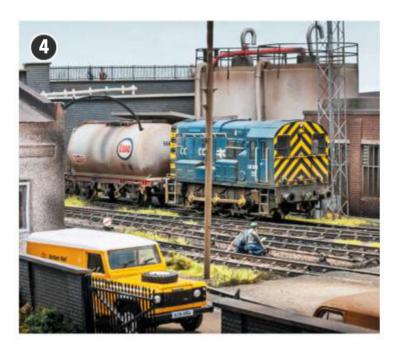
### 'OO' GAUGE LAYOUT WINKLE'S YARD



ave you ever had an idea for a project stuck in your head that just will not go away, no matter what you do, until it's completed? It could be a fitness programme, some home improvements or, in this case, a new model railway. Sometimes it makes no difference if you are deep into another design – that niggling itch in the back of your mind keeps a firm hold on your wandering thoughts.

On occasion, modellers have pondered for decades over these itches, trying to either suppress them or come up with the perfect design before parting with their hard-earned money. Often, a small purchase can lead to subsequent sales and before long there is no other option than to put the plan into action. Shaun Harvey was using all his free time building an 'O' gauge layout when Peco released its bullhead track, but he just couldn't walk past his local model shop without going in to have a closer look.

"As it turned out resistance was futile as I bought a section of track, then another, and another, and sooner or later I had enough to create a small layout that would fit inside a Tim Horn 3ft by 18in enclosed baseboard," explains Shaun. "The 'O' gauge layout was put on hold while I wondered how to get the best from my diorama ideas before I fixed anything down. It needed to show the new track in the best possible way without being complicated but also be interesting to operate should it go to an exhibition in the future, although it wasn't my intention in the initial stages."

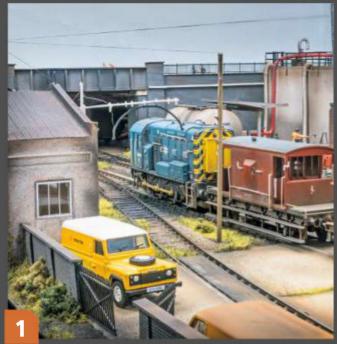




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# 3 things we like



The wall and the bridge on the left-hand side of the layout towards the fiddleyard have been scratchbuilt out of plastic card.



The layout uses Bachmann resin buildings which have been given a light weathering of dull colours so that there isn't a grimy environment with sparkling clean buildings.



To try and make the sky a bit more subtle and realistic, Shaun steered clear of a bright blue sky and went instead for a greyer sky with just a splash of white. This used tester pots of paint, as used by Chris Nevard on his own layouts.

#### **'OO' GAUGE LAYOUT WINKLE'S YARD**





#### **'OO' GAUGE LAYOUT WINKLE'S YARD**



employ to greatly enhance the look of their layout. Some are clear, such as giving everything an equal level of dirt, and some are more subtle and are things you wouldn't notice if they weren't there but make a difference when they are.

"Careful observation of prototype photographs is the key to this and it allows you to fine-tune your layout. I made a point of adding dark patches using an airbrush where locomotives pause, to simulate oil patches, and have added a sparse amount of static grass in the cracks in the concrete, just as it would in real life. The concrete itself may surprise you. It's another idea from Kelvin Barnes using the same cork I put down at the start of the project. I discovered that even with a couple of layers of paint, the original texture still came through and gave the impression of the aggregate within the concrete. All the engines

### **Couplings**

Laying cork, and in turn raising the track above the level of the baseboard, allowed Shaun to use 'OO' gauge Spratt & Winkle couplings on 'Winkle's Yard'. As he details, it works well and removes the large 'hand from the sky' coming down and ruining the illusion, but you do have to be scrutinous with your pre-show checks.

"The Spratt and Winkle work by placing a magnet between the sleepers of the rails which disconnect the couplings when they are stationary over it. Strategically placed scenery and figures, for example two men crouching down inspecting something on the line, mark the place of the magnets. The reason I have to carry out so many checks is that if part of the coupling is situated slightly off or you stop the wagons in the wrong place, the magnet doesn't work effectively and the wagons won't uncouple."



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#### **'OO' GAUGE LAYOUT WINKLE'S YARD**

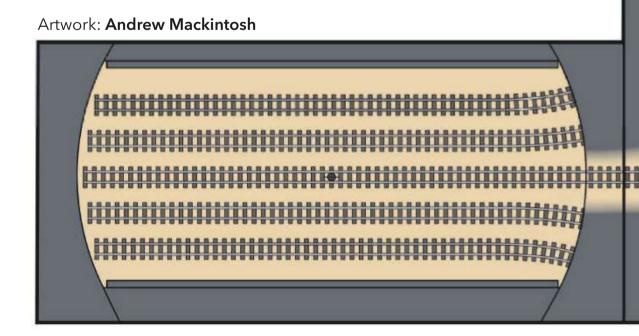


and rolling stock have been weathered using an airbrush and RailMatch paints. Another detail which is so small you could easily miss it is the small circles of grease on the locomotive buffers. It would be easy to look closely at the layout and still not pick out that detail, but it increases my satisfaction."

#### ILLUSION OF SPACE

While small layouts have the distinct advantage of being able to add so much more detail in a shorter time frame, there is one distinctly harder aspect. That of trying to make it appear as though it is part of a much larger world. Shaun has used every trick to create the illusion of additional space.

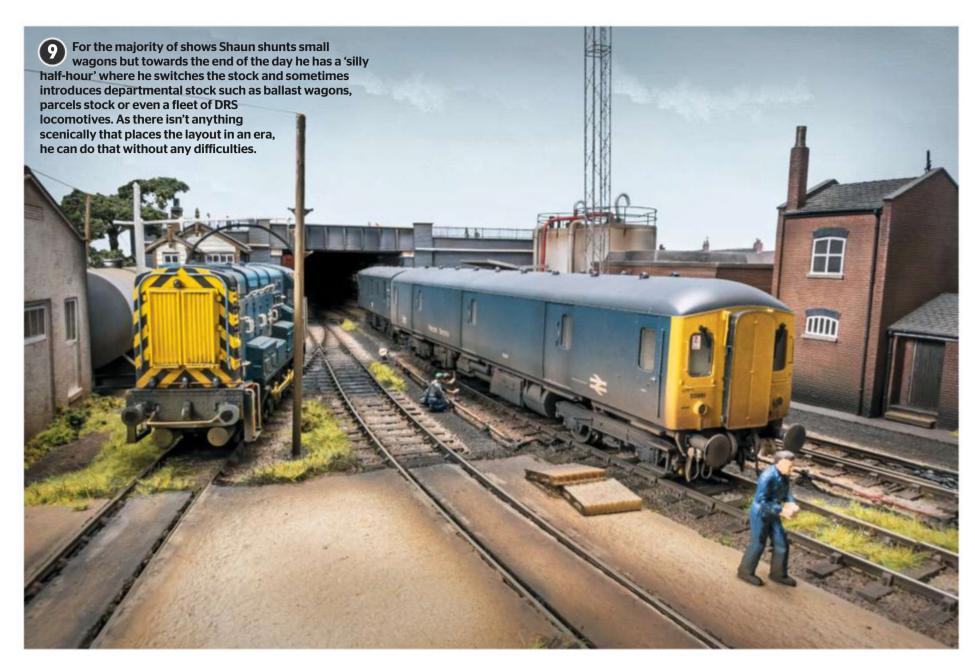
"At the front of the layout is a Bachmann resin building with an archway and a line passing through it. Between the sidewall and the building, I've slotted a small mirror to give the illusion of daylight and extra track continuing through the structure. At the back of the layout, I've used the common illusion of using smaller scale products to make them seem further away. Originally, I had a printed sheet of



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# **'OO' GAUGE LAYOUT WINKLE'S YARD**



'OO' gauge terraced houses but I wasn't happy with how they looked as they seemed far too big so I substituted them for a row of 'N' gauge ones and I'm much happier with the illusion and sense of distance. In front of those, I added 'N' gauge fencing to run along the back of the layout on top of the brick wall to make it appear as though only a small part of the depot was on show."

Another way to trick the eye is by introducing height, forcing the viewer to change their angle of perception. Shaun has added both lighting towers and telegraph poles to 'Winkle's Yard', although he discovered how fragile they were, at great cost.

"The two towers are constructed from fine etched brass and one day while the layout was stored in the garage, something was dropped onto it and one of the towers was bent to a 90° angle! As I had already stuck it down by this point, I had to prise it off and fix another in its place. The telegraph poles also have EZ Line coming from them to the buildings around the scene. This is incredibly fine and I often forget that it's in place until I try to reach across and catch my hand on it.

"I'd like to thank Kelvin Barnes for supporting me over the last few years and for giving me the opportunity to exhibit my layout. I'd also like to thank John, Graham and Jaeson who, along with myself and Kelvin, make up the Norfolk Model Railway Syndicate. We are not a club but we exhibit a large number of layouts at exhibitions in Norfolk, Suffolk and further afield on occasions. Finally, I'd like to thank Anne and her family at Great Eastern Models. I think it's important to support your local model shop and they really are a great shop worthy of a visit."

There's little doubt that across the country at this



very moment there are modellers with an urge in their minds to build a layout and it just will not go away. Shaun had the same one, acted on it, and six months later has a superb model that both he and viewers at exhibitions can enjoy. Don't ignore that voice in your head – it might just be an ingenious idea that will bring you a fantastic layout for years to come.

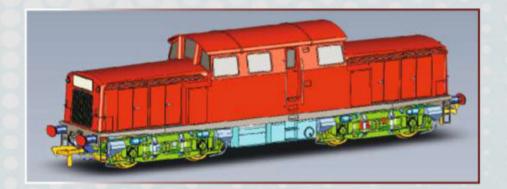


We proudly announce that we intend to produce the Clayton DHP1. It was a demonstrator ordered by Rolls Royce to showcase their engines and hydraulic transmission, with help from Col Fell of 10100 Fell Loco fame. Clayton modified the Class 17 drawings to suit the requirement as they were designed around the same time, although the 17 was about 4 feet longer but the general layout was identical, testing didn't go to plan and it was soon relegated to works shunter for the final 2 Class 17's being built (the 2 with Rolls Royce engines). https://krmodels.co.uk/collections/oogauge/products/clayton-dhp1



# **Model Specification**

- 21-pin DCC socket with easy access
- ► Directional LED Lighting
- Heavy die-cast metal chassis with central motor and flywheels giving powerful performance
- Separately fitted wire handrails and sandpipes
- Etched grilles
- Sprung buffers
- Flush glazing
- Available in OO Gauge.
- ► DCC Ready (£165.00), and DCC Sound TBC.





# B livery guide

BR's livery history can be shunted into five main phases. **George Dent** has compiled a list of the main locomotive liveries employed between 1949 and 1992 - and what paints you need to model them.

he British Transport Commission set about defining a unified identity for the railway following nationalisation in 1948. This was never going to be an easy job and the first year of British Railways' existence was, therefore, one of experimentation, as illustrated by the first forays into the creation of standardised colour schemes for locomotives and rolling stock.

Once a series of liveries was settled upon – and a new logo devised – the railways' painters soon got to work. However, things didn't remain static for long, as tweaks were made to colours, schemes and logos, some liveries were discarded altogether... and then the Modernisation Plan happened.

The rush to phase out steam engendered a whole new raft of liveries for diesel and electric traction and, again, a period of experimentation was followed by a standardisation of sorts. But even this new phase wasn't to last long, before the 'Corporate' era arrived. Within 20 years, that too had given way to Sectorisation and the inevitability of privatisation.

As we can gather, Britain's railways

haven't stood still for long, especially in terms of visual design and railway liveries. Here is a digest of the main BR liveries applied to steam, diesel and electric locomotives between 1949 and 1992. It's by no means an exhaustive list – that would fill an entire book – as there were countless variations and one-off schemes. However, I've also included lists of my recommended paints for each scheme, while there's no shortage of lining and decal options, from the likes of Fox, HMRS and Modelmaster (see panel) to help you complete your painting projects.

# PERIOD 1 EXPERIMENTATION

When we think of particular steam locomotive classes, a distinct colour often springs to mind. Conjure up an image of a 'Jubilee' or a 'Castle', for instance, and the last colour you'd associate them with is Apple green. And yet this vivid shade was trialled on two such locomotives during BR's livery experiments.

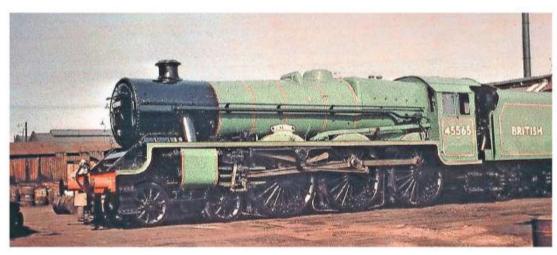
Looking back, there wasn't much in the way of originality in these nascent schemes. Indeed, each of the pilot liveries – and those that were subsequently adopted – harked back in some way to BR's 'Big Four' and pre-Grouping predecessors.

In lieu of a definitive livery specification, BR's early years were notable for the many improvised schemes, in terms of colours and lining arrangements, while 'Big Four'-era liveries also continued to appear on new and refurbished locomotives. The new BR numbers and BRITISH RAILWAYS lettering may have been applied, but the type-faces and colours often differed according to region. For example, the Southern Region was still employing Bulleid 'Sunshine' lettering.

Right: We must be thankful that this truly awful combination wasn't chosen! This sickly shade of Apple green, applied to 'Jubilee' No. 45565 *Victoria* at Derby Works in 1948, even extends to the cab roof and has made the orange lining look pink. Apple green was also applied to 'Battle of Britain' No. 34064 *Fighter Command* while ex-GWR 'Castles' received a pale green lined with grey and red. J.M. JARVIS/COLOUR RAIL



Above: It wasn't just a colour scheme that BR had to arrange: it also had to devise a numbering scheme to remove the possibility of duplicated numbers. The initial solution was to give each locomotive a region prefix: Peppercorn 'A2' No. E531 Bahram is in typically early BR condition at York in 1949, as it also wears LNER livery but with British Railways lettering. ERNEST SANDERSON/COLOUR RAIL



# PERIOD 2 STANDARDISATION

# **EXPRESS BLUE**

Introduced: 1949

Locomotives treated: ex-LMS 'Duchess'/'Princess Royal', ex-LNER 'A1'/'A3'/'A4'/'A10'/'W1', ex-GWR 'King', ex-SR 'Merchant Navy'

**Livery notes:** A striking shade of blue, similar to that used by the Caledonian Railway in pre-Grouping days, was embellished with black and white lining and vermilion red bufferbeams. The scheme was reserved for top link Class 8P express passenger traction only.

# **Recommended paints**

#### Enamel

- ◆ RailMatch 321 BR Steam Loco blue, 305 Bufferbeam red, 419
- ◆ Phoenix P102 BR Steam locomotive blue, P135 Bufferbeam red, P975 Black



BR's experimental blue was originally applied to No. 35024 *East Asiatic Company* with three red bands. This only lasted a few days. Classmate 'MN' No. 35017 *Belgian Marine* shows off the final, darker version of BR express blue with white and black lining at Nine Elms in July 1949. FRIENDS OF NRM/COLOUR RAIL

## STANDARD GREEN

**Introduced:** 1949

**Locomotives treated:** ex-LMS rebuilt 'Patriot' & 'Jubilee'/'Royal Scot', ex-LNER 'A2'/'B2'/'B3'/'B17', ex-GWR 'Castle'/'Star', ex-SR 'WC'/'BB'/'LN'/'King Arthur'

**Livery notes:** Lined in orange and black, this green livery was intended for use on 'other' express locomotive types and the list above includes only those that received the scheme under the original 1949 plan.

With 'Express Blue' proving quick to discolour, it wasn't long before this lined green livery became the standard livery for all express passenger steam locomotives, right up to 1968. The shade of green was lightened slightly in 1954 and newly built BR 'Standard' steam classes and some early diesel locomotives also received this scheme if their intended duties matched the necessary criteria. Last-built '9F' 92220 Evening Star was the only one of its class to receive the livery.

## **Recommended paints**

#### Enamel

- ◆ RailMatch 300 BR Standard Loco green (post-1954), 305 Bufferbeam red, 419 Black
- Phoenix P100 BR Standard Loco green (pre-1954), P101

BR Standard Loco green (post-1954), P135 Bufferbeam red, P975 Black

#### Acrylic

LifeColor UA819 BR Standard Loco green (pre-1954), UA814 BR Standard Loco green (post-1954), UA820 Signal red, LC52 Black Humbrol RC405 BR Standard Loco green





Above: Fresh out of Swindon Works, 'Castle' No. 4077 Chepstow Castle's wheels have been painted black but the rods were left burnished - and soon gained a layer of surface rust. The handrails are 'body colour' - 'Kings' had them burnished - the brightwork is polished and the post-1956 BR coat of arms is centred on the tender panel. **BILL POTTER** 

Left: No. 70010 Owen Glendower shows off unlined BR green, viewed from Patricroft's coaling tower circa 1965. This lighter shade of green was introduced in 1954. Unlined green was carried by passenger classes towards the end of steam. JIM CARTER/RAIL PHOTOPRINTS

**77** 

# LINED & PLAIN BLACK

Introduced: 1949

**Livery notes:** Gloss black, with a pseudo-LNWR white/grey/red lining, was allocated to all mixed-traffic and lesser passenger steam locomotive types. Eventually applied to various new BR 'Standard' locomotives built during the 1950s.

Goods and shunting locomotives received a plain coating of gloss black, with the only adornments being red bufferbeams, off-white numerals and BR logos.

# **Recommended paints**

## Enamel

- ◆ RailMatch 419 Black, 305 Bufferbeam red
- Phoenix P975 Black, P135 Bufferbeam red
- ◆ LifeColor LC52 Black, UA820 Signal red



William Stanier's 842 'Black Fives' were the archetypal mixed traffic locomotive and were surprisingly uniform in the lined black livery, though they received unlined black towards the end. No. 44795 is fresh from overhaul at St Rollox works on May 28 1959 and shows off its red boiler and cylinder lining (fireboxes were unlined on all BR schemes) and red/grey lining on cab and tender sides and running plate valance. Only the cabside numbers are non-standard, being the larger Gill Sans typeface peculiar to this ex-Caledonian Railway works. R.C. RILEY



the Woodhead route. 26022 and 26015 plus an unidentified classmate rest outside the single road shed at Dinting in 1954. W. OLIVER/COLOUR RAIL

Left: Due to the amount of goods still being carried by rail at the time, this drab black scheme was applied to a huge number of locomotives, of all sizes and power classifications, from the new BR 'Standard' classes to the diesel shunters, including the 350hp O-6-ODE. F. HORNBY/COLOUR RAIL

Right: Perhaps most closely associated with the iconic LMS 'Twins', most of the early diesel, gas turbine and electric prototypes were turned out with a gloss black body, with silver applied to the roof, bogies and horizontal bands. Cast numerals added a final touch of class. B.J. SWAIN/COLOUR RAIL



# **PERIOD 3 TRANSITION**



# STANDARD LOCOMOTIVE GREEN (DIESEL)

**Introduced:** 1955

Locomotives treated: Virtually all main line diesel, electro-diesel and some electric locomotives Livery notes: The host of new traction types emerging from the 1955 Modernisation Plan were bedecked in variations of BR's 'Standard' locomotive green livery. Bufferbeams were vermilion red and yellow warning panels, of various sizes, began to appear in the mid-1960s.

