

# MODEL RAILWAY

## EXPRESS

eMAGAZINE



**Issue Nine:**

**April / May 2018**

*For the enthusiast by the enthusiast*

**photo:** A steam passenger service  
on the Irish Broad-Gauge layout Arigna Town  
Photo: David Holman

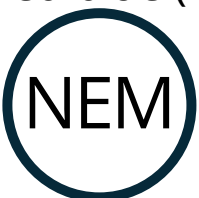


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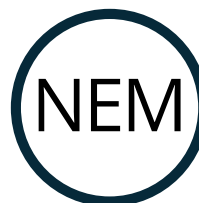
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## **Dear MRE Readers,**

By the time this copy reaches you the British Festival of Model Railways held at Alexandra Palace will have been and gone. The clocks will have been turned forward an hour and we shall be well and truly into the confusing period of early British Summer time where the temperature slowly increases but there is still the occasional mention of snow on the weather forecast.



For many of us who enjoy model railways we are faced with the twin dilemma of trying to once again tame the garden while at the same time still keenly attempting to enjoy the delights of our hobby. Since stepping back from the day to day involvement connected with the operation of MRE I have become increasingly keen to see what editorial features are to be included in each of the new MRE e-magazines, however in this issue my interest has been keenly sharpened as there are several articles that I have found particularly fascinating.

Featured are the usual plethora of new product announcements, which for obvious reasons I am keen to see, plus there is, for me, a really fascinating piece on Irish broad gauge in 7mm. Another article that not only attracted my attention but had me reaching for my modelling tool kit was the piece on building a camera wagon. For me such a thing on a demonstration layout is always a scene stealer, especially where youngsters are concerned and this article will show you how to construct such a vehicle and it really does seem quite straightforward.

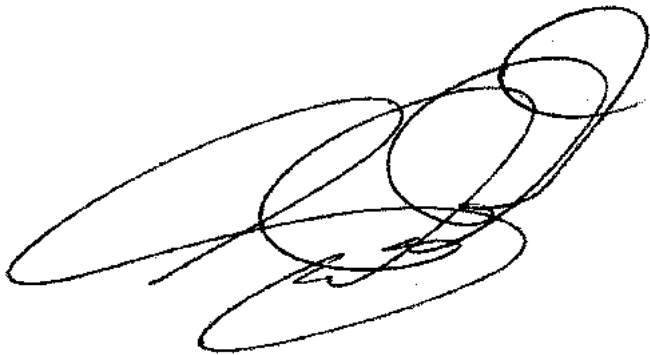
There are book reviews galore and a preview of chapter I of the new British Railways Stories Book: Western Glory. And there is much, much more which I trust will make this issue one that should prove difficult to put down.

However, if I am not right in my assumption please do contact the editor and let him know what you would like to see and read about in MRE. The e-magazine is for you so either do please put pen to paper or fingers to the keyboard and let us know. Better still write something and send it to us but whatever you choose to do make us aware because this is the only way we can evolve and develop the magazine's content.



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A handwritten signature in black ink, consisting of several overlapping loops and a final flourish.

Simon Kohler

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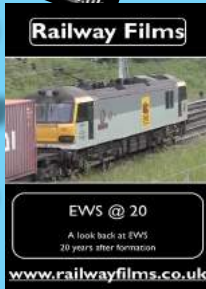
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# Irish Broad Gauge in 7mm - Arigna Town

