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No. 287 June 2021 £4.70

MODEL RAIL

BRITAIN'S BEST-VALUE MODELLING MAGAZINE

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REVIEWED THIS MONTH

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KERNOW IZA

EFE SHARK & MERMAID WAGONS

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Innovative ways to distress timber-bodied wagons

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Isle of Wight micro layout plans

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Upgrade a HGV kit



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4S-027-001 - D Class SECR 488 Pre Grouping Silk Finish



4S-027-002 - D Class Southern Lined Maunsell Olive Green 1730



4S-027-003 - D Class BR Early Crest Sunshine Lettering 31731

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Models are production samples



4S-027-004 - D Class BR Black Early Crest 31574



4S-027-005 - D Class SECR Grey scraped beading 726



4S-027-006 - D Class Southern Sunshine 1734

Schools



2S-002-006 - Schools Leatherhead
BR Green Lined Early Crest 30939

2S-002-007 - Schools Radley Southern
Wartime Black 30930

2S-002-008 - Schools Clifton Southern
Malachite Lined 927

2S-002-009 - Schools Haileybury
Southern Sage Lined 924

2S-002-010 - Schools Brighton BR Green
Late Crest Lined 30915

DCC versions also available



Previous models used for illustration purposes only.

JNA



Previous model used for illustration purposes only.

4F-010-009 - JNA Falcon Network Rail NLU29008

4F-010-010 - JNA Falcon Network Rail NLU29042

4F-010-011 - JNA Falcon Network Rail NLU29099

4F-010-012 - JNA Falcon Network Rail NLU29144

Class 121



7D-009-001 - Class 121 W55020 BR Green Speed Whiskers



7D-009-002 - Class 121 W55027 BR Green SYP



7D-009-003 - Class 121 W55029 BR Blue/Grey



7D-009-004 - Class 121 W55023 BR Blue



7D-009-005 - Class 121 W55020 GWR 150 Chocolate & Cream

DCC and DCC & Sound versions also available

Milk Tanker



2F-031-020 - 6 Wheel Milk Tanker United Dairies 44018

2F-031-021 - 6 Wheel Milk Tanker CWS Green 4409

2F-031-022 - 6 Wheel Milk Tanker Express Dairy E 37

2F-031-023 - 6 Wheel Milk Tanker United Dairies (Grn Txt) 4430

2F-031-024 - 6 Wheel Milk Tanker CO-OP London 133

2F-031-025 - 6 Wheel Milk Tanker West Park Dairy 142

Bogie Bolster Wagon



7F-061-001 - Bogie Bolster Wagon E BR 923358 Bauxite (TOPS BEV)

7F-061-002 - Bogie Bolster Wagon E BR 923444 Bauxite (TOPS YNV)

7F-061-003 - Bogie Bolster Wagon E BR 923528 Bauxite (TOPS YRV S&T)

7F-061-004 - Bogie Bolster Wagon E BR 923791 Bauxite (TOPS YNV)

7F-061-005 - Bogie Bolster Wagon E BR 923962 Bauxite (TOPS YRV S&T)

7F-061-006 - Bogie Bolster Wagon E BR 924327 Bauxite (TOPS BEV)

JNA



Previous model used for illustration purposes only.

2F-010-011 - JNA Falcon Network Rail NLU29006

2F-010-012 - JNA Falcon Network Rail NLU29023

2F-010-013 - JNA Falcon Network Rail NLU29149

2F-010-014 - JNA Falcon Network Rail NLU29239

- 2P-006-001 - Mk 3 Sleeper BR Blue Grey 10510
- 2P-006-002 - Mk 3 Sleeper BR Swallow 10701
- 2P-006-003 - Mk 3 Sleeper GWR Riviera Green 10632
- 2P-006-004 - Mk 3 Sleeper Jervis Departmental DB 977989
- 2P-006-005 - Mk 3 Sleeper FGW Fag Packet 10612
- 2P-006-006 - Mk 3 Sleeper FGW Dynamic Lines 10601
- 2P-006-007 - Mk 3 Sleeper First-Scotrail Caledonian 10666
- 2P-006-008 - Mk 3 Sleeper Serco Departmental DB 977989

7F-071-043 - 7 Plank - BR P73140

7F-071-043W - 7 Plank - BR P73140 Weathered

Product Scale Key

O Gauge

OO Gauge

N Gauge

Dogfish



2F-041-000 - Dogfish - BR Olive
DB993353



2F-041-001 - Dogfish - BR Olive
DB993138



2F-041-002 - Dogfish - BR Grey
DB993073



2F-041-003 - Dogfish - BR Grey
DB983184



2F-041-004 - Dogfish - BR Black
DB983000



2F-041-005 - Dogfish - BR Black
DB993059

2F-041-006 - Dogfish - BR Dutch
Grey/Yellow DB992929

2F-041-007 - Dogfish - BR Dutch
Grey/Yellow DB983577

All product release dates correct at time of going to press

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See p22.

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Life's better with Model Rail

Here's why: Starting as a supplement in *RAIL* magazine, *Model Rail* went 'standalone' in 1997. In each issue we bring you easy-to-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 **102-105**.

Welcome

As the iron roads spread across the country in the 1800s, it wasn't long before the railway station became a vital social and economic hub for local communities. Unsurprisingly, stations have also been a firm favourite with modellers over the years. Unless we're modelling an industrial or purely goods scene, most of us will include some form of station on our layouts. It can provide a natural focal point, as well as injecting plenty of operational interest, as trains come and go, stopping, terminating or whizzing through non-stop.

I greatly enjoyed reading Chris Leigh's feature this month on the ubiquity of parcels traffic during the railway's heyday (page 36). It conjured up a world far removed from the modern railway. Although I'm a wee bit younger than Chris, I can also remember how platforms would be populated not only by people, but by carts and trolleys full of mail sacks, newspaper bundles and other intriguing packages, usually left unattended for long periods before being loaded into the guard's van of an inter-city express or local DMU.

The mildly embarrassing image of my nine-year-old self (right), taken at Warrington Bank Quay, shows a trolley laden with sacks. This was either late 1984 or early 1985. The sacks are branded with BAND AID logos and were filled with donated tinned and dried foodstuffs destined for famine-ravaged Ethiopia (I seem to remember them being loaded onto a Euston-bound express). Not only does the image show one of my favourite Class 37s, but the presence of those charitable sacks captures an important



My brother and I, in matching anoraks, pose beside 37032 at Warrington Bank Quay in the mid-1980s. We didn't see '37s' very often at that time, so this was quite a 'spot'.

moment in time. These are the small, almost incidental features that can help to place a layout in a specific time and space.

Fast forward ten years and I can remember those old trolleys lying empty on platforms at various locations as I travelled to college. Soon after, they would disappear completely.

George Dent Editor

Meet the team behind the UK's best modelling magazine



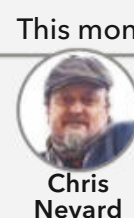
Chris Leigh

In his 65th year in the hobby, so he can claim to be experienced!



Chris Gadsby

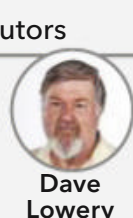
The smaller the detail, the more interested he is.



Chris Nevard



Peter Marriott



Dave Lowery



Paul A. Lunn

This month's contributors

Model Rail essential information

Q: Looking for an old feature but can't remember which issue it was in?

A: Check out the online index, kindly provided by UK Model Shops, at www.ukmodelshops.co.uk/ModelRail

Q: Want to order one of our exclusive models?

A: Go to www.modelrailoffers.co.uk or call 01209 705459.

Q: Want to order one of our bookazines?

A: Go to www.greatmagazines.co.uk or call 01858 438884.

Q: Have a problem or query about our digital magazines?

A: Visit www.greatmagazines.co.uk/faq

Q: Subscription issue not arrived?

A: Call our Subscriptions Department on 01858 438884.

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Looking for a previous article?
Search the online index at:
www.ukmodelshops.co.uk/modelrail



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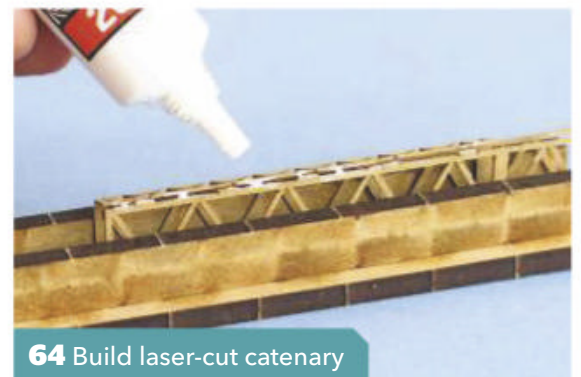
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Model Rail exclusive models

Order your '16XX' and 'J70'

The entire range of our exclusive '16XX' is now in stock and our 'J70's are selling out fast. Buy yours today.



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Opening the box

The latest happenings from the world of model railways

The Big Picture

We are always impressed by the high quality of layouts we see in photographs you send us, and we want to feature far more of them than we have space for in the magazine! That's where our special publication *Great British Model Railways* comes in. Every year we feature layouts that we didn't have space to display in the magazine, and we are already working on this year's edition, including this stunning 'N' gauge layout, 'Murrell Park'. Keep an eye out for more news regarding this year's edition in the coming weeks. Photography: CHRIS NEVARD







MODEL RAIL/HELJAN CLASS 48 UPDATE

Just before we closed for press, we received a tooling sample of our forthcoming exclusive Class 48, produced in association with Heljan. The Class 48s were similar to the Brush Class 47, but featured a more powerful Sulzer engine, which resulted in a slightly different array of rooftop details. The five-strong class,

D1702-6, was eventually converted to standard '47' specification, after their unreliable engines were replaced.

There are some tweaks to be made to the tooling, most notably around the exhaust outlets, but things are looking very promising indeed. Livery samples should follow soon and we'll bring you the latest updates in due course.



HELJAN CLASS 25 - THE SECOND COMING

Hot on the heels of the initial raft of Class 25/3s, Heljan has announced that a second batch of models is being prepared for production. Further livery options will be offered, including variations on the BR green, Rail blue and transitional themes, as well as topping-up the most popular livery options from the first batch. The ETHEL story will also be completed with a second variation of the original blue/grey livery.

An added bonus will be that these new models will feature

enhanced cab interior decoration, helping to highlight the superb level of detail inside (MR286), as well as a few other upgrades based on customer feedback. These include removal of the cab interior lights and the tail lights will be switchable in DCC mode. Extra leads will also be provided to make sound installation simpler. The price for this second batch will be £189 and all versions will be produced in limited quantities, so early ordering is recommended to avoid disappointment.

What's planned?



◆ 2543 BR two-tone green, small panel D5243



◆ 2544 BR Rail blue 25095 (with cab front numbers)



◆ 2545 BR blue/grey 97251 'ETHEL 2' (alternative livery)



◆ 2546 BR Rail blue 25904



◆ 2547 BR Rail blue 25301 (domino headcodes)



◆ 2548 BR two-tone green, full yellow ends, No. 7561



◆ 2549 BR Rail blue 25323 (pre-1976)



◆ 2570 BR Rail blue No. 7513

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GAUGE



HELJAN GWR RAILCARS



All six livery versions of the 'O' gauge GWR/AEC Railcar (MR285) are now available, and we've had the chance to examine the BR green version with speed whiskers and white cab roofs. And very nice it is too! Both GWR and BR-era schemes are on offer, with a RRP of £549 each, although many retailers are offering much lower prices.

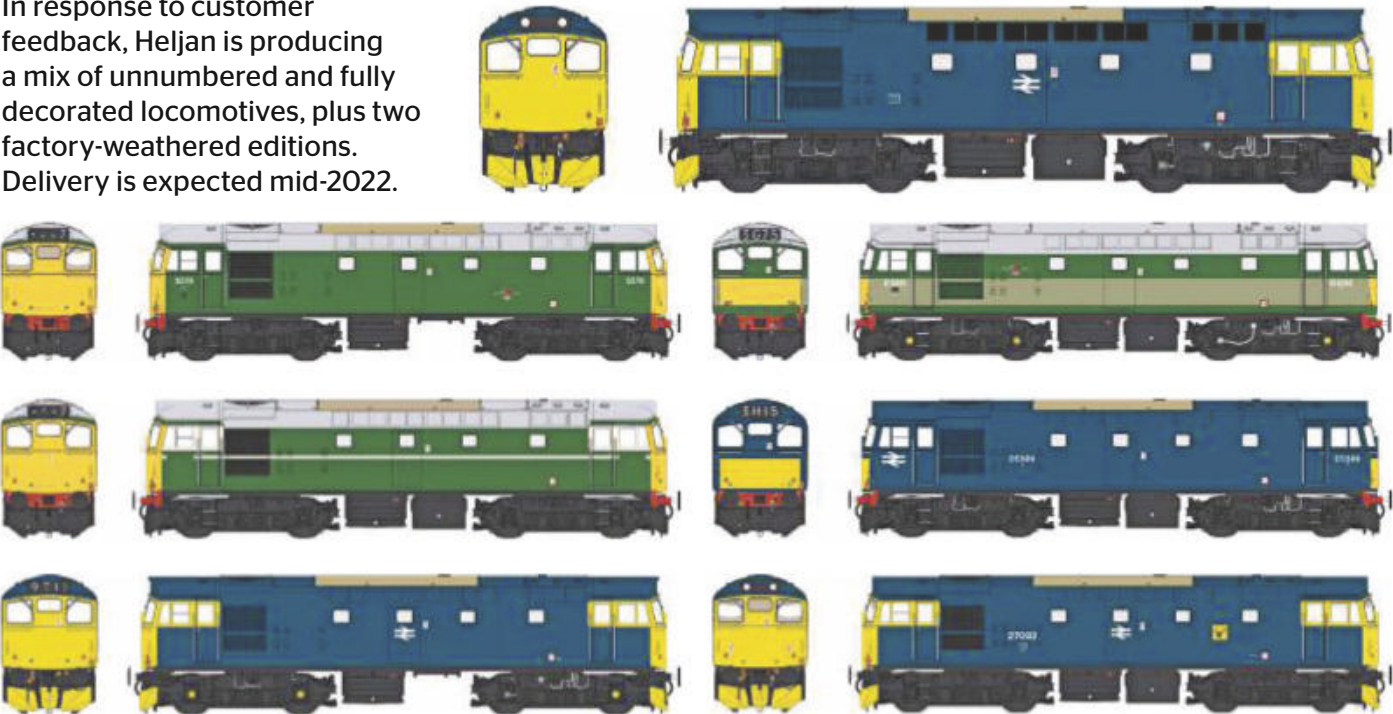
- What's available?**
- ◆ 1900 No. 22 GWR chocolate/cream, white roof, monogram
 - ◆ 1901 No. 29 GWR chocolate/cream, grey roof, coat of arms
 - ◆ 1902 W20W BR crimson/cream, dark grey roof
 - ◆ 1903 W21W BR crimson/cream, white cab roofs
 - ◆ 1904 W32W BR green, speed whiskers, white cab roofs
 - ◆ 1905 W26W BR green, speed whiskers, grey roof



CLASS 27 ARTWORK GETS APPROVAL

Further development news from Heljan involves the much-anticipated 'O' gauge Class 27, which has progressed to the artwork stage, following tweaks to the first tooling samples. Eight versions are in preparation, covering BR green and BR blue variants from the 1960s to late 1980s. In response to customer feedback, Heljan is producing a mix of unnumbered and fully decorated locomotives, plus two factory-weathered editions. Delivery is expected mid-2022.

- What's planned?**
- ◆ 2770 BR green with small yellow panels, unnumbered
 - ◆ 2771 BR green No. 5370 with full yellow ends, weathered
 - ◆ 2772 BR green with cream waistband and full yellow ends, unnumbered
 - ◆ 2773 BR blue with full yellow ends unnumbered (1970s)
 - ◆ 2774 BR blue with full yellow ends unnumbered (1980s)
 - ◆ 2775 BR two-tone green D5382 with small yellow panels
 - ◆ 2776 BR blue D5389 with small yellow panels
 - ◆ 2777 BR blue 27032 with Inverness Stag logos, weathered



In Brief

ON YOUR BIKE



Osborn's Models has just released a set of three pre-painted 'OO' gauge cyclists. Clad in bright sportswear and riding racing bikes, there's a mix of seated and standing stances.
Price: £16.00
Web: www.osbornsmodels.com



GUNPOWDER IS GO



In the 2021 edition of *Britain's Model Trains*, we mistakenly listed Rapido Trains UK's 'OO' gauge GWR Gunpowder Van as being deferred. In fact, the project is very much alive, and modellers can now order a number of different versions. For more info, see www.rapidotrains.co.uk



NEW SIGNALS FROM ROUTEMEX



To complement its existing range of 7mm scale signals, Routemex is now manufacturing a range of 'O' gauge Colour Light Shunting Signals. The Ground Signal and Shunt Limit units have the option of plinth or post mounting and the Associated Position Light is supplied with a bracket for main post mounting. Prices start at £20 and kits can be ordered online at www.routemex.com



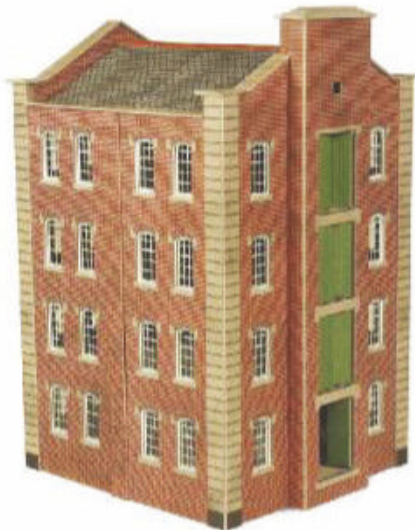
OXFORD RAIL VANS TAKE SHAPE

Oxford Rail's forthcoming 10t Great Eastern covered goods van and banana vans have reached the engineering prototype stage. Priced very keenly (£14.95 each), they're available to pre-order now from Oxford Rail stockists.
Web: www.oxfordrail.com

View the full range and shop online
metcalfemodels.com
 Or call 01729 830072



INDUSTRIAL RANGE

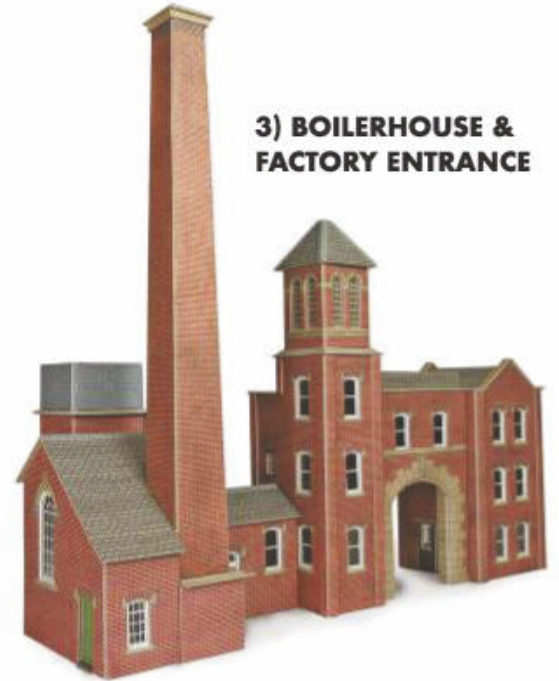


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3) BOILERHOUSE & FACTORY ENTRANCE



4) FIRE STATION



5) INDUSTRIAL UNIT



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5) 00 CODE PO285 / N PN185

COUNTRY



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 00 CODE PO267 / N CODE PN167



VILLAGE SCHOOL
 00 CODE PO253 / N CODE PN153



GRANGE HOUSE
 00 CODE PO257 / N CODE PN157



VILLAGE SHOP & CAFE
 00 CODE PO254 / N CODE PN154

BUILDING MATERIALS



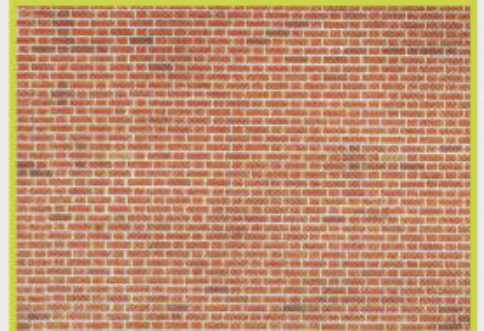
COBBLESTONES
 00 CODE M0051 / N CODE PN903



DRESSED GRITSTONE
 00 CODE M0052



ENGINEER'S BLUE BRICK
 00 CODE M0053



RED BRICK
 00 CODE M0054 / N CODE PN900



COBBLESTONES
 00 CODE M0055 / N CODE PN903



TARMAC
 00/N CODE M0056



CUT STONEWORK (M1 STYLE)
 00 CODE M0057 / N CODE PN901



SEMI-CUT STONEWORK (B1 STYLE)
 00 CODE M0058

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HORNBY APT & '9F' PROGRESS

Hornby's eagerly awaited Class 370 APT-P has reached the decorated sample stage, with the distinctive bodysheet profiles looking impressive in their striking BR Intercity livery. There looks to be lots of smaller printed detail, including destination panels and various warning legends. Additionally, images were released showing how the articulated bogie and close-coupling arrangements will operate, which look promising.



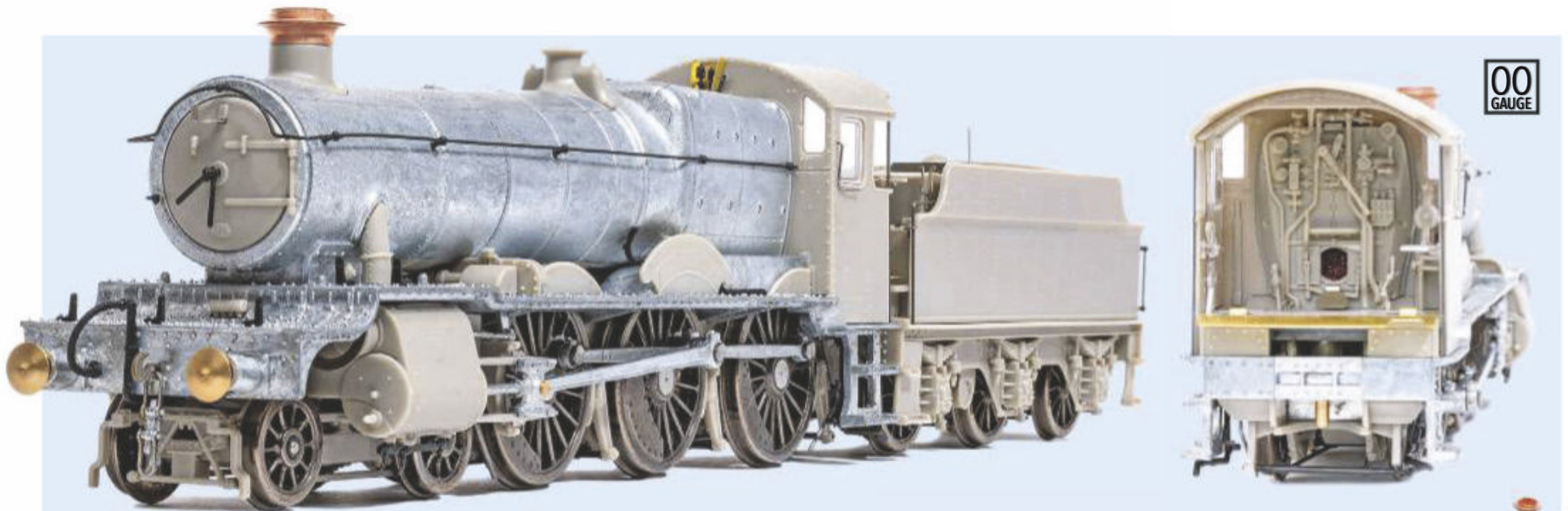
Details of the power car have also been revealed, showing how the pantographs are connected not to the roof, but to the bogie, via vertical channels in the body.

This replicates the prototype and was intended to maintain optimum contact with the OHLE while the train tilted.

For steam fans, the all-new BR Class 9F 2-10-0 has progressed to the 3D-printed sample stage. The tooling is being designed to allow

for all manner of different detail combinations, including both single and double-chimney versions (the latter will be produced first). There is also going to be a full range of tender types too.

Web: www.hornby.com



ACCURASCALE 'MANOR' TOOLING ADVANCES

Accurascale's GWR '78XX' 4-6-0 has taken another step forward, thanks to the appearance of a fully tooled sample, complete with detail parts and etchings in place. There are further refinements needed and the company has also listened to feedback from modellers and opted to offer even more detail variations, including alternative driving wheels and firebox washout plug arrangement.

The Accurascale team recently recorded the sound of No. 7820 *Dinmore Manor* at

the Gloucestershire and Warwickshire Railway for the DCC sound-fitted models. The engine was run under load, so that the sound of a 'Manor's' characteristic 'bark' could be captured for extra authenticity.

Decorated and sound-fitted samples are due very soon, and Accurascale is on course to deliver the finished models towards the end of 2021.



Orders can still be placed with your local stockist, or direct with Accurascale for a £30 deposit.

Web: www.accurascale.co.uk

DAPOL CLASS 68 MAKES A COMEBACK

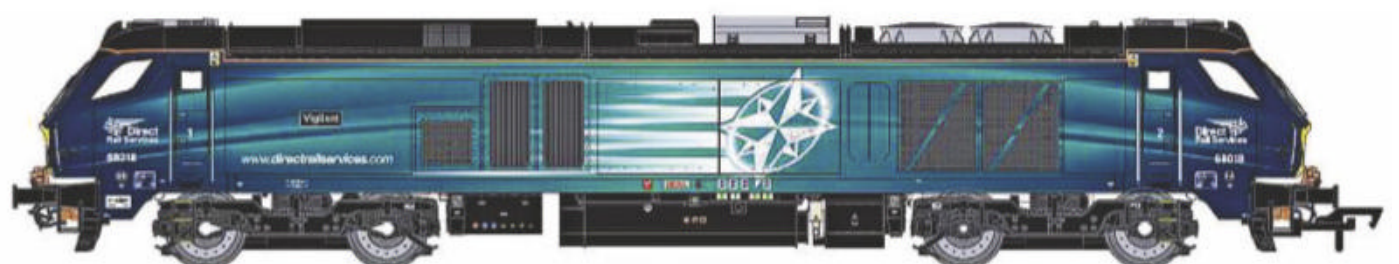
Dapol has announced a new batch of the popular Stadler Class 68. Production is under way and four versions will be offered, in DRS and TransPennine Express liveries, with each being available in DCC-ready, DCC-fitted and DCC sound-fitted format.

What's planned?

- ◆ 4D-022-019 Class 68 68016 *Fearless*, DRS 'Compass'
- ◆ 4D-022-020 Class 68 68018 *Vigilant*, DRS 'Compass'
- ◆ 4D-022-021 Class 68 68027 *Splendid*, TPE
- ◆ 4D-022-022 Class 68 68031 *Felix*, TPE

Price: from £159.99

Web: www.dapol.co.uk



'812' ORDER BOOK OPEN

Rails of Sheffield has revealed that its upcoming Caledonian Class 812 0-6-0 is now available to pre-order with factory-fitted DCC sound. Manufactured by Bachmann, prices start at £279.95, and quantities are limited, so pre-ordering is highly recommended. Delivery for all versions is expected in September.



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GAUGE

What's planned?

- ◆ 35-280Z: McIntosh 812 Class No. 828, Caledonian Railway Blue (as built) - £299.95
- ◆ 35-281Z: McIntosh 812 Class No. 17566, LMS black - £279.95
- ◆ 35-282Z: McIntosh 812 Class No. 57565, BR black early emblem - £279.95
- ◆ 35-283Z: McIntosh 812 Class No. 57566, BR black late crest - £279.95
- ◆ 35-284Z: McIntosh 812 Class No. 828, Caledonian Railway Blue (as preserved) - £299.95



Rails has also received examples of all seven versions of its upcoming SE&CR D Class 4-4-0 from Dapol. Each has now completed running trials and final checks, with shipping from the factory expected once approval has been given. Rails is now also offering a DCC sound upgrade to the D Class which can be purchased for £125. Two speakers will be installed, a sugar cube speaker in the locomotive and a bass reflex speaker in the tender. Anyone wishing to have the sound upgrade can select that option when pre-ordering or, if you have already pre-ordered, email Rails of Sheffield at info@railsofsheffield.com to add the upgrade to your order.



On the rolling stock front, Rails has announced an exclusive, limited edition 'OO' gauge salt wagon in Finest Yorkshire Puddings livery.

What's planned?

- ◆ 4D-PUDS-21: Salt wagons, Finest Yorkshire Puddings livery, £17.95
- Web:** www.railsofsheffield.com



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GAUGE

REVOLUTION'S ECOFRETS - IN PRIMARY COLOURS

Revolution Trains has received decorated samples of all three versions of its forthcoming 'OO' gauge FWA 'Ecofret' container flats - in DB Red, GBRf blue and VTG green as operated by Freightliner. More than 200 FWA wagons are now in use on intermodal services across the network, with more on order.

Unlike traditional 60ft flats, the Ecofret decks are 40ft long and the inner units feature rotating spigots on the centre, allowing them to carry either one 40ft container or two 20ft 'boxes', and this feature has been replicated on the model.

An impressive detail specification includes separate plastic and wire parts, plus lots of intricately printed legends. These samples have now been approved and production is expected to begin shortly. The models can be pre-ordered from Revolution at £100 for the twins, or £135 for the triple sets.

The order deadline has been set for midnight, June 30 2021, although it's anticipated that some models will be available later from retailers, for those who prefer not to pre-order, however the price is likely to be higher.

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GAUGE



FUNKY FORECOURTS

Add some panache to your 'O' gauge townscape with the Futurist-style Bellevue service station from Minifer. Previously available in 'HO'/'OO' and 'N', the 7mm scale set features a greater amount of detail without taking up too much space (dimensions 27 x 20 x 25cm). The kit is easy to assemble and a choice of oil company signage is available, while the instructions can be freely downloaded from Minifer's website.

Price: €96.00 **Availability:** www.minifer.fr

HELJAN

SPRING RELEASE UPDATE

EXCITING NEW MODELS IN OO9, OO AND O GAUGE!

'OO' BR 'AL6' - CLASS 86/0

Available Now!



8650 BR Blue E3104 'as built' (red bufferbeams)

8651 BR Blue E3114 with small yellow panels (blue bufferbeams)

8652 BR Blue E3178 with full yellow ends

8653 BR Rail Blue E3146 with full yellow ends

8654 BR Rail Blue E3134 with full yellow ends (BR arrows)

8655 BR Rail Blue 86036 (orange cantrail stripe)

8656 BR Rail Blue 86034 WEATHERED

SRP £189.95

Weathered versions: SRP £199.95

'OO9' L&BR BALDWIN 2-4-2T LYN

#9980 Baldwin 2-4-2T Lyn Black - undecorated

#9981 Baldwin 2-4-2T Lyn L&BR dark green (pre-1906)

#9982 Baldwin 2-4-2T Lyn L&BR dark green (1906-22)

#9983 Baldwin 2-4-2T E762 Lyn SR dark green (1923-29)

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STOP PRESS #1

HATTONS GENESIS COACH PREVIEW

Just a few days before this issue closed for press, we received a large box crammed full of Hattons Genesis four and six-wheel coaches. These are advanced, finished samples, which the Hattons team have been assessing prior to production, which is due to begin imminently. However, they show a great deal of promise, with some interesting pre-Grouping, Big Four and BR livery options.

Hattons announced its range of Genesis coaching stock back in 2019, so steam-era enthusiasts will be pleased to hear that the models should be arriving in a few months' time. The aim was to create a generic, yet comprehensive selection of coaches 'informed by prototypes', rather than being based on actual vehicles - a sensible move, as the later 1800s and early 1900s were a slightly chaotic time in terms of rolling stock procurement.

As a result, the Genesis range offers seven different body styles, on four and six-wheel chassis, with roof and underframe detail catering for gas or electric lighting and three different wheel patterns. The overall level of detail is high, with lots of separate fittings, including door handles, grab handles, lamp brackets, handrails, footsteps, emergency brake gear... even the small keyholes are present on each passenger door. The underframes also feature plenty of separate fittings, especially in terms of brake gear.

The coaches will be available with or without interior lighting. Indeed, looking inside these coaches reveals an impressive level of detail, with lavatory pans and luggage racks present.

Livery options include GWR, GNR, LNWR, SECR, LBSCR, LMS, LNER, SR and BR Departmental.

Prices start at £30.00 each and they can be pre-ordered now.

Availability: Hattons

Tel: 0151 733 3655

Web: www.hattons.co.uk

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GAUGE





STOP PRESS #2!

BACHMANN 4-BEP ARRIVES

Bachmann Branchline's new Class 410 four-car EMU landed on our editor's doorstep just before we closed for press. Following Bachmann's acclaimed 4-CEP, the 4-BEP features a newly tooled buffet car. Check out next month's issue of *Model Rail* for a full review, on sale June 10.



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GAUGE

Show & Tell

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



Quay features

'Down by the Quay' is my attempt at showing how you don't need a huge space to build something in 'O' gauge. For years I have been interested in minimal style model railways, yet made no attempt at having a go myself until a recent repair project at my home in Sydney left some very square pieces of ply going spare.

I knew straight away I wanted to incorporate a simple traverser to save space. A set of 'Y' points from Marcway gave me a third siding to the front of the layout. That would be enough to shunt a wagon into a couple of sidings and provide a few minutes of fun every now and then. There are only so many ways you can arrange track in a 50cm by 115cm space in 'O'.

Building a city scene needs lots of bricks and mortar. It had not even occurred to me until

I was writing this how many different manufacturers and methods I had managed to use in such a small layout. I had not really given any thought to this; I simply use what appears to work at the time. The pair of large low-relief warehouses at the rear of the layout are from LCut Creative, and I found the completed models needed a lot of finishing and weathering, along with some extra details. Finally, some signs added the 'life' to the models I was looking for. The dock walls are resin castings from Skytrex. The large bridge cutting through the centre of the layout is a kit from ModelOKits and finished as a rail bridge so I could display a couple of wagons.

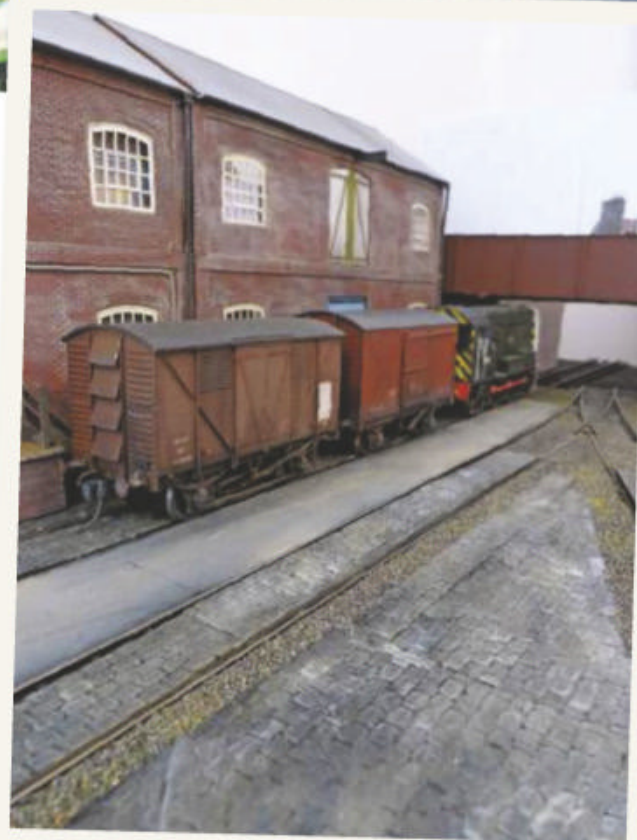
A lot of the smaller structures, details and vehicles come from the usual sources of Peco, Matchbox, Phoenix Miniatures,

and the like. Future projects include adding interior lighting to the row of warehouses along the waterfront and working port, and starboard lanterns would be nice on the fishing trawler. I also have a collection of vehicles, but I can't fit them all on the layout at once, so like the rolling stock, they are all rotated when I feel like looking at something different.

As you may have guessed, my approach to this project was quite relaxed and construction and details very much worked

out on the fly. The finished project was to both satisfy my curiosity in building a working micro and an excuse to buy some bits and pieces.

Jurgen Engel





Planning tip

I have been building a module for my station. Using 1:1 scale printing makes it really easy to see how everything is going to fit together and some track planning software gives you the option of printing at full size.

James Hudson

Label mix-up

This is a 'Whale' wagon I built from a Cambrian kit, made up, detailed and weathered over the past month. It was also recovered from disaster after I used a white gloss brush to apply cleaning turps instead of diluted PVA for the load. The moral of the story is to label jars!

Mark Patrick

Farmer drama

Over the past week I've been adding a few more trees to the old embankment of the abandoned track, but then the farmers got quite a shock when a train passed over the bridge. Perhaps the line is going to be used again?

John Simpson



Natural choice

As is often seen in the pages of *Model Rail*, nothing looks as good as the real thing and I've been following in Peter Marriott's footsteps of using real materials to represent the miniature form. While I haven't used a grape stalk to make a cheap tree, I have used naturally dried moss to represent climbing vines on the side of the house.

Peter Gower





*Pre-production livery samples shown

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Modelling Lives

Tales from the model-making community.

Robert Dean makes the case for modelling in Gauge 1.



Gauge 1 (10mm:1ft scale) has been around since the turn of the 20th Century, but it wasn't until 1947

that the Gauge 1 Model Railway Association (G1MRA) was formed, by six people who met at the Methodist Hall in Central London. There, they ran an electric stud contact portable layout. As membership grew, the local fire brigade inspectors allowed the association to run coal-fired (and later methylated spirit) locomotives.

At that time, all that could be bought in Gauge 1 was pre-war Bassett-Lowke products, along with some Marklin. However, if you wanted a particular steam locomotive or set of coaches, you had to make them yourself. Fortunately, this was a time when enthusiasts were willing to make things – if they had the means – and it was not unusual for hobbyists to have a small lathe and milling machine in their garden sheds.

In about 1971, a Japanese typewriter manufacturer called Aster was looking for something else to make to its high standards and tolerances, and it hit upon the idea of making Gauge 1 steam locomotives. Helped by some of G1MRA's

prominent members, these locomotives form the backbone of our club today.

Now, fast forward to the present day and scratchbuilding is still prevalent, but there are now many manufacturers making almost everything needed to build a layout. The G1MRA produces a book called *The Project*, which provides instructions for the construction of a handy 0-6-0 tender engine, and we have a section in the club for 3D-printing for those who want to learn more about the subject.

There is also a sub-group within the association for tinsplate Gauge 1, and we are happy to run the larger G-Scale trains (loading gauge permitting). A good proportion of 16mm narrow gauge stock will run on our 45mm tracks as well.

If running a railway in the garden is your thing, then Gauge 1 is for you, as owners invite their friends



and other local members to run on their garden tracks. These range from huge, high-level running tracks to railways embedded in the garden, with stations and real-life scenery, to smaller circuits built in an urban setting. If you don't fancy that, a number of the area sections have portable tracks which are used indoors at shows and there are some members who have built lovely scenic model railways at home for their own pleasure.

For every reason to model in the smaller scales, Gauge 1 is the equal and opposite side of the coin. So, in 'N' and 'OO' gauge, you can fit a large amount of track and scenery in a small area, but because it is smaller it can sometimes be difficult to see and model the lovely detail. In Gauge 1, you can fit a smaller amount of track in the space but the detail you can model is jaw dropping. And to hear a heavy locomotive clickety-clacking over a track joint, as it drifts past a signal box with its fully detailed interior, is so much more like the real thing.

In terms of modelling buildings, it involves the same processes as other scales, such as scratchbuilding or making use of downloadable building sheets, suitably scaled up before printing.

In many ways, Gauge 1 is the beachhead where engineering meets modelling and, while you can make your own steam locomotive and stock with the help of the mass of knowledge in the association, you can also buy kits from retailers such as Northern Finescale or wooden kits from Tenmille Products. There are coaches and wagons you can buy and run straight out of the box; Peco even makes our 45mm track to its own excellent standard.

The subject of price is the elephant in the room. Yes, you can buy some rather expensive live steam locomotives. Equally, you can buy reasonably priced electric locomotives, and the second-hand market allows you to get a live steamer or electric locomotive for a fairly sensible sum. The association membership is well priced at £25 per annum and one of the many things you get is the beautiful quarterly magazine which is considered to be one of the best magazines produced by a club.

There are a number of shows planned later on in the year and we hope to be at them – please come and say hello. We are all approachable and happy to chat about the subject. Or, if you fancy joining straight away, email Virginia Hauxwell at the address below.