# **Recommended paints**

### Enamel

- ◆ RailMatch 300 BR Standard locomotive green (post-1954), 301 Sherwood green, 302 Yellow green, 320 Diesel locomotive roof grey, 203 Rail white, 305 Bufferbeam red, 304 Warning panel yellow (early), 419 Black
- ◆ Phoenix P101 BR Standard locomotive green (post-1954), P136 Sherwood green, P138 Yellow green, P115 Diesel locomotive roof grey, P149 Rail white, P135 Bufferbeam red, P134 Warning panel yellow (early), P975 Black

# Acrylic

◆ LifeColor UA814 BR Standard locomotive green (post-1954), UA823 Sherwood green, UA824 Diesel locomotive roof grey, UA826 Warning panel yellow (early), LC51 White, LC52 Black

Right: Southern Region electro-diesels gained a lighter shade of green, to match the region's coaching stock, as illustrated by 'JA' E6002 at Eastleigh in March 1962.

L.E. ELSEY/COLOUR RAIL



Above: The standard green was sometimes complemented by lighter panels of Sherwood green or even a duck egg blue band or the lime green band applied to the 'Hymek' diesel-hydraulics. In fact, there were so many variations that it's difficult to call it a 'standard' livery at all! DAVE COBBE COLLECTION/RAIL PHOTOPRINTS





# **MAROON**

Introduced: 1957

Locomotives treated: Class 42/43/52, ex-LMS 'Princess Roy-

al'/'Duchess'

Livery notes: The Western Region unexpectedly painted a number of its diesel-hydraulic 'Westerns' and 'Warships' in BR's standard coaching stock maroon, complete with circular BR totems starting with the D1000s when introduced in 1962.

# Recommended paints

### Enamel

RailMatch

306 BR Maroon, 310 Roof dark grey, 304 Warning panel yellow (early), 305 Bufferbeam red, 419 Black

Phoenix

P108 BR Maroon, P130 Roof dark grey, P134 Warning panel yellow (early), P135 Bufferbeam red, P975 Black

#### Acrylic

LifeColor

UA815 BR Maroon, UA828 Roof dark grey, UA826 Warning panel yellow (early), UA808 Bufferbeam red, LC52 Black



The London Midland Region harked back to LMS days by turning out a number of Stanier 'Pacifics' in red. Originally, these were lined orange/black/orange as per BR green, but it wasn't long, however, before the better looking LMS black and yellow lining style took over, as illustrated by 'Duchess' No. 46245 City of London. GEOFF PLUMB

# **ELECTRIC BLUE**

Introduced: 1959

**Locomotives treated:** Class 77\*/81/82/83/84/85/86

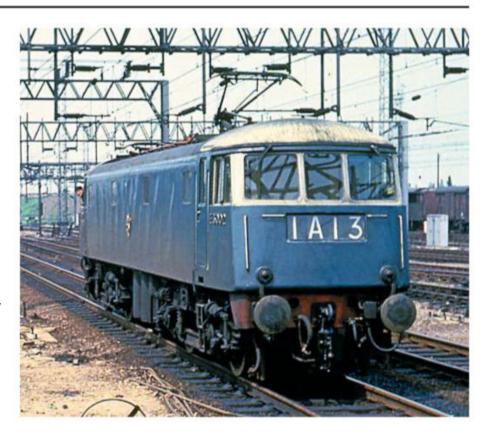
**Livery notes:** With BR's upgrade of the West Coast Main Line came electrification and a fleet of AC electric locomotives was ordered from various sources. The first 'AL1' (later Class 81) arrived in 1959 and sported a very bright and handsome coat of blue, appropriately termed 'Electric blue'. A band of white surrounded the windows and covered the cab roofs, while the bufferbeams wore the traditional bright red.

\* At least one member of class, with post-1956 BR emblem. **Recommended paints** 

#### Enamel

- RailMatch 315 Electric blue, 203 Rail white, 305 Bufferbeam red, 304 Warning panel yellow (early), 419 Black
- Phoenix P140 Electric blue, P149 Rail white, P135 Bufferbeam red, P134 Warning panel yellow (early), P975 Black

The finishing touch came from a set of polished cast aluminium lion-and-wheel emblems, worn amidships, and cast E-prefixed numbers on the cab sides. Yellow warning panels were added in the mid-1960s. This scheme was rolled out across the entire AL1-6 fleet of WCML AC electrics until the adoption of 'Corporate' blue towards the end of the 1960s. COLOUR RAIL



# PERIOD 4 THE 'CORPORATE IMAGE'

# RAIL BLUE

Introduced: 1965

Locomotives treated: The whole BR fleet!

**Livery notes:** BR's drive to present a modern, corporate look to the railway manifested itself in the widespread application of blue paint. In truth, it was much more than that, with an impressive design manifesto called *The Corporate Image* created to re-brand the railway with new typography, signage and uniforms, as well as modern architecture and new trains to replace the outdated practices of steam days.

The first attempt at a new livery came in the form of the experimental XP64 train, which consisted of all-new coaches and a Brush Type 4 (later Class 47) D1733. The whole train was turned out in a light blue livery, with the carriages enhanced with a wide grey band from just below waist height to just below the roof line.

After evaluation, the shade of blue was modified, to what became known as Monastral blue, and subsequently, Rail blue. The livery was embellished with the new double-arrows logo, along with running numbers in the new Rail typeface.

# **Recommended paints**

#### Enamel

- ◆ RailMatch 207 Rail blue, 304 Warning panel yellow (early), 419 Black
- ◆ Phoenix P132 Rail blue, P134 Warning panel yellow (early), P975 Black

#### Acrylic

◆ LifeColor UA813 Rail blue, UA826 Warning panel yellow (early), LC52 Black



Class 56 56056 had only been accepted to traffic the day before, when it was photographed at Toton on March 13 1979. Rail blue looked attractive when freshly applied and was applied to the vast majority of BR's locomotive, multiple unit and coaching stock fleets, yet it soon weathered to a rather dreary appearance. It had fallen out of favour by the 1980s, yet some locomotives soldiered on in this scheme into the 1990s. GORDON EDGAR/RAIL PHOTOPRINTS

# LARGE LOGO BLUE

**Introduced:** 1978

Locomotives treated: Class 37/47/50/56/73

Livery notes: Stratford Depot's unofficial habit of applying silver roofs to its diesel fleet provided some respite from the all-pervading 'banger blue' in the late 1970s, leading to a few experimental changes to the corporate livery. Larger white double arrows, wrap-around yellow cabs, black windscreen surrounds and grey roofs eventually coalesced into 'large logo' blue, which would soon become a firm favourite with enthusiasts of a certain age.

# **Recommended paints**

#### Ename

- ◆ RailMatch 207 Rail blue, 206 Rail grey, 202 Warning panel yellow (late), 419 Black
- ◆ Phoenix P132 Rail blue, P133 Rail grey, P148 Warning panel yellow (late), P975 Black

#### Acrylic

◆ LifeColor UA813 Rail blue, UA816 Rail grey, UA827 Warning panel yellow (late), LC52 Black



Only a handful of different locomotive classes received the scheme, beginning with a trial 'official' application to an all-new Class 56. Once the scheme was approved, it became standard for the rest of the '56s' under construction and was also rolled out to Classes 37, 47 and 50 as part of their respective refurbishment programmes. RAIL PHOTOPRINTS

# **RAILFREIGHT**

Introduced: 1982

**Locomotives treated:** Class 08/20/26/31/37/47/56/58

**Livery notes:** Pioneered by the new-build Class 58, the original Railfreight scheme was an adaptation of 'Large Logo' BR blue, but with a medium grey substituting for the blue element. Again, large white double arrows adorned the bodysides and bufferbeams returned to red. It wasn't until 1984 that other locomotives began to appear in this scheme and it was soon superseded by the Sectorisation scheme, but a huge number of locomotives received the livery nonetheless.

## **Recommended paints**

#### Enamel

RailMatch

226 Railfreight grey, 202 Warning panel yellow (late), 204 Rail red, *Phoenix* 

P182 Railfreight grey, P148 Warning panel yellow (late), P135 Signal red, P975 Black

#### Acrylic

LifeColor

UA829 Railfreight grey, UA 827 Warning panel yellow (late), UA829 Railfreight red, LC52 black



Class 58 58008 shows off a slight variation to the Railfreight livery, known as 'red stripe', which featured a big red stripe at solebar level. Fetching red and white Railfreight logos adorned the cab sides at alternate ends to the black TOPS numbers. COLOUR RAIL

# PERIOD 5 SECTORISATION

# **INTERCITY & SCOTRAIL**

Introduced: 1984

Locomotives treated: Class 25/31/37/43

(HST)/47/73/86/87/89/90/91

**Livery notes:** Vying with the Railfreight sector scheme for the most iconic late British Rail livery, the 'Executive' scheme reflected InterCity's desire to distinguish itself from the Corporate blue and grey which now extended across almost all passenger stock. Devised for APT and the IC125 fleet, it was also adopted for the new Gatwick Express stock, with Class 73/1s similarly adorned. The Manchester Pullman Mk 2 rake soon followed suit and, once the new 'Executive' livery had spread across InterCity's carriage and locomotive fleet, BR's premier sector gained its sought-after sleek and modern new image.

Initially, locomotives received half-height, wraparound yellow warning panels and yellow cab roofs. The dark grey extended from waist height to cover the main roof section and windscreens, while the lower sides carried bands of white, red and light grey.

The arrival of a pair of elegant swallow emblems on an HST set in 1987 led to a refined version of InterCity, that also had the lower band of light grey replaced with an off-white to give a brighter overall effect. The corporate era InterCity lettering on the locomotive sides were replaced with a slender italic typeface.

In comparison, the original 'Executive' scheme now looked passé, so the 'Mainline' version was created, which had the stripes extended towards the ends of each side, the yellow warning panels extended to full height and cab roofs painted dark grey, along with the rest of the roof.

# Recommended paints - InterCity/ScotRail

Enamel

RailMatch

201 Executive dark grey, 200 Executive light grey, 203 Rail white, 202 Warning panel yellow (late), 204 Rail red, 419 Black, 208 Regional Railways light blue (ScotRail) *Phoenix* 

P147 Executive dark grey, P146 Executive light grey, P148 Warning panel yellow (late), P178 NSE White, P149 Rail white, P975 Black, P153 Provincial light blue (ScotRail)

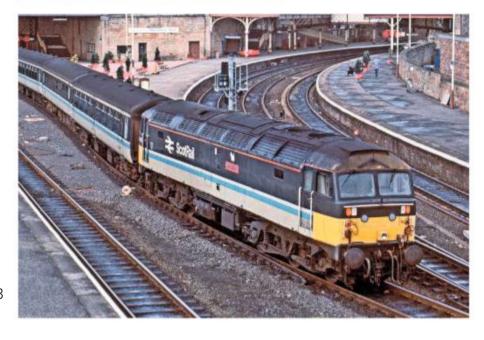




Left: The slender italic InterCity typeface and swallow logos were earmarked for the new Class 90 and 91 locomotives under construction at Crewe Works at the time, and was also applied to a select number of top link diesel and electric locomotives. GEOFF PLUMB

Left: From 1989, the 'Mainline' version was tweaked further, with the Executive dark grey replaced with a slightly different shade (though the difference was difficult to discern) and a reversion to half-height yellow warning panels. D. PYE/COLOUR RAIL

Below: ScotRail was launched as a brand in 1983 and its livery would be a variation on that of InterCity - the red stripe was replaced by cornflower blue to represent the Saltire. BRIAN ROBBINS/RAIL PHOTOPRINTS



## **NETWORK SOUTH EAST**

Introduced: 1986

**Locomotives treated:** Class 03/08/09/33/47/50/73/86 **Livery notes:** BR created the London & South East business sector in 1982, but it took four years before the new Network South East brand was launched. Part of a wholesale shake-up of train services in the South East of England, NSE operations reached out towards the Midlands and South West.

Initially, the livery was based around 'Tartan' blue, enhanced with a striking set of white, red and dark grey horizontal stripes which angled upwards at each end of the locomotive. The white element continued around the windscreens and the roof was painted Executive dark grey.

Both schemes featured white lettering, double arrows and medium sized TOPS numbers and NSE coaching stock was also treated to the same liveries (minus the upturned stripes). A few variations occurred, with plain NSE blue applied to a few Class 73s and a Class 09.

### Recommended paints

#### Enamel

- ◆ RailMatch 243 NSE Dark blue, 204 Rail red, 202 Warning panel yellow (late), 203 Rail white, 226 Railfreight grey, 201 Executive dark grey, 419 Black
- Phoenix P175 NSE Light blue, P179 NSE Dark blue, P176 NSE



The original NSE scheme did not wear well in service and, after only a year, a revised version was rolled out, featuring a darker shade of blue - which wrapped around the windscreens - and the stripes maintained a horizontal course. RAIL PHOTOPRINTS

red, P148 Warning panel yellow (late), P178 NSE white, P177 NSE dark grey, P147 Executive dark grey, P975 Black *Acrylic* 

◆ LifeColor UA829 Railfreight red, UA 827 Warning panel yellow (late), LC52 Black, LC51 White

## RAILFREIGHT SUB-SECTOR

Introduced: 1987

**Locomotives treated:** Class 08/20/26/31/33/37/47/50/56/58/60/

86/87/90

**Livery notes:** Known variously as the 'Triple grey' or 'Sub-sector' scheme, this livery proved to be a landmark shift in British Rail's public image. After dabbling with the idea of separate traffic sectors with the original Railfreight scheme, this vibrant new livery was clear evidence of how BR was being reshaped as a viable privatisation prospect.

Design agency Roundel was commissioned to devise a modern new corporate identity for the Railfreight business, which was split initially into six sectors: Railfreight Distribution, Railfreight Construction, Railfreight Metals, Railfreight Coal, Railfreight Petroleum and the short-lived Railfreight General. An innovative symbol, incorporating a sylised 'F' for freight, was created for each sector and these were applied to locomotives, wagons, buildings, uniforms, stationery and signage.

#### **Recommended paints**

Enamel

RailMatch

206 Rail grey, 245 Flint grey, 201 Executive dark grey, 202

Warning panel yellow (late), 419 Black

Phoenix

P151 Rail grey, P183 Flint grey, P147 Executive dark grey, P148



As well as the sector logos, the locomotives also received cast double arrows logos and depot plaques, with symbols related to each depot's locality, most of which were designed by BR staff. Furthermore, a range of locomotive namings followed, with many being chosen to reflect the commodities or businesses served by each sector. HUGH BALLANTYNE/RAIL PHOTOPRINTS

Warning panel yellow (late), P975 Black

Acrylic

LifeColor

UA816 Rail grey, UA 827 Warning panel yellow (late), UA829 Railfreight red, LC52 black

### **REGIONAL RAILWAYS**

Introduced: 1989

Locomotives treated: Class 31/37/47

**Livery notes:** Away from the honeypot of London and the South East, the Provincial sector - soon re-christened Regional Railways - was moving towards the complete 'Sprinterisation' of secondary and local train services by the end of the 1980s. A raft of second generation multiple units were ordered and began to enter service in the mid-1980s. However, due to delays in delivery, locomotive-hauled stock had to remain in service and rakes of Mk 1 and Mk 2 coaching stock were duly adorned in an attractive two-tone blue and grey scheme, presenting a unified image with the new DMUs.

Matching locomotives followed, although only a relatively small quantity of Class 31s and '37s' (plus a solitary '47') were treated to the 'Reggie' scheme.

#### **Recommended paints**

Enamel

RailMatch

209 Regional Railways dark blue, 208 Regional Railways light blue, 202 Warning panel yellow (late), 200 Executive light grey, 203 Rail white, 419 Black

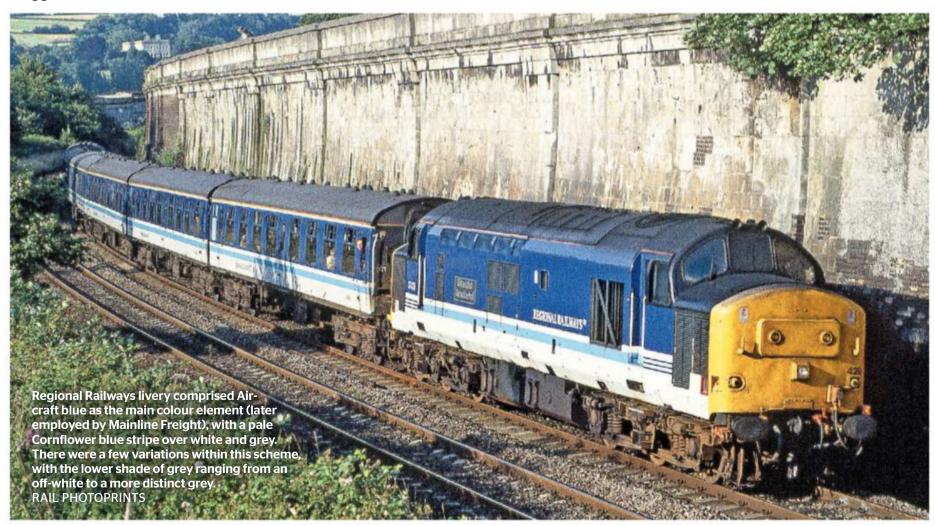
Phoenix

P154 Provincial Dark Blue, P208 Provincial light blue, P148 Warning panel yellow (late), P149 Rail white, P146 Executive light grey, P975 Black

Acrylic

LifeColor

UA 827 Warning panel yellow (late), LC52 black, LC51 white



#### CIVIL ENGINEERS 'DUTCH'

Introduced: 1990

**Livery notes:** While BR embraced the policy of allocating locomotives to specific revenue-earning sectors, the director of civil engineering (DCE) also had a requirement for traction to work non-revenue-earning ballast and infrastructure trains. As with the other sectors, a special livery was devised for the DCE pool, with 'BR General Grey' being adopted in 1989. This dreary scheme quickly drew scorn from enthusiasts and the railway press, leading to a hasty revision. Within a year, a new specification had been drawn up, incorporating a horizontal shoulder-level band of yellow, separating the charcoal grey bodywork and dark grey roof.