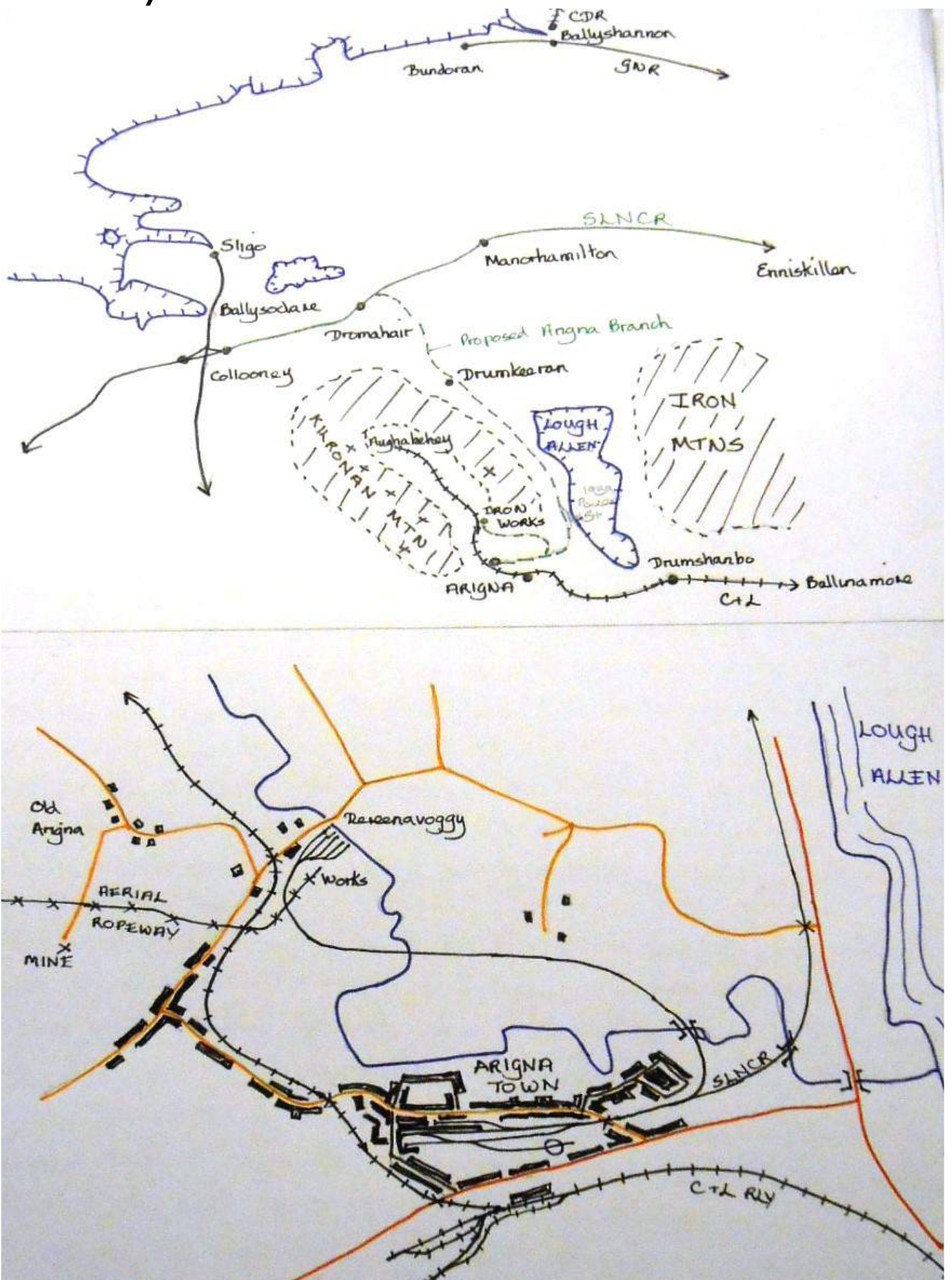
By David Holman



The Irish scene has much to interest modellers who are looking to do something a bit different. At almost any time idiosyncratic, pioneering, archaic, yet occasionally surprisingly modern, its use of 5'3" gauge seems to have severely limited the number of layouts built. The only exception to this is perhaps the current scene, where there is a good range of RTR models available, albeit running on 00 [16.5mm gauge] track. In 4mm scale, the gauge should be 21mm and 36.75mm in 7mm scale – quite a difference from 'standard'.



Arigna Town is my attempt to explore what is possible these days in 7mm scale.