Contact: Gauge 1 Model Railway Association
Email: g1mra.membershipofficer@gmail.com
Web: www.g1mra.com

“In many ways, Gauge 1 is the beachhead where engineering meets modelling”

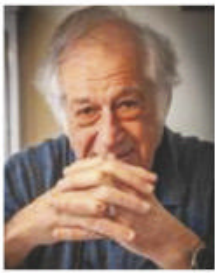


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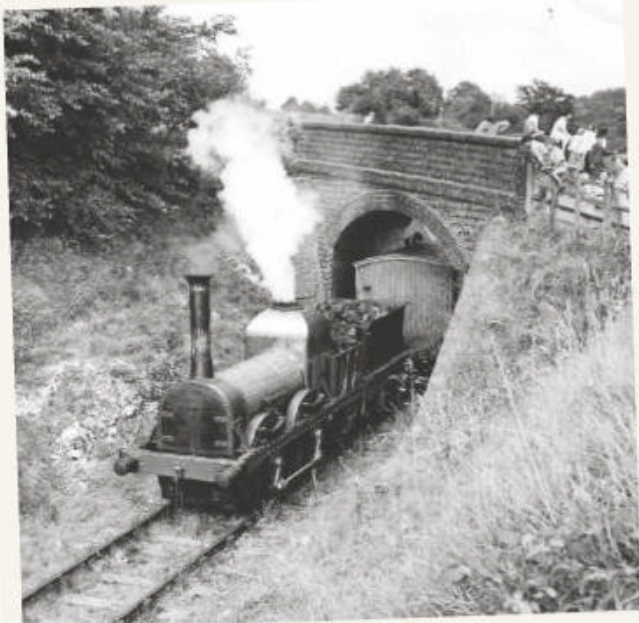
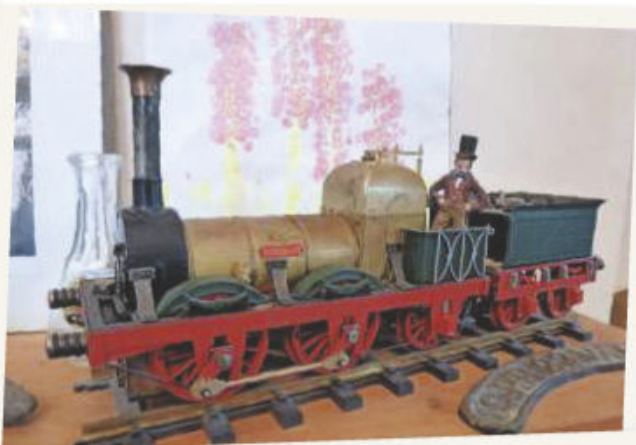
According to Chris...

... the model industry may be in a downward spiral of caution and commercialism that does modellers no favours...



"She won't couple!"
"This type of coupling wasn't invented until 30 years later..."

“Yet again, we'll have to watch time, effort and investment wasted on duplication”



Above left: You can sell *Titfield* models to people who don't have layouts. This Gauge 1 model lives on my mantelpiece. It has been steamed just twice, with limited success.

Left: Locals watch from a bridge near Combe Hay as *Thunderbolt* waits with Old Dan's carriage on a GWR 'Loriot Y' machinery wagon. IVO PETERS

Titfield! One can't open a paper these days without reading about *Titfield*!" complains the Inspector of Railways in the ever-popular Ealing comedy. Well, sorry but you're going to be reading about it here, too.

Back in pre-Covid days, when the *Model Rail* editorial team were 'desked' at Media House alongside our colleagues on *Steam Railway*, we could, between us and unprompted, go through the whole script of *The Titfield Thunderbolt*, pretty much word perfect. A dubious skill but one which, I suspect, would be possible in model railway clubs and other railway enthusiast gatherings up and down the country, such is the popularity of that soon-to-be 70-year-old movie. I'm sure that I wasn't the only one who, on seeing the success of Hornby's new Stephenson's *Rocket* last year, suggested that the obvious follow-on would be the L&MR 0-4-2 *Lion* and that to make it really commercially successful one would need the licence to do a version as *Thunderbolt*. Someone at Hornby evidently had the same thought but it appears that they

did not move quite quickly enough. When they approached Studio Canal for the licence, they had been beaten to the punch by Rapido Trains UK, who had obtained an exclusive contract.

My reading of the advance publicity put out by both companies is that Hornby will produce the 0-4-2 as *Lion* and Rapido will produce their version in both *Lion* and *Thunderbolt* guises.

The clash of announcements in late March led some on social media to accuse Hornby of trying to 'gazump' Rapido Trains, but I think it much more likely that it was a case of 'great minds thinking alike'. In these times, as the pool of potential prototypes gets ever shallower, it is easier to see those 'fish' which will be worth catching. Although the shrinking market has made shorter production runs at higher retail prices viable, I'm seeing



Dapol's 100-model limited edition of the former Airfix '14XX' 0-4-2T reflected the tatty appearance of No. 1401 in the movie.

increasing proposals from modellers for ever more obscure types which can *never* justify mass production.

So, it seems we have, yet again, to face seeing time, effort and investment wasted on duplication. I've already seen on social media the comments of those who think that duplication leads to better models and forces manufacturers to undercut one another on price, to the benefit of the consumer. Rubbish! Duplication wastes time and investment and pretty much guarantees that neither party will make a worthwhile profit, even if they manage to avoid an actual loss. The result of that is more caution over choice of subject, reduced investment and fewer models for the consumer to buy.

I must admit to being a latecomer as a fan of the movie, as the first time I had seen it in full was a special charity screening, through *Steam World*, of the revitalized and colour-enhanced version at the Odeon, Leicester Square. I guess that would have been for its 40th anniversary in 1993. Subsequently, for my 'Walk the Line' series in *Steam World* I visited the *Titfield* station site in Monkton Combe and toured the lanes between Camerton and Limpley Stoke to see if I could spot any of the locations that might be familiar from the movie.

I also had the privilege of interviewing the BR driver who brought *Lion* each day from Westbury depot. He told me how the locomotive would get stuck on 'top dead centre', where the pistons are unable to move in either direction, so that changing direction would mean that it had to be moved manually with a pinch-bar. We actually see that in the movie when Reverend Weech and the Bishop have to push the locomotive backwards when the rope coupling breaks.

That leads me to another thought. Hornby will only have to make *Lion* couple to its existing L&MR rolling stock. Rapido's *Thunderbolt*, however, will need to couple to standard tension locks on the 'Loriot Y', coach and brake van, as these will also need to couple to existing Hornby and Hattons '14XX' models, while its *Lion* will need to couple to Hornby L&MR stock. You'll need to put your thinking caps on, chaps! Or perhaps leave *Lion* to Hornby...

Modeller's diary

I showed my 'Railway Children' layout at a village walkabout craft day and won a voucher to spend at the pub!

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'OO' GAUGE LAYOUT PENMOUTH AND CURZON STREET



Action station

How do you depict hundreds of miles of journey on a layout? **Mark Wilson** has pulled it off with aplomb in this garage-based 'U' shaped masterpiece.

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



“What makes this layout great?”

Modelling several locations can be difficult to pull off, as layouts can sometimes look as though they don't belong at either one. What Mark has done is make it look as though each section is completely separate and uses models suitable for all of them with great effect.

”

'OO' GAUGE LAYOUT **PENMOUTH AND CURZON**



No matter what they have at their disposal, modellers always find a way to make the best use of the space available to them. Whether you've got a whole double garage or just enough room for a shelf layout, we are continually impressed by the careful planning that goes into your models to maximise their potential. One such layout is 'Penmouth and Curzon Street', designed and built by Mark Wilson. Not only is the modelling superb, but he makes good use of an often wasted space in the home.

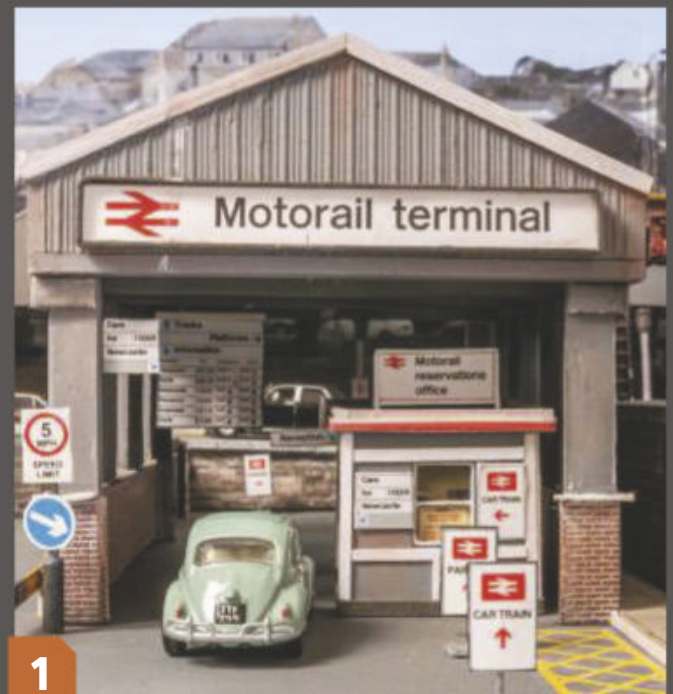
'Penmouth and Curzon Street' is unusual in that it doesn't portray just one area. Trains leave the West Midlands, pass through London and finally arrive in Cornwall – quite a trek! It's in London that Mark's ingenious use of space is employed as trains wind their way through the capital, going out of sight for as long as Mark sees fit.

"The layout lives in my garage and forms a 'U' shape, but you can't see the trains the whole time as I make them disappear to give the impression of a long journey. At one end the layout comes up against the stairs, so I've installed a hidden loop with a couple of points underneath them. Long trains can do several laps of the loop before I switch the point to bring them back out again which, considering that the journey from one end of the layout to the other should be a few hundred miles, I find to be quite useful! I like having the loop on the otherwise end-to-end layout as I can leave something running ➤



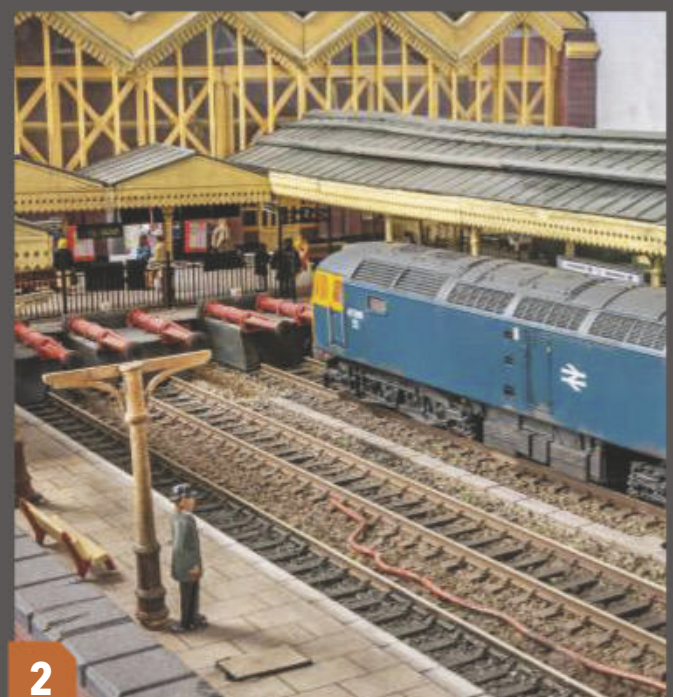


3 things we like



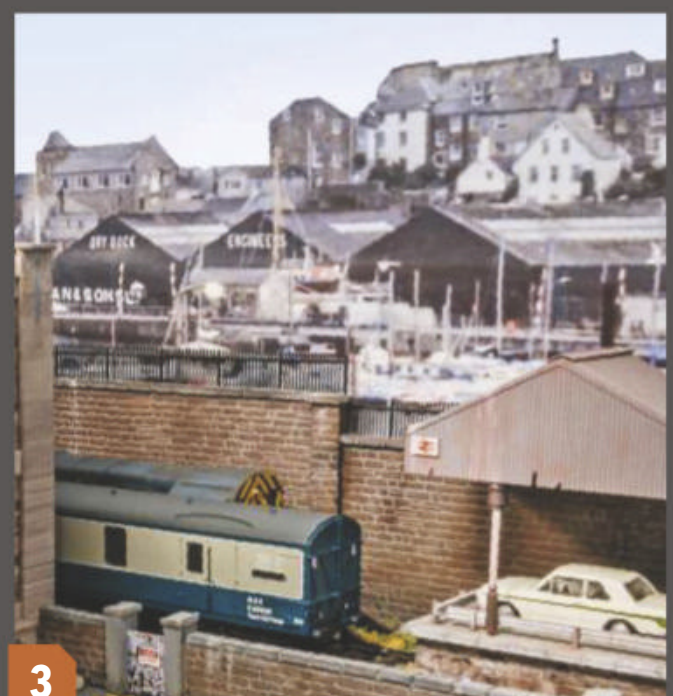
1

The Motorail shed has been scratchbuilt from plastic card sheets and strips.



2

The detail that Mark has added to the track, such as cable troughs and water hose, as seen here.



3

The backscene on the Penmouth side is from ID Backscenes, and Mark has added additional pictures of Penzance to give it a bit more realism.

'OO' GAUGE LAYOUT **PENMOUTH AND CURZON**

while I move another train in one of the stations without worrying about a train crashing into the buffers at high speed."

So why has Mark chosen to model not one but three locations?

"I suppose it all comes down to when I was a youngster and I would go trainspotting to Birmingham New Street. I'm particularly interested in diesel hydraulics, as you can tell by the stock on the layout, but was annoyed that I just missed out on seeing them as a child. I began trainspotting in 1978 and they had just left service by that point. I decided to create a model which would allow them to travel from one end of their

route to the other, not only because it would make the layout more interesting, but also because the track plan would make it easier to incorporate."

'Curzon Street', on one side of Mark's layout, is loosely based on Birmingham Moor Street, although Mark has been careful not to add too many identifying details to keep the freelance nature of the layout alive.

"There are aspects of the track plan at the end which do match Birmingham Moor Street, however just after the station throat I installed a red overbridge, which is based on one just outside Manchester Victoria. The station canopy is a Ratio kit and gives the station a distinct 'Midland' feel. ➤

5



'Penmouth and Curzon Street' took around two years to build and uses Peco Code 100 track, operated on analogue control with H&M controllers.





9

10 Some of the layout was built slightly backwards to how we would imagine, as Mark created the station buildings before laying any of the track. It was then a bit difficult to get the station throat to behave and look the way he wanted it to, but after much head scratching he managed it.



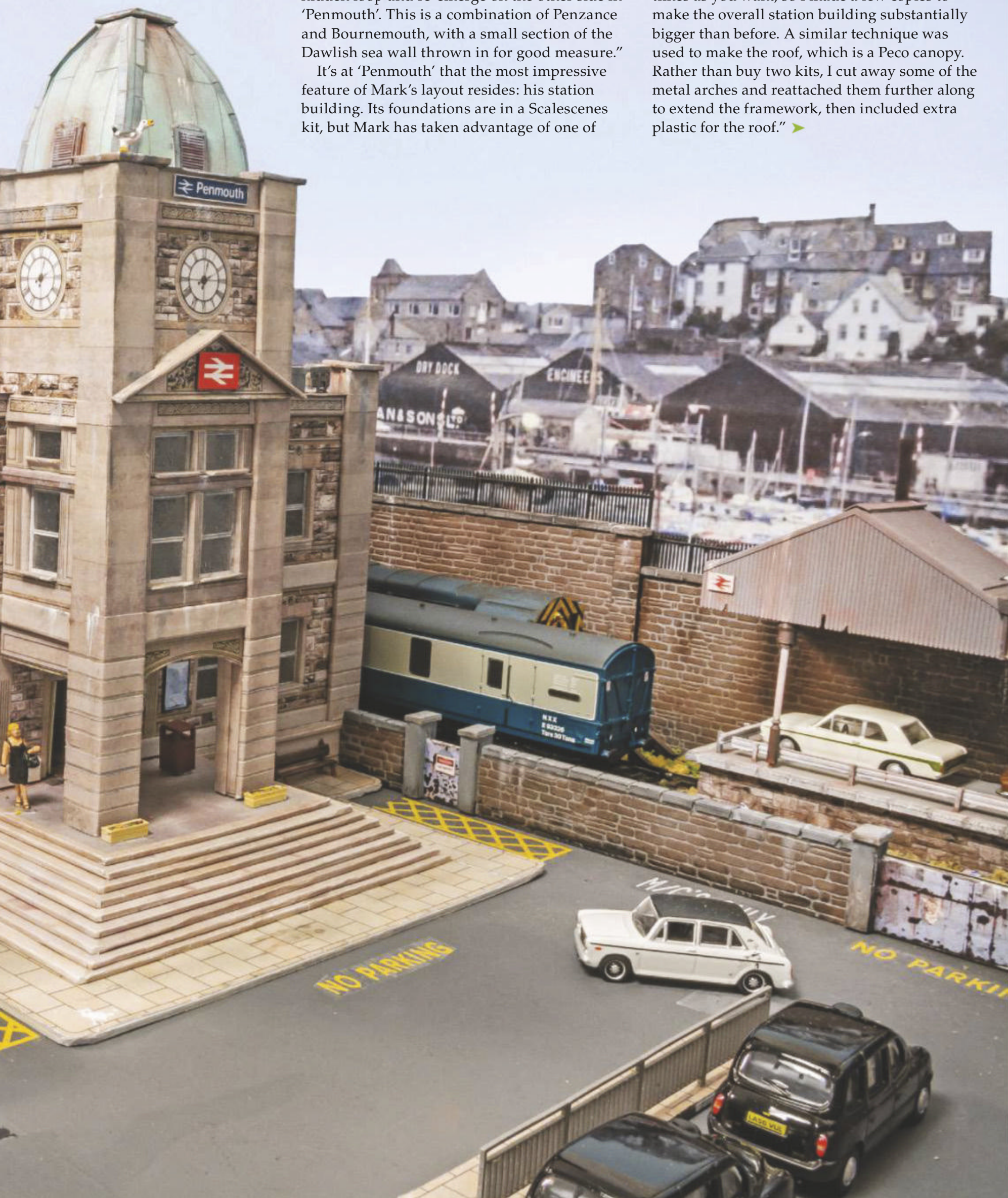
“Rather than buy two kits, I cut away some of the arches and reattached them to extend the framework”

"From 'Curzon Street' trains arrive in the London section, with a raised Underground line in one corner and a lower line across the middle. It's at this point the trains disappear into the hidden loop and re-emerge on the other side in 'Penmouth'. This is a combination of Penzance and Bournemouth, with a small section of the Dawlish sea wall thrown in for good measure."

It's at 'Penmouth' that the most impressive feature of Mark's layout resides: his station building. Its foundations are in a Scalesscenes kit, but Mark has taken advantage of one of

Scalesscenes' unique selling points to make the model his own.

"The beauty with Scalesscenes kits is that once you've bought one you can print it out as many times as you want, so I made a few copies to make the overall station building substantially bigger than before. A similar technique was used to make the roof, which is a Peco canopy. Rather than buy two kits, I cut away some of the metal arches and reattached them further along to extend the framework, then included extra plastic for the roof." ➤



'OO' GAUGE LAYOUT **PENMOUTH AND CURZON**



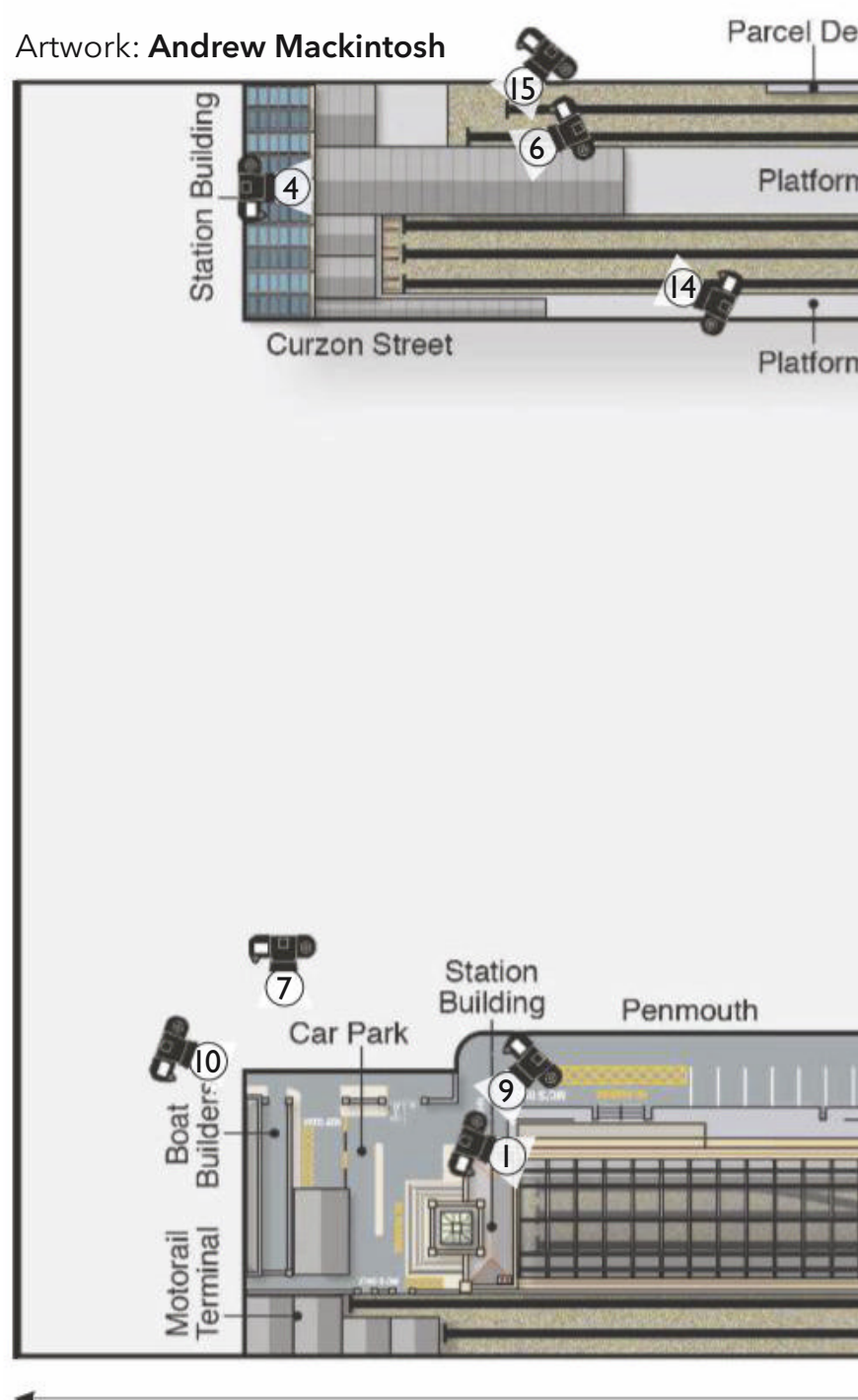
STOCK ROTATION

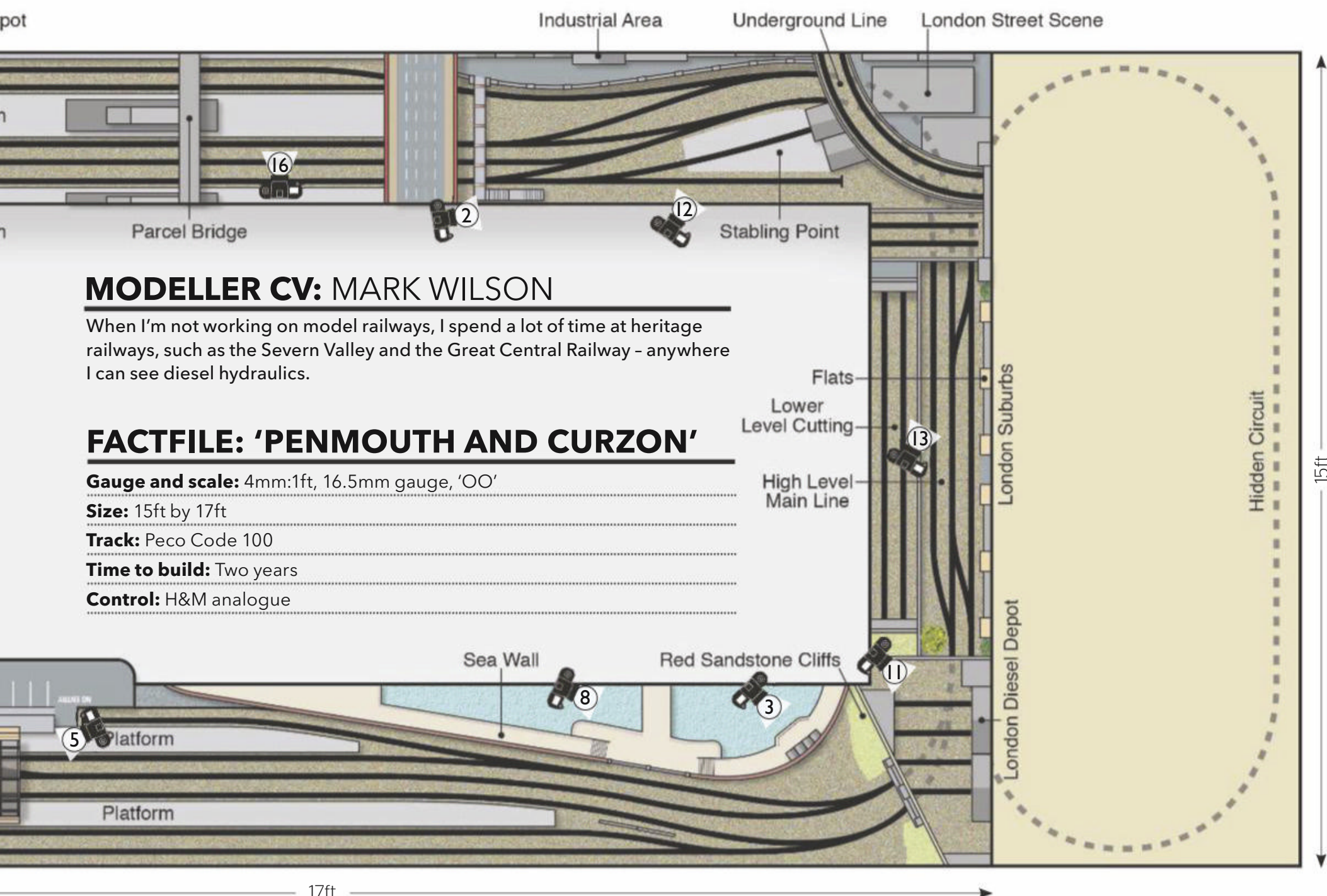
"There are far too many models to be on 'Penmouth and Curzon Street' at any one time so every couple of months I change the stock, keeping it fresh for me and ensuring my interest stays high. I run in three distinct periods; 1968-72, 1973-77 and 1978-82, and the vast majority of my models are from Lima which I've bought second-hand to keep the cost down. They aren't as finely detailed as modern locomotives and they need a bit of time to warm up, but I've found that once I've added some weathering they certainly pass. That being said, the money I've saved over the past year has been spent on a couple of new Heljan models and it has opened my eyes to just how far models have come. I may have to save up for more in future!"

Speaking of the future, Mark still has plenty of ideas for 'Penmouth and Curzon Street'. ➤

Top and above: Mark's favourite section is the London area of the layout. Currently, much of the track here is unpowered, but Mark is planning ways of bringing it to life.

Artwork: **Andrew Mackintosh**





MODELLER CV: MARK WILSON

When I'm not working on model railways, I spend a lot of time at heritage railways, such as the Severn Valley and the Great Central Railway - anywhere I can see diesel hydraulics.

FACTFILE: 'PENMOUTH AND CURZON'

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

Size: 15ft by 17ft

Track: Peco Code 100

Time to build: Two years

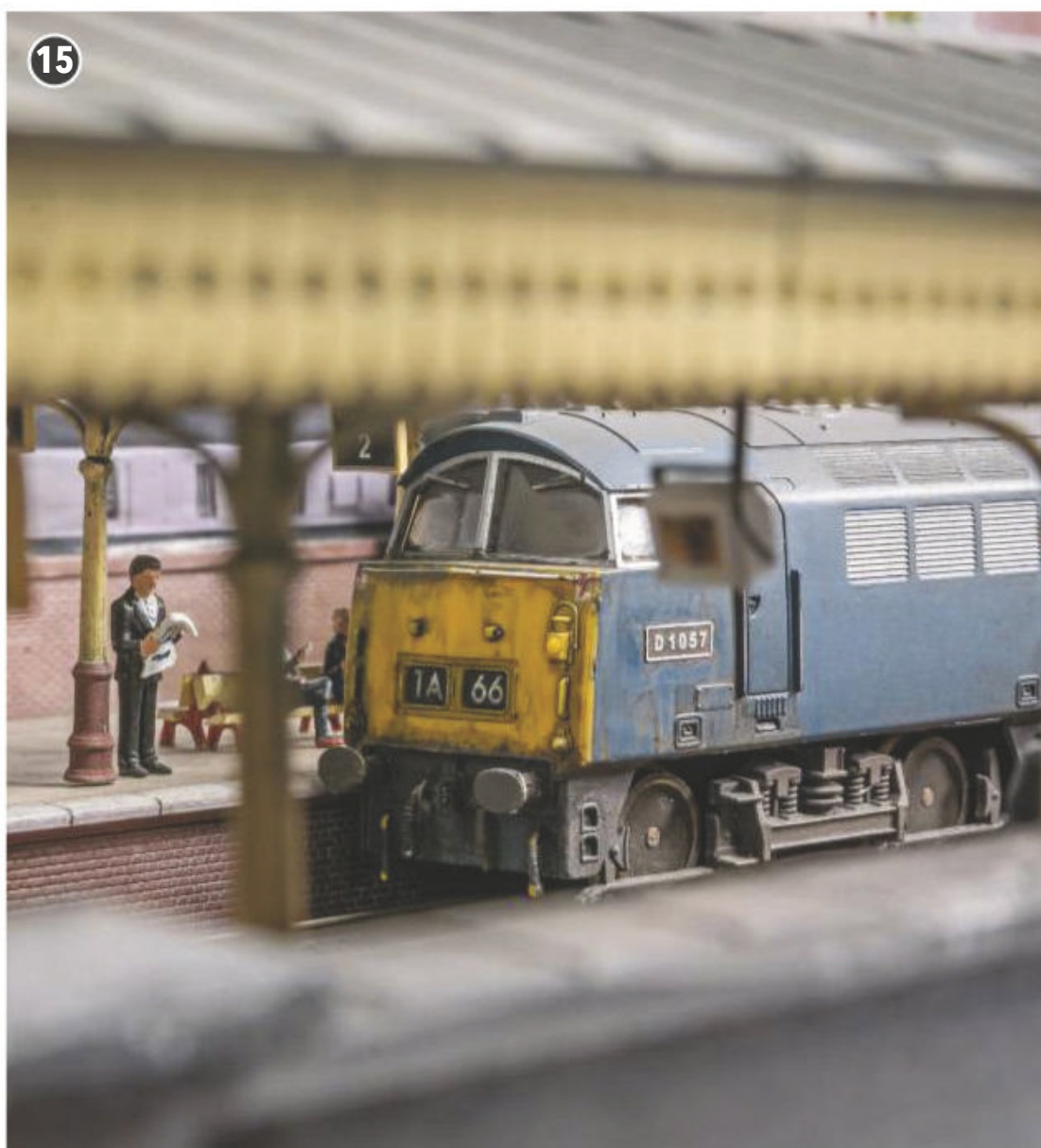
Control: H&M analogue

'OO' GAUGE LAYOUT **PENMOUTH AND CURZON**



"I want to bring the London area to life. There isn't enough space to extend the London Underground line but I could add a loop to the lower level. If I was to include a shuttle, the train could disappear, pause off the scene and then return after a set time. As one of the busiest locations in the country it really could do with having more movement."

Having the space for a 'U' shaped layout certainly has its advantages, as Mark has proved here by modelling three completely different areas of the country. Even though it's hidden from the viewer, the use of a hidden loop helps 'Penmouth and Curzon Street' to stand out as an innovative layout. Indeed, it has made us wonder about all those nooks and crannies in our homes... Could they provide the ideal spot for a layout? **MR**



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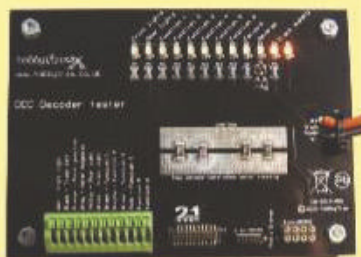
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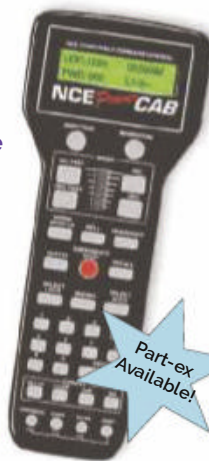
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PART AND PARCEL

Chris Leigh models the time when you could send almost anything by passenger train.

When I began thinking about writing this feature, I remembered that wonderful scene at the beginning of

The Titfield Thunderbolt, when the train arrives at Titfield station and the guard alights with a large parcel. He examines it, noting the 'FRAGILE' markings, before tossing it across the platform with the sound of breaking glass!

I started train spotting in the early 1960s. The oldest spotting notes that I have are dated August 10 1962 and they record a day spent lineside at Iver, Buckinghamshire, when I was 15 years old, nearly 60 years ago. Prior to that there was at least a summer or two of spotting on the Southern Region, at Weybridge. Even back then, both Weybridge and Iver were outer suburban commuter stations where there was a flurry of activity at peak times but little went on during the rest of the day. By the time my brother and I arrived, morning peak was over. We spent the day logging passing trains and we headed home before evening peak began. Initially, we did not take DMU numbers though all local stopping services and Oxford and Reading 'fasts' were operated by DMUs. The numbers were too small to read easily.

Once we ventured further afield, however, to Slough and to Reading, we saw a much busier railway. Those larger stations were major centres for the railway's parcels traffic and in the days before on-line shopping, courier firms, and Amazon, the railway carried the bulk of the country's parcels traffic. Some of it was carried on behalf of Royal Mail but the railway also had its own parcels operation and that carried pretty much everything that Royal Mail could not or would not carry. Arrangements with Royal Mail differed between letter mail and parcels mail. Letter mail was dealt with in accordance with the 1928 letter mail contract and was (with few exceptions) handled by Post Office staff.

Parcels mail, once on BR property, was handled by railway staff. Parcels bags were larger than those used for letters, the latter usually being carried by passenger trains, due to the need for speed.

British Railways had legal status as a Common Carrier, and that meant that it was obliged to carry any and all traffic that was offered. The railway also carried out most of the transport for the catalogue firms, several based in north-west England, that modelled themselves on American shopping practice.

While the railway moved a lot of this traffic in dedicated parcels trains between major centres with specialised parcels depots, parcels were also carried by passenger train and loaded or unloaded on passenger platforms. It is that traffic, which was such a feature of station platforms, which

“ In the days before online shopping, the railway carried the bulk of the country's parcels traffic ”

I will be considering here. For me, it is very much a nostalgic memory of how stations looked before the Beeching ideology of shrinking the railway drove the traffic away. One of the significant changes that Beeching made, was the removal of its common carrier status. This was, like much of Beeching's philosophy, a mixed blessing.

It did, however, rid BR of the obligation to carry traffic which was dumped onto it because it was not viable for road hauliers. BR also operated a premium station-to-station service known as Red Star. This offered transits between stations for a 'drop-off/collect' service and was sold off as a separate business after privatisation.

Parcels by rail could be collected and delivered, in other words handled by the railway door-to-door, dropped off by the consignor and delivered by the railway, or to be called for (TBCF) at the destination station. I well recall marking parcels 'TBCF' when despatched from Hampton Court or Shepperton station back in the 1960s. We should not forget, too, that newspaper traffic ➤

'4575' class 2-6-2T No. 5552 brings the 4.25pm Truro-Newquay local into the branch platform at Chacewater on August 29 1959. P.W. GRAY/GREAT WESTERN TRUST



Example 1: Chacewater

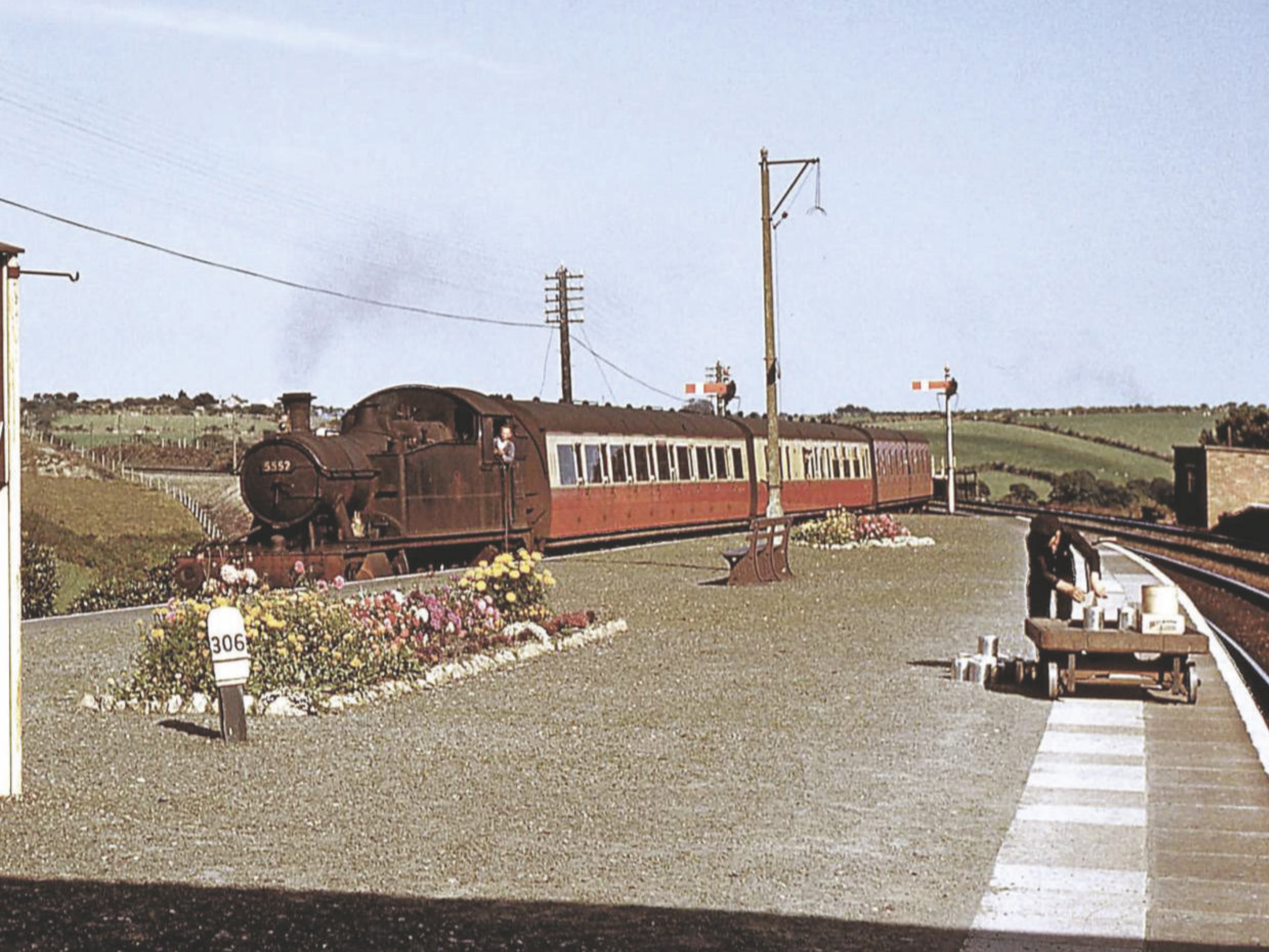
This picture has so much to tell us that I thought it warranted special treatment, with something more than just a caption. The station is Chacewater in Cornwall, one of two junction stations for branch lines to Newquay. The other one (still open) is Par. The branch from Chacewater, through the popular seaside resort of Perranporth, was the more rural and isolated and it closed to passengers in February 1963, though Chacewater station did not close until October 1964.

The accompanying photographs show the Up platform which, according to my 1960 timetable, hosted some 14 trains each day. Most would get you to Plymouth, Exeter or Taunton for connections to London. There was at least one through-London train, the 'Royal Duchy' which was always timetabled to give the Cornish wayside stations a direct service to London.