#### **Recommended paints**

#### Enamel

RailMatch

226 Railfreight grey, 202 Warning panel yellow (late),

201 Executive dark grey, 419 Black

**Phoenix** 

P182 Railfreight grey, P148 Warning panel yellow (late),

P147 Executive dark grey, P975 Black

#### Acrylic

UA829 Railfreight grey, UA 827 Warning panel yellow (late), LC52 Black

The similarity of this colour scheme to Netherlands Railways' livery led to the 'Dutch' nickname. Another improvement to the original scheme was the addition of cast aluminium double arrows logos and a set of depot emblems on the sides of the cabs. RAIL PHOTOPRINTS



#### RAIL EXPRESS SYSTEMS

Introduced: 1991

Locomotives treated: Class 08/47/86/90

**Livery notes:** The remaining sector created by BR in the late 1980s dealt with the transport of parcels and mail on behalf of Royal Mail. In contrast to the razzmatazz surrounding the launch of the Railfreight Sub-sector livery in 1987, the Parcels sector had to wait a few more years before being bestowed with its own corporate identity.

In 1990, locomotives began to emerge in a striking Post Office red livery, with grey roofs, black windscreen surrounds and half-height warning panels. No logos or markings were applied other than cast BR double arrows and small white TOPS numbers. Within months, however, a different scheme was created, featuring an Executive dark grey roof and upper bodyside band.

This too was short-lived and a much more interesting - and definitive - version followed in 1991, featuring a 'Granite' grey roof and upper bodyside band, which didn't run the full length of the body, but dropped downwards to form part of an unusual, somewhat abstract logo consisting of four pale blue horizontal bars. Was it meant to represent a letterbox?

# **Recommended paints**

#### Enamel

RailMatch

241 R.E.S./Royal Mail red, 251 R.E.S. Granite grey, 202 Warning panel yellow (late), 419 Black

Phoenix

P185 R.E.S./Royal Mail red, P212 R.E.S. Granite grey, P148 Warning panel yellow (late), P975 Black

Acrylic

UA 827 Warning panel yellow (late), LC52 Black



Whatever the R.E.S. logo might have meant, it certainly proved controversial at the time. However, when seen on a whole rake of parcels stock, it made for an eye-catching sight. RAIL PHOTOPRINTS

# Where to find the paint?

◆ RailMatch **Availability:** Howes Models **Tel:** 01865 848000 **Web:** *www.howesmodels.co.uk* 

◆ Phoenix **Availability:** Phoenix Precision Paints **Tel:** 01268 730549 **Web:** www.phoenix-paints.co.uk

◆ LifeColor **Availability:** The Airbrush Company **Tel:** 01903 767800 **Web:** *www.airbrushes.com* 

# Where to find the decals?

Fox Transfers **Tel:** 01163 194950 **Web:** www.fox-transfers.co.uk

◆ Modelmaster Decals **Tel:** 01292 289770 **Web:** www.modelmaster.uk

+ HMRS Web: www.hmrs.org.uk/transfers





# **Our reviewers**

# **Richard Foster**

His forte is steam locomotives.

### **Chris Gadsby**

Tests models to their limits.

#### **Ben Ando**

Model Rail's 'N' gauge specialist.

#### **Chris Leigh**

Wrote his first review in 1964 and hasn't stopped since!

# **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
ΤΟΤΔΙ	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.





# **Reviews**



◆ GAUGE 'N' ◆ MODEL EFE Rail E84504 Class 17 Bo-Bo 8601, BR Green with full yellow ends ◆ PRICE £119.95 (RRP) ◆ AVAILABILITY Bachmann stockists

t is often said that esoteric or unsuccessful prototype locomotives can make for the most interesting and attractive models, in complete contrast to how the real things performed, and I'd argue that EFE Rail's new Class 17 falls squarely into this category.

The real locomotives were an abject failure. Disastrously high failure rates meant that they were often deployed in pairs just to ensure they got back to the depot, not to mention that the work that they were designed for was rapidly dwindling just as they were being introduced.

The provenance of this 'N' gauge model is a story in itself. It was developed by DJ Models but the company went into administration just before it went

into production. The rights were acquired by EFE Rail, an offshoot of Bachmann Europe created to bring models to the market that are not produced by Bachmann's parent company Kader.

The Class 17 has long been one of the missing links in British 'N' gauge. It is gratifying to see that this model was not lost forever - and EFE Rail is to be applauded for resurrecting it.

Our review sample represents 8601, in BR green with full yellow ends, which dates it, roughly, between 1968 to its withdrawal in 1971. It's supplied in a standard clear plastic jewel box in a protective EFE-branded card sheath. The design is an elegant nod to British Rail's original Corporate Image manual, using shades of Rail blue and red and its 'British Rail' typeface.

The instructions provided are comprehensive, however while the model is clearly associated with Bachmann UK it does say that the model must be serviced by Heljan, which seems slightly odd.

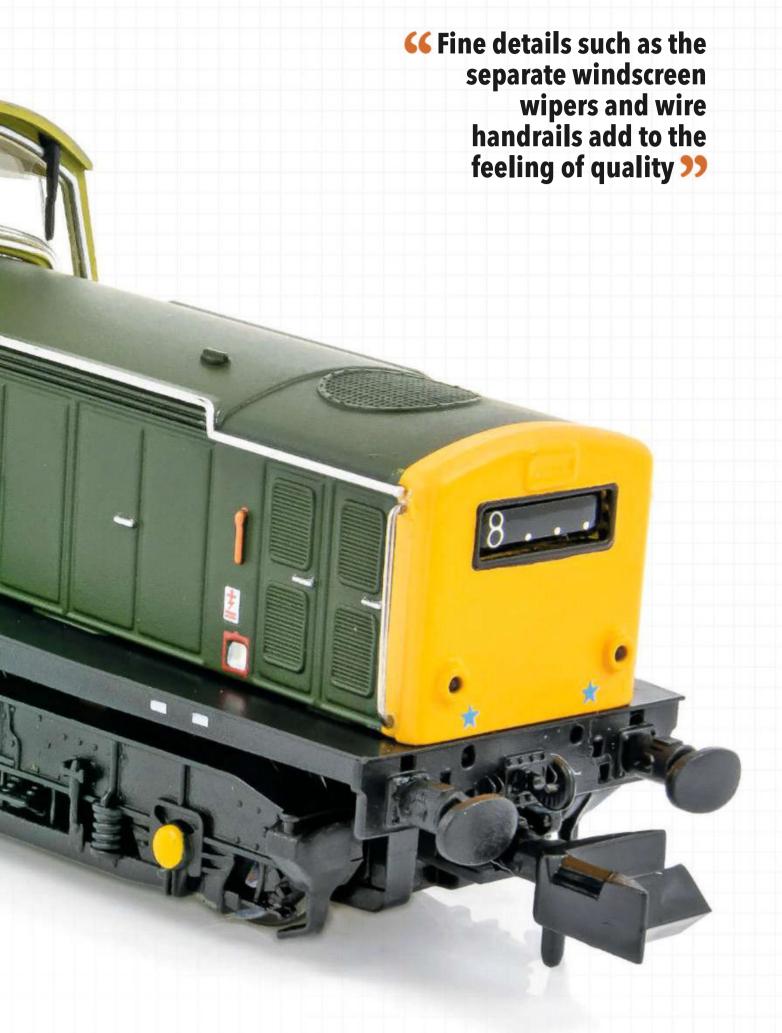
#### CLAYTON CHARACTER

That aside, the model itself is most impressive. The character of the Clayton design has been well captured, with mouldings that show some real finesse and a very open-looking cab. Fine details such as the separate windscreen wipers and wire handrails add to the feeling of quality and the paint finish is neat and clean, with numbers and logos clearly printed.

There is a slight question mark over the model's height



(see table on p89). In my view, this is down to a combination of the thickness of the roof - possibly to make it thick enough to mould - and a cab front that's



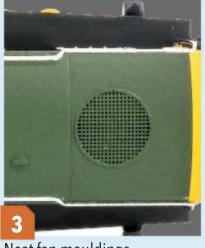
3 things we like



One headcode box reads just '8...' – an apparently nonsensical code but the sort of display carried by many locomotives of the late 1960s and early 1970s.



Centre cab windscreens with separate wipers.



Neat fan mouldings.

very slightly too tall. However, it's not apparent on casual inspection, or when the model is operating on the layout.

There are a couple of other niggles. To my eye, the head-code box a fraction too shallow, and the bogie sideframes are wider than scale, meaning that the solebar does not have the distinctive overhang of the prototype. The snowploughs are intended to fit into the NEM socket but the tongue does not follow the standard design, so I was wary of fitting it

fully in case it distorted the coupler pocket.

The model has working directional red tail lights and the headcode boxes are illuminated from behind by white LEDs; this is very effective and not overly bright. It also comes with a Next18 DCC decoder interface.

This brings a very welcome innovation. The interface is entirely contained within the battery box, which can be easily unclipped, so there's no need to dismantle the entire

locomotive. I hope that future EFE 'N' gauge releases copy this feature, although it does mean that the battery box moulding is a little boxier than the prototype. This is most noticeable on the side where the end of what should be an air tank is visible and, I suggest, unavoidable.

The couplers are in kinematic NEM sockets, meaning that auto magnetic couplers, such as Dapol Easi-shunts - can easily be added. It also comes with a large number of accessories - 13 for each end comprising miniature

# **Performance**

Under power the EFE Rail, which only tips the scales at 43g, is smooth and controllable and well able to haul a reasonable prototype load. The real things were hardly renowned for their pulling power...

# **Reviews**



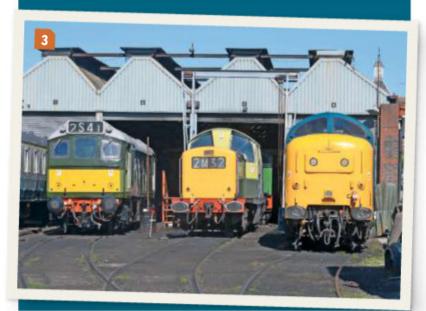
# **Factfile: Class 17**

The Class 17's problems were largely down to demands from British Railways management. The successful EE Type 1 (later Class 20) had one flaw. With its cab at one end, visibility with the nose end leading was poor. BR wanted a cab in the middle to improve visibility, which is what Clayton Equipment Co. designed but, to reduce the height of the bonnet, it had to fit two smaller engines either side, rather than one larger one. BR ordered 117 straight from the drawing board.

The locomotives were delivered between 1962 and 1965. Clayton built D8500-D8587 and D8588-D8616 were supplied by Beyer Peacock.

However, the two six-cylinder Paxman engines were so problematic that it meant that some Class 17s lasted in service

for less than five years, and the entire class was withdrawn by the early 1970s after barely a decade.







1: 8601 at an unrecorded location on an unrecorded date. Built by Beyer Peacock, it was delivered new to Gateshead shed in September 1964. It spent two years (1968-70) at Thornaby and for its last four months in 1971 was allocated to Haymarket. All 117 locomotives were delivered in BR green with small yellow panels, but a handful received full yellow ends. COLOUR RAIL

2: The Clayton-built Class 17s were delivered with red diamond control equipment and were sent to work in Scotland while the remainder, with standard blue star controls, were deployed in northern England. D8507, one of the Clayton machines, was one of the two dozen that were repainted into full BR blue before withdrawal. TREVOR OWEN/COLOUR RAIL

3: Although three Class 17s found a home at the Railway Technical Centre at Derby, the only one to survive - D8568 - was sold into industrial use. Usually based at the Chinnor & Princes Risborough Railway, it visited the Spa Valley Railway in 2018 and was photographed outside Tunbridge Wells West shed along with 'Deltic' 55019 and Class 25 D7612. DAVID STAINES

# System builder

Other items to complement this model...

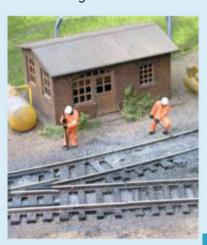


# **WAGONS**

The Graham Farish range is packed with suitable four-wheel wagons for your Class 17 to haul, from 'Conflats' and opens to these 12t box vans. **Price:** From £17.95 **Availability:** Bachmann stockists

### **ACCESSORIES**

Class 17s spent a lot of time hanging around depots so why not create an authentic depot scene with Geoscenics' oil spill kit? **Price:** £12.00 **Availability:** Geoscenics **Tel:** 07811 673341 **Web:** www.geoscenics.co.uk



# **ANOTHER CLASS 17**

What's the perfect partner for a Class 17? That's right, another Class 17 for the when the first one breaks down. There are 11 '17s' to choose from.

Price: From £119.95

Availability: Bachmann stockists



# RECOMMENDED READING

 An Illustrated Historial Review of the Clayton Type 1 by John Hooper (Book Law Publications) snowploughs, air and vacuum brake pipes, electrical connectors, sockets and lamp irons. The instructions illustrate where these should be fitted.

This will be a very welcome

addition to the motive power roster for many 'N' gauge enthusiasts and not only is it an excellent debut from EFE Rail but it establishes it as a leading brand in British 'N'. (BA)



# EFE RAIL CLASS 17

OVERVIEW	
Manufacturer: EFE Rail by Bachmann	
Ref. No. E84504 Unit No. 8601	
Scale/gauge: 1:148 scale,	
9mm gauge 'N'	

Body: Plastic Chassis: Alloy with plastic parts Weight: 43g Min. curve radius: R1 (263.5mm)

headcode and red tail lights

DCC ready: Next18 socket

Flywheel(s): Yes

Traction tyres: No

Wheel back-to-back: 7.1mm **ELECTRICS** 

Electrical system: 12V DC two-rail Motor type: Five-pole Lights: Directional white illuminated

**MECHANISM** 

via cardan shafts

**Drive system:** Power to both bogies

DIMENSIONS	PROTOTYPE	1:148 SCALE	MODEL
Length	50ft 71/4in	104.2mm	104.5mm
Height	12ft 8in	26.1mm	28.0mm
Width	8ft 91/4in	18.1mm	18.2mm
Wheel diameter	3ft 91/4in	6.75mm	7.4mm
Bogie wheelbase	8ft 6in	17.5mm	17.5mm

#### **SERVICING**

How to dismantle: Model not designed to be dismantled. Where to oil: On gears.

# **REVIEW VERDICT**

**PROS.** Long-awaited model of an unsuccessful yet appealing prototype.

CONS. Minor shape issues around headcode and bogie frames.

× ·	
LOOKS	9/10
PERFORMANCE	8/10
FEATURES	9/10
DECORATION	9/10
<b>VALUE FOR MONEY</b>	10/10





◆ SCALE OO ◆ MODEL EFE Rail E85004 Hunslet 'Austerity' 0-6-0ST Amazon, NCB green weathered ◆ PRICE £169.95 ◆ AVAILABILITY Bachmann stockists

t has been a strange year.
Despite the fact that I haven't been near the *Model Rail* office for five months and all the railway modelling events that I would normally attend have been cancelled, that hasn't stopped the launch of a ready-torun model railway manufacturer.

Well, EFE Rail isn't really a new manufacturer, just a new horse in the Bachmann Europe stable. And to crown it all, one of EFE Rail's first releases isn't actually a new model either, but a reincarnation of a model with a more than slightly chequered history. Indeed, it appears that EFE Rail is an

umbrella title to cover models which are being sold by Bachmann but which did not originate in the Barwell drawing office, and if you turn the EFE Rail box upside-down you find that the 'J94' is actually being distributed by Bachmann on behalf of Kernow Model Rail Centre.

For me, the Hunslet 'Austerity' O-6-OST, known on BR as 'J94', harks back to my childhood. I first built a 'J94' as a Kitmaster plastic kit some 60 years ago. That Kitmaster kit passed to Airfix and from there to Dapol, where it prompted a ready-to-run model. In due course the tooling was sold to

Hornby, which has tweaked it and continues to produce it today.

#### MODERN MAKEOVER

However, it was generally reckoned that the 'J94' was ripe for a makeover to 21st-century standards. DJModels duly released, in 2016, an up-to-date Hunslet 'Austerity' with tooling that was adaptable to various detail changes, including BR and 'industrial' bunker shapes and other variations to suit the large number of operators of the full-size locomotives. It was destined to be the only 'OO' steam-outline offering direct from

DJM (not counting commissioned models) and it was not without its faults and its critics.

It's that model which has now resurfaced under the new EFE Rail label in a sturdy dark green and turquoise-coloured box. In fact, that packaging seems to be rather more classy than the main range Bachmann Branchline products. As I had not reviewed, or indeed taken much notice of, the DJM 'J94', I borrowed a mint example for comparison purposes, to see just what - if anything - EFE Rail has done to overcome the criticisms of the DJM original.

A side-by-side comparison of

66 It looks like a Hunslet 'Austerity' and there's a delicacy to the detail which includes separately fitted parts and wire handrails >>>



the model itself, but Kernow, though the marking is hardly prominent. The paperwork accompanying the model makes it very clear that it is covered by a Bachmann warranty, however, and the contact address is also Bachmann's.

There's no denying that DJM made a pretty good job of this locomotive. It looks like a Hunslet 'Austerity' and there's a delicacy to the detail which includes separately fitted parts and wire handrails. The smokebox door handles look a little under-nourished but a check with photographs of the real thing reveals that they were. I was warned to look out for oval rather than round ejector pipes under the cab steps, which was an error on the original model and, sure enough, they are still the same.

One small change appears to have been made to the access to the chassis for decoder fitting. On the DJM model, the decoder socket was accessed by removing the smokebox front, which is held in place by a magnet. The same arrangement is used on the EFE model but just the smokebox door is removable, rather than the whole front. Despite this revision to the tooling, the front aspect of the locomotive is unchanged and as good as ever.

# **GOOD WEATHERING**

Our review sample is factory-weathered and this is one of the best factory weathering jobs I've seen. It's a far cry from the early days of factory weathering when a smattering of brown paint would make the locomotive look like it had been ploughing a field.





Easy decoder access.



Very quiet running.



Accurate shape.



the two locomotives leaves one in no doubt that they have largely come out of the same tools. The EFE Rail sample, as National Coal Board unnumbered Amazon is virtually identical to the **DJ Models Longmoor Military** Railway No. 196 that I borrowed for comparison. Indeed, the only obvious difference I could spot was that the LMR locomotive has two pairs of triangular flange plates bracing the bufferbeams, where *Amazon*, presumably correctly for the prototype, has only single plates.

The other noteworthy feature of the new model is that it is not branded EFE or Bachmann on



# **Performance**

It was the mechanism and the performance of the DJM Hunslet, which caused controversy. Unusually for a British steam-outline model, it has gear drive to all three axles, which was something of a novelty to British modellers. Problems with the DJM 'J94' manifested themselves in what became known as 'cogging', a jerkiness when descending a gradient with a train in tow. Unsure of what to look for, I consulted a couple of videos on YouTube, one posted by contributor Paul Marshall-Potter.