The basics are pretty straightforward. Irish track may be broad gauge, but can be readily constructed in model form using either C&L parts [on 9' sleepers] or FB rail on copperclad. Slaters do a broad gauge loco axle [33.98mm back to back], while their coach and wagon wheels have enough 'meat' on their axle ends to enable the back to back to be opened out accordingly. It may surprise some readers to know that there is a growing range of loco and rolling stock kits available in 7mm scale, but nevertheless the ability/willingness to scratchbuild is always going to be useful. So, in current times, where seemingly everything on the British scene is available RTR, perhaps the Irish scene is ideal for those who prefer a bit more of a challenge?



Arigna Town, is based on a proposed [but never built] branch of the Sligo, Leitrim & Northern Counties Railway in the northwest of Ireland. Opened in 1885, the SLNCR remained independent right up to closure in 1957, largely because it straddled the border created by Irish independence in 1921. Running 44 miles from Enniskillen to Sligo, it was built mainly to convey cattle, though the proposed branch was intended to tap the small coalfield, high above the village of Arigna, about 20 miles to the south – coal that was actually sent out by the 3' gauge Cavan and Leitrim Railway.





The SLNCR almost exclusively used 0-6-4Ts, built by Beyer Peacock. There were three versions, each a bit bigger than the last, but in addition the railway was an early pioneer of railbuses for passenger traffic. Remarkably, a very good 7mm scale kit is available for the earliest of the 0-6-4Ts, together with card kits [from Alphagraphix] of one of the railbuses, together with pretty much all of the SLNCR coaches and wagons. Several of the SLNCR buildings are available as card kits too. It was this that led to me choosing the SLNCR to model, though my history of the Arigna Town branch assumes it was built as a joint line with the Midland Great Western, as a number of loco kits are also on the market for this company.





The layout is built on three identical baseboards, 1200mm x 600mm, using good quality 6mm birch plywood. The fiddleyard, is the same size & is of the 'sliding/rotating' type, as described by Robin Fielding in MRJ III. Track is code 100, flatbottomed rail, soldered to copperclad sleepers, supplied by Marcway of Sheffield. They also custom made the points for me, which are self-isolating and operated by 'wire in tube' from the rear of the layout.

The track plan is very simple, but does incorporate a loco turntable, as these are an essential in pretty much every Irish branch terminus. Mine is a much adapted Dapol kit – very cheap and cheerful! There is no sign of the mineral line to the coal mines, this is assumed to trail in just beyond the layout, but means that loaded coal trains must come into the station to run round. A small Saxby & Farmer signalbox controls the trains, via a single, three armed, part slotted, signal, the prototype of which actually guarded three level crossings on the Sligo mainline.

Needless to say, all the buildings are scratchbuilt, though Alphagraphix card kits were first bought and used as colour drawings, adapted to suit the space available on the layout. Hence we have <sup>13</sup>Manorhamilton signal box,



Florencecourt station and Glenfarne goods shed [all locations on the SLNCR mainline], plus typically Irish non-railway buildings, including a baker's, bar and garage. Neil Sprink's book, 'The SLNCR in Pictures' [Midland Press] has been an invaluable source of reference material, enabling me to build the curious signal [using parts from Wizard Models] and the crossing keeper's cottage. Most of the buildings are based on a core of 5mm foamboard, clad in Wills 'random stone' or corrugated asbestos sheets. Though both are sold for 4mm scale, they seem fine to my eye in 7mm scale too.

Scenic work owes a great deal to Gordon Gravett's recent books on the subject, to which I can add very little, other than 'read, enjoy & apply', for they make everything very 'do-able' as the photos hopefully show.

A static grass machine is a must in this scale though. Being only 600mm deep, a backscene is also essential, as there is little room for much beyond the railway fence. Mine is only 200mm high [to enable the layout to fit in my car for transport] and integral to each baseboard. Much thought has gone into hiding the right angle corners at each end and the two baseboard joins. The backscene was painted by me, using a mixture of emulsion and acrylic paint, plus pencil crayons and felt pens. A field trip was made in 2013, to get a flavour of the area – which really is rather splendid, as is the ‘Ari-gna Mining Experience’ located on the top of Kilronan mountain. Well worth a visit.