There is much to learn from Peter Gray's superb photograph. The date is August 29 1959, and '4575' class 2-6-2T No. 5552 is arriving in the branch platform with the 4.25pm Truro-Newquay. We can see from the milepost that Chacewater is 306 miles from

Paddington and that the relative infrequency of services allows time for the porter to maintain the gardens, planted with rose bushes. The competitive tending of station gardens by staff was another aspect of railway life extinguished by Beeching.

Though the telegraph poles carry a power cable for signalling, there is clearly no mains supply to the station platform. There is a 'gibbet' lamppost up which a Tilley oil lamp would be hoisted after dark, and the large nameboard (known as a running-in board) carries hooks on which oil lamps could be hung. The porter has already placed his trolley so that it will be ready for a quick transfer of goods when the next Up train, probably the 4.38pm to Truro, arrives. His trolley is the classic GWR Swindon product so beloved of train spotters as a comfortable seat! He is busy labelling large tins of Cornish cream. These may be for what we would now call the hospitality industry, or they may be for retail stores, many Cornish grocery stores offering a mailing service whereby holidaymakers could send small amounts of cream through the mail to friends and relatives.



Scenic details

Here's a summary of the products that I used.

PECO MODELSCENE 5062 Suitcases, Trunks and Trolleys

These are moulded in two shades of brown, in that slippery flexible plastic that does not take paint easily. The plastic finish looks fine for the leather of trunks and suitcases, so I used these unpainted. I had better looking trolleys and sack barrows from other sources, so I used them instead.

SHIRE SCENES S1V SR/LSWR Seats and barrows

This is a finely etched brass sheet, each item consisting of only three or four parts. Simple folding is required. If you are adept at soldering this will cause you no problems, but I assembled the three different barrows with nothing more than a spot of Velo-Set PVA to hold the wheels in place. Items needed a quick spray with aerosol primer before brush painting with Omen Acrylic green.

SHIRE SCENES S15 Generic Barrows

This little etched brass sheet contains three sack barrows of two different designs. The barrows simply fold up and the wheels can be glued or soldered in place. The larger barrow has two-part wheels. A quick spray with aerosol primer and they can be painted with acrylic paint.

PECO WILLS SS68 Platform Accessories

This pack of plastic mouldings includes running-in boards, vending machines and posters to suit the steam era, but I bought it for the pairs of LSWR and GWR-style trolleys. These just required a brush with green or dark brown paint and some weathered wood colour (all from Omen acrylics) on the 'deck' of the trolley. This pack was perfect for my needs as a pair of two-wheeled SR-type barrows are included and two four-wheeled GWR trolleys.

BACHMANN SCENECRAFT 36-403/36-404

Factory Workers/Station Staff

Both these packs of fully finished 'OO' figures contain barrows and sack trolley or luggage.

SMART MODELS TD25 OO SCALE

Six Pigeon Baskets

Smart Models offers an ever-growing range of 3D-printed accessories and was the only source I could find for pigeon baskets. Priced at £4.49 for six neat and crisp baskets, they simply need a brush with a suitable shade of matt paint.

also came under the 'parcels' heading. The operation of newspaper trains in an era when many more people read their news than listened to it on radio or TV would be worthy of an article in its own right. Smaller consignments of newspapers, in bundles, would also be handled among the general parcels traffic.

According to BR's 1959 Factbook, only passenger receipts (£138 million), merchandise and livestock (£92m) and coal and coke (£122m) brought BR more gross revenue than parcels by passenger train, where 83 million consignments brought in £51.9m (over £1bn today). Parcels traffic by passenger train was big business. Do our layouts – at least those set in the steam or transition eras – really reflect that level of parcels traffic? Or are we content to model a station with a handful of passengers and little else, almost as if we're waiting for Beeching's axe?

My spotting notes from 1962 cover two consecutive Fridays at Iver, Buckinghamshire. I did not just take locomotive numbers, I took as much information as I could, bearing in mind that these trains were passing at speed. On both days I logged an up parcels train, subsequently identified by the late Richard Strange as 3A49, the 9.55am Reading-Paddington parcels. On August 10 1962 No. 1024 *County of Pembroke* had 21 parcels vans in tow. A week later, no less than No. 6021 *King Richard II* had charge of 19 vans.

On that first Friday, at the opposite end of

the scale, I had noted 2-6-2T No. 6135 coming off the Uxbridge branch and heading west with three parcels vans. It was interesting to see that both branch lines from West Drayton still mustered a parcels service, as Colnbrook was receiving visits from diesel parcels cars (Class 128) to collect consignments of Penguin books at the time. Those branches would both be closed within three years.

THE WAY IT WAS

So just what did 'parcels by passenger train' look like? For starters, it was anything too big or awkwardly-shaped to be sent by Royal Mail. I recall, at Reading General, seeing what must have been either a garden rake or a large broom, wrapped from head to handle-tip in brown paper. Wheels and tyres for vehicles and bicycles were often to be seen, usually with a minimum of wrapping, and even complete motorcycles. There would be lots of cardboard boxes, a few wooden crates and many odd shapes wrapped in canvas bags, tied at the ends and with large labels tied on with string. A long, tubular shape would betray a rolled carpet or linoleum wrapped in heavy brown paper.

Perishables were also routine traffic for passenger trains. Fruit and vegetables in smaller quantities and requiring a fast trip to market would go by passenger train. So, too, would confectionery and cakes and even Cornish cream.

While at some stations there might be ➤

Travelling safes or strongboxes

In the days when cash ruled and before card payments and electronic money transfers became the norm, stations would have handled large amounts of cash in payment for passenger travel and consignment of goods. That is why external ticket office windows were usually protected by metal bars and each station had its own safe. However, station staff did not pop down to the bank to pay money in. It had to go through the area accounts office at a main station and the money from minor stations would be consolidated at a main line station. We can see from my travelling safe or strongbox that money from Windsor & Eton Central station went to Slough, where it would be entered on the books and transferred, with Slough's own takings, to the main office at Paddington.

The strongbox is of heavy hardwood and metal construction. When the lid is lifted (see picture, far right) bags of cash can be placed on the wooden plate. When the lid is lowered, the plate tips and the cash falls through into the depths of the box. The plate returns to its horizontal position, preventing access to the cash from the top. Now, the cash can only be accessed by unlocking the lower door, for which only the authorized office has a key.



On July 29 1961 GWR diesel railcar No. W22W stands at Tenbury Wells ready to return to Bewdley. It has crossed from the Down platform to the Up, having delivered several parcels including the strongbox, destined for the ticket office. Apparently 're-allocated' from elsewhere, the strongbox carries a white 'Tenbury' label above its regular destination, which appears to be the cash office at Worcester Shrub Hill. CJL COLLECTION

Example 2: Moreton-in-Marsh

This wonderful picture of activity at Moreton-in-Marsh station must date from the 1930s, as the 'change for Shipston-on-Stour' wording has been removed from the station nameboard following the closure of that branch in July 1929. Working our way along the Down (left-hand) platform there are milk churns and pigeon baskets, stacked. The adjacent creamery would have despatched by milk tank

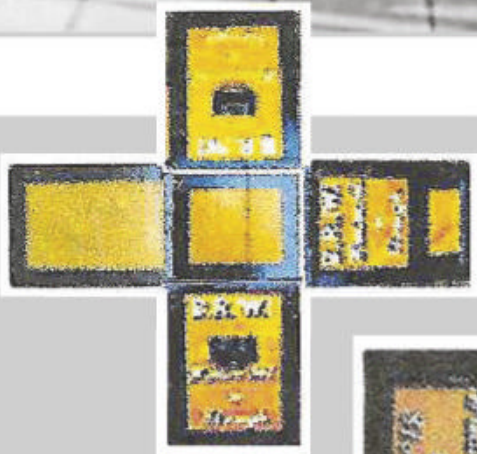
wagons as these became available later in the 1930s. Under the canopy are two trolleys loaded with parcels awaiting the next train for Worcester and Hereford. On the Up platform several passengers are waiting with their luggage and a porter is actually taking a short cut with a lady's luggage! It was a perfectly acceptable course of action in those days, which would certainly not be permitted now.



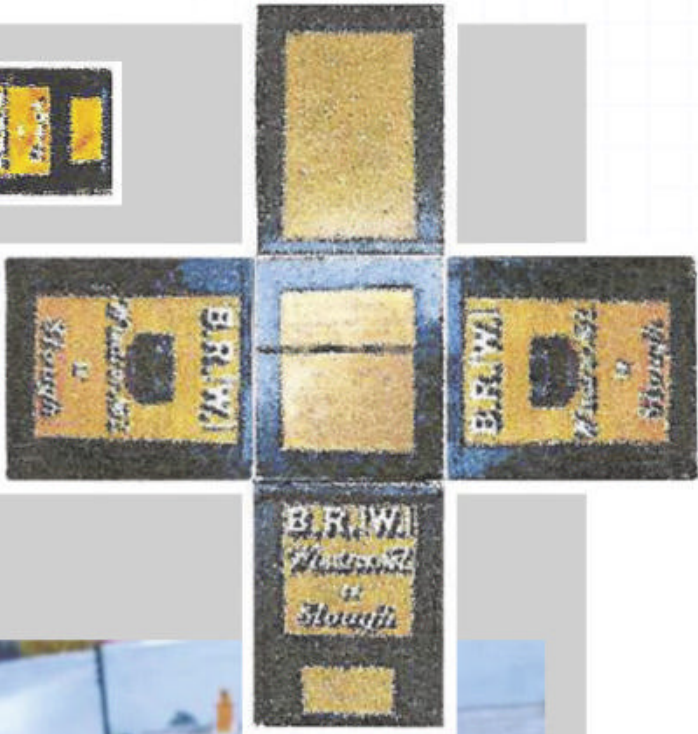
A between-the-wars scene at Moreton-in-Marsh showing typical parcels and luggage activity at a modest-sized wayside station. CJL COLLECTION

MAKE A STRONGBOX

You can use the printed 'cut-outs' or photocopy them if you don't wish to cut up your magazine. Cut out the cross-shaped print as one piece. Cut a balsawood block of the appropriate dimensions, score and fold the print around the balsa using a card glue such as Deluxe Speedbond to glue it in place. Use a black pen to colour the exposed edges.



These are printed to be used at 100%. 4mm above and 7mm right.



A travelling safe or strong-box from the Windsor branch. Quite by chance I was able to get a pile of these boxes 'rescued' by BR's Collectors Corner for public sale and to have my pick of the crop for £15.
CHRIS LEIGH



The travelling safe from Bolventor, my wayside station, is about to be collected by a local train.

Masterclass

vehicle access to the platform, it was more commonplace for goods to be transferred to a platform barrow or trolley for movement to the train door and then for goods to be manhandled again into the carriage. It was of course the porters, a grade now gone from the railway, who did all this manhandling and ensuring that goods were correctly placed onto and off the trains.

This placing of goods for convenient loading often meant that the trolleys would be moved (depending on the weather) to the point on the platform where they would be closest to the doors of the carriage when the train arrived. Platform staff would know to which end of the train parcels for each different destination should be delivered. For this reason, passenger train formations would remain the same, day after day.

At busy stations with large amounts of parcels traffic and, perhaps, longer distances

from parcels room to train, porters would endeavour to save themselves some exertion by stacking trolleys with enormous loads. One over-loaded trolley would at least seem to require less effort than two lighter loads, if they had to be taken a long distance.

BR continued most of these methods into the 1970s and beyond. For instance as late as 1978 Taunton had a contracted fleet of 16 collection and delivery vehicles, but economies in handling had led to collection and delivery being concentrated on larger stations and very few small stations still had collection and delivery vehicles. Staffed stations, however, continued to handle station-to-station parcels brought in and collected by customers.

It's a far cry from the days when Staines West had its own delivery dray and horse, who knew his daily round of the town and exactly where to stop for each customer!

Bring me water

Though milk-in-churn traffic by train largely ceased with the advent of six-wheel milk tank wagons in the 1930s, it was still possible to see a single churn on a station platform in some rural areas. This would actually be unconnected with dairy produce but would be a regular railway activity to supply fresh water to a location, perhaps a signal box or crossing keeper's cottage, with no local mains water supply or well.

I've chosen as an example this timeless scene at Petrockstow, on the North Devon & Cornwall Junction Railway in 1964. The stationmaster, doubtless the only member of staff, has paused for a quick word with the driver of Ivatt '2MT' 2-6-2T No. 41283 working the customary

Pigeons

Racing pigeons are another once-considerable railway traffic that is now largely forgotten. The rearing and racing of homing pigeons was once a widespread hobby, particularly among the working class. It was relatively inexpensive, could be conducted from a home-made, backyard pigeon loft, and could provide a little extra income when you produced a winner or two.

The birds would be consigned to the railway in wicker baskets, their unique registration numbers logged by the railway along with the time and place of release. It placed a responsibility on railway staff to operate the system correctly but at the height of its popularity it clearly brought the railway some income. I can recall seeing pigeon baskets on the platform at Staines Central and the father of one of my school friends was a keen pigeon fancier, as they were known.

It was another facet of railway 'life' that ended post-Beeching, but as late as 1976



A bucolic scene at Three Cocks Junction as a Brecon-Moat Lane train is ready for departure. The guard is waiting for the photographer to get back on board after photographing the scene with baskets of pigeons and their log book that have probably just been unloaded from the front 'van'. The stationmaster may well have the job of logging their release during the gap between dealing with infrequent trains. The 1958-59 timetable shows just half a dozen trains on this route, which closed in December 1962. CJL COLLECTION

a question was asked in Parliament in an attempt to force BR to continue carrying racing pigeon traffic. However, unstaffed and part-time staffed stations rendered it impractical to continue.

STEP
BY
STEP



1

You will need a pair of fine pointed tweezers or forceps to hold the Smart Models pigeon baskets while painting them, as they are quite small. I mixed a suitable 'straw' colour from Omen acrylic paints, leather and yellow.



2

All these platform 'dressings', particularly the smaller items such as the pigeon baskets, will need to be glued in place with a spot of white glue such as Velo-Set, otherwise they will vanish up the vacuum cleaner when you clean the layout!

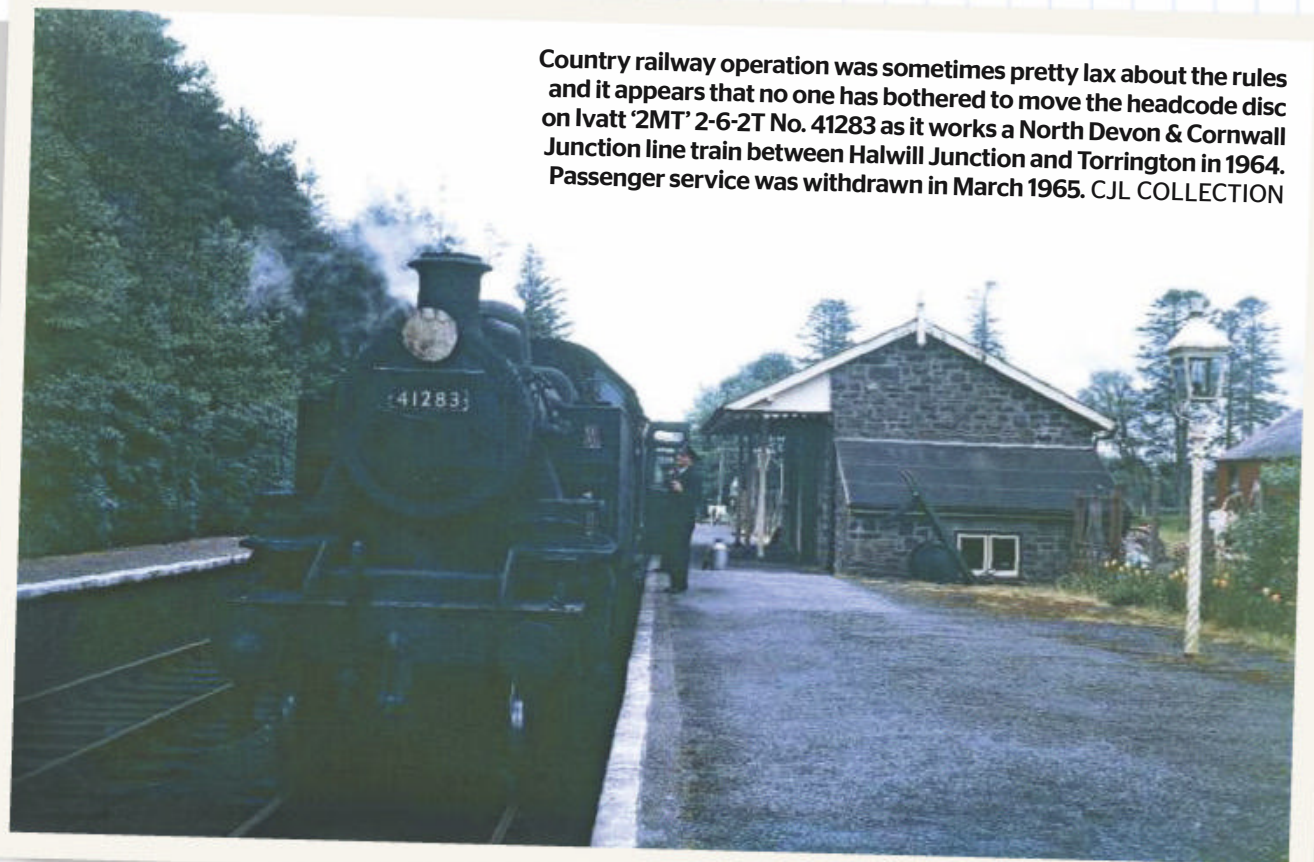
An overloaded trolley of parcels wait to be loaded aboard the 7.45pm Kensington-Penzance parcels train at Newton Abbot on July 29 1961. P.W. GRAY/GREAT WESTERN TRUST



single Bulleid brake coach between Halwill Junction and Torrington. The ND&CJR was the last light railway engineered by Colonel Holman F. Stephens and it did not open until 1925. As with all the Colonel's stations, facilities would have been primitive.

I am uncertain whether Petrockstow had mains water or not, but judging by the station's location and its distance from habitation I would strongly doubt that it had any form of water supply and I suspect that the churn was most likely water coming to the station. In all the cases I have seen, parallel-sided churns were used for water, rather than the tapered milk churns.

For modelling purposes it seems that the parallel-sided churns produced by P&D Marsh are more suited to this than the tapered milk churns produced by Peco.



Country railway operation was sometimes pretty lax about the rules and it appears that no one has bothered to move the headcode disc on Ivatt '2MT' 2-6-2T No. 41283 as it works a North Devon & Cornwall Junction line train between Halwill Junction and Torrington in 1964. Passenger service was withdrawn in March 1965. CJL COLLECTION

Example 3: Newton Abbot

It is 1.40am on July 29 1961. The refreshment room has long since closed, so it does not matter that the platform and doorway are completely blocked with parcels. These are being transferred to and from the 7.45pm Kensington-Penzance overnight parcels train headed by prototype NBL Type 4 No. D600 Active. At this large station the porters are privileged to have a battery electric platform trolley but even so they have exercised ingenuity in stacking the parcels to avoid a second trip! On the platform are cartons, boxes, a suitcase or two, and even a barrel, while the station bench is stacked with smaller parcels. Most of this traffic seems destined to go into the BR Standard CCT, which is standing with its two sets of double doors open and is the last vehicle in the train.

Left: Bacon and pork pies from Harris' factory at Calne clearly counted as parcels by passenger train, here being loaded into specially branded Siphon C ventilated vans at the passenger platform. CJL COLLECTION



OPEN DOORS

My parcels bay platform is just long enough to allow a van to be placed at the buffer stop end while the rest of the platform is used for movements by a single-unit railcar. I decided that a van could be placed permanently at this position, with its doors open as a bit of 'set dressing' which would not be moved and could, therefore, be modelled with parcels being loaded.

I'm used to North American boxcar models, most of which have sliding doors that move and can therefore easily be modelled open. The hinged doors used on most British parcels vans are usually moulded closed and offer no such opportunity. The SR bogie van from the old Tri-ang Hornby range has opening doors, but it's very old tooling and the doors are pretty crude. The same is true of the Southern CCT in the old Hornby-Dublo

range. I considered various vans in the Hornby and Bachmann ranges but bogie vehicles are too long for the available space and I thought that cutting out doors to model them open would cause too much damage.

Eventually I opted for a kit and had, in stock, a Parkside Southern PMV kit which I reckoned I could modify without too much risk. I had planned to convert this into the Edith Cavell van, as preserved on the Kent & East Sussex Railway, by modelling it with the doors open for the KESR layout we built in *Model Rail*.

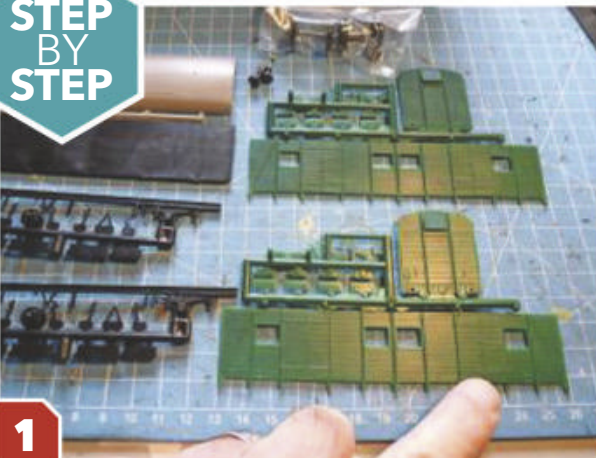


Above: A pair of BR Standard CCT vans stand with their doors open ready for loading at Twickenham in 1969. CHRIS LEIGH



You won't find much that's Rail blue on my layout, but I do make an exception for Heljan's parcels car W55991 in the condition in which I saw it at Reading General in the early days of the livery. My parcels bay platform has just enough space for the van and a single railcar.

STEP BY STEP



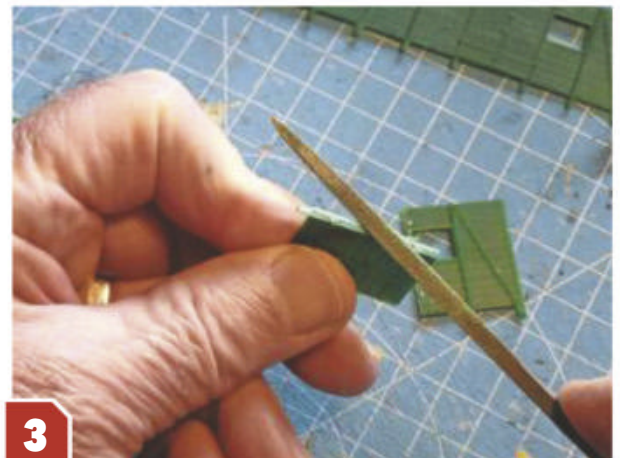
1

The Parkside Southern PMV (now made by Peco) is a typical easy-to-build plastic kit, supplied with metal wheels and moulded in colour. It is ideal for assembly with Deluxe Materials Plastic Magic or EMA Plasticweld.



2

I'm going to make construction a little more difficult by building it as a static model with one set of doors open. I cut the doors out of one side using a knife and steel rule, taking care as one vertical cut is very close to a window.



3

The plastic is quite soft, but several passes with the knife were needed, on both sides of the moulding. Once the door was separated, the cut edges of the door and the opening were smoothed with a small, flat needle file.



4

As supplied, the inside of the door carries no detail. However, the open doors will be showing their inner surface, so addition of a little detail, in the shape of some carefully scored horizontal plank lines, was needed.



5

The side mouldings have no locating ribs for the floor so I added styrene strip set at the right level to just rest on the floor. Two short pieces were fitted to the sides adjacent to the open doors. This simplifies assembly considerably.



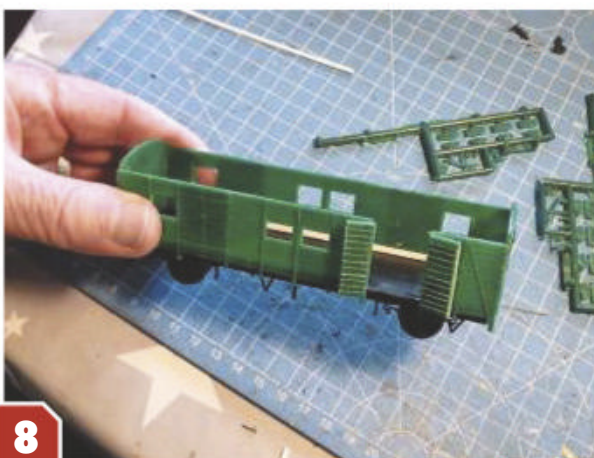
6

The open doors need some additional support, so I glued in place two small pieces of .080in square plastic rod so that they would be well hidden behind the doors. These are an immense help when glueing the doors in place.



7

Butting the doors to the sides is tricky but the little styrene-strip supports are a big help. It is important to ensure the doors are fixed vertical and not leaning or sagging, before glueing them in place, with the scribed inside showing.



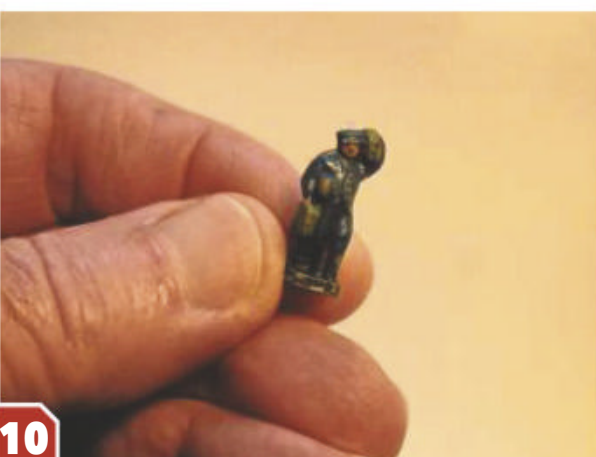
8

The body was then assembled to the floor and fixed with plenty of liquid cement, ensuring that it was level and against the styrene strips all round. The chassis had already been assembled according to the kit instructions.



9

As this was a wooden van I brush-painted it with Omen acrylic Tree Green, which seemed a reasonable match to SR coach green. I remember parcels vans as usually being filthy, so I used plenty of Tamiya weathering powder.



10

I like to preserve some of my modelling roots, and this die-cast metal chap is the oldest model figure I possess. I'm not sure of his origin but he's at least 60 years old. I gave him a repaint and pride of place in the van.



11

I painted the interior a light brown shade and trimmed the base of the metal figure as much as I could. I added another figure and some crates and barrels around the doorway. The rest of the van is empty but that won't be seen.



12

Time for a test-fit on the layout. I spotted, and corrected, the overturned barrow after the photograph was taken. In the meantime a lot of work was done on the station, too, completing the island platform building, lamps and signs.

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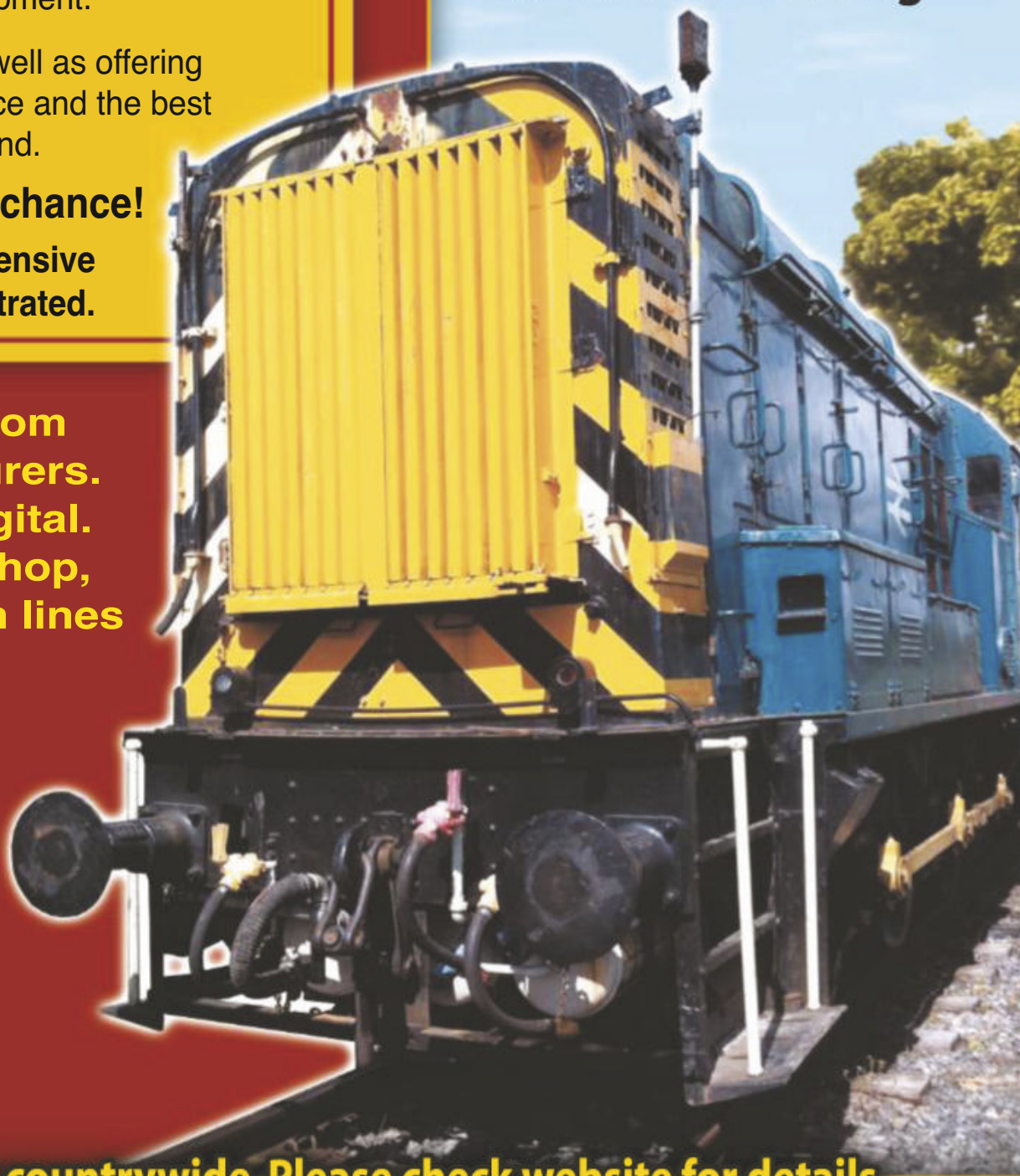
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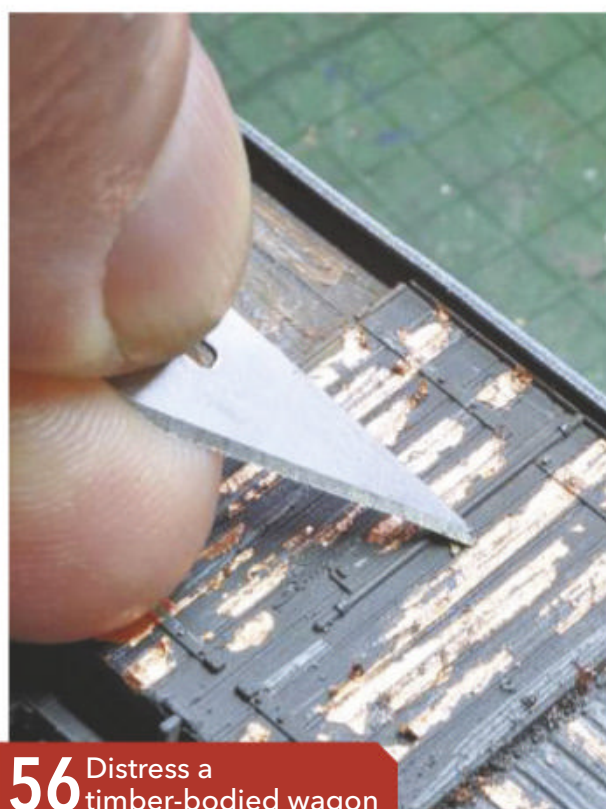
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46 Create a station platform

Workbench

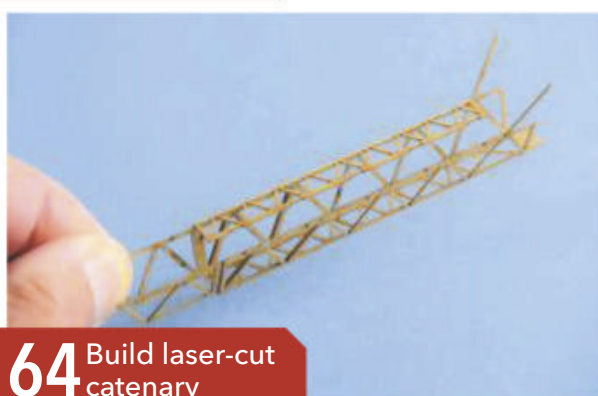
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HOW TO

BUILD A STATION PLATFORM

Chris Gadsby describes how he went about building the platforms for his layout, and offers tips and advice so you can avoid panic stations.

Railway platforms and stations are far and away my favourite part of the UK network. It will come as no surprise then that the design of my layout was centred around the station and making sure that it was big enough for a locomotive and four coaches. Nor will it be a surprise that this was the first thing I wanted to build, as everything else would fit around that. Long-term readers of the magazine will remember my previous station builds, in the form of the London Underground diorama and Ewell West in past years. Family members, and several of my school design and technology teachers, will

00 GAUGE | 20hrs |

know that I don't do things the easy way and if there is a simple way to do something I'll explore every other option first. The same has rung true with this model. Rather than a simple straight platform, I've opted for a curved platform with a bay, and the desire to make my station accessible has resulted in an attempt to merge two footbridges into one.

Thankfully, I'm pleased to report that the build has been successful on the whole, and being able to spread it over a couple of months meant that I never felt as though

I was rushing, and was able to do bits and pieces here and there when I had the time. The total cost of the project was just over £200 but, as with most things, I had some material spare that I will be able to use on other projects, bringing the cost of those down.

Over the next ten pages I'll guide you through everything from making the platform to adding all of the small details that bring your layout to life. As ever, you can adapt and modify the guide to suit your own requirements, but this will give you a good idea of the tools and materials required for a successful build.

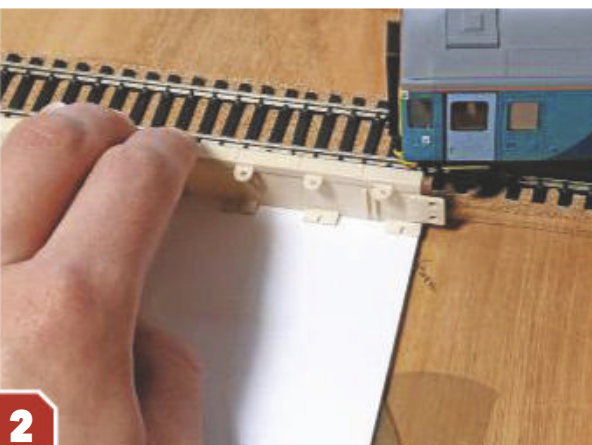


STEP BY STEP



1

My first step was to create card mock-ups of the platforms, which allowed me to visualise how they will eventually look and also meant I can fine-tune the size of the platforms, checking there aren't going to be any collisions with overhanging trains, particularly from curves.



2

I had made a mark for the end of the platform but when testing with the Peco concrete edging my longest car, the Class 153, hit the platform so I had to move it and make the platform slightly shorter, but still long enough for four coaches.



3

I measured the distance between the two rails and then calculated how far away from the edge of the platform I wanted the coach door. I worked this out at about a scale foot and that allowed me to then work out how wide my platforms were going to be.

What you will need

SHOPPING LIST

- ◆ 18mm plywood
Availability: All hardware stores
Price: £22.97 (from B&Q)
- ◆ 2mm mount card **Availability:** Craft stores **Price:** £3.99 (from The Range)
- ◆ Peco LK-62 concrete platform edging **Availability:** Peco stockists **Price:** £5.60
- ◆ Peco LK-68 concrete platform edging ramps
Availability: Peco stockists
Price: £2.95
- ◆ Scale Model Scenery DC022-OO Modern Platform Markings
Availability: www.scalemodelscenery.co.uk **Price:** £5.49

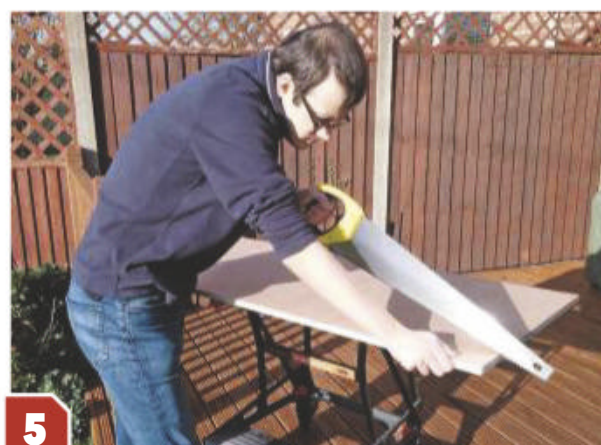
TOOLS

- ◆ Saw
- ◆ Pencil and paper
- ◆ Black, brown, grey, yellow and white paint
- ◆ Sponge
- ◆ Scalpel
- ◆ Masking tape
- ◆ PVA glue
- ◆ Paintbrushes



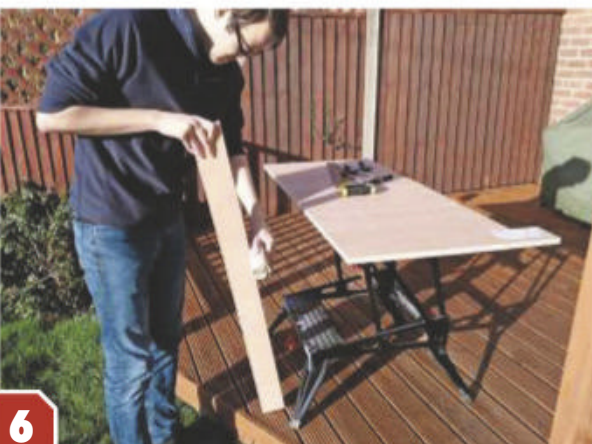
4

I then measured the height between the baseboard and the doors. The Peco edging was 20mm high, so I'd have to create a section for the edging to sit on. I also needed 18mm plywood to form supports for each platform.



5

Mark out the platform on the wood, keeping in mind that the width of the Peco edging on each side needs to be subtracted from the width, and cut the wood. If you have a band saw this will be much faster than doing it by hand!



6

Once you've cut the wood be sure to sand it down to avoid any splinters. You'll be handling the wood a lot in the next few steps so it's best to take your time over this and avoid an injury down the line.



7

Part of my platform is curved, so in order to get the curve right in the wood, press a piece of paper over the rail. The rail will give you a crease line in the paper and you will be able to follow it to match the curve.



8 If you need to use half a strip of platform edging, run a sharp knife through it. You'll need to make several passes and it is much easier to do if you cut against one of the uprights as this will act as a guide for the blade.



9 For the ramps, remove the final support so that you can fix the two ends together if you want to take the ramps to a point. Again, this will depend on your clearances and personal preferences.



10 The Peco edging can be bent, but it will need heating first. I found the best way was to drop it into a pan of hot water. Fish it out and then bend it to the desired curve. Overbending it gave me the right curve once it had sprung back.



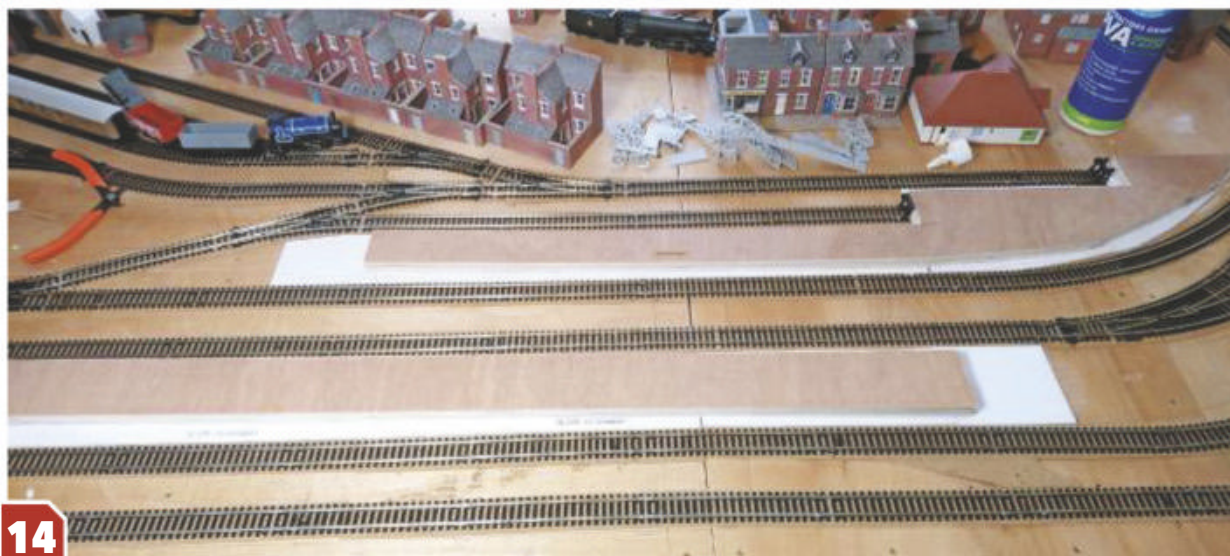
11 Once the edging was bent this is how it looked. You can just about make out my pencil mark on the baseboard for the coach clearances, so I was happy with this result. You do need to bend the platform before weathering, otherwise the hot water will take the paint off.