The video showed that the 'cogging' was a much more severe phenomenon than I had expected, the locomotive coming almost to a halt at the same point on every wheel revolution. It was also clear that by no means all the DJM 'Austerities' were similarly afflicted, many customers expressing satisfaction with theirs.

As I do not currently have access to *Model*Rail's test track with its gradients, I made
a temporary test gradient at home, on which
I could vary the slope and test both the original

DJM and the EFE Rail models. I tested both locomotives running light and with six wagons, both pushing and pulling the train up and down the gradient. I started with a 1-in-72 gradient and increased it eventually to 1-in-24. Neither model showed any sign of cogging, despite extensive testing. I simply could not replicate the cogging that afflicted some of the DJM originals. I grew to rather enjoy this test, as I could envisage a model of Hopton incline on the Cromford & High Peak!

I understand from Bachmann that a better quality coreless motor is the only change that has been made from the original. Certainly, the all-axle gear drive, with the coupling rods going along for the ride, is the same as it was - but maybe more precisely assembled.

In regular running on my layout, without gradients, the Hunslet took a train of 30 four-wheel wagons with only the merest hint of an occasional slip. It could restart a train of six four-wheel wagons on the 1-in-24 gradient, but seven wagons proved too much for it.

# **Reviews**

True, there's no particular staining, of the kind one would get with a hand-weathering job, but as an all-over grubby industrial locomotive, it looks the part. Indeed, an effort has been made to depict cleaner areas on the lower tank sides and also the grease patches on the buffer heads. That's a rare detail for a factory weathering job.

The livery is NCB dark green with very fine orange and black lining but it's well covered with a layer of 'dirt' which is more pronounced on the tank top but which should, perhaps be present on areas where it isn't, such as the cab side openings, edges of steps and back of the bufferbeams. Nameplates are printed in red and 'gold' and this area of the tank sides gives an impression of, at least superficial, cleaning.

A small bag of optional customer-fit items includes vacuum pipes and air brake hoses for front and back, a front coupling hook and tension-lock couplings. These fit in self-centring NEM pockets beneath the bufferbeams. Bizarrely, considering these couplings are nothing like any prototype coupling, they have been weathered to match the model! Also, in the bag of parts is a rectangular, green-painted panel to match the livery, with details on one face, but the instruction leaflet gives no clue as to what this is or where it is intended to be fitted.

What can I say other than 'Welcome, EFE Rail!'? The 'J94' is a commendable offering and there are clearly some interesting models to come, particularly the ready-to-run Tube trains. But the EFE Rail 'Austerities' are already here and in the shops, so why not brighten up 2020 with one? (CJL)



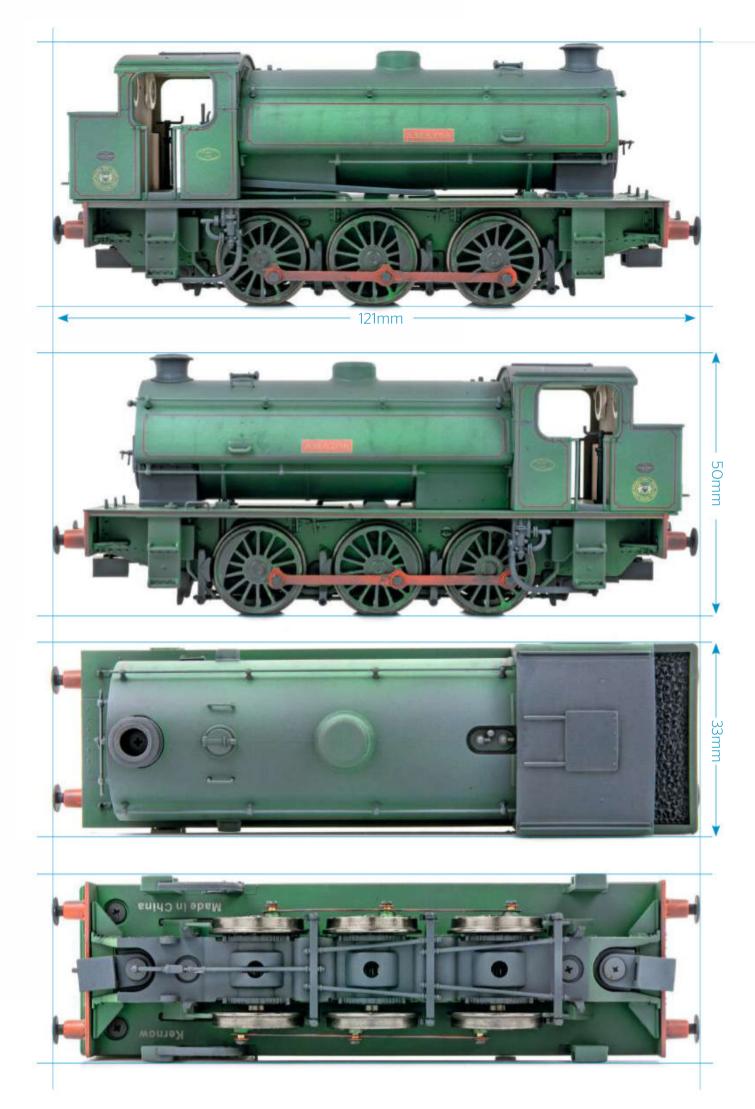
PROS. Accurate body shape, smooth and quiet chassis.

**CONS.** Pricey but otherwise little of note.

LOOKS	9/10
PERFORMANCE	9/10
FEATURES	9/10
DECORATION	9/10
<b>VALUE FOR MONEY</b>	7.5/10

87%

three axles



# EFE RAIL 'J94' AMAZON NATIONAL COAL BOARD

Traction tyres: No

OVERVIEW		DIMENSIONS	PROTOTYPE	1:76 SCALE	MODEL
Manufacturer: EFE/Bachmann	Chassis: Metal/plastic	Length over buffers	30ft 4in	121mm	121mm
Ref. No. E85004 Unit No. N/A	Weight: 157g	Height	12ft 11/4in	49mm	50mm
Scale/gauge: 4mm:1ft '00'	Min. curve radius: R2 (438mm)	Width	8ft Oin	32mm	33mm
Body: Plastic	Wheel back-to-back: 14.5mm	Wheel diameter	4ft 3in	17mm	17mm
ELECTRICS	T .	Wheelbase	11ft Oin	44mm	44mm
Electrical system: 12V DC	DCC ready: Next18	CEDITICING			
Motor type: Coreless	•	SERVICING			
Lights: No		How to dismantle: Two Where to oil: See instru			
		where to on. See mstru	CUOIIS.		
MECHANISM		1			
<b>Drive system:</b> Gear drive to all	Flywheel(s): 1				



# GAUGEMASTER Digital Control



#### WHICH PRODIGY CONTROLLER?

Prodigy is compatible with most other DCC systems and manufacturers' DCC Decoders. It's strength is 'simplicity without compromise' and Prodigy systems can grow with your layout, allowing you to use the system at a level appropriate to you, your layout, and style of operation. All Prodigy Walkaround Controllers have backlit displays as standard.

**Prodigy Express** consists of a Base Station, Walkaround Controller, and Power Supply and is an ideal entry level system for a newcomer. Extra features can be unlocked by using the **DCC14 Prodigy Advance Walkaround Controller**.

Prodigy Advance2 is our best selling DCC Controller. It consists of a Base Station, Walkaround Controller, and a Power Supply, and is suitable for operating most sizes of model railway.

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#### DCC CONTROLLER STARTER PACKAGES

**DCC01** Prodigy Express Starter Package Most Suited for HO/OO/N Scale Layouts







- INPUT: 15-16V regulated DC at 2 amps
- OUTPUT: DCC Signal with 14.5V amplitude
- MAXIMUM CURRENT: 1.6 amps
- MAXIMUM NUMBER OF WALKAROUNDS: 20
- ADDRESS CAPABILITY: 2 Digit or 4 Digit
- SPEED STEPS: 14/28/128
- ACCESSORY FUNCTIONS: 28 (F0 to F28)
- DOUBLE HEADING
- PROGRAM & MAIN TRACK PROGRAMMING
- "READ LOCOMOTIVE" CAPABILITY



#### DCC80 DCC Autofrog

The DCC Autofrog is a simple switch that automatically changes the frog polarity of your electrofrog point.

With the frog powered by the DCC80 it will automatically detect the incoming polarity of the wheels and switch the frog to match.

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DCC02 Prodigy Advance2 Starter Package Most Suited to HO/OO/N Scale Layouts



- INPUT: 15-14V DC 3.5 amps
- OUTPUT: DCC Signal with 14.5v amplitude
- MAXIMUM CURRENT: 3.5 amps
- MAXIMUM NUMBER OF WALKAROUNDS: 99
- ADDRESS CAPABILITY: 2 Digit (1-127) or 4 Digit (1-9999)
- SPEED STEPS: 14/28/128
- ACCESSORY DECODER AND ROUTE SETTING
- DOUBLE HEADING
- PROGRAM & MAIN TRACK PROGRAMMING
- "READ LOCOMOTIVE" CAPABILITY



## DCC05 Prodigy WiFi

This unit allows you to run your Prodigy-powered layout from your phone or tablet, using one of the recommended apps on Android or IOS. The Prodigy WiFi is compatible with the JMRI Engine Driver and WiThrottle apps.

The Prodigy WiFi is also available as a starter pack, combined with a Prodigy Express under part number DCC06.

See our website for articles showing how to use the two apps which are compatible with the Prodigy WiFi on your specific operating system. Android: JMRI Engine Driver iOS: WiThrottle

**DCC04** Prodigy Advance Wireless Starter Package Most Suited to OO/HO/N Scale Layouts





- ALL THE FEATURES OF DCC02 PRODIGY ADVANCE
- WIRELESS RADIO CONTROL (UK Approved)
- OUTSTANDING RANGE (80ft Plus)
- BUILT-IN RECHARGABLE BATTERY
- BATTERY CHARGE LEVEL INDICATOR
- OPERATES WIRED & WIRELESS WALKAROUNDS
- PROGRAM & OPERATE WHILE CHARGING
- FREEDOM & MOBILITY DURING OPERATION

#### DCC40 Auto Reverse Module

This useful module allows digital modellers to overcome a problem that faces most railway modellers at some point: how to operate a reverse



£365.00

loop or turntable on their layout without needing to change the polarity on the track.

Prodigy Advance2 Starter Package

# Controllers & Handsets DCC01 Prodigy Express Package

DCC02

DCC04	Prodigy Advancez Wireless Starter Package	1535.00
DCC05	Prodigy WiFi	£115.00
DCC06	Prodigy Express WiFi Digital Control System	£315.00
DCC13	Prodigy Advance2 Wireless Walkaround	£215.00
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DCC63	Prodigy Advance Power Supply Unit	£25.00
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GAUGEMASTER products are available from your local model shop or, in case of difficulty, direct from ourselves

GAUGEMASTER Controls Ltd, Ford Road, Arundel, West Sussex, BN18 OBN, United Kingdom

tel - 01903 884488 fax - 01903 884377 email - sales@gaugemaster.com

# **Reviews**



# Oxford Rail 12t tank wagon

◆ GAUGE 'OO' ◆ MODEL Oxford Rail OR76TK2001 12t tank wagon No. 64, Mobil livery ◆ PRICE £21.95 ◆ AVAILABILITY Oxford Rail stockists or www.oxforddiecast.co.uk

ank wagons have
always been popular
subjects for ready-torun models. They
present an opportunity to have
bright colours and logos among
the dull browns and greys of
most freight vehicles. I well recall
the bright red Hornby-Dublo
Royal Daylight tank wagon that
was part of my first train set.
Years later, in a bid for greater
accuracy, I painted it black!

It's been a while since we've seen a new steam-era tank wagon in 'OO' and it's especially good to see Oxford Rail venture into this field. Its RCH 1907

Railway Clearing House: Set common standards and settled financial arrangements across Britain's railway companies.

94

12t tank wagon suits the 'Big Four' period right through to the green diesel era on BR. Yes, there are photographs of wagons similar to the Oxford model and bearing the same Mobil logo, delivering diesel fuel to the King's Cross fuelling point alongside 'Deltics' and Brush Type 2s in the early 1960s.

What's more, Oxford's little model is a corker! It is difficult to track down photographs of prototypes, at this time, to know whether the correct combination of chassis, tank and livery suits all the versions which Oxford has delivered but

the sample in black Mobil livery certainly looks the part.

For a start, it's tiny. The tank is just 21mm (5ft 3in) in diameter and just under 70mm long, on its scale 10ft 6in wheelbase chassis. It weighs just 42g. It appears that it may be based on a preserved



example at Didcot Railway
Centre, though that vehicle
currently carries Royal Daylight
colours, a livery not yet covered
among Oxford's half dozen
liveries, which depict tanks
carrying everything from fuel oil
to sulphuric acid and even lager.

### **IMPRESSIVE CHASSIS**

And does that chassis impress! There's no sticking a round tank on a basic wagon chassis here. No, Oxford's model has a skeletal underframe that's more 'daylight' than plastic. Brake blocks align with the treads of the blackened split-spoke wheelsets which have metal rims and moulded spokes.

The brake levers look as if they would move within the ratchets. Tapered shank buffers are fitted with blackened metal heads but the *pièce de résistance* is surely the provision of moulded coupling hooks with separate three-link chains. This means that, for those whose layout allows it, the clip-fit tension-lock and its pivoted NEM pocket could be discarded and the prototypical coupling used instead – surely a first for a ready-to-run model.

Above the solebar, the model is equally impressive, with the cables, straps and shackles which, on the real thing, hold the tank in place, all finely modelled. Indeed, it is the very fine nature of the detail that really impresses. It is all set off by a nice satin black paint finish and a wealth of lettering, particularly on the solebars where we can clearly read that

**66** The *pièce de résistance* is surely the provision of moulded coupling hooks with separate three-link chains **99** 





the wagon was registered by the Midland Railway in 1910 to carry 10 tons. It was built by Birmingham RC&W in 1910 and for repairs it was to be sent to Wagon Repairs Ltd in Birmingham. The Mobil logo, printed in red, white and blue, represents a version used after the Second World War.

There has been some discussion online about whether the

liveries are absolutely appropriate for the type of tank and wheelbase represented by the model. Frankly, it's not something I'd lose sleep over. Like private owner open wagons, the tank offers lots of opportunities for interesting, colourful and finely executed liveries and with an RRP of under £25 – and in the low £20s, what's not



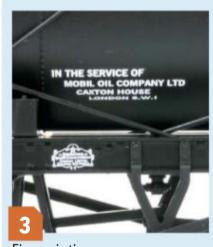
# 3 things we like



Skeletal underframe.



Cable, straps and turnbuckles.



Fine printing.

# **REVIEW VERDICT**

**PROS.** Appearance, finish, price.

**CONS.** Nothing of note.

LOOKS	9/10
PERFORMANCE	9/10
FEATURES	9/10
DECORATION	9/10
<b>VALUE FOR MONEY</b>	9/10
90%	

# **Reviews**



# IRM 42ft wagons

◆ GAUGE 'OO' ◆ MODEL Irish Railway Models IRM1073D 42ft spoil wagons Nos. 30106/30131, CIÉ red oxide; IRM1087-WS 42ft weed spray wagons

Nos. 30286/20287/30190, CIÉ red oxide ◆ PRICE IRM1078-D €100.00; IRM1087-WS E147.56 ◆ AVAILABILITY Irish Railway Models Ltd Unit 8, The Hyde Building,

The Park, Carrickmines, Co. Dublin D18 Y3F9 Ireland **Web** www.irishrailwaymodels.com

hen we reviewed Irish Railway Models' 42ft container flat a couple of issues ago, we commented that modelling these 42ft 9in flats, the backbone of CIÉ's container wagon fleet since 1971, was a good choice given that not only are they still CIÉ's flagship container wagon but that they've been adapted for a multitude of other uses.

Well, that flexibility is reflected on these pages as we have two interesting and eye-catching versions of the container flat to review: a spoil carrier twin-pack and a weed spray triple pack.

It was the shiny silver kegs on the beer carrier that caught our eye in MR277. Now we have two different body styles to enjoy - the understated spoil carrier and the exciting looking weed spray train.

Below the bodies, both wagons are identical to the keg wagon. It's an impressive piece of work, with its delicate-looking yet strong die-cast construction and fine brake details. The buffers are still sprung and the tension lock

couplers - body-coloured in order to reduce their visual impact - still sit in sprung NEM pockets. The bogies are identical too, complete with fine moulding and rotating axle ends. The only difference is that the coil springs are blue and the horn blocks are green.

#### SPOT-ON SHAPE

Let's look at the spoil wagons first. Our sample depicts the later style of bodies, with the hoods between them and deflector plates at the ends. These additions help prevent spoil and ballast from dropping between the bodies and over the drawgear.

photographs and videos of these seemingly shy wagons there are online. The ribs look to be the right depth and width and the slight flare at the bottom of each recessed panel is all present and correct. The only slight niggle is that the yellow appears to be a bit 'red' when compared to the prototype's shade but it's nothing that a spoil load and some heavy weathering couldn't fix.

There's something wonderfully utilitarian about the fact that only the bodies were painted yellow and the rest of the wagon remained in bauxite livery. However, IRM has correctly included the yellow panel on the solebar behind the works plate. As with all IRM models, different twin packs are available, and each wagon has its own running number. All the running numbers are well printed.

# **WEIGHTY MODEL**

CIÉ unveiled its new-look weedspray train in 2008/2009. It mounted the tanks



# 66 The rivetted supports, the pipework and those curiously angled frames are accurately reproduced >>>

that had been used on 20ft four-wheel wagons with Bulleid triangulated underframes on to 42ft flats. The weedspray train pack contains three container flats. Two carry a pair of chemical tanks and the third has one tank and the container, which carries bags of weedkiller.

What you immediately notice is how heavy these wagons are (154g). The distinctive tanks really catch the eye and compare well with images and videos on the internet. As with the prototype, they're a simple shape with not much relief but the rivetted supports, the pipework and those curiously angled frames are accurately reproduced.

The tank fillers look good too and though the plastic catwalks and ladders are effective, etched items might have added a touch more refinement. Just take care around the ladders as they're somewhat fragile - as, of course, are the handbrake wheels.

The container is a standard IRM 20ft container model finished in brown with CIÉ branding. Speaking of branding. the weed spray tanks are plain yellow with just overhead wire warning signs and CIÉ's wonderful logo showing railway

lines disappearing into the distance surrounded by lush green vegatation.

These wagons will make a fine sight behind a Murphy Models 071 Class although you will need to scratchbuild or kit-bash the control coach with the spray nozzles (a former CIÉ generator van, itself rebuilt from a BR Mk 1 BG).