12 I used a mixture of black and brown to create the look of concrete that had been exposed to the elements for decades. Put it on roughly with a brush, making sure you get it into all of the corners, but don't worry about the top.



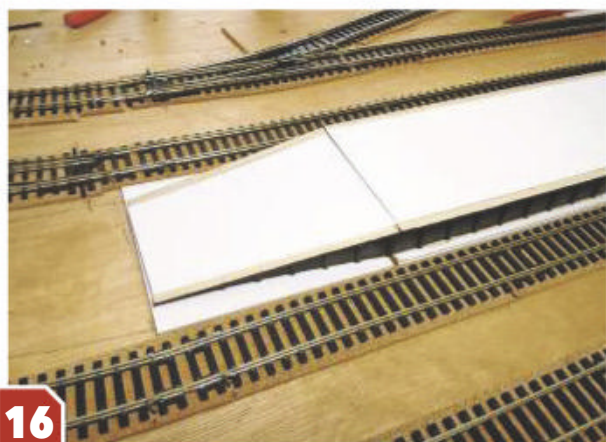
13 Use a piece of sponge to dab the paint across the plastic. The sponge will give you the texture of concrete and your actions will naturally make it darker in the corners where the pressure from the sponge isn't as great. Keep going until you're happy with the level of dirt.

**14**

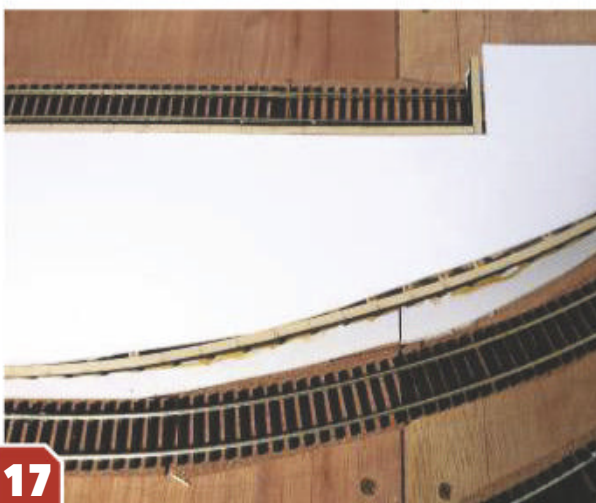
To raise the ground level as discussed earlier, I used 2mm mount card. This happened to be the same height as the cork. In an area where the baseboard drops slightly, an extra layer of card allowed me to bring the platform back level.

**15**

Use PVA glue to fix the wooden support to the card and Roket card glue to fix the platform edging. I used a scrap piece of card 13mm wide to ensure the edging was always the right distance from the rail. Don't worry about any glue at the bottom, it will be hidden by ballast.

**16**

Once dry, I put 2mm card on the top so that it was flush with the edging, and added the ramps at the end, electing not to take them to a point. Check with coaches and multiple units that there won't be any collisions.

**17**

On the curve, getting an accurate card cut-out wasn't easy, even using a template. So I filled in the gaps with ordinary filler. In some places you might need several layers, but here you can see the before and after shot which greatly improves the look of the platform once painted.



18 After two coats of grey acrylic paint this was how my platforms look. Apart from the odd bit of touching up, I'm very happy with the result so far. At this point there are still lines to paint, the edging to touch up and details in the surface to add.



19 It took four coats to get a good coating of white paint for the edge of the platform lines. Here, I've removed the tape from one platform and left it on the other so you can see how to achieve a nice crisp line. The regulations say the line should be 5 inches, or roughly 2mm in 'OO' gauge.

**20**

Scale Model Scenery produces 'Mind the gap' adhesive decals which can be stuck directly to the platform. These were placed either where the doors would be if the platform always received the same train, or evenly spaced apart along the platform. You can also see here I have added a few patches of lighter paint on the surface to represent repairs.

21 I used the same technique for the yellow warning line as I did for the white. The regulations state that for a line speed under 100mph the back of the line should be one metre from the platform edge, or 12mm in 'OO'. Note that these lines are only where through trains pass, so I haven't included them in the bay platforms.



HOW TO

BUILD A FOOTBRIDGE

To make the footbridge I used Dapol's plastic footbridge kit, but there was a problem. I wanted my station to be deemed 'accessible', so I needed to add some lifts. The current design wouldn't allow for that as the stairs take a right-angle turn and continue upwards, something which



I was informed by Chris Leigh during the build was a health and safety feature to avoid somebody falling too far should they trip. This wouldn't be useful for a wheelchair user,

but I still needed the height to clear the trains. To solve this problem I bought a second kit with the intention of kit-bashing the two together, allowing for the stairs to go in one straight line to the top level. As I've documented in this section, it wasn't as easy a task as I had envisaged...



PHOTOGRAPHY: CHRIS GADSBY



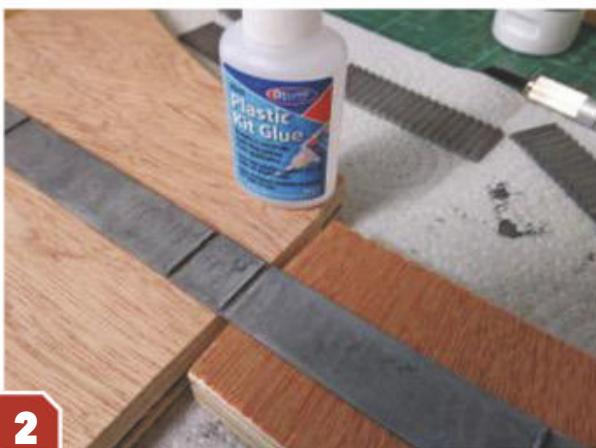
STEP BY STEP

1



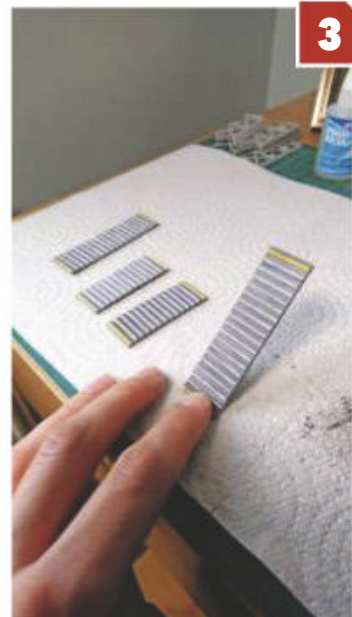
I would use the same painting technique I used for the platform edging (see previous article) on the walkways. I'm about halfway through in this picture, and you can see the concrete on the right next to the bare plastic on the left.

2



To make the walkway long enough, I had to fix the walkways from both kits together and trim to length. To join them I used Deluxe Materials plastic kit glue, ensuring that the two halves were well supported while the glue set.

3



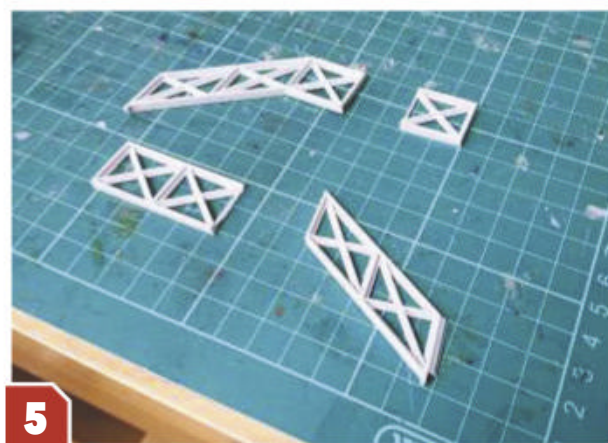
I looked at numerous prototypes for steps and there didn't seem to be a set way of painting the edges. I even looked at the regulation document and couldn't find anything, so went for the one I thought looked best - white between the steps and yellow where the elevation changes.

4



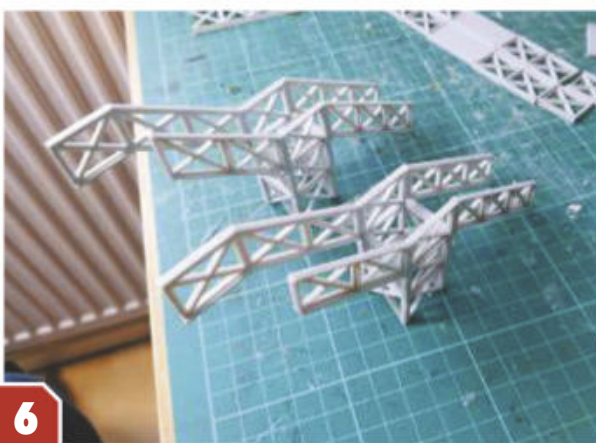
The first section was easy, I used the same plastic kit glue to fix the bottom section of the stair supports. At this point the stairs aren't fixed, only the stanchions. I added the stairs to ensure it stayed square and used tape to hold everything in place while the glue set.

5



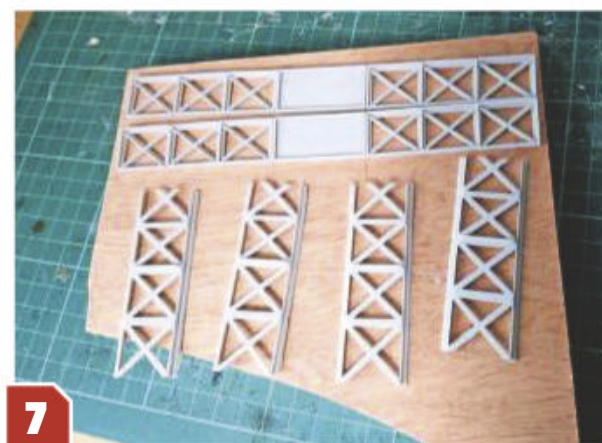
This is where the kit-bashing started. On the original kit, the next side support goes up and across at the start of the walkway, but that was no good for me, so on one side I cut it flush and on the other left one section for the very top. Ensure you have the parts the right way round.

6



At this point I fixed the second flight of stair supports to the structure. Note the one section of flat support on one side at the top. This is where the edge of the walkway will rest. On the final model the stairs will be opposite each other in a 'Z' formation.

7



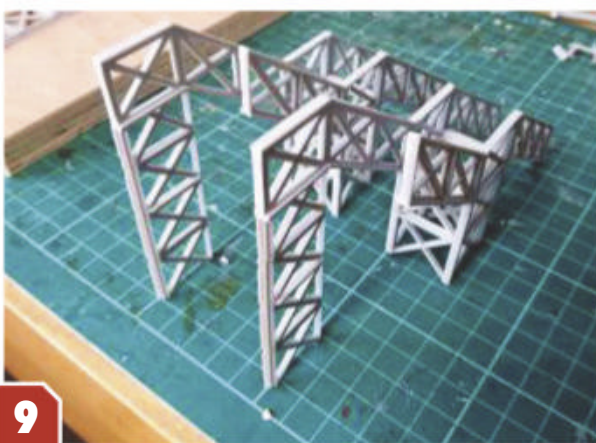
This is where the fun started. The height of the top level meant I needed to cut some supports in half to get the right height. There also weren't enough supports for a four-sided structure, so I've had to go with two. Along the top, I couldn't avoid having the advertising board.

8



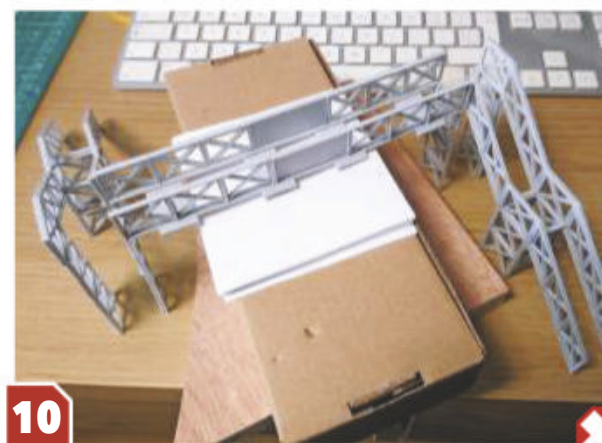
As before, I used the plastic kit glue to fix the top section together, using the concrete walkway as a guide to keep everything square and tape to hold it in place. I left it overnight to ensure it was fully set before moving on.

9



Fix the supports for the higher level in place. At this point I could only fit them to the outside, meaning the structure was incredibly flimsy. Ensure the support is straight, but other than that just leave the glue to set; gravity will apply the necessary pressure.

10



Finally, the two halves were fixed together with the walkway in between. I added a lot of support underneath as there is only one joint on each side holding the whole structure together at the moment. Note the gaps at the tops of the stairs - this is where the lifts will go.

What you will need

SHOPPING LIST

- ◆ Dapol C004 plastic footbridge kit
Availability: Dapol stockists
Price: £7.66
- ◆ Evergreen 4501 1/16" tiles
Availability: www.evergreenscalemodels.com
Price: \$6.95
- ◆ Shapeways B-01 lift entrances
Availability: www.shapeways.com
Price: £13.50
- ◆ Deluxe Materials AD70 Plastic Kit glue
Availability: www.deluxematerials.co.uk
Price: £3.49
- ◆ Deluxe Materials BD44 Plastic Putty
Availability: www.deluxematerials.co.uk
Price: £7.50
- ◆ Phoenix Precision Paint C283 TFL red
Availability: www.phoenix-paints.co.uk
Price: £3.85
- ◆ Phoenix Precision Paint C284 TFL blue
Availability: www.phoenix-paints.co.uk
Price: £3.85

TOOLS

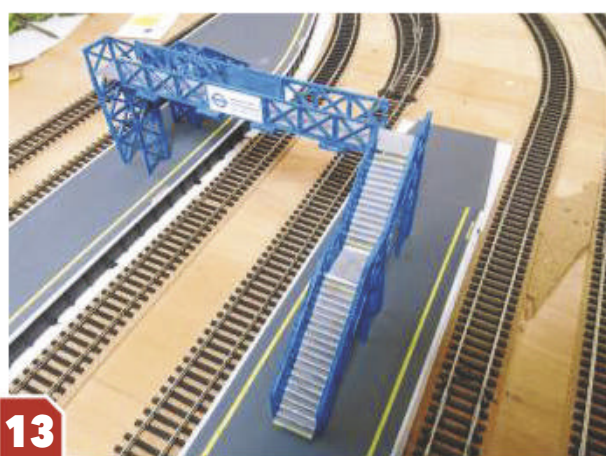
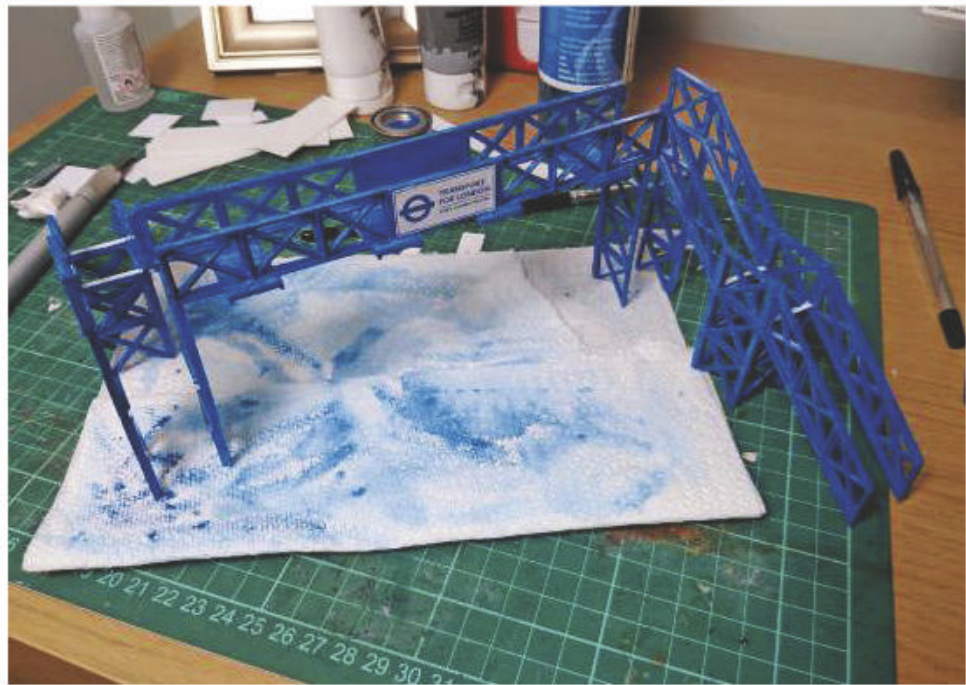
- ◆ Scalpel
- ◆ Grey spray primer
- ◆ White spray primer
- ◆ Paintbrush



11

Apply Deluxe Materials plastic putty to any areas where there is a gap or a visible line you want to hide. It is easy to apply and sets relatively quickly. Once dry you can sand if necessary and apply paint to match the rest of the model as I have done on the bridge, and should have done on the concrete.

12 Paint the bridge. I used TFL blue from Cherry Paints applied with a paintbrush. If I was adept with an airbrush I would have used that to get a better finish, however the brush effect has left some slightly different shades which makes it look as though some paint has weathered owing to exposure to the elements.



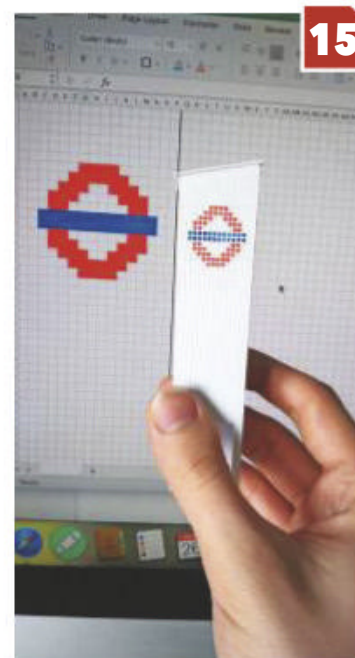
13

Glue in place all of the stairs and concrete walkway. At this point your bridge is really starting to come together and look good. Note I filled the advertising space with a TfL advertisement backed onto some plastic card and cut to size to perfectly fill the gap.



14

I wanted the lifts to look ugly, to make it look as though they were an afterthought that had just been erected quickly without any concern for design. I used Evergreen tiled sheet to make the tower, cutting openings for the lifts at the relevant points.



15

I chose tiles because I wanted to try to make a bit of a design on the side to advertise the fact the station is also connected to the London Underground. I drafted the design in Microsoft Excel (Google Sheets is a good free alternative) and then transferred it with a tiny paintbrush onto the tiles.



16

Paint the lifts, glue them in place and then glue the tower to the footbridge as best you can. Don't worry if it isn't a perfect fit to the supports, and don't forget this is supposed to look like an afterthought. Use the plastic putty to fill in any gaps you can see around the footbridge and then touch up the paint where it's needed across the whole model.



17

Finally, tone down the bright paint with a very light misting of grey primer from a spray can. Be really careful here: you don't want to turn the bridge grey, just make it look as though it's been exposed to the elements for a while.





HOW TO

ADD THE DETAILS

As we all know, it's the small details that turn a good model railway into a great one. However, anybody who has ever created a shopping list for everything they need also knows how quickly all of these small details add up! Fortunately for all of us, as the production methods continue to evolve and 3D printing becomes more prevalent, it has bought highly detailed models to market at affordable prices. In this project I've used Scale Model Scenery products and a new company for me, Model Railway Scenes. I stumbled across the

00 GAUGE | 10 hrs |

company when searching for custom station nameboards and was pleased with the selection of other products on offer. As is often the case with these smaller details, I spent many hours painting them and stuck all of them on in under half an hour. The difference in the overall look of the station improved dramatically once I'd done this. I could keep going and add further details but that may need to wait for next month's salary!

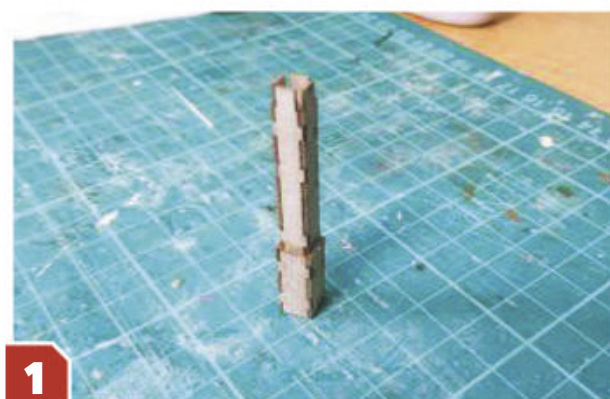
What you will need

SHOPPING LIST

- ◆ Model Railway Scenes wall mounted station bins **Availability:** www.modelrailwayscenes.com
Price: £2.95
- ◆ Model Railway Scenes ticket machines **Availability:** www.modelrailwayscenes.com
Price: £4.95
- ◆ Model Railway Scenes station seating **Availability:** www.modelrailwayscenes.com
Price: £3.95
- ◆ Model Railway Scenes station gate line set **Availability:** www.modelrailwayscenes.com
Price: £4.95
- ◆ Scale Model Scenery AX014-OO Next Train Indicators **Availability:** www.scalemodelscenery.co.uk
Price: £7.69
- ◆ Scale Model Scenery AX101-OO 3D-printed anti-trespass panels **Availability:** www.scalemodelscenery.co.uk
Price: £4.39
- ◆ Trackside Signs Platform numbers and posterboards **Availability:** www.tracksidesigns.co.uk
Price: £6.50

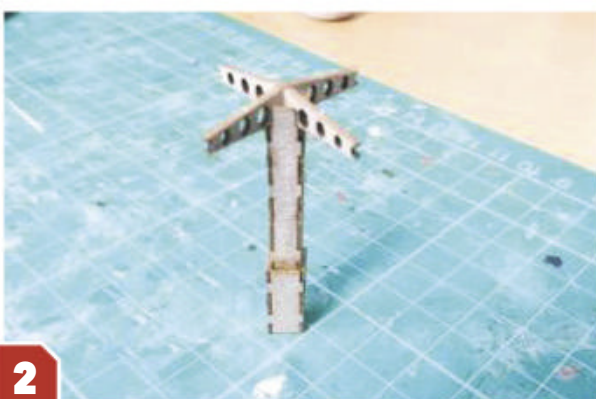
TOOLS

- ◆ Scalpel
- ◆ Grey spray primer
- ◆ Paints
- ◆ Paintbrush
- ◆ Suitable adhesive
- ◆ Drill



1

I used Scale Model Scenery's next train indicators and platform clocks for all of the dot matrix displays at the station. Starting with the main structure, cut out the pieces from the laser-cut sheet and use Roket card glue to fix them together.



2

Attach the cross section to the top. The instructions say to ensure the larger cuts at each end are on the inside, but this didn't make a lot of sense to me. I eventually worked it out, but could still only make it work on one side.



3

While that was drying I made the base structure for the screens by glueing together three of the strips. These were first cut to length as the kit allows for eight screens to be displayed. As I only have five platforms I trimmed three of them off.



4

Cut around the paper template for the screens. Trimming to the length you require but making sure you still leave a tab at each end to wrap around. I accidentally cut the tab off one of the templates and had to improvise later on.



5

Here you can see how the template wraps around the laser-cut pieces. Those crosses represent metallic bracing on the back of each screen, and these will go on the inside of the final structure but will still be visible.



6

I picked the group of five stations from the eight available that I wanted on my platform. Fortunately, the destinations are viable for my stock and the only thing I had to compromise on is the platform numbers. That being said, they aren't visible from viewing distances.

7 With that done

I moved on to the individual platform displays. The bases were really fiddly to put together but with some perseverance I managed it. Wrap the blue template around the base and fix down firmly.





8

Attach the displays to each side of the structure. Make sure you fix the top of the display to the thicker part of the template so that once it's in place it will be angled down to be made easier to read for your passengers.



9

To make the post, fix three sections together with the piece containing the suspended section in the middle. You'll be able to tell this is correct because at the bottom the extra legs will also be in the middle.



10

To make the cardboard look more metallic I added a coat of grey acrylic paint which took to the cardboard very easily and dried very quickly. A small paintbrush was needed for the hard to reach areas.



11

Fix the screens to the structure once the paint has dried. To get the right viewing angle, place them face-down and put the cross bracing bar into the slots on the structure. Rest the base of the structure on the mat and leave to dry.



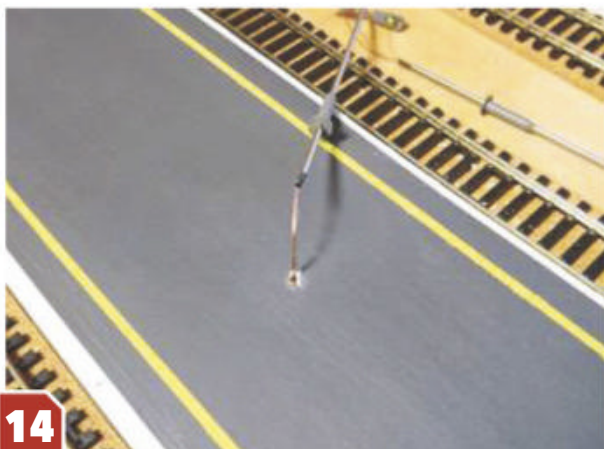
12

Move on to the station name boards. I used the same red and blue from the footbridge to paint the name and the logos on each side of the custom nameboard I got from Model Railway Scenes.



13

I had two options here, either fix them to the lampposts or make a standalone name board. After placing all the benches and posts in situ I decided it would be too crowded so I just fixed the names onto some plastic card.



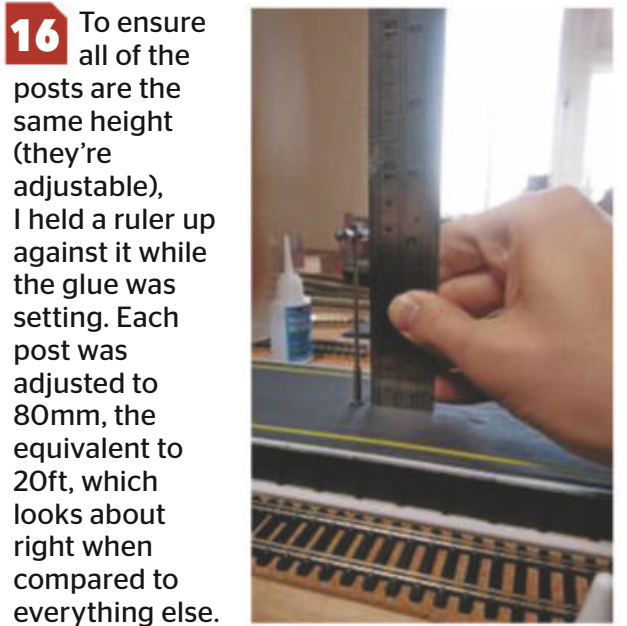
14

I used Gaugemaster modern platform lamps for the lampposts. These do light up, which I will do at a later date, but for now drill a 2.5mm hole in your platform and thread all the wires through.



15

Adjust the lamp to the desired height and fix in position with a blob of glue. You can use white glue but I used Deluxe Materials plastic kit glue for the plastic base. It holds well but will remove the paint on your platform so be precise!



16

To ensure all of the posts are the same height (they're adjustable), I held a ruler up against it while the glue was setting. Each post was adjusted to 80mm, the equivalent to 20ft, which looks about right when compared to everything else.



17

The dot matrix displays are very top-heavy so I used Deluxe Materials Rocket Hot superglue to fix them very quickly. You need to be careful with this as it will glue your skin in a matter of seconds!



18

Also from Model Railway Scenes are these platform seats. After a coat of paint these were easy to stick in place and, as they are very stable, it only takes a few seconds to position them and let gravity do the rest while the glue sets.



19

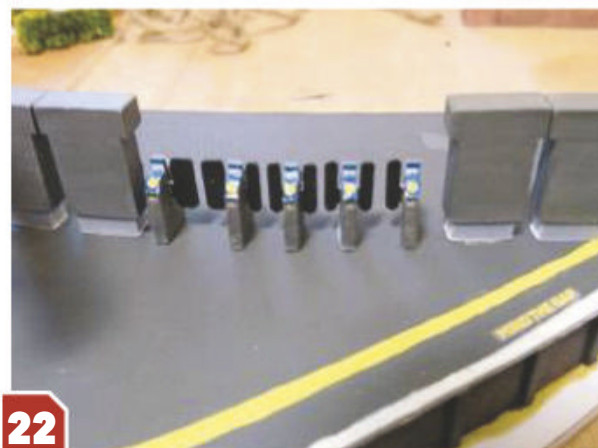
I then added the station name boards to the lampposts, using a couple of track rubbers to help hold them at the right height and level while the glue set. Fortunately, with the plastic kit glue it holds quickly, and I was able to move on at speed.

**20**

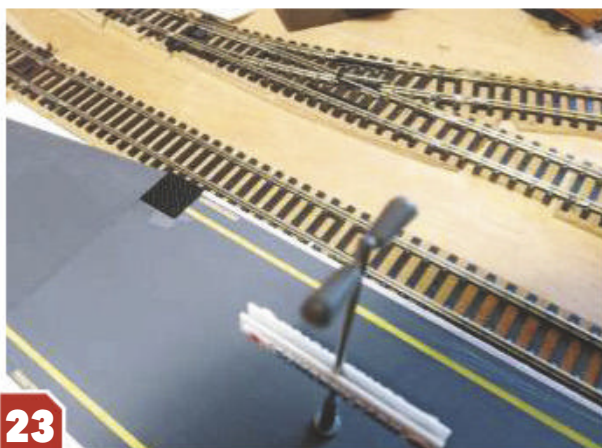
Model Railway Scenes produces a pack of bins suitable for mounting on walls and other structures. I painted four initially and fixed them to the side of benches, the lift and the stanchion for the multi dot matrix display.

**21**

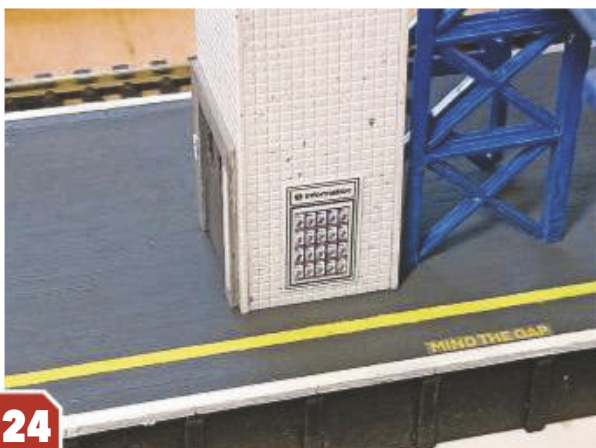
These ticket machines (also from Model Railway Scenes) are going to be facing away from the camera once in position, so before glueing them I made sure I had painted everything I wanted to and crucially, ensured the backs were also painted.

**22**

With those in position I added the ticket barriers. These are predominantly black and grey but with some highlighted areas, must noticeably the oyster card readers, further reinforcing the London location if the giant signs and underground logo weren't enough!

**23**

For interest I added anti-trespass grids at the end of each platform. Looking at prototype photographs it appears that there was one at each end with the rest of the platform end covered with fence, so that's what I replicated with these from Scale Model Scenery.

**24**

Trackside Signs make a number of suitable railway signs and I bought these mainly for the platform signs which I'll come on to in the next step. Included on the sheet are several information boards, including this one which I placed on the lift.

**25**

To make the platform numbers I pressed the self-adhesive number onto some plastic card and then cut around it. Once one side was done I turned it over and, ensuring the numbers would be the right way up on both sides, added the second number.

**26**

Finally I used some spare fencing to go alongside the anti-trespass grids at the end of each platform. I gave it a light spray of grey paint first so that it wasn't a pristine white finish, then cut it to length and attached it to finish the platform.



Conclusion

I really enjoyed making this platform. Of course there is more I can add to it - I can keep going with more signs, more bins and, most importantly, people until the cows come home. I'll do that once the layout is rehoused in its final location but I'm well on the way to getting the final look that I'm after and anything after this will just be repeating methods outlined in this article. For a lot of modellers, the station is the focal point of a layout and whether your station is smaller, equal to, or much larger than mine, the same techniques can be used for great results. We look forward to seeing your stations in our Show and Tell section soon!

Steve has aimed to recreate the look of a weather-worn wagon sitting patiently at the end of a siding, awaiting restoration. The textured bodywork and layered approach to the weathering has created a convincing patina.



HOW TO

DISTRESS A TIMBER-BODIED WAGON

Steve Nall offers an innovative means of creating peeling paint and rotten wood effects using fine metal leaf.



Also suitable
for 'O' gauge



6 hrs per
wagon



Thanks to the effects of weather and age, paintwork inevitably blisters and peels away from timber bodywork, as illustrated by these preserved wagons at the Great Western Society, Didcot, awaiting restoration. The distinctive texture is almost impossible to capture effectively with paint alone, so Steve decided to try the use of thin metal leaf. **BOTH: STEVE NALL**



Having just spent six weeks completing a number of 4mm scale GWR wagon kits, all represented in a 'recently restored' state, I decided I needed a change. There is an intriguing line of wagons at the Great Western Society at Didcot, awaiting restoration, and most show the effects of peeling paint and rotting wood. How could I best represent those effects on a 'OO' gauge wagon, I wondered?

Metal rusting and bubbling effects can be effectively represented using weathering powders and chinks, sprinkled by brush over wet paint to achieve a more granular effect. Wood does not rust or deteriorate in the same way, but it does peel and decay, so metal leaf has turned out to be ideal to represent those particular effects. I'd already used imitation gold leaf on other creative projects, so I decided to experiment with this material,

using a couple of Parkside Dundas kits to test the process.

A few words of guidance: it takes a lot of trial, error and patience to use this material effectively and, to begin with, it will seem impossible to get it right. It seems to want to stick to everything other than where you want it to go. It also breaks up and floats away in the air. Practice makes perfect though!

Using tweezers does help when applying the leaf, and soft tissue is useful for gently bedding the leaf down onto the wagon surface. Don't worry if the leaf breaks up as you handle it - this doesn't detract from the overall effect and in some cases actually helps. Also, you'll find that loose bits of leaf get everywhere, so it's best to try and restrict yourself to working on a small area and keeping loose flakes confined to that. Clean your fingers at every opportunity and, most importantly, do NOT sneeze!



STEP BY STEP

ATTEMPT 1 - using whole sections of leaf

1



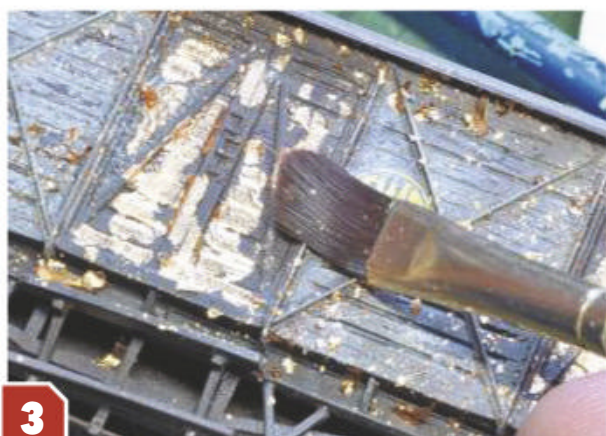
I primed the wagons with Halfords Grey Primer before the livery colours were applied: GWR Freight Brown for the 'Bloater' and GWR Freight Grey for the 'Mink'. When dry, I applied tiny blobs of PVA, working initially on a set of doors.

2



Using tweezers, I applied the foil and gently dabbed the pieces down with a piece of tissue. This was then left to dry for a few hours. The glue will determine the coverage - keep it clear of plank grooves or the leaf will obscure them.

3



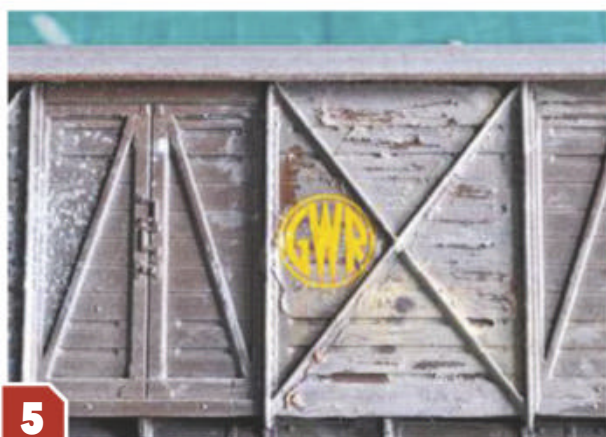
Keep the foil clear of hinges and support struts. I removed the loose bits using a brush, followed by a wooden cocktail stick, leaving some pieces slightly curled and free of the surface. This starts to give the effect of peeling paint.

4



Wagons like this, with their planked bodywork and doors separated by struts, have areas that can be treated one at a time. The same process was repeated on the other areas, taking care to not glue the foil to the struts.

5



After removing as much of the foil as desired, I applied an initial layer of enamel paint by brush, diluting it slightly. This was left to dry before applying the decals, pressing the film carefully down into the plank seams.

6



Another thin wash of paint toned down the bright decals. When dry, I used an old scalpel blade to roughen up the deposits of metal leaf. The decals can also be distressed slightly - but take care to not damage them excessively.

ATTEMPT 2 - Separate strips of leaf

1



You can also buy metal leaf with a waxed paper backing, so you can cut the material to represent individual planks. This makes precise application much more straightforward, with less risk of clogging the plank seams.

2



Again, using small blobs of PVA glue, I dabbed random planks and positioned the slivers of foil over them. This gives an overall impression of rotting and distressed wood, without the need to treat every plank.

What Steve used

SHOPPING LIST

- ♦ Imitation Gold Leaf Booklets (separate sheets, no backing paper), Ref. 7500/01 or 1002/814, 10 sheets of orange gold leaf
Availability: Gold Leaf Supplies
Web: www.goldleafsupplies.co.uk
- ♦ Imitation Copper Leaf, Ref. 0018, with waxed backing paper
Availability: Ken Bromley Art Supplies
Web: www.artsupplies.co.uk
- ♦ Parkside kits: PC48 GWR 'MINK' G goods van, PC44 GWR 'Bloater' fish van
Availability: Peco stockists
Web: www.peco-uk.com

What is metal leaf?

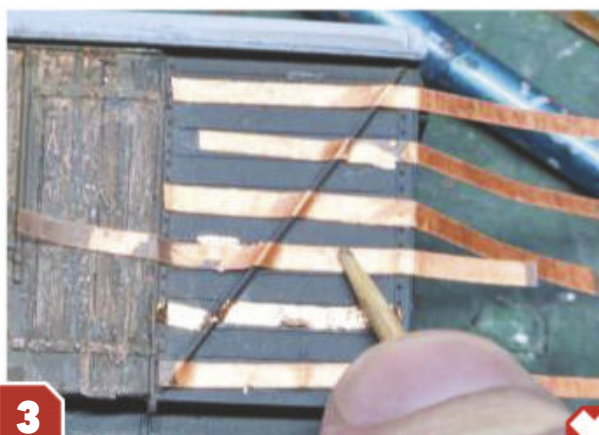
Metal leaf, also called composition leaf or schlagmetal, comes in ultra-thin sheets, in a wide variety of colours, but does not contain gold (real gold leaf is much more expensive!). Laying metal leaf over a surface is called 'gilding' or 'leafing'.

TOP TIPS

STEVE'S TOP TIPS

- ✓ Keep material out of the plank grooves where possible and away from struts (representing the wagon body's metal supports) - it's especially important to clean up these ends nearest the struts. It will look more realistic if you treat each plank separately.
- ✓ Ensure the effects are random overall, but prototypical - keep an eye on your reference images. Random dabs of PVA glue, applied with a small brush, are best.
- ✓ YouTube offers plenty of advice and examples regarding the art of gilding, and many of these techniques can be translated to modelling. Metal leaf isn't only useful for wagon weathering - it can also be used on timber buildings and structures. Why not give it a try?

3



The strips were bedded down with the edge of a cocktail stick. Once set, I peeled the backing paper away using tweezers. I cut the strip so that it overlapped the edges of the planks to give the tweezers something to get hold of.



4

A scalpel tip teased the leaf away from the struts and seams, while a cocktail stick and coarse sandpaper roughened up the surfaces, creating further texture. Remember to keep any strokes of the tool or sandpaper in line with the grain's direction.



5

GWR decals were added, as before, with enamel paint washes applied before and after. A sharp pencil tip was used to emphasise the plank grooves, adding a slightly darker grey shading that contrasted with the livery colour.



6

The ends were treated in the same way, adding individual strips of the foil to most of the planks, keeping the glue away from the various strengthening struts. After brushing away the loose metal leaf, the tools and abrasives added the extra texture.



7

With all of the loose material removed and the surface dusted down, the weathering could begin. I kept a close eye on the real wagon - I noticed that some door areas were distinctly different shades (they had weathered differently) so I represented this on the models.



8

The leaf takes paint well but it's critical to get rid of any metallic sheen. Various enamel wash shades were built up and a coat of matt varnish toned everything down. It's worth doing a thorough check from every angle in bright light, to make sure the shiny metal is covered.

What I learned

Overall, I prefer the second approach of using thin strips of waxed-backed metal leaf paper. It gave me extra control, and this helps create the overall impression of separate planks, seen from a scaled viewing distance. Both approaches are useful. Furthermore, I also think this technique would scale up really well to 7mm modelling projects.



Deposits of green scatter material on the footboards add an extra touch of realism.



Final Touches

Once the painting and weathering of the body and chassis were complete, the off-white roofs were the last areas to be treated. Once the base colour had been applied, a sprinkling of grey chalk dust and other weathering powders followed. A final mist of matt varnish, sprayed through an airbrush or aerosol, covered the whole wagon, sealing the various layers in place and providing a uniform sheen.

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HOW TO

CUSTOMISE A MODEL TRUCK

Taking a break from trains and buildings, **George Dent** turns his attention to trucks, combining a pair of 1:76 scale plastic kits to create a rigid drop-side Volvo F12.

2020 was the year of the truck in the Dent Workshop. With a little extra spare time and a massive stash of kits that had built up over the years, I decided to indulge one of my other hobbies for a change. While many were large scale kits, mostly 1:24, I did build and modify a few 1:72 and 1:76 trucks for use on my various model railway projects.

One of the most interesting, in terms of techniques, was this Volvo F12, which started out as a three-axle (6x4) tractor unit but was converted to produce a rigid drop-side/flatbed vehicle for a fictional steel wire stockholding firm. I'm no expert on diecast road vehicle models, but I can't recall seeing a rigid F12 in 1:76 scale (I think Corgi produced a tractor unit at some point), despite the



MODEL Knightwing H019 Volvo F12 Artic tractor unit; H004 flatbed trailer kit ♦ Price £9.75 each

AVAILABILITY Knightwing International stockists or www.knightwing.co.uk



importance of the prototype. Introduced in 1977, the Volvo F10 and F12 series proved very popular in the UK and Europe, with examples in frontline use well into the 1990s.

My model was created from a couple of plastic kits that are now in the Knightwing range, although I remember them initially from being packaged under the Kiel Kraft banner. Some readers may remember seeing these boxed kits for sale in newsagents in the early 1980s, at pocket money prices. Various trucks and trailers were available, along with buses,

trams and steam traction engines. Rather basic in some respects, they do offer a good deal of potential for detailing and conversion projects.

For the purists, it's worth noting that, under the Kiel Kraft brand, the kits were marketed as 1:72 scale. However, Knightwing now lists them as 1:76 scale, thus matching 4mm scale/'OO' layouts. Any discrepancy in scale is minor, but it's worth bearing it in mind when positioning finished models on a layout, especially if sited close to other similar vehicles that may be closer to true scale.



The combination of a Knightwing Volvo F12 and trailer kit provided an interesting conversion project.

Along with the Volvo F12 tractor unit, I also employed a flatbed trailer kit, which would provide the drop-side bodywork, load bed, wheel arches and rear fender. Some short offcuts of styrene strip and rod allowed the tractor unit's chassis to be extended, while some etched brass details and decals from Fox Transfers added the final touches.

As for a realistic payload, this was created from nickel wire, painstakingly wound into bundles. I could only face creating a handful of these, so the main load is made up of long, rigid rods. Having installed a layer of wood veneer to the load bed, the finished effect is pretty convincing, even though it lacks any restraining straps – something I need to add in future!

The kits provided a cheap, interesting and fun conversion project, as well as offering a chance to finally build a couple of kits I've had stashed away for years. Furthermore, the Knightwing Volvo F12 has provided a useful vehicle for posing on my 1980s-era layouts.

STEP BY STEP



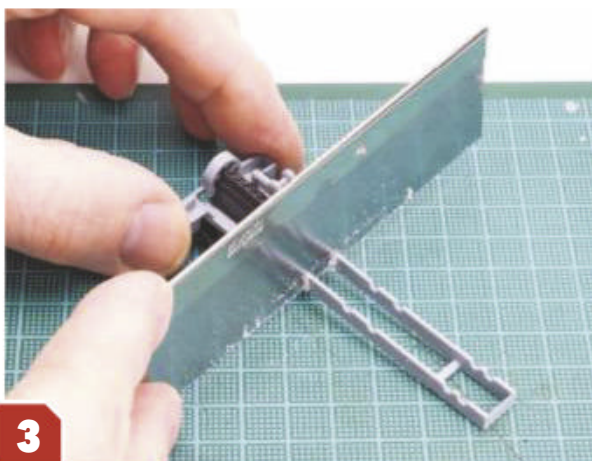
1

The Volvo F12 chassis (and other kits in this range) features a one-piece chassis frame, designed for easy assembly. A set of sprue cutting shears make quick work of cutting the parts free.



2

The tails of the sprue tags can be trimmed flush with a needle file, which can also be harnessed to remove any mould seams or areas of excess plastic ('flash'). Follow with a sanding stick to leave a smooth surface.



3

To extend the chassis, I decided to cut the frames at the cab end, using the end of the solid section as a reference point. A fine razor saw made the cut, working gently to ensure a neat edge.



4

After tidying up the cut edges of the frames with a file and set square, two pieces of Evergreen 1.0mm by 3.2mm styrene strip were cut to length and bonded to the edges. This strip was the closest match that I could find.



5

With the two frames extensions in position, small offcuts of thin styrene sheet (10thou') were bonded on the inside of the frames to strengthen the bonds. A crossmember was also installed, using the same Evergreen strip.



6

The truck was temporarily wheeled-up and the cab shell clipped in position before the front and rear sections were married-up on a sheet of glass. After checking for correct alignment and straightness, the glue was applied.

What George used

MATERIALS

- ◆ Various Evergreen styrene strip and rod, 0.9mm nickel silver rod, 28gauge nickel jewellery wire, wood veneer. **Availability:** Model/craft stores
- ◆ Lorry detail kits **Availability:** Ten Commandments **Web:** www.tencommandmentsmodels.co.uk
- ◆ Licence plate and logo decals **Availability:** Fox Transfers **Web:** www.fox-transfers.co.uk
- ◆ Wing mirrors, plates and other truck details (Ref. X20) **Availability:** Langley Models **Web:** www.langleymodels.co.uk

TOOLS

- ◆ Knife
- ◆ Straightedge
- ◆ Tweezers
- ◆ Files and abrasives
- ◆ Drill and bits
- ◆ Setsquare
- ◆ Razor saw
- ◆ Brass wire brush
- ◆ Sprue cutters
- ◆ Wire cutters



7

The delicate chassis was left to cure. Small reinforcing brackets were added to the frame joints from plastic angle. The floor from a Knightwing trailer kit was marked out and cut, again making sure that the edges were square.



8

Longitudinal strips of 1.0mm square styrene were fixed to the top edges of the frames, providing clearance for the load bed over the rear wheels. Once the bed was secured in place, the chassis became much stronger.



9

The various chassis components, such as air and fuel tanks and battery box could now be installed. The trailer kit's wheel arches were cut down in length and installed, checking for clearance against the wheels.



10

The sides were cut down in length to match the new load bed, with corner plates and stanchions formed from styrene angle (2.6mm) and strip (1.5mm) respectively. I scribed the plank detail a little deeper to add extra relief.



11

An extended driveshaft was created from 2mm diameter styrene rod, while an under-run barrier was scratchbuilt from 1.0mm by 1.5mm styrene strip for the horizontal bars and 1.0mm square strip for the uprights.



12

While the cab and chassis were being painted, I set about detailing the interior. Ephemera came courtesy of detailing packs from Ten Commandments, which include newspapers, maps, posters and high-viz jackets.



13

The same Ten Commandments packs provided warning panels for the rear fender. Licence plate and wagon owner decals are from Fox Transfers and were applied over a gloss finish.

See more



For more model truck projects - in all of the popular scales - look out for George's latest book, *Building and Painting Model Trucks*, to be published later this year. It'll be available from all good bookstores, or direct from Crowood Press.

Web: www.crowood.com



14

To enhance the load bed, a sheet of wood veneer was backed with double-sided tape before being cut to fit. Plank detail was scribed with a knife and straightedge, before the surface was scrubbed with a brass wire brush.



15

The wire brush, run along the direction of the grain, produced a worn texture which was further improved with dilute enamel weathering washes. The double-sided tape provides a secure bond with no messy glue.



LOADING UP

**16**

Wire bundles were formed by wrapping 28gauge nickel jewellery wire around a 10mm diameter drill bit. It took about 20-30 turns to produce each coil, with the wire bunched up tightly before removing from the drill.

**17**

The ends of the wire were then wrapped around the coils to keep it intact. This was a laborious process, so it helps to listen to music or watch some mindless trash on Youtube while you work!

**18**

The rest of the load would be steel rods, which were far easier to replicate. Lengths of 0.9mm nickel silver rod were cut and bonded to some strips of wood (I sliced matchsticks in half lengthways), using cyanoacrylate glue.

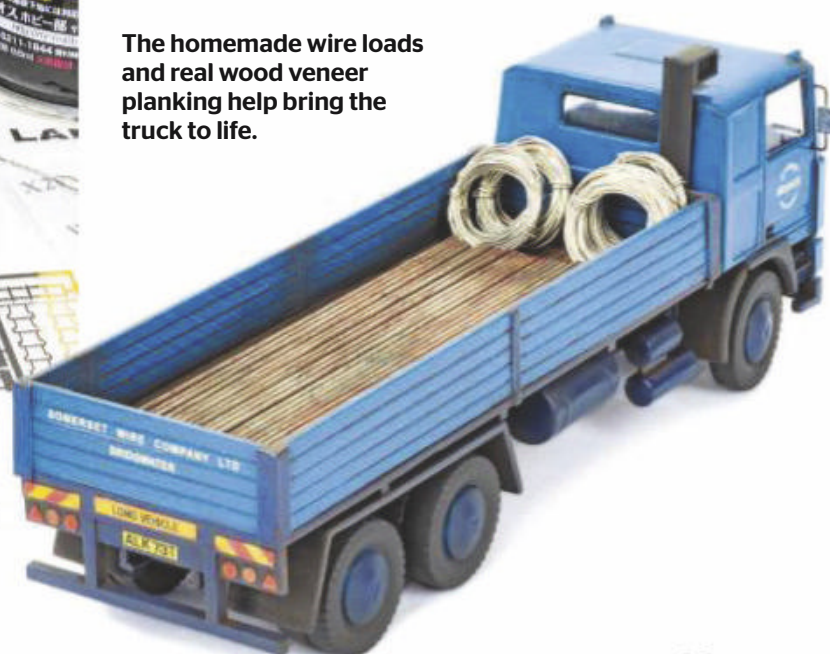
**19**

The matchstick bolsters were weathered with a dark enamel wash before installing the loads to the truck with cyano glue. A hint of rust was added to the long rods by dry-brushing with acrylic paints.

**20**

The final touch was a set of etched brass side mirrors from a Langley Models detail pack. I sprayed them with black primer before cutting them from the fret. Then I glued them into holes in the cab.

The homemade wire loads and real wood veneer planking help bring the truck to life.





WORKBENCH TEST

LASER-CUT CATENARY

There are numerous catenary packs on the market, but **Peter Marriott** tries out an overhead line mast system using an alternative material and approach.



Price £16.49 for mast and headspan pack each,
£14.29 for extension pack

AVAILABILITY www.scalemodelscenery.com



2 hours per gantry



PHOTOGRAPHY: PETER MARRIOTT

Over the years, I've built a number of layouts and dioramas that have included overhead lines. In all instances, the catenary components have been formed from plastic and metal, but I was keen to try a new laser-cut modular system that would allow me to mix and match components to suit my specific requirements for both UK and European-outline layouts. Besides, there is a lack of UK-outline catenary 'portal' units, with the Peco and Dapol off-the-shelf systems currently limited to cantilever masts only

(Peco's portal units are still in development).

Therefore, I decided to try the catenary system created by Scale Model Scenery, which is rendered in laser-cut MDF and laserboard (a thin, resin-impregnated cardboard) which makes it relatively easy to work with. Once assembled, the system is stronger than you might expect.

All of the different packs will provide ten pairs of masts or ten double-track portals. The extension packs then allow the building of wider spans, allowing up to 20 triple-track spans or ten four-track spans. It should be

noted, however, that register arms, contact wires and tensioning wires and pulleys are not included with these kits, so modellers will have to source these themselves.

There are a number of possible options for this, either scratchbuilding with brass wire or by modifying Dapol, Peco or other catenary components. However, this article will concentrate on the masts and booms, detailing how these kits can be assembled. Indeed, my main reason for building them was to assess their potential suitability for a layout that I'm currently constructing.



ASSEMBLY

In a nutshell, assembly consists of releasing the individual components from the backing sheet using the tip of a sharp blade. The parts are then folded and gently pushed into the supplied jig, where they're glued together.

Once the glue has dried, the assembly can be released from the jig and the next piece assembled in the same manner. These sub-assemblies can then be brought together and bonded. After the glue has cured, a little tidying up follows before painting, which I achieved with an aerosol can of grey car primer (sprayed safely outdoors).

While I would usually hang registration arms and wires from a catenary system, this time I've skipped this step and added simple 'T'-shaped plastic hangers, so I could get an impression of how the masts would look within a scenic setting. Can I overlook the omission of the wires and arms? I'll let you decide!

HOW DID I GET ON?

The kits were fun and satisfying to build. I am still not quite convinced how the system compares with the other catenary systems

Portal lattice catenary brings an authentic look to a modern image layout and Scale Model Scenery's laser-cut kits offer a simple solution.

such as Peco, Sommerfeldt and Viessmann because the Scale Model Scenery parts lack the extra components. That said, the kits offer decent value and do avoid the hard work of soldering brass kits or scratchbuilding masts and horizontal booms, allowing the user to customize parts from other ranges in order to build the catenary elements to suit their own layout. And in that sense, these kits are certainly filling a gap in the market.

Once assembled, the parts are rugged and more resilient than I'd expected, making them a possible option for a 'fully-wired' overhead system. However, there would have to be minimal - or no - tension in the wires to avoid any risk of distortion in the masts and booms. Alternatively, the portals could be adorned with cosmetic registration arms to simulate the presence of wires, just as the Dapol catenary system does. I suspect that I'll be choosing the latter option.

What you will need

SHOPPING LIST

- ◆ Aerosol of grey primer paint
- ◆ Deluxe Materials Rokat Card Glue or Noch Laser Card Glue or UHU Holz Leim laser-cut adhesive

TOOLS

- ◆ Cutting board
- ◆ Craft knife
- ◆ Steel rule
- ◆ Setsquare

What's in the packs?

MASTS

The Scale Model Scenery catenary system provides a choice of two different mast designs:

- ◆ Ladder (Pack A)
- ◆ Lattice (Pack B)

Each mast is constructed from just five components and takes only a few minutes to assemble. The masts have a sturdy MDF central mast with engraved laserboard overlays for the front and rear faces. The mast base also has some engraved bolt detail for added realism.

HEADSPANS

There is a choice of two headspan designs which can be mixed and matched as required:

- ◆ Lattice Girder/Gantry (Pack C)
- ◆ Castellated Beam (Pack D)

All of the headspan/boom packs will reach over a standard 'OO' double track layout using Bachmann, Hornby and Peco Setrack spacing. The Lattice Girder Beam Headspan packs also include a useful wooden jig to aid construction.

HEADSPAN EXTENSION PACKS

To build catenary to span three or more tracks there is a pair of extension packs available in two different styles, designed to match the twin track portals:

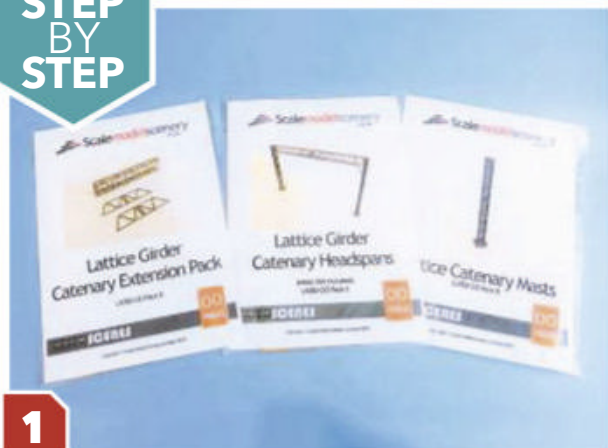
- ◆ Lattice Girder (Pack E)
- ◆ Castellated Beam (Pack F)

When building the portals, it's necessary to incorporate the relevant number of extensions into the centre of each span. For example, one extension will provide a three-track span and two extensions are required to assemble a four-track span. All extension packs come with internal or external bracing.

DIMENSIONS

- ◆ Masts (Including Base):
H: 106mm x W: 12mm x D: 10mm
- ◆ Lattice Headspan (Main Girder sections):
L: 76mm x W: 7mm x H: 18.5mm
- ◆ Castellated Beam Headspan (Main Girder section):
L: 79mm x W: 8mm x H: 11mm
- ◆ Lattice Headspan Extension:
L: 67mm x W: 7mm x H: 18.5mm
- ◆ Castellated Beam Headspan:
L: 67mm x W: 8mm x H: 11mm

STEP BY STEP



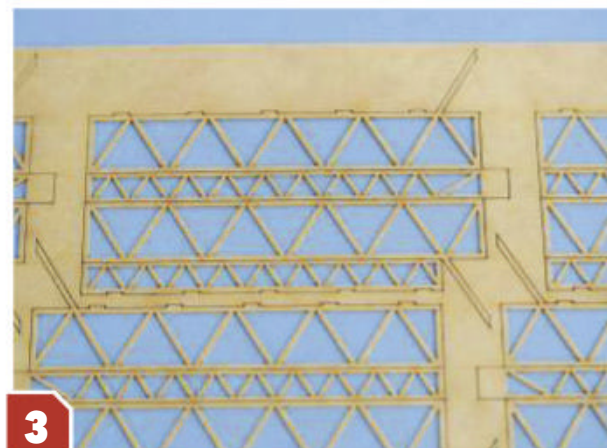
1

The Scale Model Scenery catenary elements are supplied in separate packs: masts, headspans and girder extensions. The parts are laser-cut from MDF and resin-coated card. Assembly is straightforward for all packs.



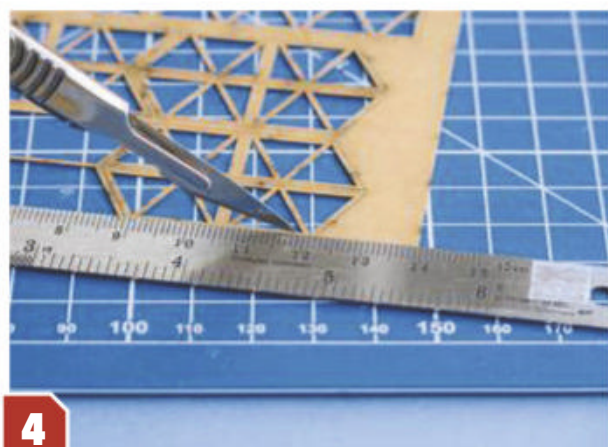
2

The lattice masts are made up from several parts: the basic mast framework, feet, plus detailing overlays for the feet and latticework. Each mast takes about 15 minutes to assemble.



3

The headspan lattice parts, still attached to the backing sheet. A sharp, fine scalpel blade is needed to cut the parts carefully away from the fret. Note the half-etched fold lines, which allow the parts to be shaped.



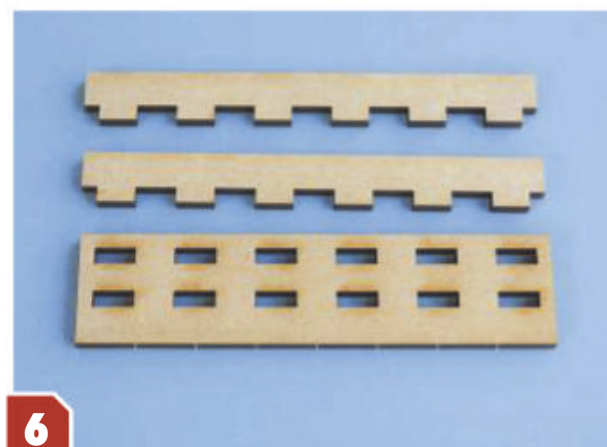
4

Each piece is only tagged to the backing sheet at a few locations, so they can be freed quickly. Use the tip of the blade to cut through the tags. Work on a cutting board and use a steel straightedge as a guide to prevent the blade wandering off course.



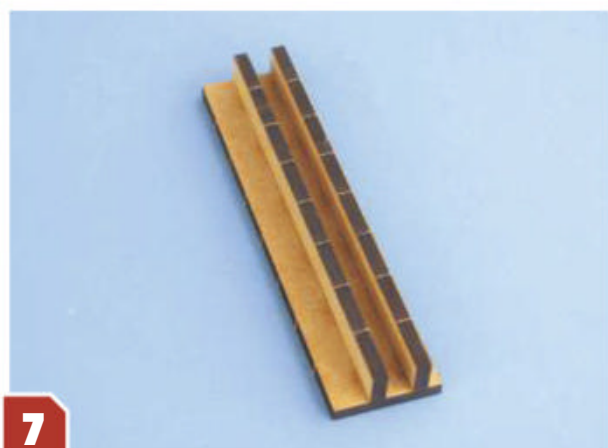
5

After cutting the mast components from the fret, they can be assembled quickly. The lattice overlays are glued onto the main MDF mast, which is then slotted into the base (the mast on the left is complete). Set aside for the glue to dry.



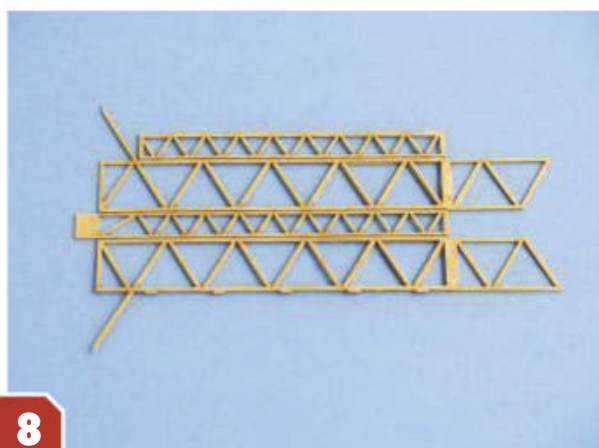
6

An MDF assembly jig is supplied to help with the assembly of the lattice headspans, ensuring that the parts are secured at the required 90° angle. It only takes a minute to assemble the jig, which is made up of three parts: a base and two cheeks.



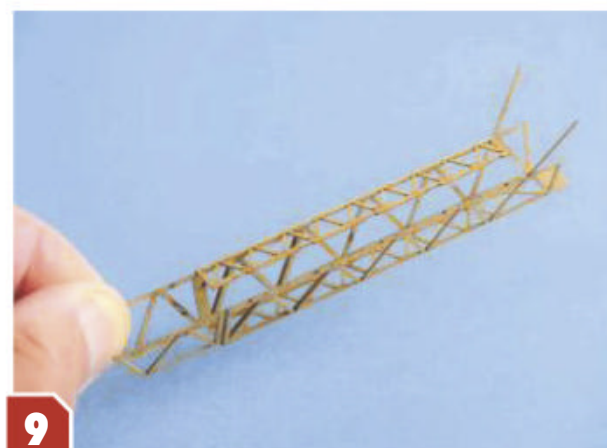
7

The assembly jig was knocked together with a few gentle taps of a small hammer - the parts are a snug fit, so there was no need for glue. Useful, equidistant guide markings are provided on the upper cheeks of the jig.



8

One of the lattice catenary headspans after removal from the backing sheet. Study the component carefully and note the joining tags and slots on the outer faces, which provide extra strength to the joint.



9

Read the instructions and use the half-etched fold lines to form the lattice into a box section. Holding a steel rule against the inside face can help achieve a knife-edge fold, although I found that the parts folded easily enough.



10

The folded component can then be placed into the jig. It's a snug fit, holding the parts together effectively while the glue is applied and allowing the modeller to keep both hands free. I'm using UHU Holz Heim laser-cut adhesive.



11

Fold the parts together so that the tabs and slots align and apply pressure for a few seconds until the adhesive begins to 'grab'. Allow the glue to dry enough before gently removing the assembly and setting it aside to cure fully.



12

Once the glue has cured, the masts and headspan sections can be brought together. Here, an extension section is to be added to the centre, with strengthening overlays, to bridge a four-track formation.

**13**

The headspan is glued to the mast and the angle checked with a set square. Again, set the assembly aside to allow the glue to set. Working on multiple masts is recommended, as there is a lot of waiting around for the glue to dry!

**14**

The central extension section has now been added, with strengthening overlays installed. While the glue sets, the other headspan end can be fixed to the other mast. When both are dry, the whole unit can be brought together.

**15**

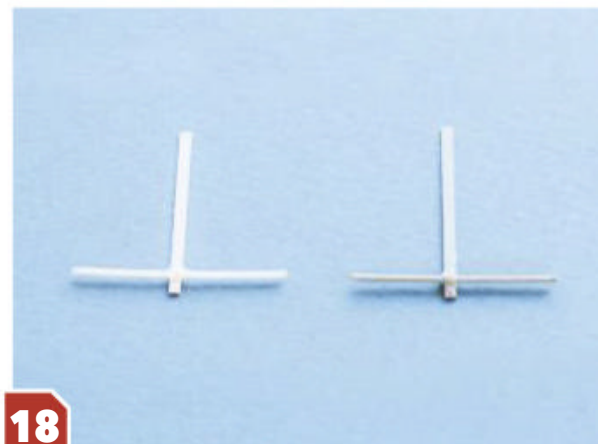
Here's an assembled twin-track span. Provided that the glue bonds are made correctly and allowed to cure, the structure is remarkably strong.

**16**

I bought an aerosol of grey primer car paint to spray the assembled catenary masts. I sprayed the paint outdoors, on a still day (while wearing a facemask), taking my time to ensure it reached into all the nooks and crannies.

**17**

It took a few light coats to build up an even finish, where all the inner surfaces had been reached and to minimize the telltale texture of the MDF masts. Don't rush this stage, or you'll end up with excess paint causing trouble.

**18**

To create a basic, temporary illusion of wire hangers, I simply cut and joined scraps of plastic strip and rod to form an inverted 'T' shape. These were also sprayed with the grey primer before being fixed to the gantries.



The kits are rendered in laser-cut MDF and card, but their clever design creates a rugged structure. No registration arms or wires are provided though, and these must be sourced elsewhere.

VERDICT**PROS**

Looks, sense of achievement, fairly robust.

CONS

Strength might be an issue if adding wires under tension.

HOW TO GET THE BEST FROM 3D-PRINTED BUILDINGS

George Dent trials a new range of 'N' gauge structures and shares some simple tips for creating a realistic finish.

The husband of *Model Rail's* long-standing editorial assistant Jane Skinner is an avid 'N' gauge modeller, and he recently brought a new range of 2mm scale buildings from Village Scenecraft to my attention. Rendered via 3D-printing, the range is fairly modest at the moment, but already features a useful variety of cottages, houses, pubs and a chapel.

With an eye on assessing these new buildings, I chose the Chapel - which could also represent a school hall - and the Manor House. Both looked attractive, even in their plain white state, and I was excited to see how they would appear after a coat of paint. Formed from White PLA (Polylactic Acid - a bio-based thermoplastic resin), the material is rugged, takes paint very well and allows a decent amount of detail to be replicated.

These 3D-printed structures offer a quick means of adding characterful buildings to your 'N' gauge layout.



MODELS Manor House
(Price £5.50), Chapel (Price £4.50)

AVAILABILITY
www.villagescenecraft.co.uk



4 hrs
per building



As with most 3D-printed products, though, there is some pronounced ridging on the surfaces, created by the layering of the resin during the printing process. However, that's not such a big deal with items such as these, as the surfaces can be ameliorated fairly easily. In fact, the horizontal ridges can be harnessed to suggest brick or tile courses.

In this instance, I opted to portray the buildings with a rendered finish to the walls and this was achieved with generous layers of filler/primer. A really useful product to have in the workshop is a jar of Mr Hobby's Mr Surfacer 500, as it's a high-performance lacquer-based primer that can be applied by hand or thinned for airbrushing. It dries in

minutes, so brushwork has to be quick, but I find it great for creating textured effects on all manner of subjects.

Mr Surfacer has a self-levelling nature and, although it's quite viscous, it can be spread easily with a brush, especially over smaller objects, without leaving unsightly brush marks. Thinning with a drop of cellulose thinners will make it easier to brush evenly, but caution is necessary to avoid damaging the material with excess solvent. Alternatively, stippling the Mr Surfacer with an old flat brush, just as it turns tacky, will produce a rough, random texture like pebbledash.

In this instance, however, my aim was for a smoother render coating for the walls, which





would suit the smaller scale and the slightly grand nature of the Manor House in particular (I don't think the upper-middle classes do pebbledash!). Taking care not to obscure the window ledges, lintels and front door, it took three hand-brushed coats of Mr Surfacer, plus a couple of coats of the aerosol-based version of the same primer, with each layer being abraded slightly, before I was happy with the finish.

Atop the walls, the Manor House roof was painted and dry-brushed to suggest rows of clay tiles, with the slight ridging of the surface helping to create some tonal shifts and definition. The effect was quick to achieve and offers a subtle and convincing result. The Chapel's roof, meanwhile, features larger tile detail printed into the surface, thus making the job easier. There's still a discernible texture from the printing process but, again, it's not obtrusive.

There was very little else to do, other than add some downpipes to the gutters and a soil pipe for a bathroom on the Manor House. Indeed, the house comes supplied with a separate bag of window frames, which are a push-fit into the interior and some clear styrene was fixed behind.

The finished buildings look great, especially when placed into a scenic setting. The modest price and minimal work required to get them ready for planting are definite points in their favour. There's plenty of scope for customisation, such as cladding in embossed brick or stone sheets, or adding other details (the chapel could really do with a bell!). They certainly provided an enjoyable project for me to work on during my tea breaks!



STEP BY STEP


1

As supplied, these 3D-printed structures come ready-formed as single renderings. It's a good idea to clean the models with detergent and an old toothbrush to remove any traces of resin and loose debris.


3

After the first coat had dried, the printed ridges were still visible, so I applied a further two coats of the Mr Surfacer. As it dries, it's possible to stipple the surface to create a texture that mimics cement render, or even pebbledash.


5

With a decent amount of filler now on the surfaces, I flattened them slightly with sanding sticks, keeping to a medium grade. There's no need to get the walls too smooth as we want some texture to remain.

What you will need

SHOPPING LIST

- ◆ Mr Surfacer 500 (40ml jar and aerosol) Availability: Your local model shop or Wonderland Models Web: www.wonderlandmodels.com

TOOLS

- ◆ Knife
- ◆ Tweezers
- ◆ Sanding sticks
- ◆ Round-nose pliers
- ◆ Metal snips
- ◆ Paintbrushes


2

To give the walls a smoother finish, I brushed on a coat of Mr Surfacer 500. This primer dries rapidly and is self-levelling to a degree, so don't worry about leaving brush strokes. Clean the brush with cellulose thinners.


4

Next step was to spray the whole building with an aerosol version of Mr Surfacer 500. This isn't essential – the brushed primer can be employed again instead, but I was worried about obscuring the roof tile detail.


6

After cleaning away any debris, I fashioned some gutter and soil downpipes from scraps of 0.7mm brass wire, fixed in place with cyano glue. The wire needed bending slightly to clear the ridge at the base of the walls.


7

Painting began with the walls, building up a creamy stone shade of acrylic paint. It took a few coats to achieve an opaque finish over the dull grey primer. The roof then received a basic red-brown undercoat.



8

The chapel roof began with a much darker brown shade as an undercoat. When that was fully dry, various lighter red-brown shades were dry-brushed on top, which served to highlight the tiles effectively.



9

The manor house roof was treated in a similar way, with successive dry-brushed layers built up using a variety of similar red-brown acrylic paints. Most of the paint was wiped onto a tissue first, before working onto the roof.



10

Although there is no ridge tile relief on the manor house, I used a contrasting shade to represent them. I used the edge of a flat brush to paint them, and this minor touch gave the roof a much more realistic appearance.



11

With the walls and roofs complete, it was time to touch in details such as the windowsills and lintels, stone doorsteps, window frames, chimney pots and drainpipes. At this point, the buildings started to come to life.



12

The doors were also touched in carefully with a fine brush. I'd meant to add some small blobs of brass-coloured paint for a doorknob, knocker and letterbox, but completely forgot! Will have to add those little touches in future.



13

For a more cohesive, realistic appearance, I weathered the pristine walls with a mix of brown and dark green acrylics, diluted with acrylic thinner on a palette, and brushed liberally over one elevation at a time.



14

Before the diluted paint could dry, I swabbed most of it away in vertical strokes, using cotton buds. This left traces of the pigment within the surface texture we created earlier with the primer coats.

**15**

After treating each wall in turn, the model was allowed to dry before installing the manor house windows. A small blob of PVA is enough to secure the frames in position. The frames could be painted before installation if desired.

**16**

Strips of clear styrene sheet were fixed to the inside of the window. However, this wasn't possible for the house's dormer windows, so the apertures were filled with Glue n Glaze liquid glazing, which dries clear.

**17**

As a final touch, I wanted some greenery adding around the front door, so I brushed some Tacky Glue onto the surface with an old brush. As the name suggests, this glue turns tacky quickly, offering an instant 'grab'.

**18**

Woodland Scenics poly fibre was then teased into small pieces and fixed to the tacky surface. More Tacky glue was brushed onto the fibre and flock sprinkled on to represent flowers. Excess fibres were trimmed with scissors.

With careful priming and painting, the Village Scenecraft buildings make convincing models.

Exclusive reader offer

Village Scenecraft is offering *Model Rail* readers a 12% discount on all of its models when ordered direct via the website, simply by quoting the code **ModelRail10**.

Web: www.villagescenecraft.co.uk



Calm before a

Attracted by the ambience of a sleepy English town, Mike Carter set aside his interest in US railroads to create this exhibition-standard layout.

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



'OO' GAUGE LAYOUT **CHEFFLEY**

storm



What makes this layout great?

Despite having to build to a tight schedule, Mike has been able to create a high-quality layout. His experience has no doubt contributed to this, but the level of detail just gets better every time you look at the photographs, and 'Cheffley' is a great example of something to which new modellers can aspire.

'OO' GAUGE LAYOUT **CHEFFLEY**

In a sleepy town in southern England, the residents of Cheffley are waking up to another day in August 1939. The threat of war is growing ever stronger, but for the moment at least, everything remains normal. On the road running parallel to the railway a cyclist is commuting to work, and at the nearby farm the chickens are making light work of their morning feed. The first train of the day to London Waterloo is ready to depart, taking with it those commuters who have secured a job in the city.

It sounds idyllic, and for new British modeller Mike Carter it was the range of buildings available from Petite Properties that lured him away from the railroads of the US to model this southern English town.

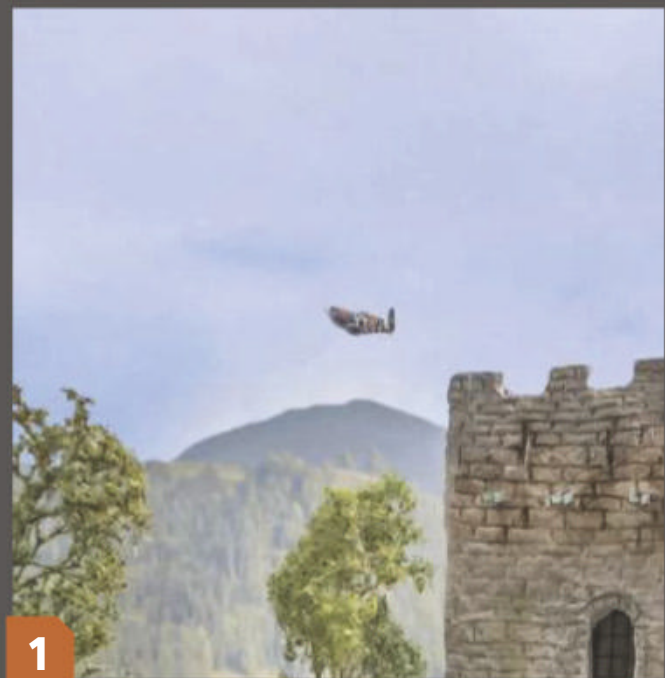
"Recently, before I moved house, I was a member of the High Wycombe and District Model Railway Society and was part of its American modelling section. After a trip across the pond 30 years ago, which included a ride on a narrow gauge railway, I was hooked on railways and modelling them. That visit ended with me bringing almost a whole suitcase full of models and kits back! Generally I've found the Craftsman kits available for railroad modelling to be far superior to British kits. They would be very expensive, some upwards of a couple of hundred dollars, but the level of detail in them was superb and a kit could easily take you a couple of months to complete. I then became aware of Petite Properties and bought quite a few of its kits, with the intention ➤





“I’ve found the Craftsman kits available for railroad modelling to be far superior to British kits”

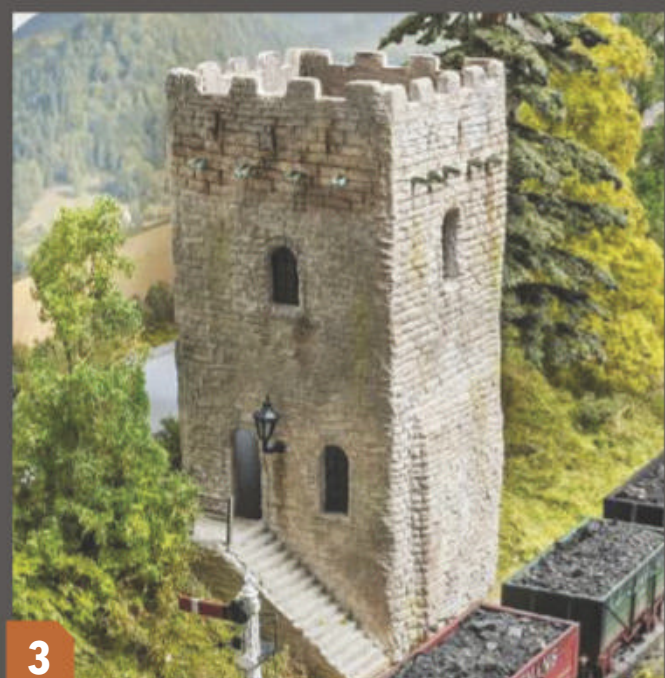
3 things we like



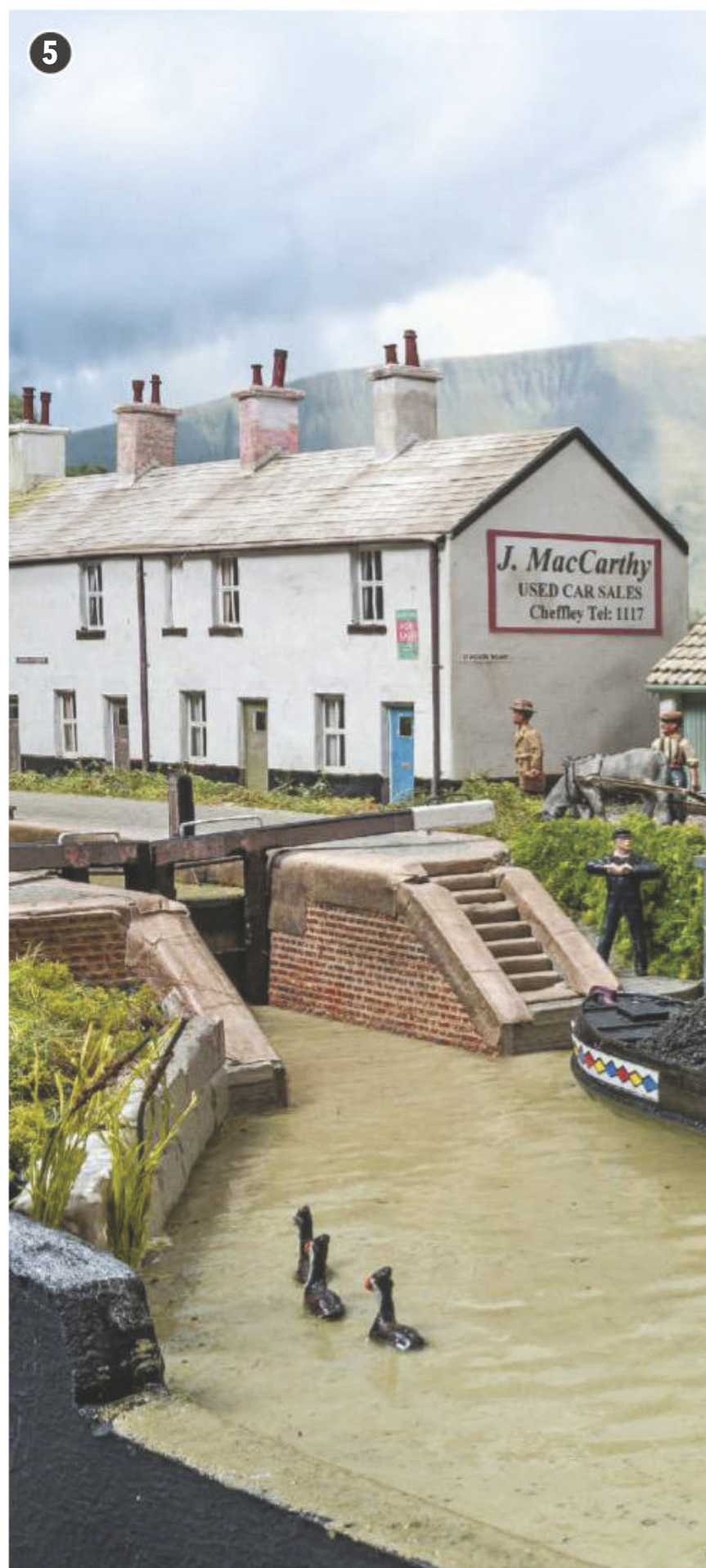
If you look carefully at the backscene you will see a small Spitfire. This is a tribute to Mike’s dad, who was a Spitfire pilot.