Both the spoil wagons and the weed spray train shows just what a versatile wagon CIÉ built and what a great choice for a model IRM has made. And, more importantly, both make modelling Ireland's railways even more tempting! (RF)

# **REVIEW VERDICT**

**PROS.** Excellent variation and attention to detail, good looks, lots of features.

**CONS.** Handbrake wheels are fragile, questionable shade of yellow.

<b>SPOIL WAGON</b>	
LOOKS	9/10
PERFORMANCE	9/10
FEATURES	9.5/10
DECORATION	8.5/10
VALUE FOR MON	EV 0/10

**WEEDKILLER WAGONS LOOKS PERFORMANCE FEATURES DECORATION** 

**VALUE FOR MONEY 9/10** 



# 5 things we like

Overhead warning flashes printed only on bodies that have them in reality.





You get a bag of extra bits, including end boards and brake pipes. You also get coupling bars and spare axle ends.



Weedspray tank pipework is joined by small pieces of pipe to mimic the prototype's green hoses.

# Dingo Servo Micro 10 point motor

◆ GAUGE Any ◆ MODEL Dingo Servo Micro 10 ◆ PRICE £6.50 ◆ AVAILABILITY Dingo Servo Mounts Tel 07754901324 Web www.dingoservo.co.uk

o say that there are a large number of point motors on the market would be an understatement. A quick internet search reveals solenoids, slow action motors and even ones with a DCC circuit so that you can programme them with an address and operate them digitally. In fact, the market is so full of products it's difficult to see where there's a gap for somebody to exploit. So I was sceptical when a new point motor arrived at Model Rail which wasn't the cheapest or the easiest to install (as self-assembly is required), and I couldn't work out what the appeal was - until I had finished building it, that is.

The point motor in question was the Dingo Servo Micro 10, and upon first look it seemed mightily complicated. A mass of screws, some flat pieces of metal that require bending and six pages of instructions. You can understand my scepticism. Fortunately the product's creator, David Ingoldby, had also provided a completed point motor so that I could see what it was supposed to look like.

As it so happened I needn't have worried. The instructions were very clear and even though I was pausing to take photographs of the build process, I had it completed and tested in under an hour. What's more, there's no soldering involved as all of the electronics have been done for you, all you need is a small Pozi drive screwdriver and a wooden block for bending the aluminium around. There was the appeal.

With a product such as a point

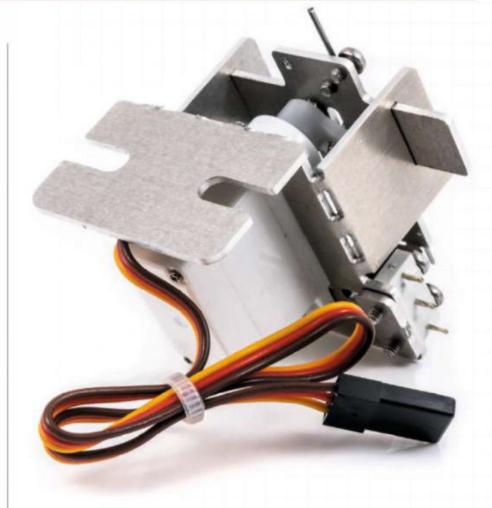
through
numerous tests,
throwing the
point entirely to
each side every
time >>

motor I examine three key areas: ease of use, functionality and reliability. One large advantage this motor has over a SEEP point motor for example, is the removal of the need for soldering. If that isn't a strong area of the hobby for you then you could easily be put off by some of the more delicate work required with other products. With the Micro 10, if you can plug the servo to the power, you have yourself a working point motor. Some of the screws involved in assembly are quite small so be careful you don't lose them. So, how easy is it to operate? The servo is moved from side to side via a dial on the servo tester which is large enough for you to comfortably grip and turn.

# **FAULTLESS OPERATION**

As for functionality and how well the unit works as a point motor, it was faultless through numerous tests, throwing the point entirely to each side every time. Although I was using it on a 'OO' layout, and had the retaining screw on the top hole of the servo arm, I have no doubt that on larger scales it would work equally as well by moving the retaining screw further down the servo and giving the slider greater side to side movement.

In terms of reliability, I haven't been able to test the point motor

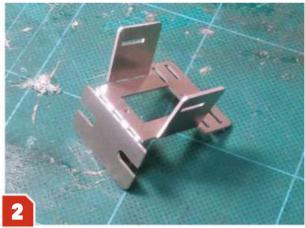


over many years and through thousands of point switches but I was able to do some rapid switches and tests to see if it would struggle under stresses - there were no problems. If you were to encounter issues, a new servo can be bought from Dingo Servo for £3 and a servo tester for £4, so should anything go wrong, replacement parts are cheap and can be installed with a bit of care.

On the whole this is a nice little unit and I particularly like the control you get using the servo tester. It would be ideal for layouts with a small number of points as the price is dearer than some of the competitor products, but it performed well and if you like to build everything on your layout, including point motors, this would be an ideal product for you. (CG)



Be particularly careful with the small screws as they have a mind of their own and can easily get lost! Once I had checked all the parts were present I put them in a small pot to keep them all together.



Bend the main body. Make sure you are bending the right bits in the right direction as you won't be able to correct it. Don't bend the side wings completely 90° at this time otherwise you won't be able to insert the slider.



Fit the Hobby King servo to the main body, ensuring that you fit it the right way round. Add the arm so that it's pointing straight down the main body and fix it in place with the small screw.



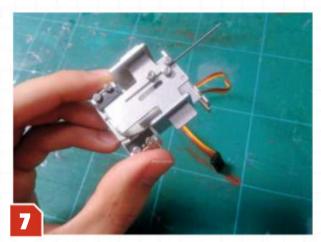
Add the switches. These can be adjusted to ensure that the servo arm hits and engages them when you come to test the product. The two small nut plates are situated on the other side of the main body.



Bend the end of the slider down over the end of a table or a block of wood that has a right angle. The bent piece of metal will activate the SPDT switches when the motor is completed so that you can attach other products.



Add the actuator wire to the slider. Notice that there are four holes, but you will only use three. Loosely add the three screws into the holes, insert the wire and then tighten the screws so that it's held in place.



Insert the slider using the two arms in the slots on the wings. Once both sides are in you can then bend the wings to 90°. You can then add the self-tapping screw through the slot in the top and into the servo arm.



Placing the screw in different holes will affect how far the slider travels. The top hole is sufficient for 'N' and 'OO'. Once that is done you have a functioning point motor. I was also sent a battery pack and a servo tester so that I could make sure mine worked and, after centring the servo, turning the dial from side to side caused the slider to move. I placed it underneath a point on my layout and was impressed with the quietness and gentleness of the action, which removes the risk of damage to your points you would get with a sharp action solenoid.

# **Woodland Scenics Peel 'n' Place tufts**

**Scale** See text

**Model** Woodland Scenics Peel 'n' Place tufts **Price** £9.95 each

**Availability** Bachmann stockists

Self-adhesive tufts and grass strips are not new - they've become commonplace over the last decade. But one manufacturer that has been left behind a little is Woodland Scenics. That has now changed as WS has caught up with its launch of a very comprehensive range, which it sees as an extension of its static grass Field System that is suitable for most scales.

You can use tufts to add realistic variations of height and colour to field edges, flower meadows and road and trackside locations. Simply peel away the backing sheet and position them where desired.

As one would expect from Woodland Scenics, colours and shapes are nicely subtle and well observed. They certainly match the high standards set by the Field System range of static grasses and fibres (MR256).

When using tufts I usually add a dab of PVA glue on the base of the tuft, but Peel 'n' Place didn't require any additional adhesive. That said, the thick glue base is a little unsightly and may need disguising with additional fine green scatter.

Peel 'n' Place is primarily designed for 'OO' and upwards. Some of the tufts are too large to be used in 'N', but others could suit the smaller scales.

Although not as cheap as some of its competitor products, these are a very welcome addition to the scenic modeller's arsenal. (PM)





# **REVIEW VERDICT**

PROS. An excellent range of varied tufts, nicely subdued colours, good sticking ability.

**CONS.** Not cheap, base needs hiding.



# Reviews



Omen Miniatures paint

- ◆ PRODUCT Omen Miniatures Supa-matt modelling water-based paint ◆ SCALE Any ◆ PRICE 18ml bottles, £3.00 each. See text.
- AVAILABILITY Omen Miniatures Tel 07812 983313 Web www.omen-miniatures.com

t is not often that I get the opportunity to review a new range of modelling paints. I have had these samples in my possession since last November, so I've had plenty of time to try them on different projects.

Way back in 1963, I left school. I took a temporary post in a paint factory (where my mother was an office clerk) and I worked in the laboratory mixing small

quantities of specialised paints for individual clients. I recall making a flexible white paint for use on chain-link fencing. It taught me a little about how powder pigments, liquid resins and solvents were ground together to make paint.

It is said that a little knowledge is a dangerous thing, and a little knowledge is what I have. Modelling paints have long been a contentious issue for me.

I prefer to brush rather than airbrush whenever possible. The readily available ranges of modelling enamels have never been good for brushing, so as soon as water-based acrylics became available, that's what I started to use.

This new range of matt finish water-based paints from Omen Miniatures has certainly impressed me. Omen is best known as a manufacturer of cast whitemetal 'O' gauge figures, so it is no surprise to find that the colours are biased towards figures and scenery, rather than 'railway shades'. Quite simply, they are different from the readily available acrylics from the likes of Humbrol and Revell.

Stretching my memory back to Paripan in the 1960s, I think they are what we would have called 'thixotropic'. The word 'thick' probably comes from that

#### **Omen Miniatures** paints have been used on this station, including Stone and the **Ochre and Matt White** mixed for WR cream.



## and thixotropic paints are thick. They require stirring before use in order to mix and thin them for use. I emphasise the words 'require stirring'. The act of stirring thins the paint. They do not require diluting.

Quite simply, the old 'quick shake of the bottle' will not work. For a start, these 18ml plastic bottles are filled to the brim. Mixing by shaking requires the contents of the bottle to move and these bottles are so well filled that the contents cannot move around. They do, however, settle with a clear fluid coming to the top and a minute of stirring, ideally with a narrow flat-bladed stirrer, is all that is needed to get the paint ready for use.

Two packs were sent for

# 66 The packs are good way to obtain a range of useful colours while making a considerable saving >>

# MIXING OMEN MINIATURE ACRYLIC PAINTS

The paints are supplied in sealed 18ml bottles. Just pull the tab to remove the seal.



This is how the contents looks on opening. Stirring is essential in order to mix the clear fluid with the pigment, which settles when not in use.



Stirring need not be vigorous, as the bottles are well filled, but a minute of gentle stirring in both directions is essential.



After stirring, the paint remains thick enough to cover most primers with a single coat, and brush application works well.

review, one for figures and another for scenery. The figure set contains 25 colours and retails for £55 (plus £4.50 P&P) while the 20-colour set of scenic paints costs

£44 (plus

£4.50 P&P). I've used a variety of colours from both packs, painting some 4mm:1ft scale figures and some scenic features and buildings. Provided you do the vital stirring, I found the paints easy to use with excellent one-coat coverage on a variety of surfaces, including 3D-printed figures, card and styrene. The supplied matt white and black can be used to change the

The packs are a good way to obtain a range of useful colours while making a considerable

precise shade.

saving against individual bottles. In addition to the all-important flesh colour, matt black and matt white, it includes useful shades for clothing. Here, with

The faded jacket blue works well on

this ModelU 3D-printed DMU driver,

applied with a good quality

No. OO artist's brush.

mind, we have Jacket Blue, Faded Jacket Blue and **Faded Vest** Orange, while for non-railway folk there's Leather and

Gabardine Mac.

pack has a slightly less varied range of colours with greens and browns in the main. Nevertheless, there are useful dirt and grime shades, as well as Stone, Mortar, Worn Tarmac, Underframe Dirt, Tree Green and Brick Base.

All the shades are mixable and brushes can easily be washed out with clean, cold water. The range of colours is comprehensive and when the well-used colours run out, you can simply replace them with individual bottles. I think I may be able to

dispose of a couple of

drawers full of half-used tinlets. Highly recommended. (CJL)

> **Omen Miniatures** water-based paints are supplied in 18ml plastic bottles, but big savings are available when buying the figures or scenic sets.

railway personnel in

The scenic

# Mini Test

Every month, we test five modelling products to help you make the most informed choices

# Glues for scenics

Peter Marriott covers a sticky subject and tell us which glues he uses the most.

To fix scatter materials, foliage and static grass fibres to the landscape, many of us use PVA white glue, though scenic manufacturers retail their own dedicated products for this purpose. Here I review the adhesives that I turn to first when building a layout.

Remember that whichever scenic glue you decide to use, put the top back on all containers at the end of the work session. If you do not do this there may be spillage and the glue may dry out. Also, read the instructions carefully on the bottle and follow the recommended dilution and drying times.



# **Hornby Skale** Scenics grass glue

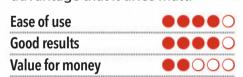
**PROS** Excellent for planting static grass fibres

**CONS** Dearer than PVA

Product Hornby Skale Scenics Grass Glue Price £7.00 (250ml)

Availability www.hornby.com and Hornby stockists,

This adhesive dedicated for use with static grass fibres and scenery materials, is produced with Skale Scenics materials in mind but it works well for products from all companies. This white glue is thinner than PVA and works very well with static grass fibres, with the added advantage that it dries matt.









# **Deluxe Materials Scatter Grip**

**PROS** Very tacky glue that works well with most scenics

**CONS** You'll need to wash your hands in warm soapy water after using it!

**Product** Deluxe Materials Scatter Grip

Price £5.50 (150ml)

Availability www.gaugemaster.com and other

Deluxe Materials dealers

Scatter Grip is a slow drying tacky adhesive for firmly bonding scatter materials and foliage on to the landscape. It is milky and a lot thinner than PVA, which helps you apply grass fibres that stand up well and provide a good carpet tuft effect. Very sticky if you get it on your hands!

Ease of use	••••0
Good results	••••
Value for money	00000







# **PVA** glue

**PROS** Superb value for money, easily obtainable, versatile glue **CONS** Be careful of the cheapest glue which is thinned down

Product PVA glue Price Around £1 (500ml)

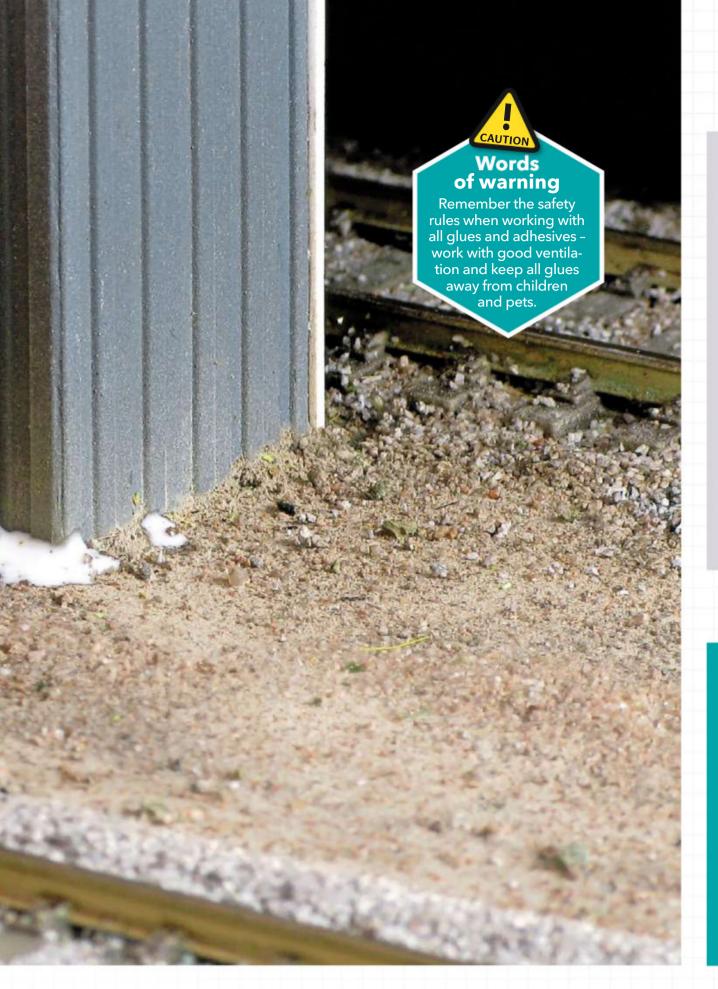
Availability DIY stores, hardware stores, larger supermarkets, Hobbycraft and model shops

This is a useful white glue sold in plastic bottles of various sizes at DIY stores, builder's merchants, hardware shops, pound shops and craft shops. Can be used neat or slightly diluted. It is versatile and usually very good value for money, though it can dry with a slight sheen. Pound shop PVA is quite thin compared to big name adhesives, which I find limits its fixing ability.

Ease of use	••••
Good results	••••
Value for money	••••







# Materials and tools for working with adhesives

- ◆ A selection of flat paintbrushes for brushing on adhesive.
- Acrylic paints (black, grey, green, brown and white) for painting the landscape before fixing on scatters and static grass.
- ◆ A pair of tweezers for working with foliage as it is pushed into glue.
- Small wooden sticks, such as lollipop sticks or coffee stirrers, for dabbing on small blobs of glue for example when positioning figures on a layout.
- ◆ Scenic sprayers such as those made by Woodland Scenics to spray glue over the landscape. Just one word of caution - wash the tool thoroughly after use or the glue may set hard and the tool will become unusable.

# **Expert Tips**

- **1.** It is always worthwhile adding a final coating of adhesive to your completed scenic work. This successfully secures scatter material so that it doesn't become dislodged when the baseboard is moved.
- **2.** Clean all paintbrushes soon after use with warm soapy water. They will be a lot more difficult to clean once the glue has dried on them.
- **3.** When using static grass, use the specialist glues because more grass fibres will stand upright using those adhesives.



**PROS** Works well, costs little, every scenic modeller should have some

**CONS** Don't buy a scented version!

**Product** Hairspray **Price** Around £1 per aerosol

Availability All local shops, chemists and supermarkets

This has been a useful and cheap adhesive for fixing scatter and foliage on layouts for a long time, being readily available at supermarkets. The best choice is the extra-hold unscented type that has numerous uses, including fixing scatter texture material to the landscape, fixing leaf materials to trees and hedges and for use with static grass to add additional layers of texture and variety. It is also good as a final sealer for all scatter materials.

Ease of use	00000
Good results	00000
Value for money	00000



Woodland Scenics scenic glue

**PROS** Strong glue which provides a permanent fix

**CONS** Most expensive

**Product** Woodland Scenics Scenic glue

**Price** £9.75 (236ml)

**Availability** Woodland Scenics stockists

Woodland Scenics Scenic Glue is a thick adhesive that fixes ballast, turf, foam pieces, foliage and scatter materials to the landscape, drying to a clear, matt finish. It is also good for fixing track and buildings to the baseboard. It is my go-to heavy duty adhesive when making scenery.