The thatched roof is DAS clay on an MDF base, which was covered in PVA glue and finished with Woodland Scenics scatter material.



The folly is inspired by a similar structure on Chris Leigh’s ‘Polwyddelan’ and Mike thought he would use the same techniques on ‘Cheffley’.



of making a foray into British modelling. In fact, my wife Jenny told me that because I had made so many I had better get a baseboard erected in the living room to put them all on!"

With less than a year until 'Cheffley' was scheduled to appear at the club's show the following November, Mike set to work finalising his plan and constructing his 11ft by 2ft baseboard, the largest that would fit in his wife's estate car.

"I knew that 'Cheffley' was going to be an exhibition layout and I didn't want to concern myself with hiring a van for each event. The boards are as big as they could be but there are a number of advantages with smaller layouts, the most obvious one being that with a smaller area there's less to build. Handy when you are up against a tight deadline.

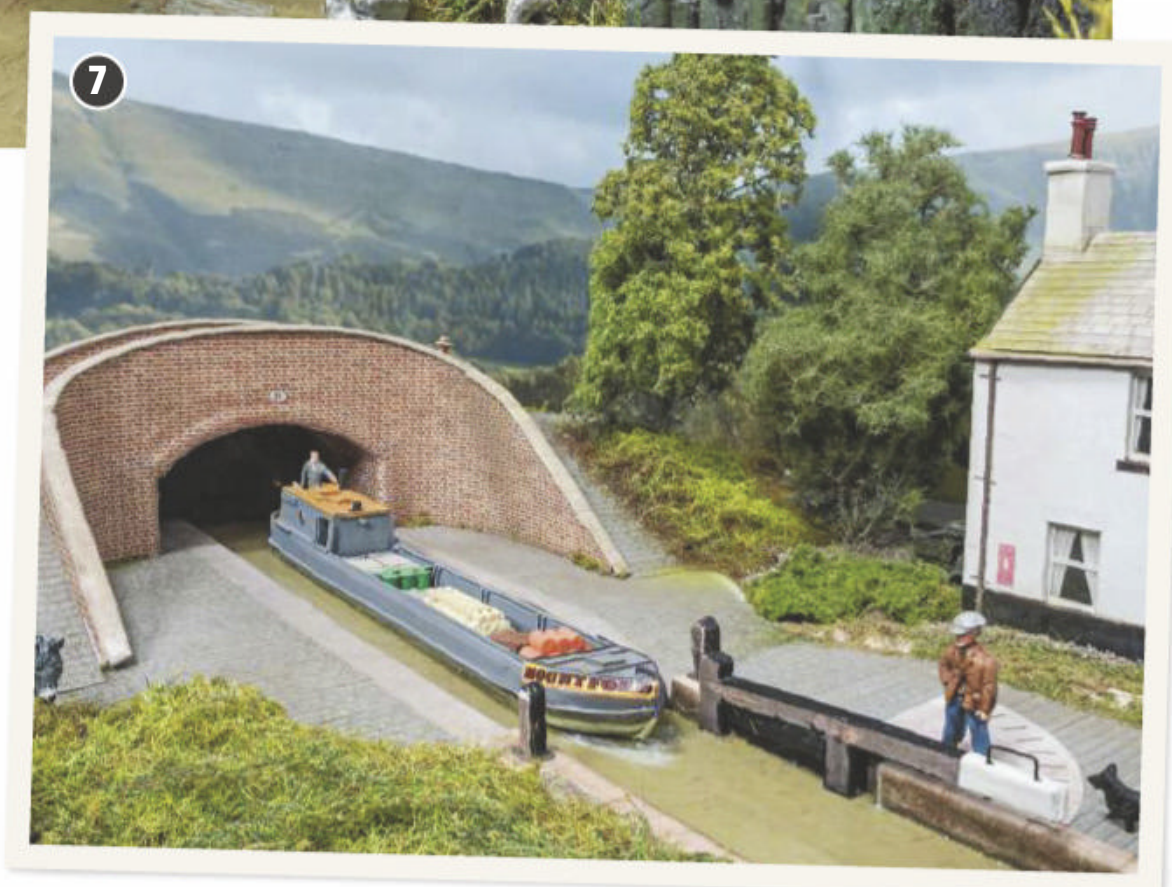
"Rather than trying to scratchbuild everything in



that time, I adopted a policy of enhancing the kits instead. The kits from Petite Properties are a perfect example of this. Once I'd made the shell of each building I skimmed a thin layer of plaster filler over the whole thing and scribed the stonework into it while it was drying. It was a similar story with the Scalescenes kits, where I would use those kits to give me the base but then replace the outside with Redutex textured sheets, just so that the exteriors of the buildings don't look so flat."

On the left-hand side of 'Cheffley', in front of the fiddleyard, Mike has included a canal, an idyllic feature in the landscape, harking back to the days when the waterways were the main source of transportation. Once again, he has improved on a Scalescenes kit by using Redutex sheets to add surface relief to the canalside infrastructure.

He also took steps to avoid the risk of errant ➤







fingerprints being left in the water effects. “No matter how many signs are on the front of your layout saying ‘please do not touch’, there is always someone who can’t help themselves, and it leaves a horrible mark. To counter this I’ve used Mod Podge for the water, stippled on top of a mixture of black, blue and green paint to give the suitable murky and algae-covered canal water. Mod Podge dries completely clear and, more importantly, doesn’t leave a mark, so if somebody does stick their finger in the water there aren’t any consequences for me.”

Mike has had to think about exhibitions throughout the whole build, including how people view the model.

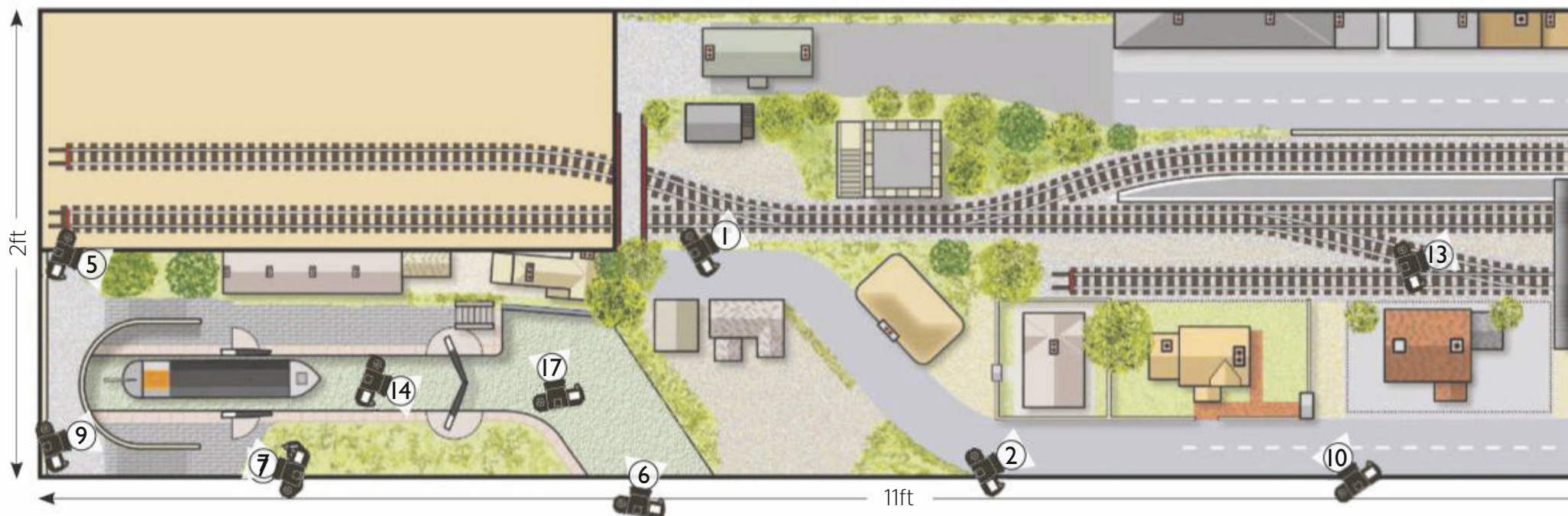
“The layout sits upon 4ft high legs, which makes it a fair bit taller than the majority of layouts on the exhibition circuit, but that means viewers, particularly children, are looking at the railway through the buildings at the front rather than from ➤



13



Artwork: Andrew Mackintosh

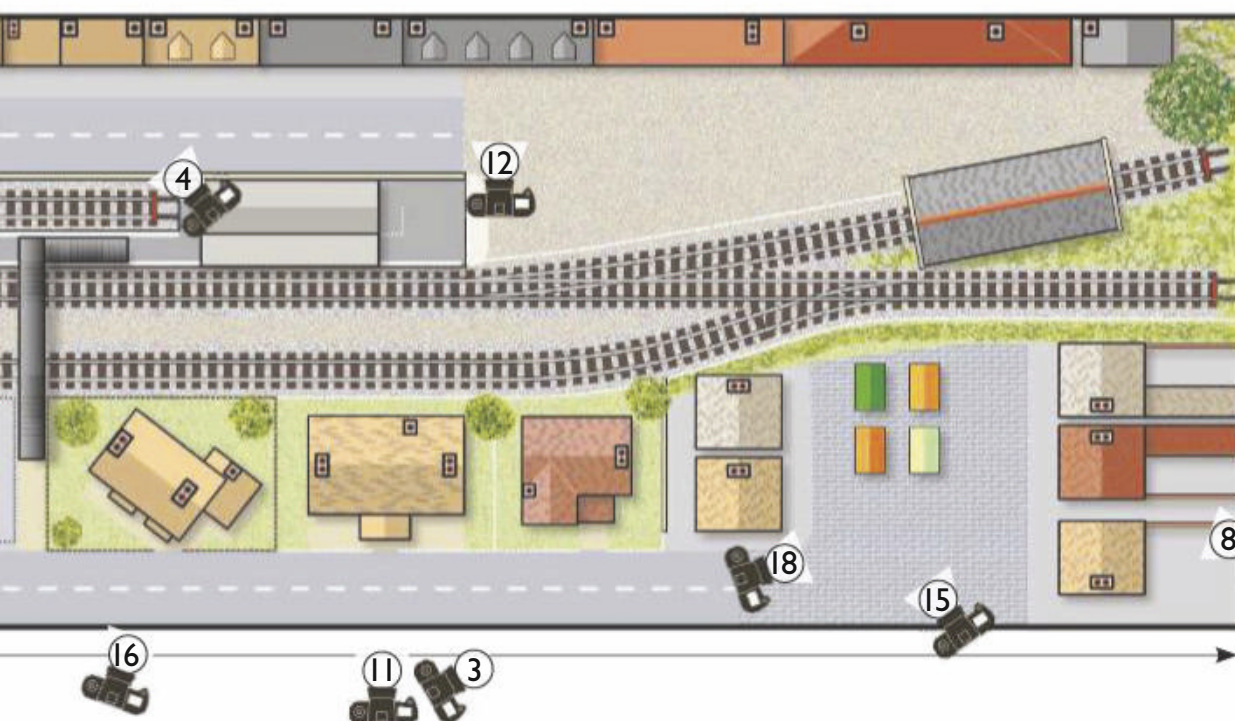




a top-down view from the sky. It's great to see children searching for the trains and then have the wide-eyed expression of joy when they catch a glimpse of it on its way out of the fiddleyard."

To further improve on the realism, Mike has also employed Kadee couplings with hidden magnets between the rails so that he can couple and uncouple without using the 'hand of God'. Discrete dots of white paint visible from the operating side tell him where they are located, and the skill of precise driving to get the couplers in exactly the right spot means the illusion of the scene is not spoiled. Two of Mike's favourite models, the 2-BIL and 2-HAL which he used to see every day growing up near Reading, also have sparking features fitted to the underside which gives viewers another detail to spot, alongside listening to the sound.

"I chose to model 1939 because it would allow me to have a mixture of steam and units at 'Cheffley' and have a slightly wider range of models, not only for my interest but also for the interest of viewers. The station is still painted in the colours of the ➤



MODELLER CV: MIKE CARTER

If I'm not working on one of my layouts I enjoy going to the gym (when it's open) and walking. I'm really looking forward to everything being open again so that I can start volunteering on the West Somerset Railway.

FACTFILE: 'CHEFFLEY'

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

Track: C&L Finescale and Code 75 points

Size: 11ft by 2ft

Time to build: 11 months

Power and Control: Digitrax DCC

'OO' GAUGE LAYOUT **CHEFFLEY**

LSWR, as funding issues for the Southern Railway mean that it has not yet been able to afford to apply the new colour scheme. With all of the country's efforts soon going to the war, I doubt the funding will be found any time soon.

"The suspension of exhibitions has allowed me to make a start on my next layout, based on Tetbury. A house move has also given me a spare room with space for a room filler, although boxing everything up meant my wife Jenny saw how many models I had; I'm now on a strict embargo! Joking aside, I have to give her a lot of thanks for being so understanding and for operating the layout at shows, giving me the opportunity to go and look at the rest of the exhibits. I'm looking forward to taking 'Cheffley' on the road again, which will hopefully be at the Farnham Club Exhibition in Aldershot on October 9/10." **MR**





Hunslet BO-BO Diesel Shunters

Scunthorpe Steelworks ordered 10 Hunslet BO-BO shunters in 1972. After several overhauls and improvements, KR models would like to produce the three remaining units still running in Scunthorpe today. To complement them, the torpedo molten iron wagons will also be available from KR Models

Named locomotives

- > No.70 "Big Keith"
- > No.75 "General"
- > No.30 "Fusion"

DCC Ready £180

DCC Fitted £210

DCC Sound £280



Scunthorpe Steelworks "Torpedo" Wagons

British Steel ordered 20 Torpedo Molten Iron wagons from Distington Engineering Company in Workington. The first batch arrived in 1973. Originally built to carry 250t of molten Iron at a temperature of 1480° C, and still in use to this day. These wagons can often be seen from the Scunthorpe Steelworks rail tours with the Appleby Frodingham Railway Preservation Society.

Available in a prototypical twin pack £160.

We also have developed a DCC operated version, to allow the barrel to rotate 180° to simulate emptying. There will also be an orange light in the mouth of the barrel to simulate the molten iron.

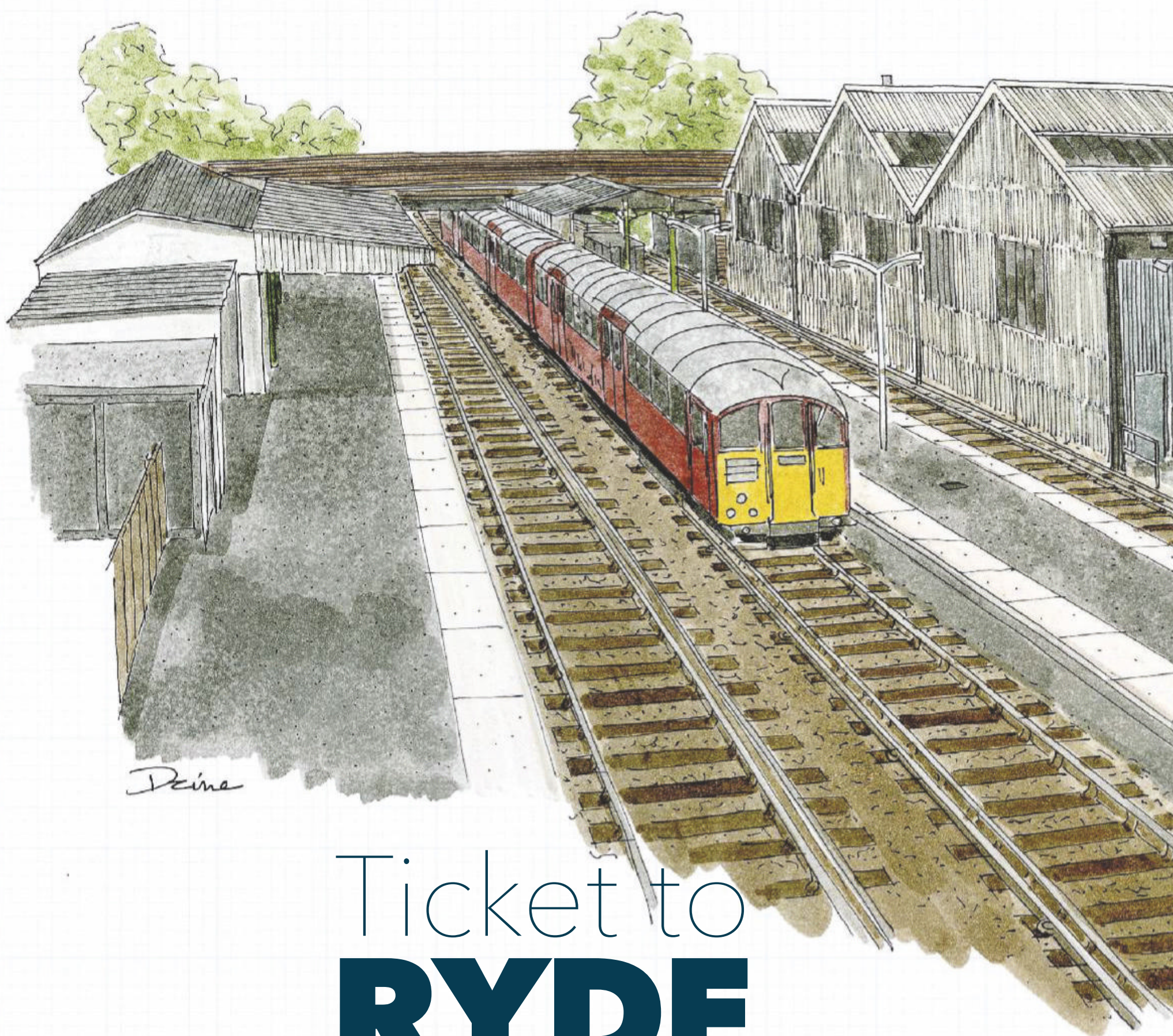
These will retail at £200 for the twin pack.



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Masterplan Isle of Wight

Track plans to get you thinking in three dimensions



Ticket to RYDE

Paul A. Lunn's latest micro layout plan has an Isle of Wight theme.

All artwork and photographs by **Paul A. Lunn** unless otherwise stated.

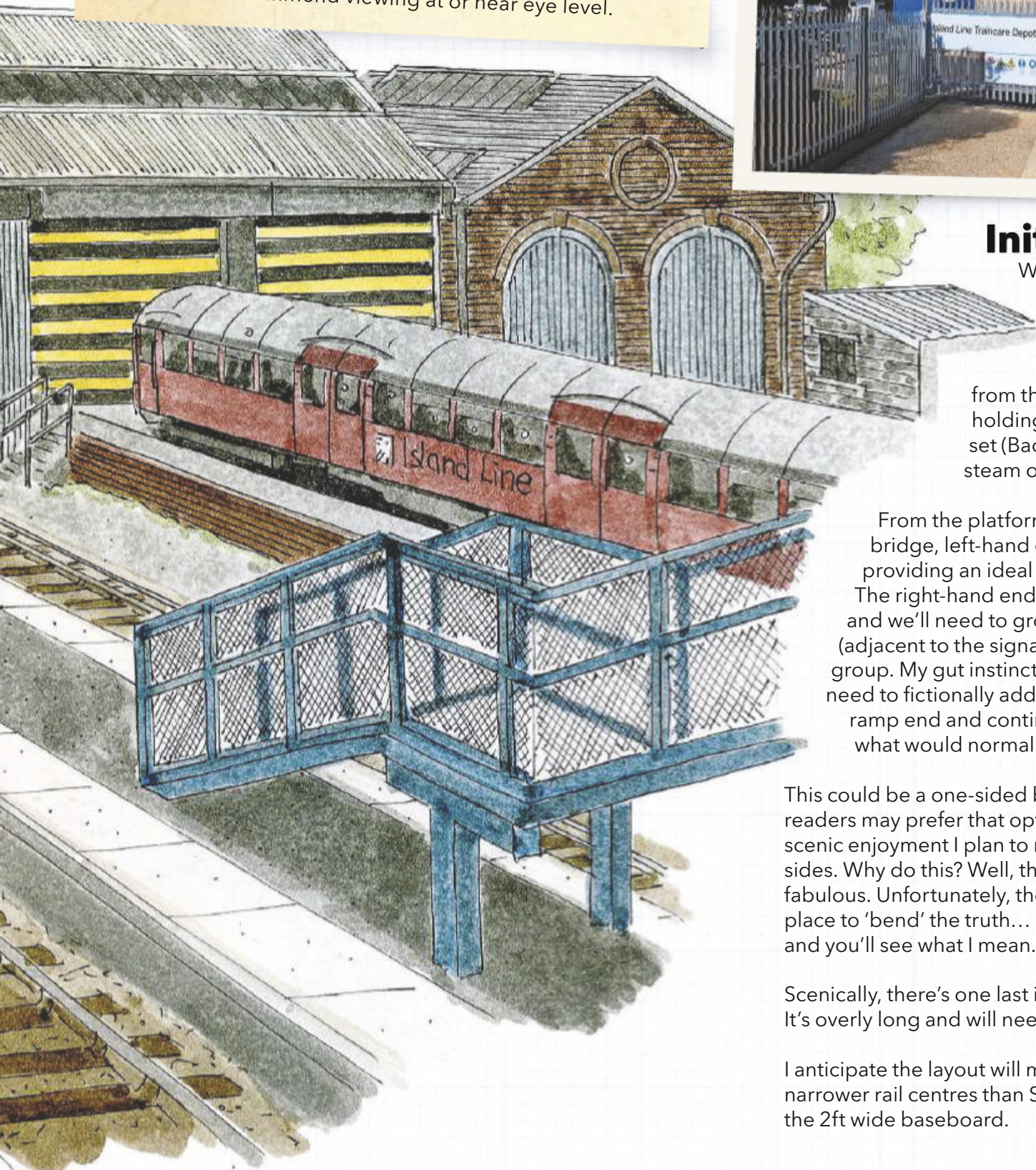
The debate about what constitutes a micro layout will always be with us, and that's great in this developing part of our hobby. That said, I'm a little torn between 4ft by 2ft as a maximum size for a completely self-contained layout, against the same size but with some sort of non-scenic section at one or both ends taking it, proportionally, way beyond the 4ft length. In the absence of being able to place myself in one camp or the other, this brings me nicely to the latter for this month's micro.

Save for the preserved Isle of Wight Steam Railway,

Ryde St John's Road is the only place with any semblance of an interesting track plan; station throat, passing loop, three platform faces and a number of sidings serving the Island Traincare Depot. It's a perfect minimum-space prototype that lends itself to the micro concept, though not without some difficulties.

I always commence every layout design with an assessment of content and compromises. It helps me focus on how I want a layout to look, make sure there's sufficient operational interest and identify issues that will need resolving, before too much work has been undertaken.

This is a compressed version of Ryde St John's Road Station, Isle of Wight, fitted onto a 4ft by 2ft baseboard. The most noticeable variations from the prototype are: reduced length station building, rectangular depot, and repositioned footbridge, nearer the station building. Prototypical trees, at the far end, could either be on a 2D backscene or added in 3D to the non-scenic baseboard if you so wish, though in this case I'd recommend viewing at or near eye level.



Initial Assessment

With any through station, we're going to need non-scenic track at both ends.

A mix of short cassettes and a sector plate, which also doubles as a cassette for transferring to and from the main line. Each should be capable of holding a two-car, 1938 London Underground set (Bachmann/EFE) and slightly longer for steam operation.

From the platform side, there's a useful view-blocking bridge, left-hand end and a corrugated workshop, providing an ideal 3D backscene for much of the layout. The right-hand end, with open situation, is more complex, and we'll need to group the footbridge, transformer hut (adjacent to the signal box) and signal box into a view-blocking group. My gut instinct is that it might not be enough and I may need to fictionally add some other device near the platform ramp end and continue treatment with scenic baffles, onto what would normally be the non-scenic section.

This could be a one-sided baseboard-only scheme, and some readers may prefer that option, but for increased operation and scenic enjoyment I plan to make the design viewable from both sides. Why do this? Well, the Traincare buildings group is absolutely fabulous. Unfortunately, there's no visible track here so this is my first place to 'bend' the truth... only a little! Have a look at the track plans and you'll see what I mean.

Scenically, there's one last issue and that's station building length. It's overly long and will need reduction, to open up the frontal view.

I anticipate the layout will make use of Peco Streamline, with narrower rail centres than Setrack, it will allow us to cram more onto the 2ft wide baseboard.

TRACK PLANS

There are three key time periods. The first two are factual and the last is fictitious - at least for the time being.



1

Steam era - so it'll need lower track and suitable features for the lineside buildings.

RICHARD INWOOD -
PAUL A. LUNN COLLECTION



2

Recent practice - offering three different periods of electric traction.



3

Preservation era (semi fictional) - the steam railway having shared access into Ryde St John's Road Station.

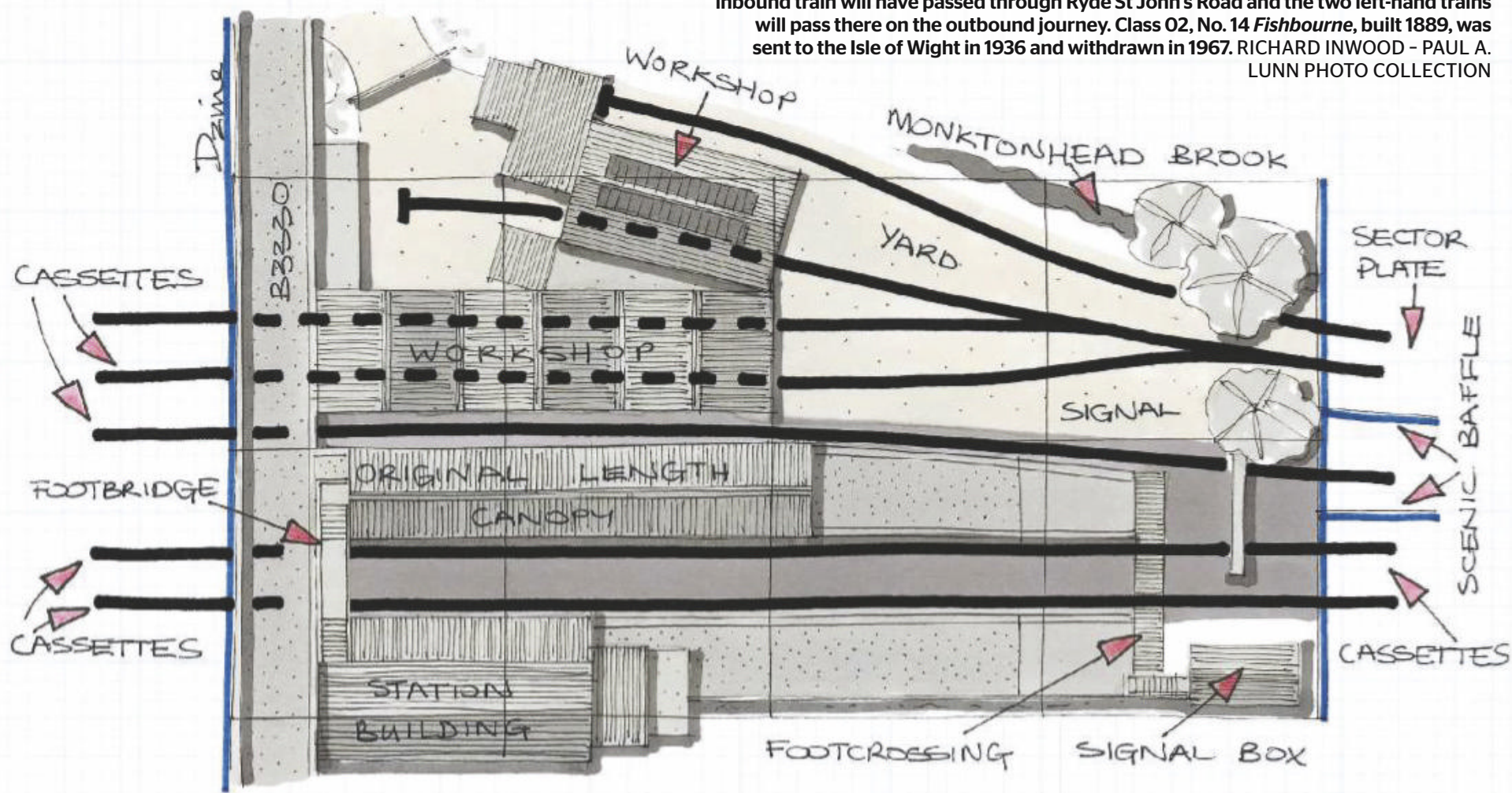
BACK-DATED STEAM

Structures dating from modernisation in 1938, to the rear of the station, were largely for carriage and wagon maintenance, though some steam locomotives were maintained there too, and you can see from the plan that I have suggested a pair of through lines, at the left-hand end of the building, into the non-scenic area.

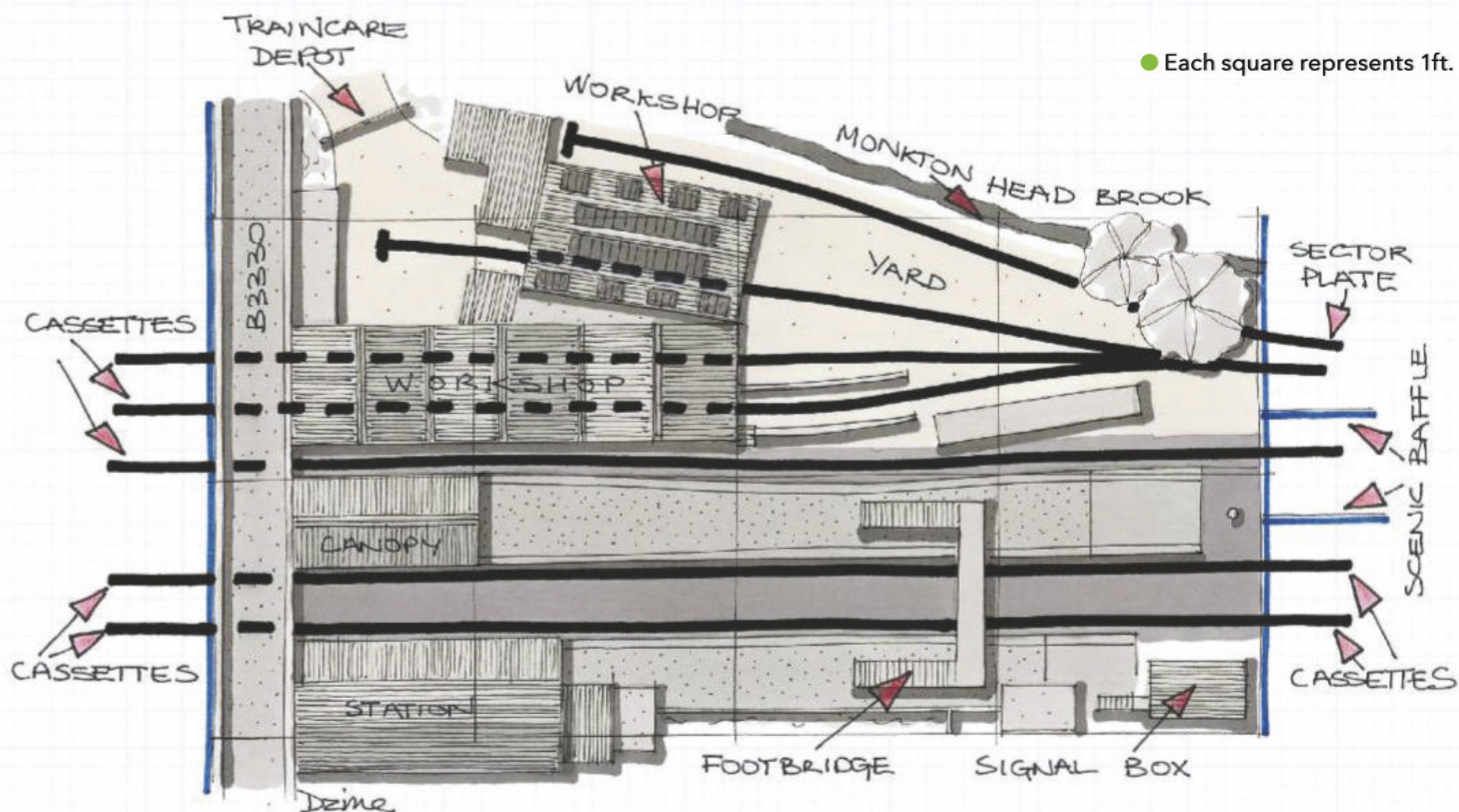
In this way, full wagons can be emptied or filled, while a coach could come in for repairs and repainting. Sector plates would be as described below, though the suggested minimum would be longer, to accommodate two 57ft Southern coaches and a Class O2 locomotive or equivalent. Note how the original footbridge was adjacent to the B3330 road overbridge.



Ryde has three stations: Pier Head, Esplanade and St John's Road. Services were much more intensive during steam operation, as this image at Pier Head shows. The left-hand inbound train will have passed through Ryde St John's Road and the two left-hand trains will pass there on the outbound journey. Class O2, No. 14 *Fishbourne*, built 1889, was sent to the Isle of Wight in 1936 and withdrawn in 1967. RICHARD INWOOD - PAUL A. LUNN PHOTO COLLECTION



Class O2, No. 30 *Shorwell*, built 1892, sent to Isle of Wight in 1926 and withdrawn 1965. With such graceful lines it is undoubtedly my all-time favourite tank engine. RICHARD INWOOD - PAUL A. LUNN PHOTO COLLECTION.



RECENT PRACTICE

The track plan, based on my site survey in 2019, allows for operation of Class 483, 1938 two-car Bachmann/EFE ex-London Underground stock. The island platform awning was reduced in length, in 1990, the works refurbished in 1988 and Ryde St John's Road signal box became the centre of operations, following closure of Sandown signal box, also in 1988.

A yard sector plate, right-hand end, provides a headshunt for the works but also doubles up as a cassette for the main line. The opposite end of the layout is serviced by cassettes only. For this time period, sector plates and cassettes would need to accommodate at least a two-car unit.



Above: On my most recent visit much of the 1938 stock was looking to be in pretty sorry condition, particularly at roof level. In terms of the main arrangement, the platform line is just a stub, ending some short way beyond the distant bridge. Note how the nearest track into the main workshop was raised (in 1988) to give better access to the traction motors of the former Underground stock.



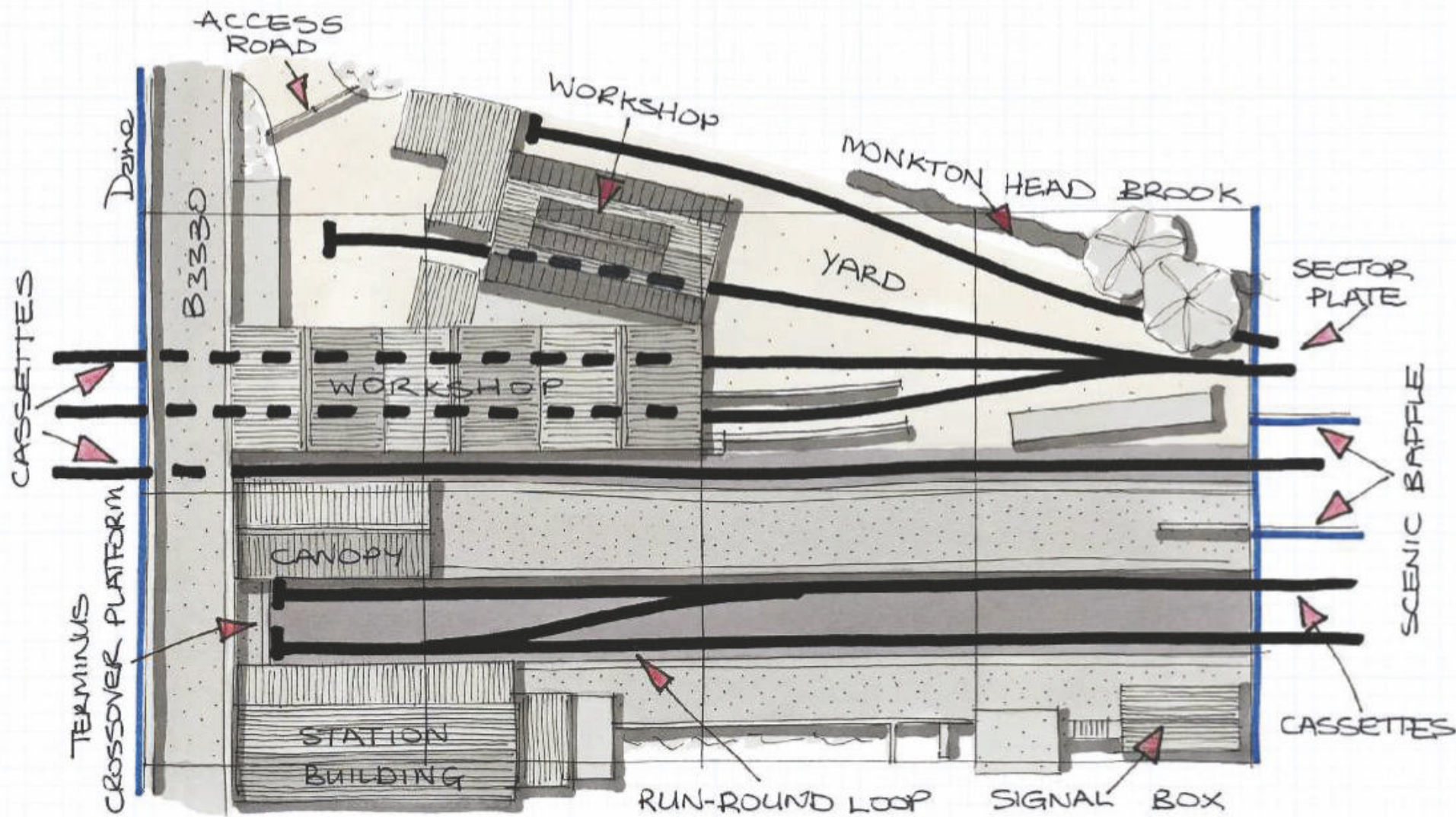
Above: The 'Recent Practice' layout could be backdated to between 1967-1990 and stocked using Radley Models Class 485 and 486 kits. Clearly, modelling around 1990 would enable overlap with 1938 stock. The accompanying photograph, from June 1984, shows S30 up on blocks, which increases height and makes for better view-blocking, hence I've used the idea on two plans, indicated near the right-hand end as a narrow rectangle.