Ease of use	
Good results	••••
Value for money	••000



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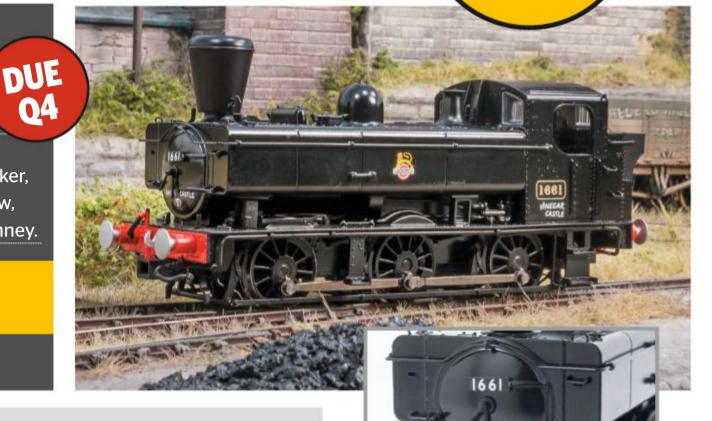
**Motor**: Five-pole

**DCC socket**: Next18

**Features**: NEM coupler pockets, factory-fitted speaker, sprung buffers, firebox glow, 'Busby' spark arrestor chimney.

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- ◆ MR-301B: No. 1623
- ◆ MR-301C: No. 1624
- ◆ MR-301D: No. 1657
- ◆ MR-301E: No. 1664
- MR-301F: No. 1658MR-301G: No. 1668
- ◆ MR-302A: No. 1646
- BR BLACK, EARLY EMBLEM (WEATHERED)
- ◆ MR-302B: No. 1649
- ♦ MR-303: No. 1604

# BR BLACK, LATE EMBLEM (PRISTINE)

- ♦ MR-304A: No. 1636
- ◆ MR-304B: No. 1655

# BR BLACK, LATE EMBLEM (WEATHERED)

- ◆ MR-305A: No. 1627
- ♦ MR-305B: No. 1628

## **GWR GREEN**

◆ MR-306: GWR green No. 1638

**Please note:** These are pre-production evaluation samples. They do not represent the factory-finished models.

## **'BUSBY' CHIMNEY**

- ◆ MR-307A: BR black early emblem pristine, No. 1616
- ◆ MR-307B: BR black early emblem pristine, No. 1629
- ◆ MR-308: BR black early emblem weathered, No. 1661

#### **NCB GREEN**

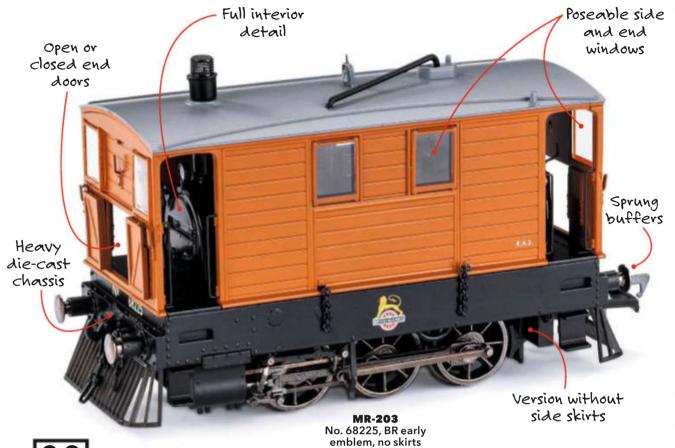
- ◆ MR-309A: NCB green, No. 1600
- ◆ MR-309B: NCB green, No. 1607

# **PRESERVED GREEN**

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







# **Specification list**

Made by: Rapido Trains

**Motor**: Coreless

**DCC socket**: Six-pin

**Features**: NEM coupler pockets, space for sound speaker, sprung buffers, removable cowcatchers.

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



MR-201 No. 68219,

BR early emblem

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



MR-202 No. 68222, BR early emblem, 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



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Made by: Bachmann/Kader

**Motor**: Three-pole

DCC socket: Six-pin

Features: NEM coupler

pockets, two types of cab,

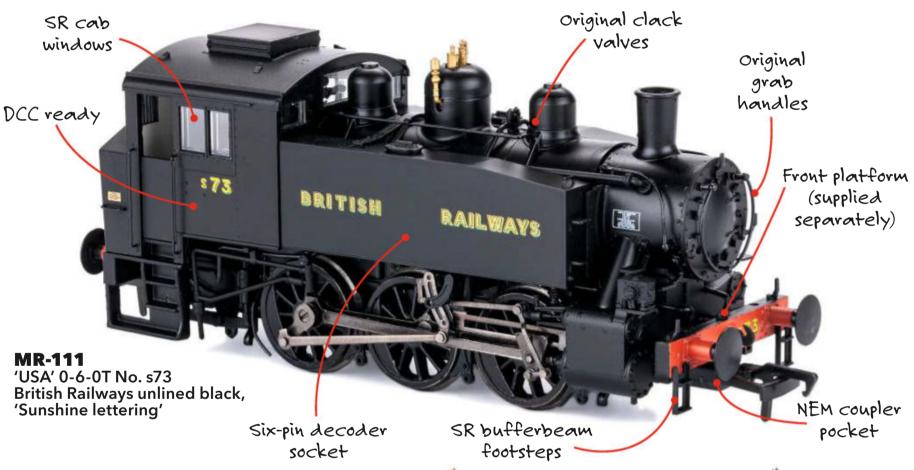
different smokeboxes, different

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hinged platform.

MR-111 and MR-104A

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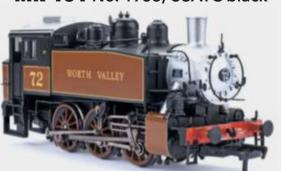
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MR-108 No. 72, Keighley & Worth Valley Railway ochre



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Produced by Helian



Ruston 'PWM' 0-6-0DE

Produced by Heljan in partnership with Kernow MRC



009 Vale of Rheidol 2-6-2T

 Order book for these new models not yet open. Keep an eye out in *Model Rail* for updates.



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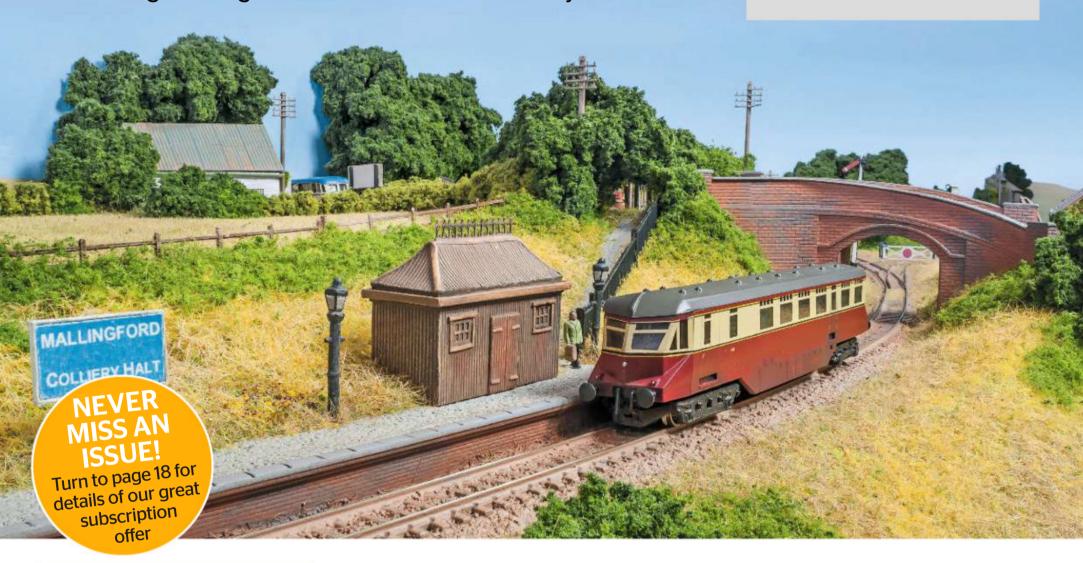
# Next Issue

# A new look for 29 an old layout

Kevin Mitchell couldn't decide on a new track plan when renovating 'Mallingford', so he altered the scenery instead.

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We explore the history of some of the country's most well travelled locomotives and demonstrate to you how you can build a layout for them, whatever your region.



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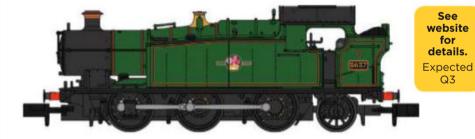
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12 VERSIONS AVAILABLE

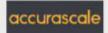
**AVAILABLE NOW!** £110 - DCC READY version



NO.37610

**CLASS 37/6** 

HNRC BR BLUE DIESEL LOCOMOTIVE (WRAP AROUND YELLOW NOSES)



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**NEWLY TOOLED** DELTIC

6 VERSIONS AVAILABLE

EXPECTED Q4 2020

accurascale

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2 VERSIONS AVAILABLE



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TWIN PACK

43238 'NRM 40' POWER CAR

# **CLASS 43 LNER HST**

43302 'WORLD SPEED RECORD' TRAILER CAR

PRE-ORDER NOW! £149.99





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# THIS MONTHAT Compiled between 11th August & 11th September 2020



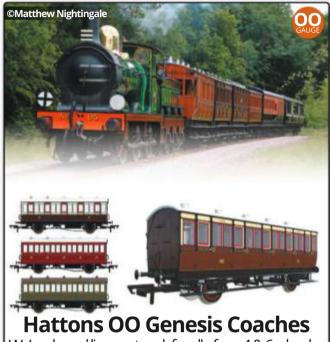
# **Latest News**



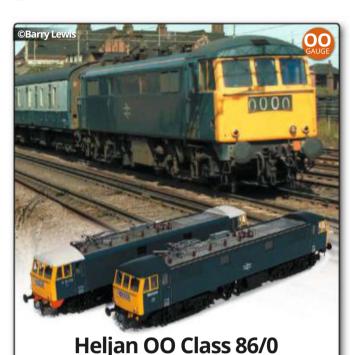
DMUs and coaches in O gauge. Limited quantities

www.hattons.co.uk/tmah98

are available - so explore the range today!



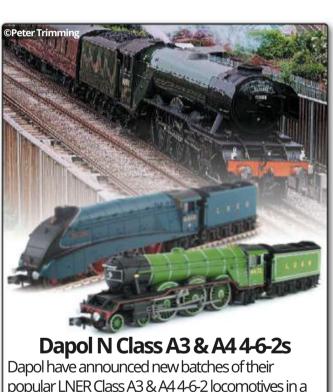
We've shared livery artwork for all of our 4 & 6 wheel coaches as well as a selection of full 3D livery renders. Take an in-depth look on our site now! www.hattons.co.uk/tmah104



Helian have shown painted samples for their range of newly tooled Class 86/0 locomotives, due into stock at the tail end of 2020.

www.hattons.co.uk/tmah105





popular LNER Class A3 & A4 4-6-2 locomotives in a selection of LNER and British Railways liveries. www.hattons.co.uk/tmah107

Hornby OO LNER Thompson A2s Hornby have revealed livery renders for their forthcoming newly tooled Thompson A2/2 and A2/3 locomotives in OO. www.hattons.co.uk/tmah93

# lop 5 Best Sellers













# Forthcoming Releases

See more at www.hattons.co.uk and follow us on social media!



See all forthcoming Dapol items: hattons.co.uk/dapolpreorders



**GWR Class 78xx Manor 4-6-0** 

Stage: Newly Announced

**Due:** TBC

**Price:** from £135.96

hattons.co.uk/dapolmanor



**British Rail Class 59** 

**Stage:** Painted Samples

**Due:** Q1 2021 Price: from £131.71

hattons.co.uk/dapol59



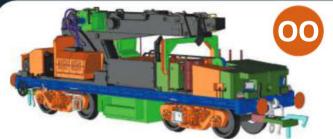
**GWR Class 43xx Mogul 2-6-0** 

Stage: Painted Samples Due: Q3 - Q4 2020 Price: from £135.96

hattons.co.uk/dapol43xx



Explore the full Hattons Originals range: hattons.co.uk/originals



Plasser GPC 12t Crane

Stage: CADs Shown Due: Q1 2021 Price: £69

hattons.co.uk/gpc

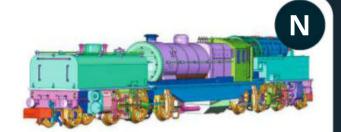


Genesis 4 & 6 Wheel Coaches

Stage: Artwork & 3D Renders

Due: from Q1 2021 Price: from £30

hattons.co.uk/genesis



**LMS Beyer Garratt** 

Stage: CADs Shown

**Due:** TBC **Price:** £199

hattons.co.uk/ngarratt



See all forthcoming Heljan items: hattons.co.uk/heljanpreorders



Lynton & Barnstaple 2-4-2T

**Stage:** Painted Samples

**Due:** Q3 2020 **Price:** £203.96

hattons.co.uk/landb242t



**British Rail Class 25/3** 

Stage: Painted Sample

**Due:** Q4 2020 **Price:** from £152.96

hattons.co.uk/hel253



**British Rail Class 86/0** 

Stage: Painted Samples
Due: Late 2020
Price: from £161.46

hattons.co.uk/hel860

(HORNBY)

Explore the full Hornby 2020 range: hattons.co.uk/hornby2020



Standard 2MT 2-6-0

Stage: Prototype Shown Due: Jan 2021 Price: £162

hattons.co.uk/hornby2mt



**British Rail Class 91** 

Stage: Renders Shown Due: December 2020

**Price:** £153

hattons.co.uk/hornby91



LNER Thompson A2/2 & A2/3

**Stage:** Engineering Samples **Due:** Late 2020 to Early 2021

**Price:** £171

hattons.co.uk/thompsona2



17 Montague Road, Widnes, WA8 8FZ T: 0151 733 3655 E: info@hattons.co.uk

# OO Gauge (1:76 Scale)



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



266213 Beyer Garratt 2-6-0 0-6-2 4993 in LMS black



R3719 Class 5101 'Large Prairie' 2-6-2T 4154 in GWR green (Hor) . £126



R3725 Class 5101 'Large Prairie' 2-6-2T 4160 in BR lined 



R3721 Class 61xx 'Large Prairie' 2-6-2T 6110 in GWR green (Hor) . £126



R3723 Class 61xx 'Large Prairie' 2-6-2T 6145 in BR black early emblem (Hor) . £126 R3855X Class 8P Princess Royal 4-6-2 46211 'Queen Maud' in BR green



R3854 Class 8P Princess Royal 4-6-2 6212 'Duchess of 



R3847 Class A1X Terrier 0-6-0T 14 'Bembridge' in Southern Railway olive green (Hor) . . . . . . . £85.50



R3738 Class A3 4-6-2 4472 "Flying Scotsman" in LNER green -



R1214loco Class B17 4-6-0 61672 "West Ham United" in BR green early emblem - Railroad Range - split from set (Hor)BARGAIN. £69 4F-012-028 12 ton ventilated van B768128 in BR bauxite



R3634 Class LN 'Lord Nelson' 4-6-0 851 "Sir Francis Drake" in Southern Railway olive green (Hor) (RRP £169.99)BARGAIN.. £124



R3412 Class S15 4-6-0 30842 in BR Black early emblem (Hor) (RRP £94.99) . . . . . . . BARGAIN . . . . £86



H4-P-015 SECR P Class 0-6-0T 27 in SE&CR full lined

Steam train packs



R3397 LMS Suburban Passenger Train Pack - Ltd Ed (Hor) (RRP £164.99). . . . . .....BARGAIN..£148.50

**Diesel locos** 



yellow ends (Hel) NEW......£126.65



H4-66-037 Class 66 66587 in Freightliner/ONE pink "AS ONE, WE CAN" (Hat) . . JNE, WE CAN" (Hat) .....£150 13923 Class 66 66687 Freightliner/ONE pink "AS ONE, WE CAN" (Hor) NEW . £74.95



Sunderland' in GBRf (Hor) NEW. . £74.99



H4-66-028 Class 66 66762 in GBRF Europorte (Hat) .£150



H4-66-035 Class 66 66780 in GBRf/Cemex "The Cemex Express" (Hat).....£150



H4-66-032 Class 66 66783 in Biffa red GBRf branding 'The Flying Dustman" (Hat). . .



H4-66-031 Class 66 66789 in BR Large Logo blue GBRf branding "British Rail 1948 - 1997" (Hat) . . . . . . . £1



1969 USA tour condition two tenders - Gold plated (Hor).. £234 R1236 Starter Digital train set - "Mixed Traffic" (Hor) £189 Wagons





R6977 8 ton lime wagon John Delaney No. 130 (Hor) NEW . . . £13.50



R6942 BR D1/507 20 ton brake van DB954812 in BR departmental olive Railfreight Distribution branding (Hor) NEV





5019 Cargowaggon bogie ferry van in unbranded silver and blue - 2797 694 - weathered graffiti (Hel) NEW. £42.46



R6941 ex-GWR AA15 Toad 20 ton brake van W68604 in BR grey (Hor) NEW



R6915B ex-LSWR 24 ton brake van S55063 in BR grey (Hor) NEW



R6940 GWR AA15 Toad 20 ton brake van 68611 in GWR grey (Hor) NEV



R6935 LMS D1919 20 ton brake van 730386 in LMS bauxite (Hor) NE £2



R6911B LSWR 20 ton brake van 10124 in LSWR brown red ends (Hor) NEW



5020 Pair of Cargowaggon bogie ferry vans in Railadventure two-tone grey "Barrier Wagon" (Hel) NEW ......£67.96



R6938 SR D1543 24 ton brake van SR55052 in SR £22.50



R6967 TEA 100 ton bogie tank wagon VTC 85951 in VTC grey graffiti - weathered (Hor) NEV



R6959 Triple pack of 20 ton tank wagons Corn Products £44.50



4F-043-010 YCV 'Turbot' bogie ballast wagon DB978003 in Civil Engineers 'Dutch' (Dap) NEW... . £22.53



4F-043-009 YCV 'Turbot' bogie ballast wagon DB978105 in EWS maroon (Dap) NEW . . . . . . . 4F-043-007 YCV 'Turbot' bogie ballast wagon DB978279 EWS maroon (Dap) NEW

4F-043-012 YCV Turbot' bogie ballast wagon DB978411 in Civil
Engineers 'Dutch' (Dap) NEW

4F-043-011 YCV Turbot' bogie ballast wagon DB978644 in Civil
Engineers 'Dutch' (Dap) NEW

**Digital controllers** 

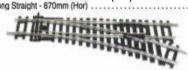


<u>st</u>
Point motors 3243 Surface Mounted point motor (Hor)
語音音
083 Pack of 6 Buffer Stop (Hor)         £11           083 Single (Hor)         £2
Buildings - general
M446 Cement works - plastic kit (Gau) NEW
Man-made scenic structure - non-railway
M439 Campsite kit tents, chairs and camping equipment (Gau) NEW       £22         M433 Dockside crane - plastic kit (Gau) NEW       £13         M441 Military barbed wire (Gau) NEW       £11.50         M442 Military sandbags (Gau) NEW       £9         M440 Military tents - pack of seven - plastic kit (Gau) NEW       £11.50         Bridges, Tunnels & Walls
1981 Wooden log fence - 67cm (Woo) NEW       £11         1984 Wooden picket fence gates - 67cm (Woo) NEW       £11         1982 Wooden rail fence gates - 67cm (Woo) NEW       £11
Grass, ground, lichen, hedges and foliage AS074259 Hibiscus plants - pack of 16 (Tas) NEW



 R8072 Left Hand Standard Point (Hor)
 £9.50

 R603 Long Straight - 670mm (Hor)
 £4



R8073 Right Hand Standard Point (Hor). . ST-241 Setrack No.2 radius left handed point insulfrog (Pec) . R600 Standard Straight (Hor). £9.50

**Track - Code 100 Streamline** SL-91 Right hand small point - insulfrog (Pec)..... Track - Code 75 Finescale

SL-E191 Finescale right hand small point - electrofrog (Pec) . .

**Buses** 



76DC004 Duple Commander II Greenslades (Oxf) NEW. . £19



CC42419 Plaxton Panorama "The Beatles Magical 



OM46516A Wright Eclipse Gemini 2, Brighton & Hove Bus and Coach Company, BK13 OAU, Route 5 Patcham, 

Commercial vehicles



76VOL4011 Volvo FH4 GXL Fridge Trailer Gibbs of Fraserburgh (Oxf) NEW



76T4006 VW T4 Van AA (Oxf) NEW.....£6 Military ground vehicles



76LRL009 Land Rover Lightweight Royal Navy (Oxf) NEW £6

# OO9 Narrow Gauge



GR-550 4-wheel Ffestiniog 'Bug Box' first class coach in green (with polished brass) (Hat) ......£29 R6961 BR, HAA wagon graffiti, 355855 - Era 8 (Hor) NEW £21 R8214 DCC Elite unit digital controller (Hor) ......£215 FR victorian plum and cream (Pec) NEW ......£23



### UK P&P £4 per order

(free for orders over £175)

£2.75 per single diecast item £7 guaranteed Next Day delivery



GR-560 4-wheel Ffestiniog 'Bug Box' observation coach in FR victorian plum and cream (Pec) NEW. ...£23



# N Gauge



2D-019-202 Class 43 HST pair of power cars 43041 and 43166 in Intercity swallow (Dap) . . . . . . £127.50



2D-019-201 Class 43 HST pair of power cars 43131 and 43128 in Intercity executive (Dap) . . . . . £127.50 Wagons



NR-P428 7 - Plank Wagon - Gellyceidrim Collieries Co Ltd (Pec) NEW. £9
KNR-252 BR 24 ton steel mineral wagon - plastic kit (Pec) NEW £9
KNR-257 BR diagram 1/462 pipe wagon - plastic kit (Pec) NEW £9

### **Containers and loads**



2F-028-105 Pair of 45 foot curtain sided containers - "P & O Ferry" - 008460-2 and 008037-7 - weathered (Dap) NEW . £14 green unstreamlined corridor tender - "Record Breaker" (Hel). £75 Model railway spares

### SL-310 Rail Joiners/Fishplates for N & OO9 gauge (24 per pack) (Pec) £2 **Track - Code 55 Finescale**

SL-300F 1 yard (91.5cm) length of Finescale Nickel Silver flexible

# O Gauge (1:43 Scale)



4311 Class 43xx Mogul 2-6-0 4358 in BR lined green early 



007-011 Class 57XX 0-5-0P1 pannier //14 in BR b late crest - as preserved (Dap) NEW. £199.75
7S-007-011D Class 57xx 0-6-0PT pannier 7714 in BR black late crest as preserved - Digital fitted (Dap) NEW £225.25



7S-007-012 Class 57xx 0-6-0PT pannier 8763 in BR lined 



7S-007-010 Class 57xx 0-6-0PT pannier 8784 in GWR green (Dap) NEW £199.75
75-007-010D Class 57xx 0-6-0PT pannier 8784 in GWR green - Digital fitted (Dap) NEW.....



7S-007-007 Class 57xx 0-6-0PT pannier 9669 in BR black 
 Iate crest (Dap)
 NEW
 £199.75

 7S-007-007D
 Class 57xx 0-6-0PT pannier 9669 in BR black late crest - Digital fitted (Dap)
 £225\_25



7S-007-009 Class 57xx 0-6-0PT pannier in Great Northern and Southern Railway ochre - as in "The Railway Children" (Dap) NEW £1
7S-007-009D Class 57xx 0-6-0PT pannier in Great Northern and Southern . £199.75

Railway ochre - as in "The Railway Children" - Digital fitted (Dap) NEW ... £225.25



6100 Class 61xx 'Large Prairie' 2-6-2T 6110 in GWR green Great Western lettering (HeI) (RRP £699)BARGAIN . . £495



6104 Class 61xx 'Large Prairie' 2-6-2T 6132 in BR lined



6102 Class 61xx 'Large Prairie' 2-6-2T 6144 in BR black early emblem (HeI) (RRP £699) . . . . . BARGAIN . . . £450 H7-A3-001 Class A3 4-6-2 2750 "Papyrus" in LNER Grass green streamlined corridor tender - "Record Breaker" (Hel). . .



green unstreamlined comidor tender - "Record Breaker" (Hel). £750



H7-A4-001 Class A4 4-6-2 2509 "Silver Link" in LNER silver streamlined corridor tender (HeI) NEW ......£750 H7-A4-005 Class A4 4-6-2 4464 "Bittern" in LNER Garter blue streamlined



H7-A4-004 Class A4 4-6-2 4489 "Dominion of Canada" unstreamlined corridor tender (HeI) NEW . . . . . . £750



H7-A4-006 Class A4 4-6-2 60007 "Sir Nigel Gresley" in BR express blue unstreamlined corridor tender - "Record



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-A4-007A 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 H7-A4-007B Class A4 4-6-2 unnumbered single chimney and streamlined non-corridor tender in BR green early emblem 1952-1957 (HeI) NEW £750 H7-A4-006A Class A4 4-6-2 unnumbered single chimney and unstreamlined comdor tender in BR Express blue 1949-1952 (HeI) NEW. £750



7S-005-005 Class Y3 Sentinel 4wVB 68164 in BR black A3004 Wooden picket fence gates - 121cm (Woo) NEW A3002 Wooden rail fence gates - 121cm (Woo) NEW A3002 Wooden rail fence gates - 121cm (Woo) NEW



(Orders before 2pm) 2007 Class 20 in BR Railfreight grey full yellow ends, 1980s style warning flashes and headcode discs -Exclusive to Hatton's (HeI) (RRP £599) BARGAIN.



3704 Class 37/0 in BR green full yellow ends and split



3702 Class 37/0 in BR green no yellow panels and split headcode boxes - unnumbered (Hel) NEW



3700 Class 37/0 in BR green small yellow panels and split headcode boxes - unnumbered (Hel) NEW ..... £509.15

Train sets - analogue



GM7000102 "The Didcot Survivor" - premium O gauge green late crest (HeI) (RRP £699) ....BARGAIN...£495 starter train set (Gau).....REDUCED. £552.50

### Wagons



275-018-011W 4-wheel Salt van - 'Mangers Salt' - 148 Weathered (Dap) NEW



LHT-F-071-004 7 plank open wagon "Dean Forest Coal



LHT-F-071-003 7 plank open wagon "Dean Forest Coal Company" (Dap) NEW .....£38.88



LHT-F-071-002 7 plank open wagon "Welsh Anthracite Collieries" (Dap) NEW ... LHT-F-080-003 8 plank coke wagon rails "Modern Transport

LHT-F-080-004 8 plank open wagon "E.Foster and Co, London" (Dap) NEW





7F-080-033W 8 plank open wagon in BR grey - P308260 -.....£38.88 weathered (Dap) NEW ......



7F-043-004 YCV 'Turbot' bogie ballast wagon DB978337 in BR Civil Engineers 'Dutch' (Dap) . . . . . . £59.50

Buildings - railways LK-766 Grounded LNER 12 ton van body - plastic kit (Pec) NEW . . £9.50 **Bridges, Tunnels & Walls** 

### Track - Code 124 Bullhead Streamline



SL-700BH Box of 12 1 Yard O Gauge Flexible Nickel Silver Track (Bullhead Nickel Silver Rail) (Pec). . . £79 SL-700BH Single (Pec) . . . £7



VA14203 Lotus Esprit Series 1 - Colin Chapman's car Silver Diamond Metallic. (Cor) NEW . . . . .

# Any or Multiple Scales Analogue controllers



D Double/Twin track pov



Q Quadruple 4 circuit power controller (Gau) . . . . £191.25

### Digital decoders

DCR-21Pin-Direct-V2 21-pin 6-function 1.1Amp direct plug decoder back DCR-8PIN-HarnessMini Box of 10 (Hat).



DCR-8PIN-Harness Box of 10 8-pin (harness) 4-function 1.1Amp decoder back EMF (Hat). £120 DCR-8PIN-Harness Single (Hat). £15



R8249 Box of 6 8-pin 4-function 2-sided 0.5A (1A peak) 

 DCR-8PIN-Direct Box of 5 (Hat)
 £77

 DCR-8PIN-Direct Box of 10 (Hat)
 £136



### R8102 TTS DCC Sound Decoder 8 pin plug - Class 37

# harness (DCC) NEW £23 DCD-ZN360-6 Zen Black - Universal 8-pin 2 function decoder (DCC) NEW £23 DCD-ZN6D-2 Zen Blue+ 6-pin Direct 2 function decoder (DCC) NEW £22.50

### **Digital controllers**



DCC02 Prodigy "Advance 2" starter DCC controller 

### Digital control accessories

524-233 Automatic reverse loop controller for Digital operation (NCE) NEW .£50 BPDCC80 Pack of three DCC autofrog polarity reversal switches - for electrofrog points (Gau) . . . . . . . . . £14.50 **Point motors** 

DCP-CB12IP Cobalt ip slow-action analogue point motor - pack of 12 (DCC) £204
DCP-CB6IP Cobalt ip slow-action analogue point motor - pack of 6 (DCC) £102
DCP-CB12DIP Cobalt ip slow-action digital point motor - pack of 12 (DCC) £255
DCP-CB12OMG Cobalt Omega slow-action analogue point motor - pack
of 12 (DCC) £2165 LH I-F-080-001 8 plank open wagon "Norstand,
Grimsby" (Dap) NEW

£38.88
7F-080-033 8 plank open wagon in BR grey - P308260 (Dap) NEW £38.88
PL-11 Side/surface mounted point motor (Pec) **Electronic components** 

layouts (DCC) ... £51
DCC-BSS-2 Bus Spike Suppressor (2 Pack) (DCC) NEW ... £8.95

### Lighting equipment

19853500 Battery powered LED lighting unit for Heljan O gauge coaching stock (Hel) NEW.....

### **Tools**

DCS-ST2065 65 Watt Hand-Held Soldering Iron Digital Temperature Control (DCC) NEW £42.50
GM575 A3 Modelling Workstation - Lase cut kit (Gau) NEW £21.50



DCM-RRA12 Rolling Road - 12 Axle - For OO, N, HO, TT, ....£68 .£17 



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We make payment

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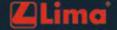
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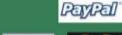
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Trains for the Collector 28 October Trains Galore



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59	High Level Pier Set£6.95
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GWR/BR Railcar 19-33	£550.00
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LNER/BR J39 0-6-0 black	£815.00
GWR/BR 8750 Pannier black chassis	. £525.00
FULLY FINISHED R-T-R LOG	COS

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GL23 LMS/BR BRITISH LEGION	£400.0
GL24 LMS/BR ORIGINAL PATRIOT	£400.00
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GL36 LBSC/SR/BR H2 ATLANTIC	£410.0
GL44 LNWR/LMS /BR COAL TANK 0-6-2	£270.0
GL50 LNER/BR 2-8-8-2 GARRATT	£650.0
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Includes wheels, gears and motor TC1 Class 02 0-4-0 Diesel Shunter...... £250.00 TC3 Andrew Barclay 0-4-0 Steam Shunter£250.00

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TC4	LMS/BR	non stream	amlined D	ochess	£595.0
TC5	LMS/BR	de-strea	mlined Du	uchess	£595.0
TC6	LMS/BR	Sir Willia	ım Staineı	r	£595.0
TC7	LMS/BR	Black Fiv	ve 4-6-0		£595.0

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LK705 Brick lineside hut	£21.15
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LK710 Signal Box Interior Kit	£22.50
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LK741 GWR spear fencing	£11.65
LK742 GWR spear fencing ramps	£11.65
LK743 Field fencing and gates	£10.55
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LK748 Ladders (4)	£7.95
LK749 Loading Gauges (2)	
LK750 Single track level crossing gates.	£21.45
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LK759 Platform lamps (4)	£9.25
LK760 Telephone boxes (2)	
LK761 GWR Station seats (4)	£8.80
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LK763 SR/BR Station seats	
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7069 B.R Lowfit Wagon	
7070 B.R 12 ton Palvan	
7071 B.R 13 ton High Goods Wagon	
7033 LNER/BR 20T Brake Van	
7053 LNER/BR 20T Brake Van	£53.00

### 7C020 SECR/SR/BR 4 wheel PLV/GUV..£79.00 7CO21P SR/BR Bogie Van .. 7C022 SR/BR 4 wheel BY.....PECO WAGON KITS

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### W609 BR 20 ton Pig Iron wagon ......£ ....£44.00

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SL700BH 12 yards flexitrack	£85.75	
SLE791BH Right Hand Point	£46.25	
SLE792BH Left Hand Point	£46.25	
SLE797BH Y Point	£46.25	
SLE790BH Double Slip	£97.50	
SLE794BH Long Crossing		
SL10 24 metal railjoiners	£3.00	
SL11 12 insulated railjoiners	£2.85	
SL740BH Buffer stop	£3.00	
TP1 Long Track pins (15mm)	£3.25	
ST700 Box (6) 393mm straight	£48.00	
ST725 Half circle 1028mm radius curves	£51.25	
STU750BH R/H Setrack Point	£44.25	
STU751BH L/H Setrack Point	£44.25	
PL33 Microswitch	£5.95	
PL19 Microswitch Housing (2)	£4.85	
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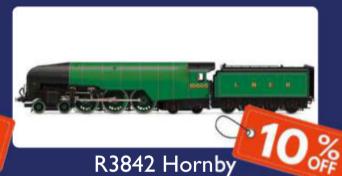
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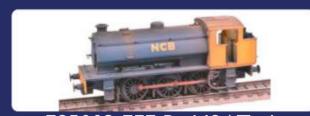
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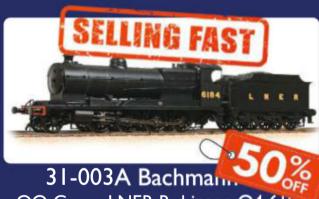
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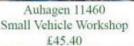
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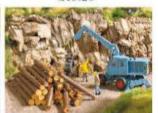
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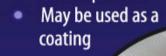
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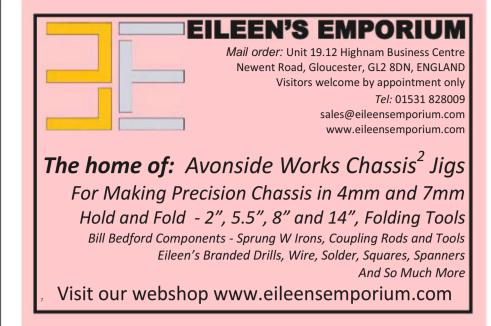
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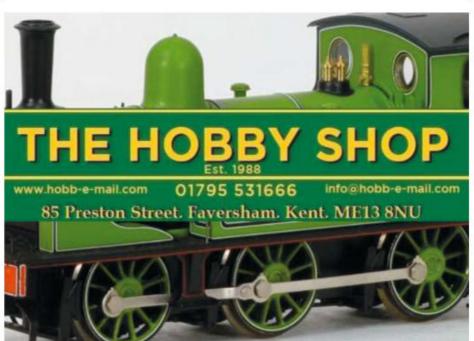














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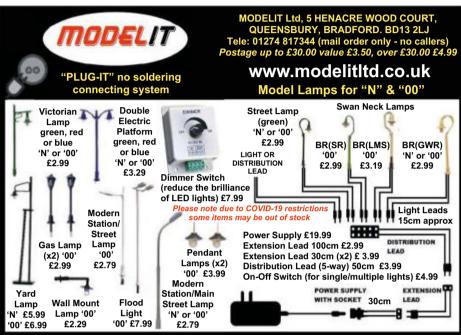


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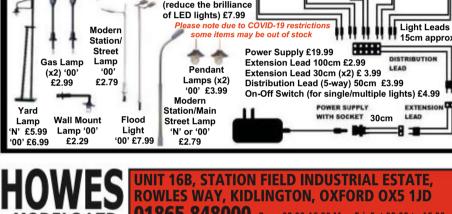
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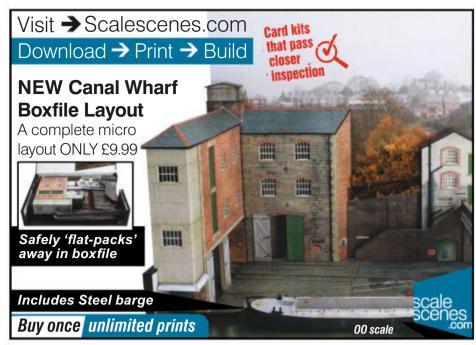


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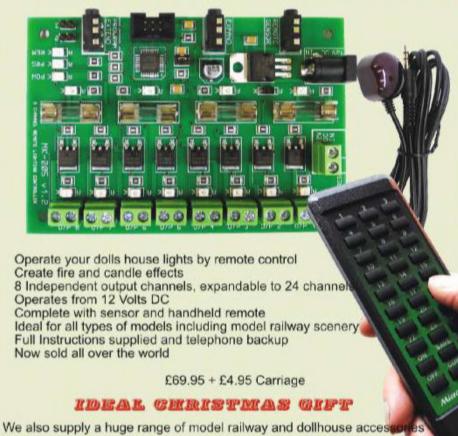
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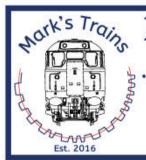


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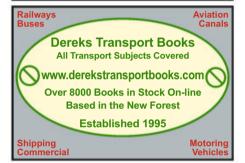


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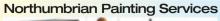
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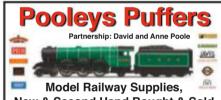
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## **MODEL RAIL**

82% of those who read more magazines due lockdown will continue to read more magazines post lockdown (source Bauer insiders July 20)

> 25% report that spend on them has increased during the crisis and this increases to 31%

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# 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...