Above: The rear works yard is an Aladdin's Cave of roof shapes and sizes, and there's enough room on the layout plan for partial replication.



Left: Added interest could come from a Class 05 D2554, with wagons, including ex-SR brake van DS 55710 seen here. Eventually, the '05' gave way to two Class 03s, followed by the periodic loan of equipment from the IoW SR together with some road-rail equipment based out of Sandown.



FICTIONAL FUTURE

The root of some of this track plan came out of a discussion I had with a senior volunteer at the Isle of Wight Steam Railway. Having stood at the end of Smallbrook Station, in close proximity to both lines, I asked the question, "How long before you're running trains into Ryde?" The response was a positive one and could certainly be on the cards for the future.

There are clearly issues to overcome: difference in height of tracks at Smallbrook Junction and, perhaps most important of all, a shared arrangement at Ryde St John's Road. In terms of the latter, it would make sense to me for the Isle of Wight Steam Railway to have Platform 1 completely, and Platform 2 track only for running round, with

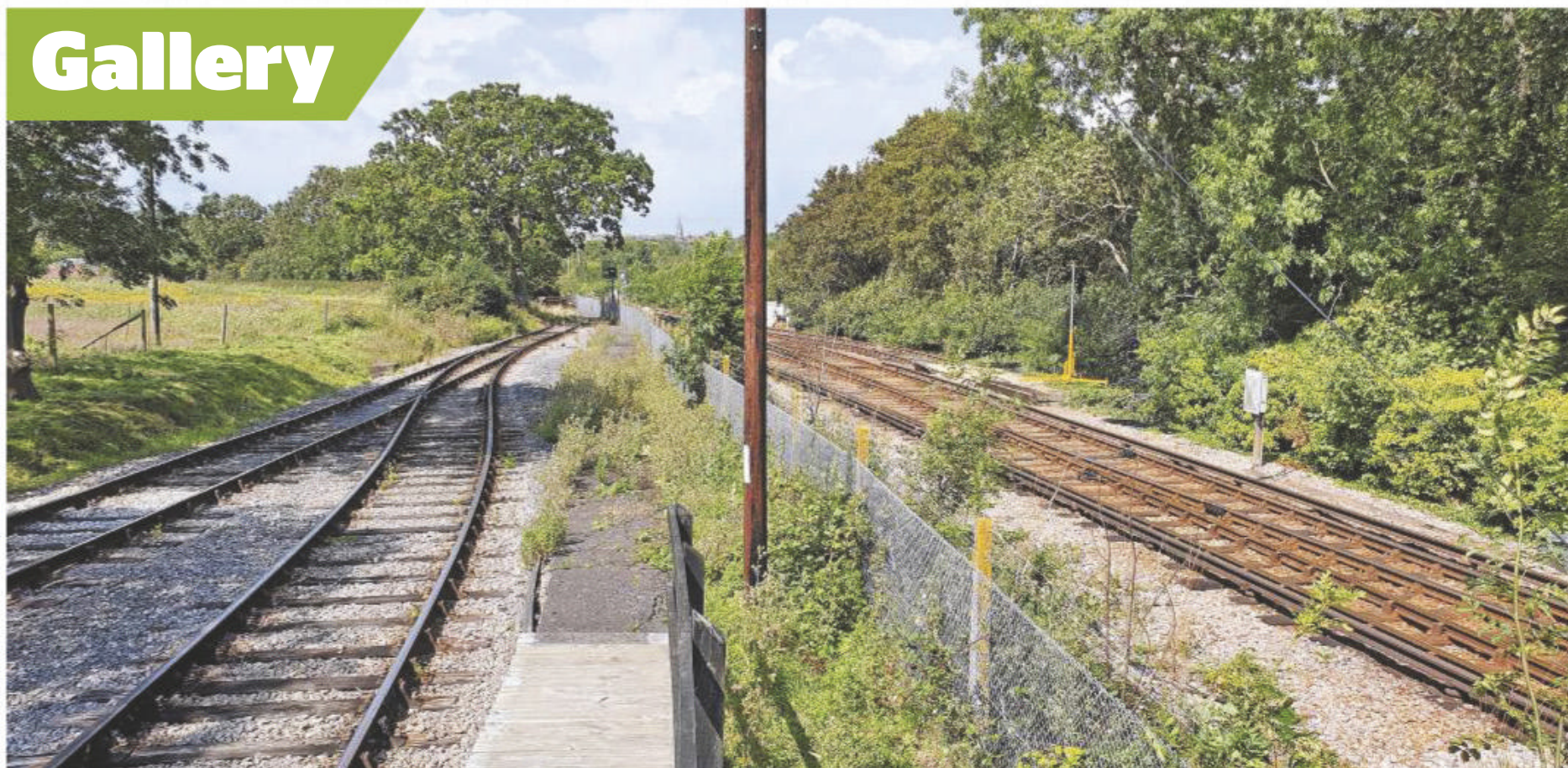
Platform 3 given over to the Island Line, though the loop would need reinstating at the northern end.

This would enable the creation of two independent main lines, using existing double track, from Smallbrook Junction, with a link between the two at Ryde, for operational use. I was told the stumbling block was that Island Line passengers would then have to cross a footbridge in order to access Platform 3, and this was unacceptable for several reasons, not least of which was wheelchair access. In my fictitious solution, I decided to adapt part of the station as a terminus, which resolves the Platform 3 issue, but would limit train length. This would be fine for the micro layout, but maybe not so good for the real railway!

Currently, both platforms are used by Island Line trains, but in my futuristic version, the left-hand platform and both tracks would be taken over by the Isle of Wight Steam Railway. The main building has many original features with potential for refurbishing. Sadly, the same can't be said for the footbridge.



Gallery



Above: The preserved line at Smallbrook Junction, left, is considerably higher than the Island Line, right, and would certainly need a gentle grade down to the left-hand main line into Ryde St John's Road. Of course, this is hypothetical and assumes the route could be shared.

Left: Assuming the steam railway makes it into Ryde, this is where I would make a terminus by creating a walkway, linking both platforms (see plan). There'd be a run-round loop headshunt for tank engines in the station, with a further run-round loop outside station limits, beyond the signal box, though on the same side. This could be used to hold a second empty train awaiting access to the platform. If you look on Google Maps there's just about enough space.

Below: Class O2, *Calbourne*, getting ready for the first journey back to Ryde... maybe one day!



This would be the 'new' Island Line platform. Track currently terminates roughly alongside the distant train and would need re-joining, leaving two stub sidings on what was part of the current main line. These could be used for permanent way stock, passenger stock, or removed altogether...



...then one day we might be able to see this kind of movement at Ryde St John's Road, for the first time since 1966.

Notes to all plans

- ◆ It's possible to contain the scenic section of each layout design within the universally accepted 2ft micro layout width, though with some limitations to scenic appearance; particularly station building and Island Train-care yard. Therefore, I've allowed the designs to spread slightly beyond 2ft, showing what can be achieved if space is available and it doesn't conflict with your micro 'ethics'.
- ◆ Each square represents 1ft on plan.
- ◆ Blue line on plan indicates end of backscene or scenic baffle.
- ◆ Finally, the concept of the Isle of Wight Steam Railway running trains into Ryde is, to date, purely a figment of my imagination, and of many others, and while I hope it comes to fruition there are a lot of bridges to cross first. Meanwhile, it's undoubtedly a superb railway, run to a very high standard and a warm welcome awaits anyone who visits.

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George Dent

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Chris Leigh

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

How we test

At *Model Rail*, we pride ourselves on the quality, thoroughness and unbiased nature of our reviews. We assess models on their looks, performance, features and value for money. 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.





Hornby original 'Merchant Navy' 4-6-2

◆ GAUGE 'OO' ◆ MODEL R3632 Hornby Early BR 'Merchant Navy' 4-6-2 No. 35024 East Asiatic Company ◆ PRICE £179.99 RRP

◆ AVAILABILITY Hornby Tel 01843 233512 Web www.hornby.com

A BR blue 'Merchant Navy' is the locomotive of my childhood. They were repainted green in the early 1950s but I remember the sight of a blue one streaking through Weybridge with a train of red and cream coaches. I recall seeing a model, too, (it must have been the Graham Farish 'OO' model) in the window of a bike shop in the town and wanting one.

I can't claim that it has taken until now to get one, because I built the Golden Arrow Produc-

tions resin-body kit on a Hornby chassis in the June 2014 issue of *Model Rail*. However, it has taken until now to get my hands on a ready-to-run blue 'Merchant Navy'.

I even bought the original Hornby 'Merchant Navy' (review June 2017) just so that I could review it. But that wasn't a blue one, that was 21C3 *Royal Mail* depicted as built to Bulleid's initial design with the so-called 'widow's peak' front.

A blue version was promised. It just didn't happen. Hornby

suffered a hiatus with its Chinese factories and it has taken another four years to finally bring us the blue 'Merchant Navy'.

Let's get one thing clear, as the on-line reviewers have been tending to call this a re-tool. It isn't. The later-style 'Merchant Navy' 4-6-2s which appeared in blue had a redesigned front end in an effort to clear the exhaust which had tended to obstruct the forward view on the early examples. The body and tender of the new Hornby model represent that later

styling, so they are simply different toolings, *not* re-toolings.

THE SAME BUT DIFFERENT

So what's changed? In a nutshell, the locomotive body and the complete tender. The locomotive chassis and the electrical and mechanical arrangements are the same as the earlier 'MN'. The body moulding captures very well the imposing shape of Bulleid's revised design with its bulbous, oval smokebox door, BR number plate, separate door handles and



“The horizontal white/black/white lining is well proportioned and superbly neat, as are the ‘straw’ numbering and early BR emblem”

array of six non-working electric lamps positioned to suit the SR headcode system. The lower row of lamps have been separately fitted and appear to lean back slightly when viewed from the side. Sprung metal buffers are fitted, but only one on my sample actually worked.

Separate vacuum and steam heat hoses are included for fitting by the purchaser, together with front steps and copper-finished cylinder drain cocks. The latter can only be fitted if you have very generous curves on your layout or you intend the model for static display. I fitted them on my sample but they caused derailment on my

3ft radius curves so I took them off. They do make a big difference to the front end appearance, so they are worth fitting if you can.

The steps and cylinder drains are not the easiest things to fit but there's a rib on the underside of the buffer to help locate the steps, and a 'tag' on the cylinder drain pipes also attaches to the steps. This helps to support the steps while also holding the drain pipes.

The finish is to Hornby's usual high standard. I have seen, on social media, comments about the shade of blue. I defy anyone to accurately remember what they saw 70 years ago. I certainly would not make such a claim. I merely put the Hornby model alongside my 'Golden Arrow' kit, which is painted with RailMatch BR blue. It's a perfect match.

The horizontal white/black/white lining is well proportioned and superbly neat, as are the 'straw' numbering and early BR emblem. If I have one disappointment it is the 'flatness' of the separately applied but printed nameplate. It's a curious thing. Here in front of me, standing on a cutting mat in full sunlight, it looks fine, although lacking in relief. In less than perfect lighting, the lettering can look very indistinct to the point of being near invisible. I've ordered some etched plates from Fox Transfers.

CHASSIS AND TENDER

Locomotive and tender are semi-permanently coupled by a bar held with screws and the usual Hornby mini plug-and-socket arrangement. The bar has a close-coupling position for static display. The cab is well up to Hornby's usual standard, with 'copper' painted pipework and dials picked out in white and with their faces printed. Some of these printed faces are pretty small, too! Hornby's signature sliding ventilator is fitted in the cab roof.

It is the 'MN's' mechanism that really makes it, though, for here we have a big brute of a mechanism fit for an '8P' locomotive. A big, sealed can-type motor is mounted above the leading coupled ➤



3 things we like



1 Imposing and accurate 'face'.



2 Top quality paint and print.



3 Superb cab interior.

Hornby Early BR 'Merchant Navy' 4-6-2 No. 35024 *East Asiatic Company* - in detail



Factfile: 'Merchant Navy' 2-6-0

The genesis of Bulleid's air-smoothed 'Pacifics' has been told too often to need repeating here. Suffice to say that in the absence of more widespread electrification at the time of the Second World War, the Southern Railway needed to upgrade its steam fleet with an express passenger locomotive capable of accelerating as rapidly as the electric fleet in order to pick its way through the busy London suburbs.

The result, as it was wartime, had to be an ostensibly mixed-traffic locomotive and CME Oliver Bulleid produced his remarkable air-smoothed 4-6-2 No. 21C1 *Channel Packet* as the answer. On subsequent examples the front end of the air-smoothed casing underwent various changes in order to lift the exhaust clear of the driver's forward vision and the result which was settled upon for later-built 'Merchant Navy' and the light 'Pacifics' looked rather different from the original. Some examples were also clad with 'limpet-board' in an effort to reduce weight, and these were distinguished by an additional reinforcing rib along each side.

'Merchant Navy' 4-6-2s continued to be turned out of Eastleigh works until the last of the 30 class members was completed in April 1949.

The latest Hornby model represents No. 35024 *East Asiatic Company*, which was new into service in November 1948, carrying BR blue livery, lined bright red in three stripes. This was changed in 1949 to two lines of black and white.



1: At the head of the Up 'Bournemouth Belle' No. 35015 *Rotterdam Lloyd* departs Bournemouth West for Waterloo on August 23 1952. The 'Belle' was always rostered for a Nine Elms 'Merchant Navy' if available. COLOUR RAIL

2: Now well known as preserved in its rebuilt form, No. 35028 *Clan Line* stands on Stewarts Lane depot, showing to advantage the revised cabside design of the later locomotives. NRM/COLOUR RAIL

3: No Pullman train boasted quite as much decoration as the 'Golden Arrow/Flèche d'Or' which offered through services for passengers in Pullman accommodation from London Victoria to Paris Gare du Nord. No. 35027 *Port Line* displays the, mostly wooden, regalia to full advantage at Victoria, prior to departure. COLOUR RAIL

wheels and immediately behind it is a 16mm long brass flywheel and the drive-shaft to a brass worm and gears to the trailing coupled axle. In short, a big, beefy but utterly conventional mechanism.

The tender represents the longer wheelbase type with which 35024 was paired at the time. This is a completely new model. It has glazed spectacle windows which

allowed the crew a view, rearward, inside the tender raves. In one respect it outdoes the previous model. It has even less coal modelled as a separate moulding! The tension-lock coupling is fitted in an NEM pocket and the front bogie also has an NEM pocket, the coupling being included in the bag of customer-fit parts.

Electrical connection to the tender is confined to the power to and from the decoder socket. There are no pick-ups on the tender and this is, perhaps, the downside of a chassis design which is now at least five years old, in these times of fast-moving development. Of course, it would be difficult to keep updating chassis design when batches of similar models are to be produced over a period of several years. However, in this instance, a fine model as it is, the 'Merchant Navy' is not state of the art.

PERFORMANCE

On test, the 'Merchant Navy' really showed Hornby at its best, being



smooth, virtually silent, and powerful throughout the speed range. I gave it a few minutes running-in before adding six coaches, which is an optimum load for my layout's platform lengths - though certainly not for a 'Merchant Navy'! Increasing the load to nine made no significant difference to the performance and I reckon that I could have doubled that

load on a suitable layout. The flywheel is very effective and the locomotive requires some careful driving when buffering up to a stationary train.

CONCLUSIONS

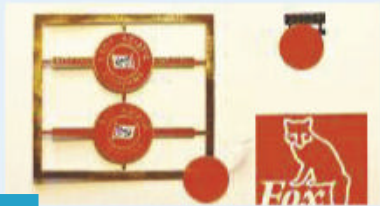
Well, has the blue 'MN' been worth the wait? Emphatically, yes! Now I need a set of carmine and cream Bulleid stock to run behind it. (CJL)

System builder

Other items to complement this model...

ETCHED NAMEPLATES

Etched nameplates Fox Transfers www.fox-transfers.co.uk



BULLEID COACHES

Hornby Bulleid coaches www.hornby.com or Bachmann Bulleid coaches (not available new)



HEADBOARDS

Strong Country hoarding. £4.50 tracksidesigns.co.uk
Atlantic Coast Express headboard and insignia www.precision-labels.com or www.fox-transfers.co.uk



SUMMARY

PROS

- Imposing and accurate front 'face'.
- Top quality paint and print.
- Superb cab interior.

CONS

Disappointing nameplates.

FINAL VERDICT

Gorgeous!



HORNBY EARLY BR 'MERCHANT NAVY' 4-6-2 NO. 35024 EAST ASIATIC COMPANY

OVERVIEW	Body: Plastic	DIMENSIONS	PROTOTYPE	'OO' SCALE	MODEL
Manufacturer: Hornby	Chassis: Metal/plastic	Length (over buffers)	69ft 8in	279mm	296mm*
Ref. No. R3632	Weight: 435g (15.3oz)	Height	12ft 11in	52mm	52mm
Unit No. 35024	Min. curve radius: R2 (438mm)	Width	9ft 0in	36mm	36mm
Scale/gauge: 4mm:1ft 'OO'	Wheel back-to-back: 14.5mm	Wheel diameter (driving)	6ft 2in	25mm	25mm
		Coupled wheel base	15ft 0in	60mm	60mm
ELECTRICS		SERVICING			
Electrical system: 12V dc two-rail	Lights: No	How to dismantle: Three screws.			
Motor type: Sealed can	DCC ready: Eight-pin	Where to oil: See instructions.			
MECHANISM		* Model has longer, larger capacity tender - dimensions not available.			
Drive system: Worm and gears to rear-coupled axle	Flywheel(s): 1				
	Traction tyres: No				



EFE Rail 'Shark' ballast plough brake van

◆ **GAUGE 'N'** ◆ **MODEL** EFE Rail BR 20t 'Shark' Ballast plough brake van, BR bauxite ◆ **PRICE** £36.95

◆ **AVAILABILITY** EFE Rail/Bachmann stockists **Web** www.bachmann.co.uk

With a dramatic name and a set of eye-catching blades slung under the chassis, the 'Shark' brake vans were an integral part of British Rail's Departmental fleet well into the privatisation era. Various

railway companies had introduced their own ballast plough vans during the inter-war period, but BR chose to adapt the LMS design for its own purposes, with a couple of hundred prototypes being built during the 1950s.

The purpose of the plough was to distribute ballast from a

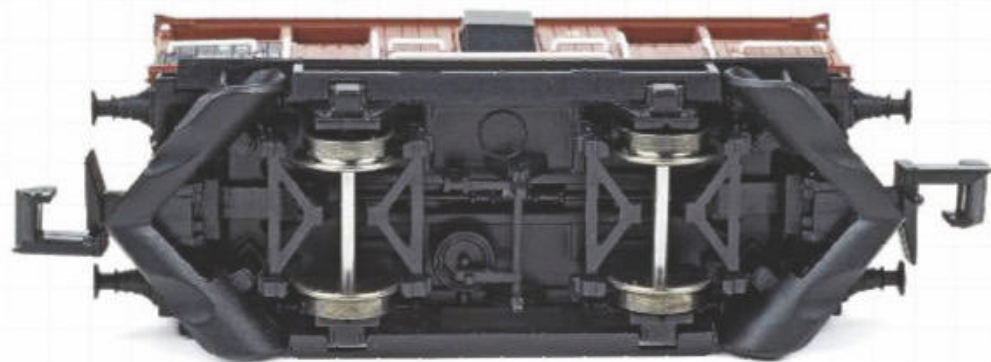
rake of centre and side-discharge hopper wagons, shifting the loose material and guiding it into the voids between the sleepers. The plough blade could be raised or lowered via a large handwheel (similar to a ship's wheel) on each veranda.

The prototype's longevity and popularity with enthusiasts makes it a prime candidate for a RTR 'N' gauge model, and it's a surprise that one has only just arrived. Announced originally by DJ Models - but never released - the model has finally surfaced in Bachmann's EFE Rail range. Four different livery options are

available initially: original BR black, olive green, bauxite and 'Dutch' grey/yellow. At the time of writing, the 'Dutch' and black versions in particular were selling fast, such has been the demand for an 'N' gauge 'Shark' over the years.

Despite the modest size, this is an impressive model. The character of the real thing has been captured, with the short wheelbase and elegantly profiled blades lending the van a busy, purposeful air. The planked bodywork is crisply rendered, and all of the various handrails are separate wire fittings. Although the lamp brackets





are solid mouldings, they look very convincing, thanks to the flashes of white paint.

The moulded roof gutter strips are a tad heavy and the fit of the body onto the chassis isn't perfect, with a slight gap at one corner, seemingly caused by excess glue. In fact, there are a few assembly issues on our sample, including drooping buffers and a poorly fitted inner door/bulkhead panel. We've heard reports of similar minor fit issues on other models too.

Incidentally, the body is a simple clip-fit onto the chassis, so it's not too difficult a job to get at the interior for detailing work or to add a figure or two. The handwheels are present on the verandas, albeit missing the spoked handles, while the chassis is very impressive, with a full array of brake shoes, yokes and actuating gear.

A set of standard knuckle couplers is installed into pivoting close-coupling units, while the ploughs feature an aperture to allow the couplings to protrude. Another pair of ploughs is provided in a detail bag, without the openings, should you wish to forgo the couplers. Modellers running fixed rakes can, therefore, greatly enhance the appearance of the tail end of an engineers' train by fitting one of the complete blades.

Other extra details include alternative couplers (longer arms and lower profile knuckles), plus a pair of vacuum brake pipes. The disc wheels boast low-profile flanges and, despite the minimal mass (11g), we found that the van ran smoothly on our 'N' gauge test track, despite a minor 'wobble' emanating from one of the axles.

The finish is good, although maybe not quite up to the modern standards of the regular Bachmann Farish range, as the matt bauxite paint is a little lacklustre in places. Atop the paintwork, the numbers and legends are legible and cleanly printed, and the glazing has been neatly fitted in the window

and lookout apertures.

With an impressive overall level of detail, the EFE Rail 'Shark' retains a ruggedness that will allow handling without the risk of breaking off delicate parts. The retail price of over £35 is justified by the amount of underframe and interior fittings (to the verandas), but the slight blips in build quality are a little disappointing, even if many of them are easily corrected.

The 'Shark' is ideally suited to running with a rake of ballast hoppers, such as Dapol's 'Dogfish', which is soon to be re-released, as well as Dapol's 'Grampus' and EFE Rail's 'Mermaid'. (GD)



SUMMARY

PROS

- Looks like the real thing.
- Impressive level of detail.
- Decent finish, neat printing.
- Spare plough blades a bonus.

CONS

Poor fit of body and a few other quality control issues.

FINAL VERDICT

A tidy little model of an important prototype.



EFE Rail 'Mermaid' Ballast Wagon

◆ GAUGE 'N' ◆ MODEL EFE Rail E87513 14t 'Mermaid' side-tipping ballast wagon, BR olive green ◆ PRICE £33.95 ◆ AVAILABILITY EFE Rail/Bachmann stockists
Web www.bachmann.co.uk

Another 'N' gauge wagon recently repackaged under the EFE Rail branding is the former DJ Models BR 'Mermaid' side-tipping ballast wagon.

A 1950s-era wagon that gave sterling service to BR for decades, it's another important engineering wagon for BR steam and diesel-era layouts.

In our original review in August 2017 (MR237), we noted how the DJ Models product featured a finely rendered chassis and body, with lots of fine detail to enjoy. Those comments still stand, with the underframe being particularly impressive. A full array of brake gear is present and, like the 'Shark', it features a set of pivoting close-coupling units.

The removable ballast load features an integral weight, giving the wagon just enough mass to ensure reliable running. The level of finish appears to be high, with the BR olive green livery looking splendid on our sample. Four versions have been produced, with black, bauxite and the grey/yellow 'Dutch' scheme being the others on offer.



All four buffers were poorly fitted on this sample but, that apart, it's a super model of an enduring prototype and one that has proven extremely popular so far. (GD)

SUMMARY

PROS

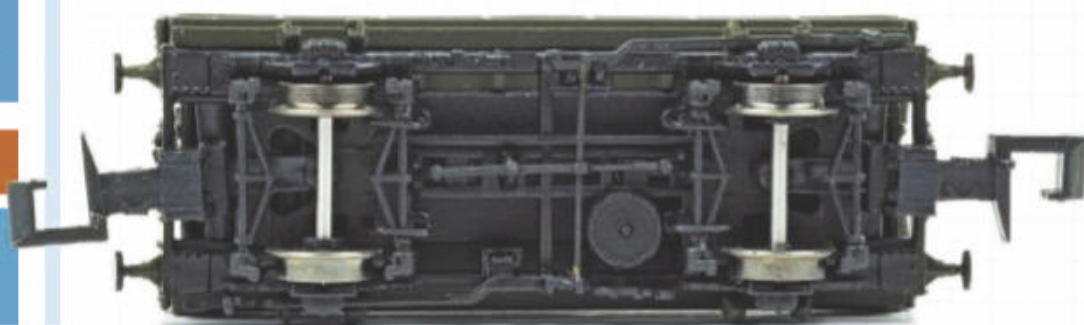
- Detailed body and chassis.
- Good quality finish.
- Realistic ballast load.

CONS

Poorly fitted buffers.

FINAL VERDICT

Welcome re-release of an important model





Kernow/Revolution Trains IZA Cargowaggon Twins

◆ **GAUGE** 'OO' ◆ **MODELS** IZA/Habfis twin van, Cargowaggon original and revised liveries ◆ **PRICE** £99.99 per twin-set

◆ **AVAILABILITY** Kernow Model Rail Centre **Web** www.kernowmodelrailcentre.co.uk

In the mid-1980s, as BR's freight stock began taking on the vibrant grey/red Railfreight branding, the railway was becoming a more interesting place, certainly in visual terms. The appearance of Continental vehicles was always a thrill, however. To someone who had barely travelled outside my home county, trains with foreign markings and train ferry anchor logos always caught my imagination. What exotic cargoes were they carrying, I used to wonder.

The various Cargowaggon-

branded vehicles were particularly eye-catching, especially when they were clean, as the silver bodywork and attractive blue frames made for a very stylish combination. These new models, produced in a joint venture between Kernow Model Rail Centre and Revolution Trains, offer modellers the chance to add an important post-1986 prototype to their layouts, while also conjuring up some nostalgia for your reviewer!

These high-capacity vans, semi-permanently coupled into pairs, were part of a large fleet of

vehicles designed primarily for cross-Channel freight flows, initially by means of train ferry services, but also via the Channel Tunnel. Employed to carry all manner of cargoes, from pet food and car parts to mineral water and wine, they would often be seen as lone twin-sets within a mixed freight train, or in longer rakes for the bulk transit of single commodities.

Coded IZA under TOPS, the twin-sets are a great choice for a 'OO' model, as they travelled across many parts of England, Wales and Scotland. Some are

still in use today, so they'll appeal to later BR and post-privatisation enthusiasts. Both the original livery and an updated version (with modern safety warning emblems) are available, with different numbering options for each. Value packs of four twin-sets are also available, while there's also the option of a set with a working flashing tail lamp.

ALL THAT GLITTERS...

Attractively packaged, the wagons look striking as soon as they're removed from the boxes. The silver livery has been applied



“The pivoting
cams allow the
vans to negotiate
tight pointwork
and second-radius
curves with ease”

flawlessly, using a subtle metallic paint that's not too 'showy', but has a convincing appearance. The printed logos and lettering are consistently sharp and legible, while the blue frames and ends are equally well finished. I particularly liked the choice of a dark grey/brown shade for the undercarriage areas, rather than black. Vitally, the complex profile of the bodyside has been captured perfectly, with well-defined relief to the door panels and the ends. Indeed, the perforated strengthening ribs and door operating gear are superb. Separate lamp brackets, handrails and footsteps combine to give the models an extra touch of class.

Below the solebar, the suspension and axlebox detail is great. The holes in the side frames allow a glimpse of the air brake reservoir tanks and actuating valves, which are connected by plastic 'plumbing'. Brake shoes are aligned perfectly with the wheels and adorned with yokes. Also of note is the use of pivoting, close-coupling NEM pockets on both the outer and inner ends of each vehicle. For the inner coupling, the model is supplied with a slot-in

moulded rendition of a tensioned screw coupling, which really looks the part. Holding the twin-set closely together, the pivoting cams allow the vans to negotiate tight pointwork and second-radius curves with ease, especially as there are no buffers to get in the way.

An extra set of the moulded screw couplings is also provided, for potential use in fixed rakes of multiple IZA twin-sets, which would add to the realism. Cosmetic screw couplings and air brake hoses are also supplied.

Build quality on both our samples was impressive and they ran smoothly and reliably. NEM coupler pockets are set at the correct height and the sprung pivoting units work brilliantly, with just the right amount of tension.

AS GOOD AS IT GETS?

I honestly couldn't find any faults with these wagons. With a price just shy of £100, they needed to be good. But they're much more than that - they might not boast lots of fancy artwork or a fiendishly complex body profile, but they're certainly some of the best modern wagons on the market, which goes a long way to justifying the premium price tag. Highly recommended. (GD)



SUMMARY

PROS

- Superb level of finish.
- Impressive detail.
- Realistic inner coupling and reliable close-coupling units.
- Interesting and important post-1986 prototype.

CONS

Nothing.

FINAL VERDICT

In a word: SUPERB!



LifeColor Perfect Metal paints

◆ **PRODUCT** LifeColor Perfect Metal (set 2) acrylic paints ◆ **PRICE** £2.95 per jar/ £17.99 six-pack

◆ **AVAILABILITY** The Airbrush Company Tel 01903 767800 Web www.airbrushes.com

Judging by the artwork on the box lid, this may not seem like an obvious paint set for railway modellers. However, most of us use metallic paints at some point, whether it be for touching in details on a locomotive, rolling stock, building or other scenic



projects. Sometimes we want to use something other than a generic 'silver' colour and LifeColor's new range of 'Perfect Metal' acrylics offers a number of benefits.

Firstly, the paints are water-based, non-toxic and have virtually no odour. They're great for applying by hand brush, building up into a lovely, deep and lustrous finish. They can also be thinned with a matching thinner (or water) before spraying through an airbrush. The paints can be cleaned up with water and they adhere well to any prepared (primed) surface.

This six-pack of metallic colours provides some very subtle tonal shifts: Steel, Dark

Aluminium, Polished Aluminium, White Aluminium, Exhaust Jet and Burnt Iron. I found the

latter two colours to be very useful for creating a slightly tarnished appearance to 'steel' or 'iron' components, respectively. The Steel and Dark Aluminium have also proven useful for various situations, especially when treating kit components that require a metallic sheen. These four shades have also been great for dry-brushing work, creating a lifelike, burnished metal sheen to exposed edges,

including steam locomotive footsteps and handrails.

Each 22ml jar is available separately and, like all metallic paints, the pigment is prone to settling. However, as long as the paints are shaken thoroughly before and during use, they have performed very well. (GD)

PROS: Useful metallic shades, no odour, easy clean-up, brush well.

CONS: Need a thorough shake/stir at regular intervals.



Timodel Paint Shaker

◆ **PRODUCT** Timodel Paint Shaker ◆ **PRICE** £27.95 ◆ **AVAILABILITY** Model shops or direct from www.timodel.co.uk

Shaking paint jars and tins thoroughly before use is essential to ensure that the pigment is dispersed evenly within the liquid medium, especially when using acrylic paints. Dancing around the room to loud music is one way of shaking paint jars, but a more sedate option is to use this handy little gadget from Timodel.

Consisting of a sturdy base unit, with non-slip feet, and a mains trans-

former, a jar of paint is simply fixed horizontally to the tool using a flexible strap. When secure (check the lid is on tight!), the Paint Shaker is switched on and the paint jar is vibrated vigorously without any fuss. Operation is smooth and not too noisy and a run of about 20-30 seconds seems to be enough for most paints.

A few spare straps are provided, and their adjustable nature allows jars of varying shapes and sizes to be accommodated. Trialled over the past few months in my workshop, the results have been impressive, especially with acrylic and

lacquer-based paints, which depend on a thorough shake in order to perform correctly. Tamiya, LifeColor, Darkstar, Vallejo, Mr Hobby, MIG and AlcladII paints have reacted well to the device. A number of weathering washes (acrylic and enamel) have also responded well to the Paint Shaker.

However, thicker acrylics (such as Humbrol) and most enamel paints haven't reacted quite so well under test, requiring much longer on the machine and still in need of stirring afterwards.

As well as mains power (the cable could do with being a little longer), the unit can also be run off four AA batteries for even greater convenience. For thinner paint formulas, in particular, the Paint Shaker has



taken much of the labour out of paint preparation. Incidentally, Timodel is a new brand, created by Upstairs Downstairs, a family-run model shop on the Isle of Wight. (GD)

PROS: Handy gadget, speeds up paint preparation and reduces arm fatigue!

CONS: Didn't work as well with thicker paint formulas.



Pacific Models station signs

◆ **PRODUCT** Pacific Models Bespoke Station Signage ◆ **PRICE** From £20 per pack ◆ **AVAILABILITY** Pacific Models, 2 High Street, Corby Glen, Lincolnshire NG33 4LX
Tel 01476 550502 Web www.pacificmodels.co.uk

After creating a selection of station signs for Tony Wright's 'Little Bytham' layout, Pacific Models' proprietor Ian Wilson decided to offer the same bespoke service to all modellers. Ian supplied *Model Rail* with a handful of packs for assessment, featuring a variety of BR regional colours from the 'enamel' era.

All of the popular scales are catered for and the signs are printed onto high-quality, self-adhesive paper. All the modeller needs to do is cut out the individual signs and mount them onto a suitable backing material. We'd also recommend touching in the white paper edges with a matching ink pen or

paint and sealing the finished signs with a coat of clear satin or gloss from an aerosol.

These basic packs contain four station entrance signs, six platform nameboards, two signal box nameboards, plus eight lampposts and eight station seat signs. Real and fictitious names can be provided, and the quality of the printing is very sharp and clear, while the regional colours look convincing.

Considering the bespoke nature of the packs, the cost is very reasonable. (GD)

PROS: Quality printing and materials, convenient, great value.

CONS: Signs not pre-cut.



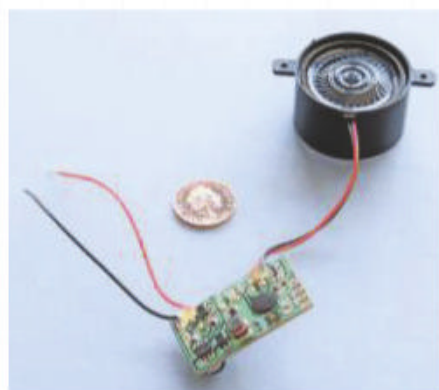
New figures (and sounds) from Noch

◆ **PRODUCT** Noch 15069 courier figures and trolleys (£16.00); Noch 12843 lumberjack figure and sound effect set (£32.00) ◆ **AVAILABILITY** Noch stockists or www.gaugemasterretail.com



Parcel deliveries have become an everyday occurrence for most folks in the UK, sometimes on a daily basis! This topical new set of six figures by Noch enables a variety of cameo scenes to be represented, including pulling and pushing trolleys loaded with parcels, carrying parcels, giving parcels to customers and a child taking delivery of a long-awaited parcel. Supplied pre-painted, these figures will be a welcome addition to every front door scene, with a van parked nearby.

Also from Noch is a combined figure and sound unit depicting a team of lumberjacks at work with chainsaws. Six figures are provided, each clad in protective clothing and in a variety of poses. A small PCB and speaker form the sound unit, with a set of power leads that can be attached to a 16V AC/DC transformer or accessory outlet. Adding a switch (such as a Gaugemaster GM507 SPST Mini Toggle Switch) into the circuit will offer flexibility and the



8cm long power leads will require extending via screw terminals or soldered bonds.

Full instructions are supplied and, once the power is connected, the chainsaws can be heard being coaxed into life before cutting through the trunk of a tree. The sound unit and speaker can be hidden within a nearby building or beneath the baseboard. There's also the facility for adjusting the volume of the loudspeaker by using a resistor on the PCB if required.

This, and other similar themed packs from Noch, offer a very quick, easy and good



value means of adding sound effects to a layout. To listen to the sounds: see the video at www.noch.com/en/baumfallarbeiten-12843.html (PM)

PROS: Useful figure packs and sound effect module. Easy to install.

CONS: Short power leads from PCB.

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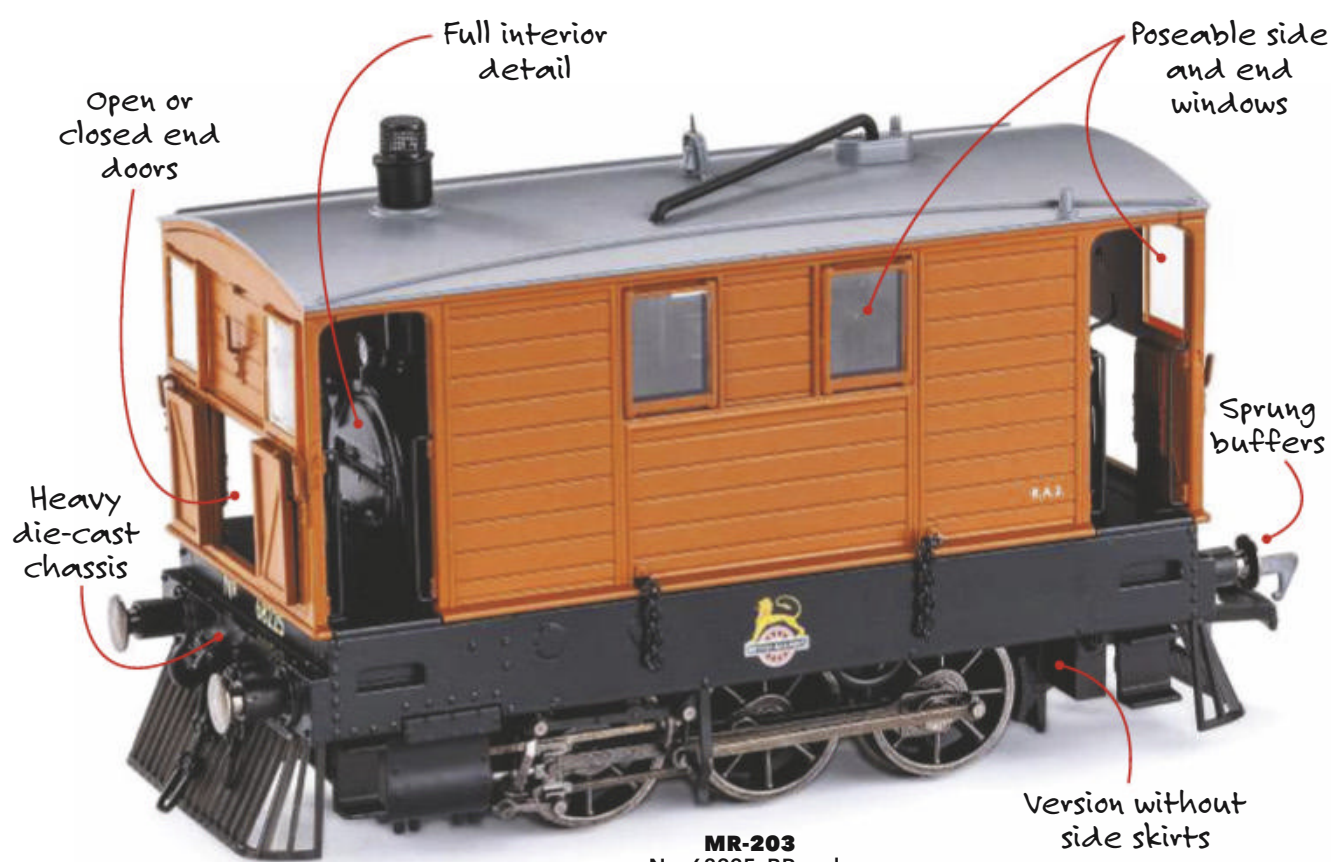
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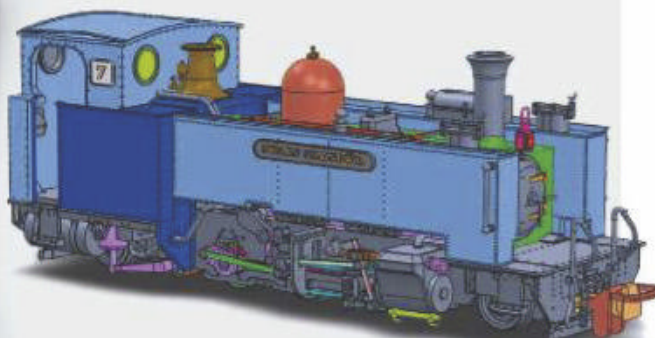
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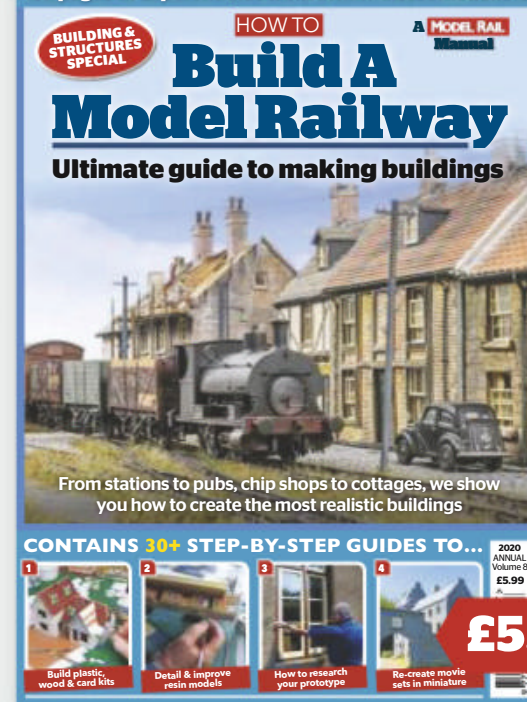
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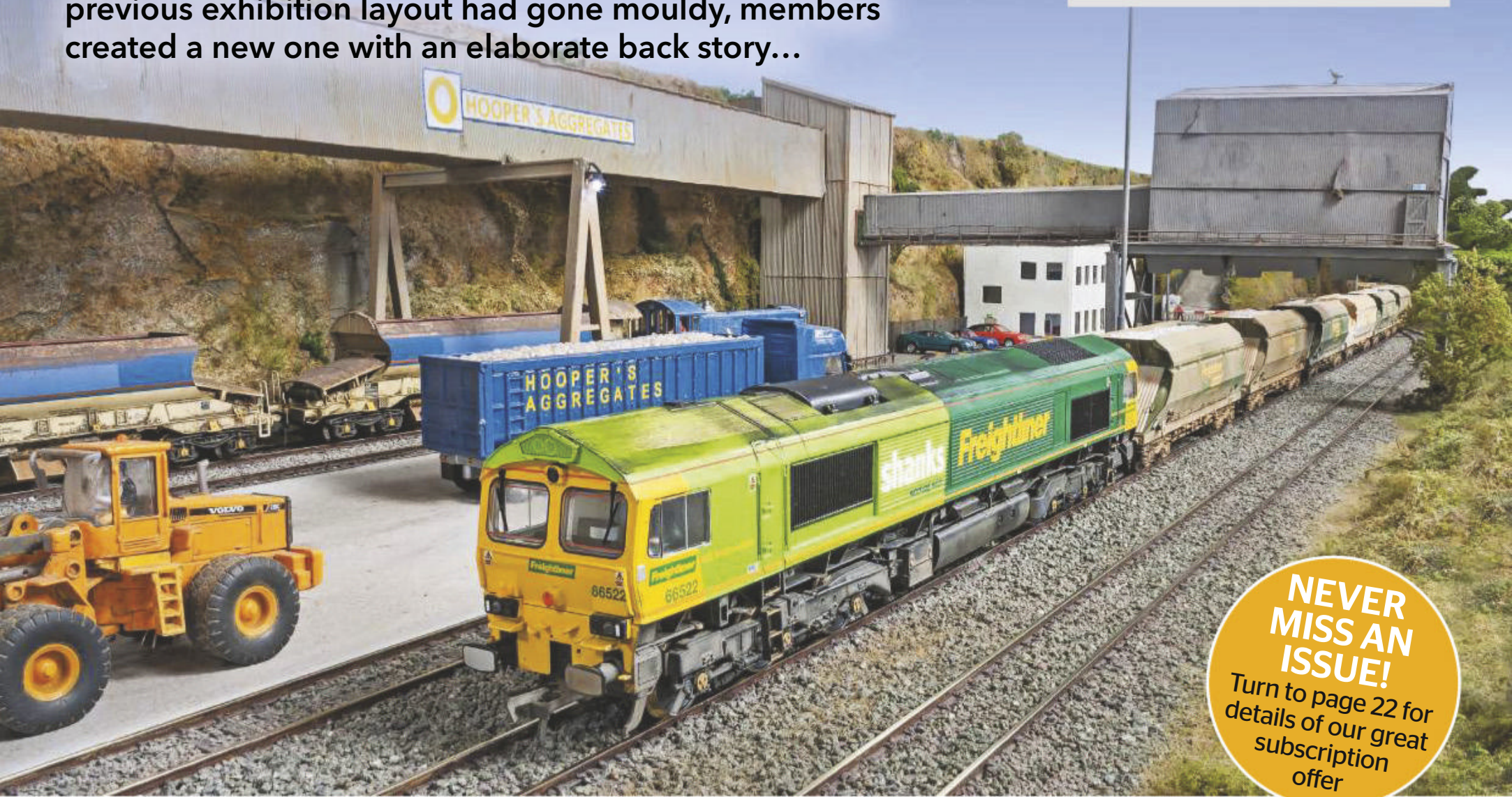
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S2101-02 - 6681. BR lined green weathered.
S2101-03 - 5633. BR unlined green.
S2101-04 - 6639. BR unlined black.
S2101-04A - 5619. BR unlined black.

S2101-05 - 5616. GW unlined green.
S2101-06 - 6623. GW unlined green.
S2101-06A - 6671. GW unlined green.
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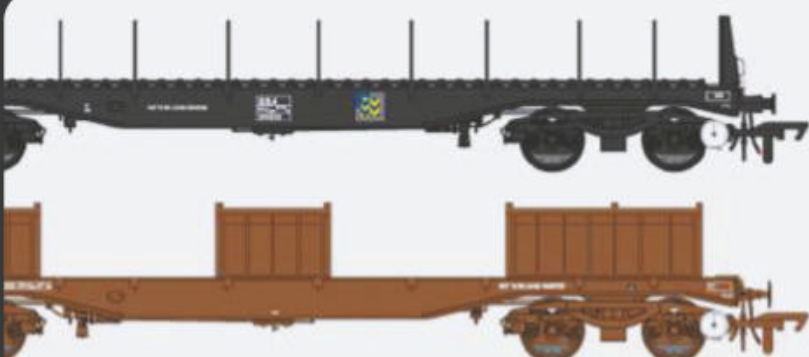
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OO Gauge Steam Locos



Class 5101 'Large Prairie' 2-6-2T
Stage: Painted Samples Due: TBC
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Class 78xx 'Manor' 4-6-0
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Class J26 0-6-0
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OO Diesels & Electrics



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Class 86/4 & 86/6
Stage: Early Development Due: Q3 2021
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Class 37/0, 37/4 & 37/6
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OO Diesel Multiple Units



Class 104
Stage: Early Development Due: TBC
Price: from £180 Digital: 21-pin
hattons.co.uk/heljan104



GWR AEC Railcar
Stage: Painted Samples Due: Q2 2021
Price: £160.65 Digital: 21-pin
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OO Coaches & Wagons



Genesis 4 & 6 Wheel Coaches
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JHA Hopper Wagons
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BR Pilchard Wagons
Stage: Prototype Due: Q4 2021
Price: £13 Digital: N/A
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GER 10t Covered Van
Stage: Prototype Due: Jun/Jul 21
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hattons.co.uk/oxfordgervan



LNER 10t Banana Van
Stage: Prototype Due: Jun/Jul 21
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N Gauge Steam Locos



LSWR Class M7 0-4-4T
Stage: Prototype Due: Q4 2021
Price: £83.26 Digital: N/A
hattons.co.uk/dapolm7



Bulleid Light Pacific 4-6-2
Stage: Early Development Due: Q4 2021
Price: from £169.96 Digital: NEXT-18
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N Gauge Diesel Locos



Class 59
Stage: Early Development Due: TBC
Price: from £118.37 Digital: TBC
hattons.co.uk/dapoln59

N Bi-Mode Multiple Units



Class 800 5-car BiMU
Stage: In Production Due: May 2021
Price: from £178 Digital: Proprietary
hattons.co.uk/kato800

O Gauge Diesels/ Electrics



Class 26
Stage: Prototype Due: 2022
Price: £509.15 Digital: ESU XL
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Class 47
Stage: Early Sample Due: Q4 2021
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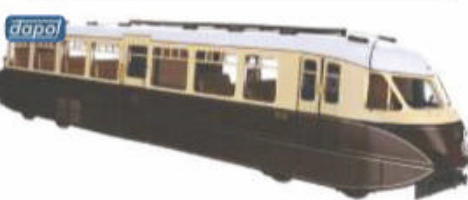


Class 56
Stage: Early Sample Due: Q4 2021
Price: £594.15 Digital: ESU XL
hattons.co.uk/heljan56



Class 73
Stage: CADs Due: Mid-2022
Price: £531.25 Digital: ESU XL
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O Diesel Multiple Units



GWR Streamlined Railcar
Stage: Painted Samples Due: Q2 2021
Price: from £297.50 Digital: 21-pin
hattons.co.uk/dapolrailcar



Class 121 'Bubble Car'
Stage: Painted Samples Due: Q2 2021
Price: from £254.15 Digital: 21-pin
hattons.co.uk/dapolo121

O Coaches & Wagons



Stroudley 4 Wheel Coaches
Stage: Prototypes Due: Q4 2021
Price: from £93.50 Digital: Yes TBC
hattons.co.uk/dapolstroudley



Conflat A Wagons
Stage: Painted Samples Due: Q2 2021
Price: from £38.21 Digital: N/A
hattons.co.uk/dapolconflat

Mk2 & Mk2A Coaches
Stage: Prototypes Due: Q1 2022
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OO Gauge (1:76 Scale)

Steam locos



H4-AB14-001 Andrew Barclay 0-4-0ST 14" 2047 '705' in BR black early emblem (Hat) (RRP £99) **BARGAIN** ... £84



H4-AB16-001 Andrew Barclay 0-4-0ST 16" 2244 'No.10' in NCB lined black (Hat) (RRP £99) **BARGAIN** ... £84



4S-018-009 LSWR Class B4 0-4-0T 87 in SR wartime black (Dap) (RRP £110) **BARGAIN** ... £79



H4-P-016 SECR P Class 0-6-0T 31556 in BR black early emblem (Hat) (RRP £99) **BARGAIN** ... £84

Diesel locos



2930 Class 07 shunter 07001 in Harry Needle Railroad Company - Exclusive to Hattons Model Railways (Hel) (RRP £139) **BARGAIN** ... £94



2536 Class 25/3 25155 in BR Blue single central double arrows and headcode blinds - weathered (Hel) ... £161.46



2539 Class 25/3 D7672 'Tamworth Castle' in BR two tone green - 1990s railtour condition (Hel) ... £152.96



2540 Class 25/3 ETHEL train heating unit ADB97250 in BR Blue and Grey (Hel) **NEW** ... £152.96



2538 Class 25/9 25912 'Tamworth Castle' in BR blue extended yellow ends (Hel) ... £152.96



H4-66-009 Class 66 66218 in Euro Cargo Rail DB branding (Hat) (RRP £150) **BARGAIN** ... £119



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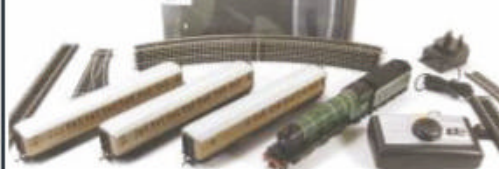


H4-66-035 Class 66 66780 in GBR/Cemex 'The Cemex Express' (Hat) (RRP £150) **BARGAIN** ... £119



4D-022-015 Class 68 68026 in Direct Rail Services plain blue (Dap) ... £131.71

Train sets - analogue



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



R1214 East Coast Express starter train set (Hor) ... £157.50

Wagons



4F-027-017 ICA 'Silver Bullet' bogie tank wagon in Ermewa - 33 87 7898 006-4 - weathered (Dap) **NEW** ... £33.96



4F-027-018 ICA 'Silver Bullet' bogie tank wagon in Ermewa - 33 87 7898 008-0 - weathered (Dap) **NEW** ... £33.96



4L-001-001 Signal - Motorised, Square post GWR home lower quadrant (OOSIGN1) (Dap) ... £28.50

Signals

Track - Code 100 Setrack

R8262 Double 4th radius curve (8 make a circle) (Hor) ... £3.50
R8072 Left Hand Standard Point (Hor) ... £9.50

Track - Code 100 Streamline



SL-100 Single (Pec) ... £3.10
SL-102 1 yard (91.5cm) length of Nickel Silver concrete-sleeper flexible track (Pec) ... £3.10
SL-102 Pack of 25 (Pec) ... £76

Track - Code 75 Finescale

SL-102F 1 yard (91.5cm) length of finescale Nickel Silver concrete-sleeper flexible track (Pec) ... £3.30
SL-102F Pack of 25 (Pec) ... £79
SL-100F 1 yard (91.5cm) length of Nickel Silver Finescale flexible track (Pec) ... £3.20
SL-100F Pack of 25 (Pec) ... £78

N Gauge

Steam locos

2S-007-021 Class 57xx Pannier 0-6-0PT 8752 in GWR green Great Western lettering (Dap) ... £79.86



2S-012-015 Class A1X 'Terrier' 0-6-0T 32635 'Brighton Works' in BR (LBSCR-style) improved engine green (Dap) ... £72.21

HSTs



2D-019-012 Class 43 HST 4-car book set in East Midlands Railway (ex LNER) red and white - 43251, 43295 and two coaches (Dap) ... £170

Track - Code 80 Setrack

ST-5 Setrack right hand point insulfrog (Pec) ... £9

Track - Code 80 Streamline



SL-300 Single (Pec) ... £3

Track - Code 55 Finescale

SL-300F 1 yard (91.5cm) length of Finescale Nickel Silver flexible Wooden Sleeper track (Pec) ... £3.20
SL-300F Pack of 30 (Pec) ... £93
SL-302F 1 Yard of Nickel Silver Flexible Track Concrete Sleepers (Pec) ... £3.50
SL-302F Pack of 30 (Pec) ... £99

O Gauge (1:43 Scale)

Steam locos



7S-006-052 Class 58xx 0-4-2T 5819 in BR black early emblem (Dap) (RRP £225) **BARGAIN** ... £174



H7-A3-002 Class A3 4-6-2 4472 'Flying Scotsman' in LNER Grass green unstreamlined corridor tender - 'Record Breaker' (Hel) (RRP £750) **BARGAIN** ... £579



H7-A3-006 Class A3 4-6-2 60077 'The White Knight' in BR green late crest and unstreamlined non-corridor tender (Hel) (RRP £750) **BARGAIN** ... £579



H7-A3-007 Class A3 4-6-2 60103 'Flying Scotsman' in BR green late crest and unstreamlined corridor tender (Hel) (RRP £750) **BARGAIN** ... £579

Diesel locos



1753 Class 17 'Clayton' D8607 in BR green small yellow panels - weathered (Hel) ... £466.65

Coaches



H7-TC115-004-GA Gresley Teak coach Diagram 115 Corridor Third E12675E in BR carmine & cream (Hat) ... £179



H7-TC175-004-GA Gresley Teak coach Diagram 175 Brake Corridor Composite E10103 in BR carmine & cream (Hat) ... £179



7P-001-007 Mk1 BSK brake second corridor M34001 BR maroon (Dap) ... £169.15



7P-001-204 Mk1 SK second corridor M24092 in BR maroon (Dap) ... £169.15

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
SL-E792BH Left hand point bullhead rail and electrofrog (Pec) ... £45
SL-E791BH Right hand point bullhead rail and electrofrog (Pec) ... £45

Track - Code 143 Flat Bottom Streamline

SL-700FB 1 Yard O Gauge Flexible Nickel Silver Track (Finescale Flatbottom) (Pec) ... £7
SL-700FB Box of 12 (Pec) ... £80

Any or Multiple Scales

Analogue controllers

COMBI Combi 12v 1Amp Single Track Controller Transformer (Gau) ... £38

Digital decoders

DCR-21Pin-Direct-V2 21-pin 6-function 1.1Amp direct plug decoder back EMF (Hat) ... £16.50



R8249 Box of 6 8-pin 4-function 2-sided 0.5A (1A peak) decoder (Hor) ... £92



DCR-8PIN-Direct Box of 10 8-pin compact direct 4-function 1.1Amp decoder back EMF (Hat) ... £136

DCR-8PIN-Direct Single (Hat) ... £17
DCR-8PIN-Direct Box of 5 (Hat) ... £77

Digital controllers



DCC02 Prodigy 'Advance 2' starter DCC controller package (Gau) ... £310

DCC01 Prodigy Express 1.6 Amp DCC controller - complete starter pack (Gau) ... £182.50

Point motors

DCP-CB12DIP Cobalt ip slow-action digital point motor - pack of 12 (DCC) £255
PM-1 Sleep point motor accessory switch (Gau) ... £5
PL-10 Solenoid point motor / switch machine (Pec) ... £6.50
PL-10 Bag of 6 (Pec) ... £38
PL-10E Solenoid point motor extended pin - for use PL-9 (Pec) ... £7
PL-10E Bag of 6 (Pec) ... £40

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DCP-CBS12 Cobalt S - Lever all accessories - unpainted x 12 (DCC) ... £178

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DCM-RRR12 Rolling Road - 12 Axle - For OO, N, HO, TT, OO9, EM and P4 gauges (DCC) ... £85



DCM-RRR8 Rolling Road - 8 Axle - For OO, N, HO, TT, OO9, EM and P4 gauges (DCC) ... £68

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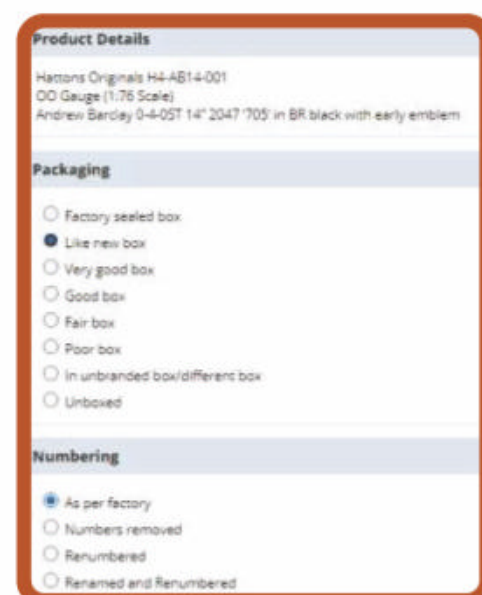
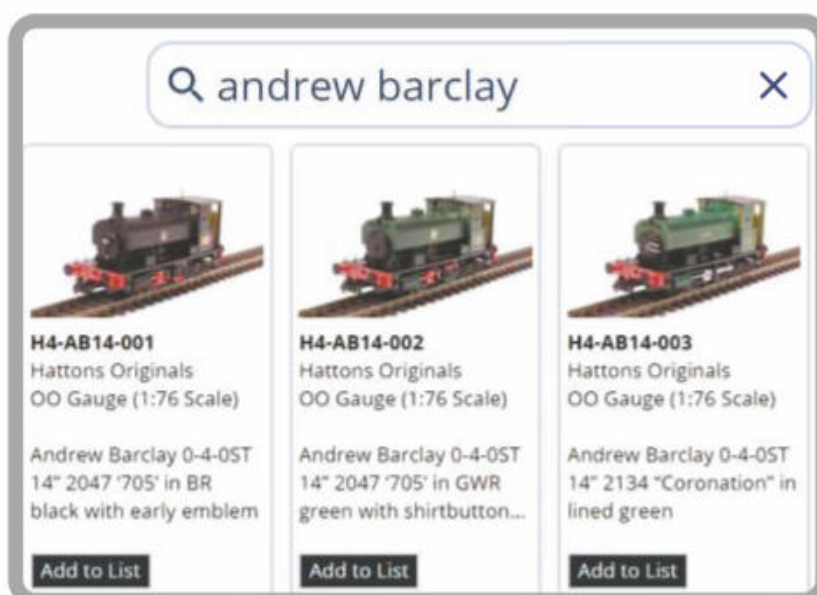
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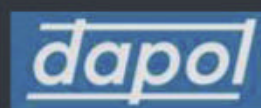
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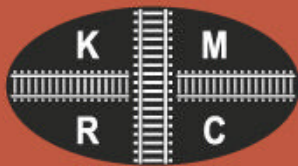


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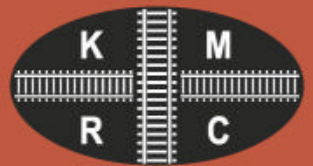


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32-908 Bachmann OO Gauge Class 108 2-Car DMU BR Blue & Grey Weathered by TMC
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371-137SF Farish N Gauge Class 31/6
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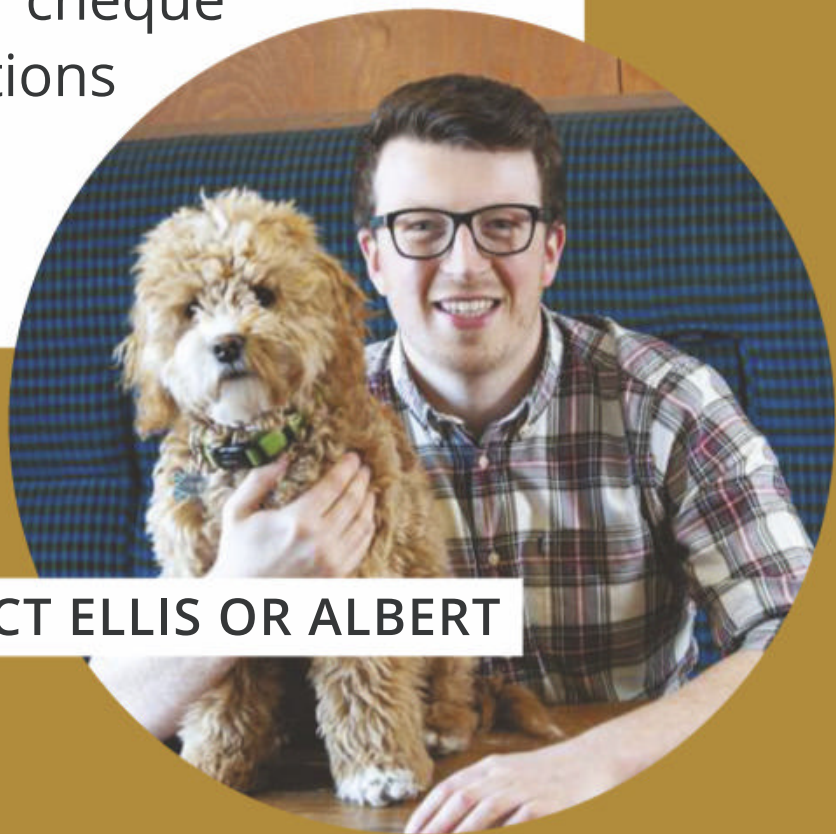
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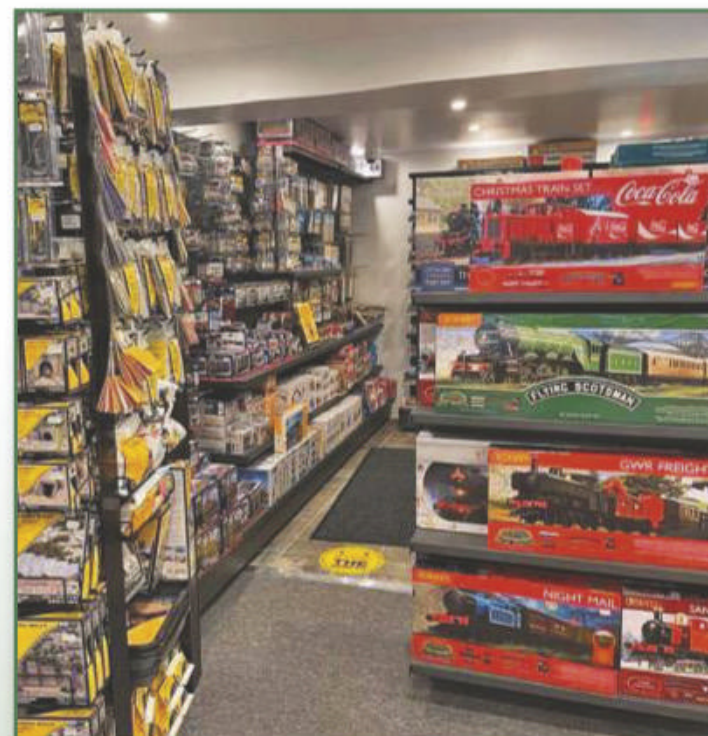
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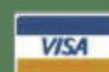


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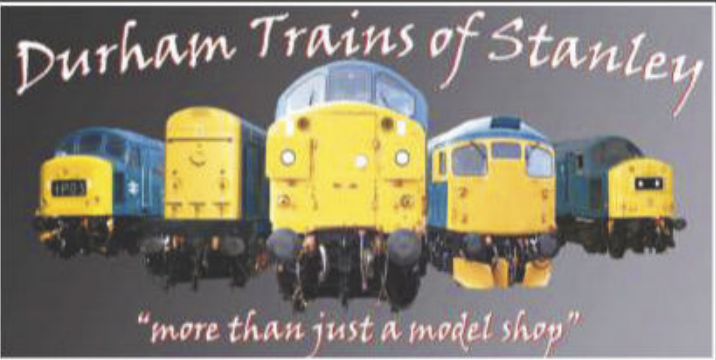



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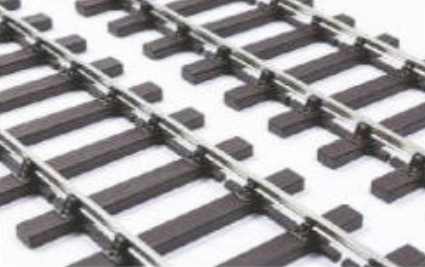
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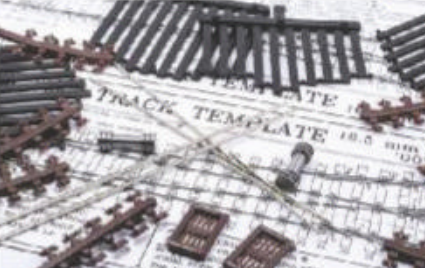
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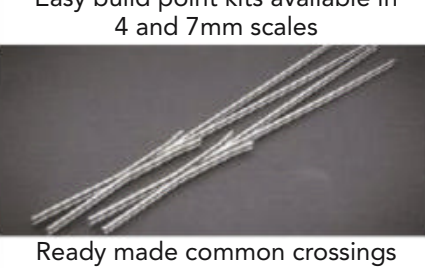
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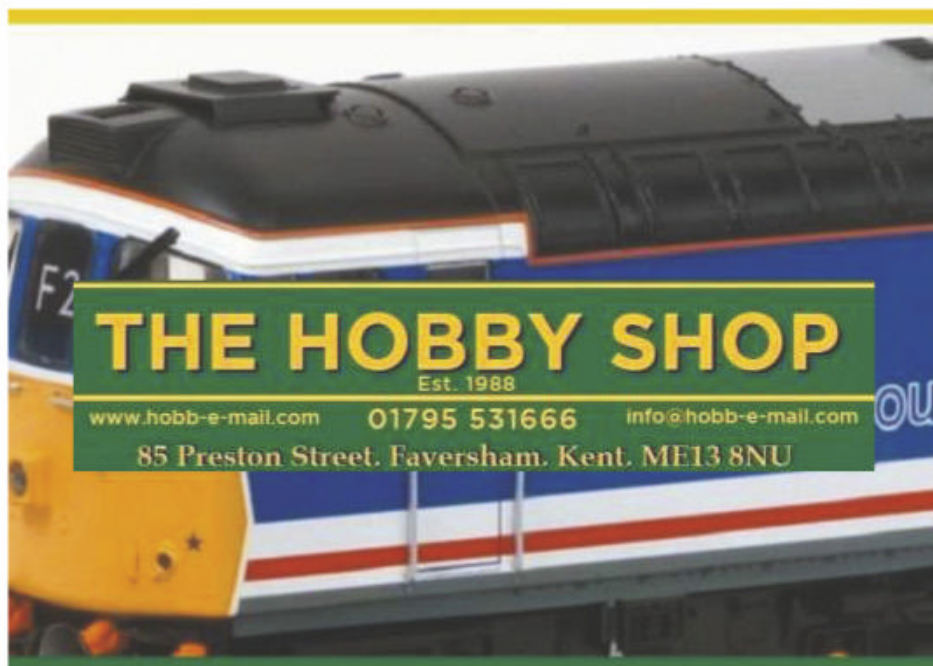
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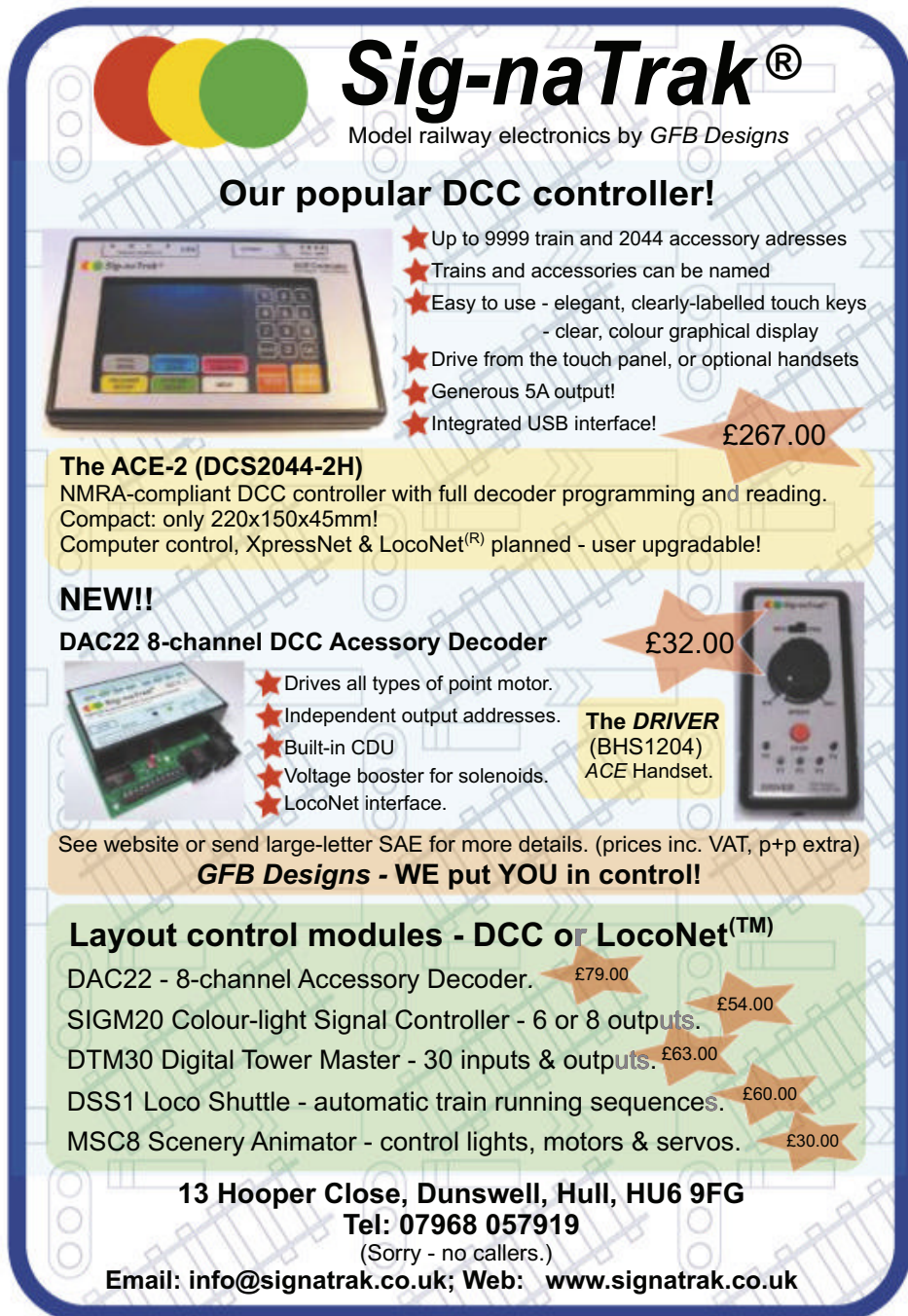
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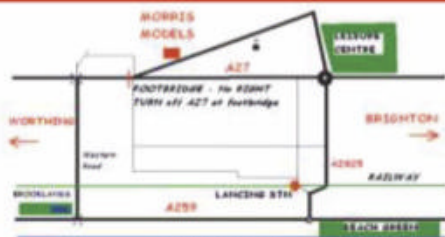


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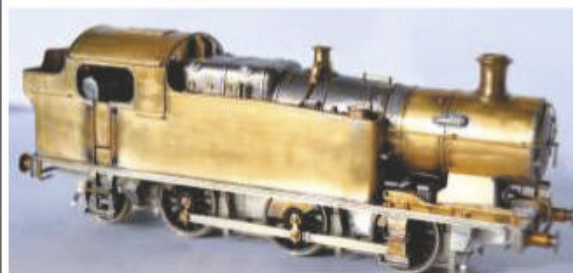
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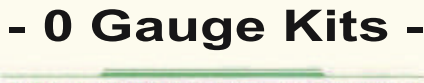
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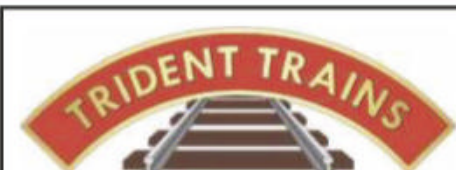
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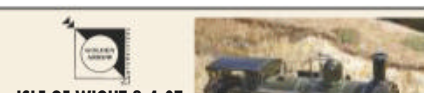
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COLOUR RAIL/H.N. JAMES

Present your case

If there's a locomotive that you think needs to be offered ready-to-run, here's the place to voice your opinion...

Locomotive: LMS Stanier Class 5 4-6-0

Gauge: 'N'

Proposed by: James Hardy, by e-mail

What is it?

The LMS Stanier Class 5 4-6-0, commonly referred to by enthusiasts as the 'Black Five', is a class of mixed traffic locomotives designed by Sir William Stanier. The class was first introduced in 1934 and construction continued until 1951, with examples built at Crewe, Derby and Horwich Works, as well as private builders Vulcan Foundry and Armstrong Whitworth. The first 57 locomotives (5000-5058) were built without domes. They would undergo many modifications and trials: In 1948, 44767 was fitted with Stephenson's valve gear. The aim of the experiment was to find out if a valve gear having variable lead would affect performance. On trial, it proved to have no advantage, although in normal service it did gain a reputation as a good performer on gradients. Five locomotives, 5154-5158, received names.

British Railways inherited 842 'Black Fives', which then would be numbered 44658-45499. They would start to be withdrawn in 1961, but three of them, 45110, 44871 and 44781, survived long enough to haul the Fifteen Guinea Special on August 11 1968, along with BR Standard Class 7MT 4-6-2 70013 *Oliver Cromwell*.

What would make it viable?

The most recent 2mm scale Black Five model was by Graham Farish, which was released back in 2012. These had the motor in the tender and, as I and a few others have experienced lately, the motion would tend to stick when running. It would be nice to have an all-new model with the motor in the engine, that would mean you would have more room in the tender for a DCC decoder and sound speaker. Plus, there are numerous detail options too. There could be domed and non-domed models in LMS black livery, and both BR crests. There could be options for riveted and welded tenders. And named locomotives too!

Can I see a real one?

A total of 18 'Black Fives' have been preserved, of which 14 are located on preserved railways, while some are certified to run on the National Rail network, including 44767 and 45407, owned by Ian Riley. The first locomotive, 5000, is part of the National Collection and is on static display at Locomotion, Shildon. No. 5025 is the oldest surviving member of the class and is currently undergoing overhaul at the Strathspey Railway. 45110 and 44871 are also preserved and are at the Severn Valley and East Lancashire Railways respectively. Several examples have been named, including No. 5428 *Eric Treacy*, based at the North Yorkshire Moors Railway, along with 44806.



Have your say

Do you agree with James' 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 puts Montana Hoeren in the hot seat, and discovers that she has a penchant for upcycling and is about to begin her first layout.

Montana Hoeren is Head of Brand at Hornby.

1. What is your earliest railway memory?

I was six and I pestered my nana to take me to our local train station. I remember anxiously sitting on the station bench, feeling a sense of excitement and fear. Just seeing and hearing a real train was a total 'wow' moment.

2. What is your most memorable train journey?

I was a young teen travelling with my mum into London for the first time, on a Class 395. It was my first significant railway journey and I was excited by every aspect – even handing over my ticket to be checked. I'm pretty sure I kept the ticket too.

3. Do you have a favourite railway station?

I've only been a couple of times, but it's got to be York. There's just something about that station – so grand, encompassing and full of history.

4. How did you get into the hobby industry?

It was all very unplanned – a job became available for a marketing executive and Hornby HQ is relatively local to me, so I applied. The rest is history.

5. What did you do beforehand?

I worked in the events and travel industry, organising cruise and adventure travel shows across the UK. I did marketing and PR and absolutely loved it!

6. What hobbies do you have?

I'm a keen runner and love to work out regularly. I then tend to ruin all the hard work by making and eating a lot of cake. Alongside these I enjoy spending time with family and friends and watching crime dramas.

7. Have you ever built a model railway?

I haven't... yet! It's on the cards. I was recently challenged to build a layout after my colleague Mike (the face of Signal Box) built his first diorama. I'll be getting my model railway layout craft on very soon.

8. What model or craft projects are you most proud of?

I love upcycling old pieces of furniture. I recently worked on renewing a farmhouse table and chairs, a scruffy TV cabinet and a pair of bedside tables. I find it really therapeutic and nothing beats a before and after photo.

9. Who is your hero?

I'd probably say my mum. I grew up without a dad so my mum and I have always been very close. We're very similar in a lot of ways, which isn't always a good thing, but she is my rock.

10. If you could build your dream model, what would it be?

Not so much a specific model, but I'd love to build a Rocky Mountain-inspired layout. It would be very mountain and tree-heavy, but the photos are just breathtaking – I imagine the real thing is even better. One day...



11. Where do you find your inspiration?

I find most of it through my strong desire to succeed, but also through exercising and drinking coffee.

12. What motivates you most in your job?

Positivity and good working relationships. I'm very much driven through seeing positive effects from my work or working towards a solid target/goal. Alongside that, having good relationships at work really motivates me.

13. What is the biggest challenge you've faced?

Completing my Master's Degree. I did it part-time over two years while working at the same time and it was a real juggle – I didn't have much of a social life for those two years, but I'm so glad I did it.

14. What has been the best decision you've ever made?

Buying a house next door to my mum – I told you we were close, so close we share a wall.

15. If you could change anything about the hobby, what would it be?

Making more suitable products available to children, allowing them to take their first steps into the world of model railways and allowing/supporting their journey through further and appropriate age-recommended products. Keep a look out for the Playtrains range coming soon.

16. What was your big ambition as a child?

I desperately wanted to be a vet. I grew up with animals and have always had a huge soft spot for all things 'roarsome' and 'pawsome'.

17. If you had a time machine, where would you go?

I'd go back to the 1960s to when my mum was born. My family are from the USA and my mum was lucky enough to grow up and travel to many of the states (including Montana, where she was born – hence the name). My granddad was in the US Air Force and his job meant that my nana, granddad, mum and uncle had the luxury of visiting some amazing places, including Hawaii where they lived for eight years.

18. What's your hidden talent?

I'm a keen creative writer and I'm writing various books. I studied Creative Writing at BA and MA level, specialising in writing for children. Some of the books have been works in progress for several years – I will finish them eventually though.

19. Do you have any strange quirks that you're prepared to share?

I'm double-jointed in my toe.

20. What is the best piece of advice you've ever had?

Take everyone and everything with a pinch of salt and, if you want to do something, do it yourself. (I'm quite independent.)

21. How would you like to be remembered?

Being original, quirky, happy and a little weird – it's better to be weird than boring.

“It's better to be weird than boring”



Next month: We put the questions to Lisa Munro, marketing manager at The Airbrush Co.

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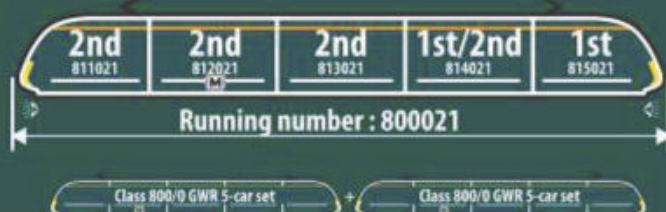
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