Item: Class 303/Class 311 AC EMU

Gauge: '00'

Proposed by: Darrel Hendrie, by e-mail

### What is it?

Scotland has had its fair share of famous and, dare I say, iconic trains over the years but the so-called 'Blue Trains' are high on that list.

These 91 three-car 25kV AC EMUs were built by Pressed Steel at Linwoood and were introduced from 1960 on the newly electrified suburban routes around Glasgow.

These trains were the best looking of the first generation EMUs and their Caledonian blue livery helped them to stand out from the crowd. They had power-operated sliding doors, while other new trains of the period were being built with slam doors. Plus you could sit behind the driver and look out the front in the same way you could on a DMU.

Passengers loved them, they were a huge improvement on the steam service that had gone before - no longer were low-level stations a sooty and smoky hell on earth. Passenger numbers increased 100% in the first month of service.

In 1967, 19 further sets were built by Cravens of Sheffield for the newly electrified Gourock and Wemyss Bay line. These became Class 311.

### What would make it viable?

E. HENDERSON/COLOUR RAIL

Firstly, with minimal changes to the tooling, you'd be able to offer both Class 303 and Class 311 units. You'd be able to achieve further variation by offering the original noses with curved screens as well as the revised cabs with

flat screens. In the mid-1980s, 50 '303s' were refurbished with all-new interiors and gangways, and a model manufacturer would be able to offer this option too.

These units were not just limited to Scotland. In the 1980s some of the Class 303s were transferred to Longsight depot and worked services around Manchester and from Crewe to Liverpool. 303048, one of the unrefurbished sets not to be withdrawn in the early 1990s, received Caledonian blue and was used on rail tours and visited open days as far away as Brighton. Another, 303049, became a test unit based at Clacton.

This means that a huge choice of colour schemes can be offered. During their careers, they carried Caledonian blue, Rail blue, Strathclyde orange, Strathclyde crimson and cream as well as Railtrack, Greater Manchester PTE and Network SouthEast liveries.

Who could resist this much-loved EMU with a long lifespan that covered such a large geographical area?

### Can I see a real one?

The last of the 303s were withdrawn in 2002 after 42 years in service.

A complete three-car Class 303 set
(formed from cars from sets 303023 and
303032) is preserved at the Bo'ness &
Kinneil Railway, while a fourth car, BDTSO
75613, is at the Police Training School at
Gravesend. Two cars of Class 311 set 311103 are
under cosmetic restoration at Summerlee
Heritage Park at Coatbridge.

Have your say

Do you agree with Darrel'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 LNER guru and curry enthusiast **Tony Wright** 

Tony Wright is a modeller and model railway photographer.

### 1 What was your first train set/model?

A Tri-ang 'Transcontinental' 4-6-2, plus some box cars and a caboose, in 1953.

### 2 Are you working on a layout now?

Yes, I'm just completing my 4mm:1ft model of 'Little Bytham'.

**3 What piece of modelling are you most proud of?** I built a 4mm:1ft scale ACE 'P2' as No. 2002 *Earl Marischal* for A1 Trust Chairman Mark Allatt. Ian Rathbone painted it – perfectly!

### 4 Have you ever finished a model railway?

Yes – several, all as a member of Wolverhampton MRC: 'Pendeford', 'Fordley Park', 'Leighford', 'Stoke Summit' and 'Charwelton'.

### 5 What model have you've always longed for?

None really. If I want a particular model, I'll build it.

6 Favourite trainspotting location?

Retford.

7 Favourite locomotive? The production 'Deltics'.

# 8 When did you start working in the model railway industry?

Full time, in the early 1990s. Prior to that, I regularly contributed to the model press.

**9 What did you do beforehand?** Teacher.

10 What modeller has influenced you the most? The late Brian van Meeteren – he really should be much better known.

### 11 Strangest thing you've ever eaten?

I don't think I've ever eaten anything 'strange'. I'm incredibly fussy about what I eat – as my wife will testify!

**12 What is one of your weird quirks?** I don't suffer fools gladly... is that a quirk?

# 13 What book are you reading at the moment?

The Book of the V2 2-6-2s, by Peter Coster, Irwell Press. I'm currently building a 'V2'.

14 If you were stranded on a tropical island, what two things would you want with you?

A lighter and a gun!

# 15 What have you done that you are most proud of?

Regularly fundraising (via this hobby) for Cancer Research UK.



### 17 What is your favourite song?

Or tune? That being the case, Handel's Largo.

### 18 First record you bought?

*Gambler's Guitar* by Rusty Draper. You'll have to look that one up!

## **19 What is the best advice you ever had?** Marry money – though I didn't take it!

**20** What is one food you wouldn't want to give up? Curry. Proper curry.

# 21 If you had access to a time machine, where and when would you go?

I'd stay where I am right now (I live in Little Bytham) – but I'd go back to July 3 1938.

### 22 Favourite film?

Hobson's Choice.

## **23 Temptation you wish you could resist?** A tendency to be sarcastic, at times.

### 24 What is your best childhood memory?

Seeing my first 'A4'. It was No. 60014 *Silver Link* at Riccall, just north of Selby, in the early/mid-1950s.

# **25** The hidden talent which would surprise people? I doubt if I've got too many obvious ones.

### 26 If you could pass any new law?

An immediate reinstatement of capital punishment.

### 27 What do you drive?

I did drive a TVR Chimaera 500 up until recently... now it's a Ford Focus ST.

### 28 Perfect Sunday?

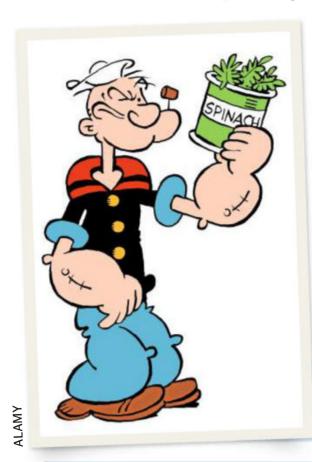
Watching a village cricket match. I used to play until recently.

**29** What actor would you like to play you in a film? John Mills.

30 How would you like to be remembered?

Not as someone who 'meant well'.

# I don't suffer fools gladly... is that a quirk?



16 What was your favourite cartoon show growing up? *Popeye.* 

Next month Creator of some of the most realistic railroad scenes ever, Pelle Soeborg.

# Selling your model railway

Warwick and Warwick have an expanding requirement for early to modern collections of British and Foreign trains and train sets from large accumulations to items of individual value. Our customer base is increasing dramatically and we need an ever larger supply of quality material to keep pace with demand. The market has never been stronger and if you are considering the sale of your collection, now is the time to act.





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### What's the difference between the controller types?

Our Mains Powered Cased Controllers come complete with transformer, and can just be plugged in, connected to the track, and away you go. Panel Mounted Controllers require a separate transformer, and also need to be mounted onto a control panel to be used effectively.

We also produce various controllers with Feedback and Simulation, two effects controlled by the controller itself. Feedback senses the load on the circuit and helps maintain the locomotive at a steady speed up and down gradients. Feedback controllers are not suitable for use with locomotives with coreless motors. Simulation (also known as Inertia) allows a train to accelerate, coast, and be braked to a standstill, by use of a regulator and a brake.

### 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.



**GMC-D** Twin Track Controller Most Suited to HO/OO/N Scale Layouts



Our best selling controller. Runs a two track railway with minimum of fuss. The D Controller has two 12V DC track outputs, as well as a 16V AC output for accessories.

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

SERIES U

GMC-U Single Track Controller with Simulation



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With the brake knob controlling the 12V DC track output, this controller allows you greater realismwhen running locomotives.



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Fitted with 1.5m of cable, this controller allows you the freedom to move around your layout while still controlling your layout. it has a single 12V DC track output.



### Did you know...

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

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GMC-W

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Single Track Walkabout Controller

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asercut Baseboards & Buildings

MODEL RAIL

# Skills Station

Welcome to the first part of the Skills Station baseboard 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 chat to fellow modellers all easy to follow, bite-sized chunks, learning the same skills. We'll busting myths along the way. Join our Facebook group and

you can post your pictures and offer friendly feedback and tips to make you even better!

**Richard Foster Editor** 



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



# THE ESSENTIAL GUIDE 1

Pt 1: Doing it yourself

Creating your own baseboards offers economy and the flexibility to produce exactly what you need. It also allows us to polish up our woodworking skills. Always happy to wield a saw, George Dent provides the lowdown on how to build your own baseboards.

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

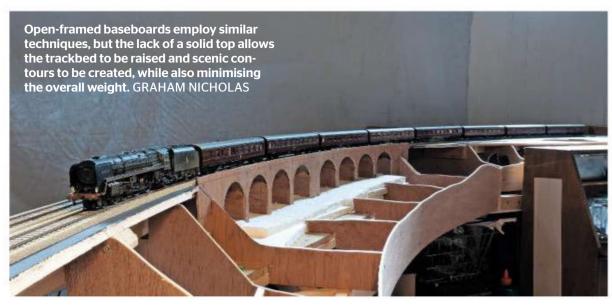
# **Skills Station**

IS THERE A RIGHT WAY? All model railways must start with a baseboard and, over the years, I've seen boards built in so many different ways that it's impossible to recommend

one definitive method. As long as the structure is strong, stable and allows the trains to run smoothly over the top, then it's doing its job. If portability is desired, then weight becomes an important factor, while a layout's location may also determine the materials and techniques employed, especially when building a model railway in a cellar, shed or attic.

Most layout builders, however, do at least follow the tradition of building a baseboard

A sound baseboard is only ever as good as the framework beneath, so take the time to get yours assembled correctly. The traditional method consists of a softwood framework and a plywood



with a softwood framework and a plywood or fibreboard upper surface. Flat-top baseboards are the easiest to erect, but they can be a limiting factor when it comes to creating interesting scenic contours.

They can also be heavy, whereas open-framed boards allow the track bed to be raised up on plinths and the scenery formed over a hollow, lightweight framework. While they often feature the same materials and processes, open-framed baseboards can often be more complex, so we'll concentrate on the humble flat-topped boards here.

My own tried-and-trusted method of baseboard construction involves a framework of 32 by 18mm planed softwood, topped with 9mm thick exterior grade plywood. In most instances, I'll keep individual boards to a maximum of 4ft in length and around 18-30in in width, which keeps weight within a sensible limit for movement by one person. These materials are readily available from DIY stores, in convenient sizes and at reasonable prices, while minimal tools are required to cut and bond the parts, although a certain level of proficiency in woodwork is required.

Creating strong, reliable joints between the individual timber sections is vital and, in the absence of complex dovetail or tenon joints, we need to employ glue and screws or nails to help the parts stick together. I prefer screws over nails, as the whole baseboard can be assembled 'dry' and any problems resolved before glueing it up permanently.

CHOOSING YOUR WOOD

top.

Baseboards form the bedrock of our layouts and their integrity ultimately governs the reliability of the trains that run across

the surface. Twisted or bowed timber and ill-fitting joints will result in a bumpy and unpredictable ride, while shrinkage or warping can put rails out of alignment, especially where the rails bridge baseboard connections.

Most baseboard problems can be eliminated before construction begins, simply by exercising caution when choosing your raw materials, especially when frequenting large DIY chains that may not always offer the best quality stock. Be prepared to search the shelves for the best lengths of softwood or sheets of plywood, rejecting inferior material that may be full of knots or showing signs of twisting. A local timber merchant may be a little more expensive, but the standard of material is likely to be superior.

Poor seasoning and conversion, without considering the orientation of the grain, means that wood may be at risk of warping, shrinking or cracking. Stress-graded timber will be free of major defects and intended for construction use, while 'clear' timber will be graded on its appearance and destined for decorative uses. These grades



Knots can weaken timber, especially if joints are located nearby or if the knot is loose. Also look out for weeping resin pockets.

are more expensive and may only be advertised in larger sizes, although timber merchants will be able to machine them into more workable sizes. It's well worth contacting your local merchant, explaining exactly what you need and obtaining a quote that could include delivery.

### **SOFTWOOD VS HARDWOOD**

Softwood comes from coniferous species (commonly spruce, fir, redwood and pine) and contains a more uniform cell structure than most hardwoods that have a naturally complex make-up. Broadleaved trees, such as oak, ash and beech, produce hardwoods. In very basic terms, softwoods are fast-growing, light and relatively cheap, while hardwoods are rugged, heavier and more resistant to moisture and decay.

Sawn timber is sold as 'dimensioned' stock, although the sizes listed relate to the dimensions of the wood as it comes off the saw. PSE (Planed Square Edge) timber, therefore, with be a little smaller. For example, a length of 2in by 1in (51mm by 25mm) PSE softwood will actually be around 32mm by 18mm. Some DIY stores now state the 'finished' size on the packaging, but more traditional merchants do not, so it's worth checking before you buy. The stated length, on the other hand, is always accurate.

When examining timber, hold out each piece and look along its length to check for straightness. If it is bowed or twisted, reject it - you won't be able to straighten it! Also, check the surface for splits along the grain or weeping resin pockets. Loose knots and uneven grain patterns can make the wood hard to work or may lead to problems in the future.

Also, look at the end grain and note the pattern: if you can see the centre of the

tree or near-complete annular rings, don't buy it, as this wood will be prone to distortion. The best cuts have the grain as straight as possible at the ends, running at near right angles to the wider faces (termed 'quarter-sawn'). Optimum cuts are significantly more expensive and can only be derived from older, larger trees, but the timber will be much more reliable in service.

Tenon saws, with a shorter, stiffened blade and medium-set teeth, produce straight cuts in smaller timber sections. Panel saws are longer, flexible and designed for cutting through larger pieces of wood and sheet materials. The more teeth-per-inch that a saw has, the cleaner the cut will be, hence why tenon saws have many small teeth. In contrast, panel saws often have fewer teeth to allow them to remove more waste with each stroke, speeding progress but leaving a rougher finish.



### **MAN-MADE BOARDS**

**KNOW** 

MDF is cheap and relatively light but it doesn't cope well with damp conditions, although special water-proof grades are available. Good quality plywood is a lamination of thin sheets of hardwood, the grain of each layer orientated at right angles to its neighbour, thus increasing strength and resistance to warping. Exterior grades can cope with moisture, but care is required when cutting to prevent splintering.



### **ESSENTIAL TOOLS**

Clamps

Panel saw
Tenon saw
Setsquare
Plane
Drill, bits and countersink
Screwdrivers
Hammer
Bradawl
Tape measure

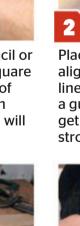


As well as a good-quality PVA wood glue, you'll also need a supply of good quality wood screws and nails.

### **BASEBOARD CONSTRUCTION**



Use a tape measure and a very sharp pencil or marking knife against a carpenter's set square to mark the cut line around all four faces of the wood. Ensure that no cuts are made in close proximity to any large knots, as this will lead to weak joints.





After cutting the main elements of the framework - two ends, two side members and one or two centre stretchers - they will need to be assembled on a flat surface, such as a workbench or a kitchen worktop protected with sheets of cardboard.



Place the timber in a vice or bench hook and align the blade against the waste side of the line, using the thumb of your other hand as a guide. A few gentle backwards strokes will get the blade started. Maintain slow, steady strokes without exerting too much pressure.



Start with one outer corner and clamp the side and end members at a precise right angle, using a set square or framing square to check. Check also that both pieces of timber are standing perpendicular to the work surface.



As the saw cuts, keep checking that it's working straight and square to the marked cut lines, supporting the 'waste' as the cut gets deeper. Check the edge with a set square and tidy up with sandpaper if necessary. Practising on scrap wood is recommended.



Mark and drill a pair of fixing holes, using a drill bit just smaller than the screws you intend to use. Follow with a countersink bit to allow the screw heads to sit just below the wood's surface. Drive the screws home gently and don't over-tighten them.



Repeat the process with the other three corners. Before adding the central stretchers, cut small 'V' shaped slots in the upper edge to allow underboard wiring to pass through. Alternatively, drill a series of holes in the stretcher.



Fix the crossmembers into place, ensuring that these are also at right angles to the side members. Again, avoid over-tightening the screws or the wood may split. When the last screw has been driven home, your frame is ready for the top surface.



Lay the assembled frame onto the sheet material that will form the top surface, fractionally inboard of the outer edges. Mark out the edge of the frame with a pencil, allowing a small overlap on each side of the frame.



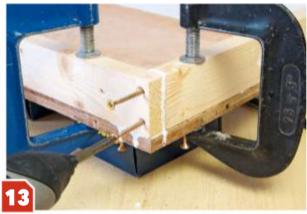
Refine your pencil lines with a straightedge before cutting the MDF or plywood with a sharp panel saw. If possible, clamp the sheet to a workbench or saw horse to keep it steady as you cut. Support the wood on the other side of the cut as you work through the material.



Tidy up the cut edges with a surform and/or sandpaper before marking out and drilling holes for the screws to fix the top to the frames, countersinking the holes as before. Be careful not to drill holes into the screws holding the framework together.



After checking that the baseboard appears straight and flat, mark out the parts carefully so that they can be reassembled in the same sequence. After dismantling, repeat the assembly process but, this time, apply a bead of PVA glue to each joint.



Clamp the parts together again to help squeeze out the excess glue while the parts are screwed back together. Wipe away surplus glue with a damp cloth as you complete each joint. It doesn't hurt to check the angles again, just to make sure everything is still square.



When the glue has fully cured, the small overlap on each edge of the baseboard can be cut flush with a bench plane. Mount the board with a scrap piece of wood held tight against the edge to prevent the plane from splitting the end grain.



**BACKSCENES AND PELMETS** 

Similar techniques and materials can be employed to erect a backscene 'box' to enclose one or more baseboards. By adding a pelmet across the top of the baseboard's front face, an effective viewing window is created. Such an arrangement also has the added advantage of allowing lighting to be installed within the pelmet and multiple

baseboard units can be stacked during storage.



Brushing a couple of coats of Danish oil, Teak oil or Shellac sanding sealer onto the bare timber and plywood surfaces not only provides an attractive finish but also offers protection from damp and decay.



The baseboard is now ready to receive track. Planning is important, to avoid siting turnouts over crossmembers, which will make it difficult to install point motors. Locations of power feeds also has to take this into consideration.

### **WHAT NEXT?**

Not everyone fancies doing their own woodwork so, in Part 2, we explore laser-cut baseboard kits, which are becoming increasingly popular.