So, to the trains. At present, there are six steam outline locos [5 etched brass kits, one scratchbuilt], plus a railbus and a railcar – both scratchbuilt – and most recently a Deutz 4 wheel diesel shunter [Worsley works etches].

Two of the steam locos are Northstar kits of the SL-NCR Beyer Peacock ‘Small Tanks’. Very long in chimney and somewhat archaic in appearance, they have a charm all of their own. When I bought them, they were the last two available, but recently have been released again under the Studio Scale Models label.



The artwork behind them is stunning, with over 1000 half etched rivets on each engine [rivet press an essential here] and easy to follow instructions. Called Fermanagh and Hazlewood [SLNCR locos only had names, never numbers], they are used on the freight and extra passenger trains.

There are three Tyrconnel kits [found in the Alphagraphics catalogue]. One is a MGW E Class [CIE J26] 0-6-0T, which is used to work the coal train. Another MGW loco is a G2 2-4-0, which works an excursion to take pilgrims to Claremorris for the Knock shrine. The third is Timoleague and Courtmacsherry Tramway's



Hunslet 0-4-2T 'St Mologa' running as Arigna Mining Company's loco 'Lark'. Tyrconnel kits are fairly basic, but easy to build, with cast whitemetal fittings. The chassis is always a fold up unit, which so far has turned out well every time, though they are designed for 32mm gauge for some reason. Broad gauge is achieved by soldering the wheel bearings back to front, a ruse that is hard to see when viewed side on and avoids the need to make new frame spacers. Mashima motors and Branchlines 40:1 gearboxes provide the power for each loco.

SLNCR flavour requires at least one railbus and Alphagraphix do a card kit of '2b'. The prototype was developed from a GNRI road bus, with patent 'Howden-Meredith' wheels. These feature a steel, flanged rail tyre outside of the pneumatic road one, to improve the ride. I made mine from Slater's 3' wagon wheels,



with a slice from the tyres of a Corgi classic bus. A simple nickel silver chassis [rear wheel drive] goes under a plastikard body. The 4 wheel luggage trailer helps provide extra pickups. Only driven from one end, the ensemble must visit the turntable on each trip and likewise be turned [via its own cassette] in the fiddle yard. The SLNCR also bought a modern railcar from Walker Brothers of Wigan in 1947. Essentially a broad gauge version of the ones used by the County Donegal and West Clare Railways, it is an 0-4-0 diesel tractor unit with an articulated trailer for the passengers.



The chassis was the simple bit, built around a set of Premier profile milled coupling rods. The bodywork was much more of a challenge, given the complex shapes involved. It is mostly made from plastic sheet and filler, though I cast the 59 seats in resin from my own masters. The prototype [the remains of which still exist at Downpatrick] could be driven from either end, which is just as well, for at 54' long, it is far too big for the turntable. David Jenkinson's book, *Carriage Modelling Made Easy*, a great help here, as was the drawing available on [irishrailwaymodeller.com](http://irishrailwaymodeller.com), the latter a valuable resource on all aspects of the Irish scene.

The other steam engine is Sir Henry, one of the 'large' 0-6-4Ts. I managed to find a general arrangement drawing at the Manchester Museum of Science & Industry & from this produced my own outline drawing. The model is scratchbuilt in brass & nickel silver and sports full inside motion, using a set of Laurie Griffin parts, which look truly wonderful twirling around between the frames.

The Deutz diesel moves us toward 'modern image', though actually dates from 1955. Built around a set of Worsley etches, it has 4 wheel drive, via Delrin chain gears and doubles up on the coal trains.

Eventually, I hope to be able to operate a full diesel sequence, with a C class branch line BoBo.

For the British scene, building carriages and wagons is supported not just by a wide range of kits, but also a similar breadth of books and plans. The Irish scene is much less well supported. To the best of my knowledge, there is just one book [by Desmond Coakham] devoted to standard gauge coaches and nothing at all on wagons. Think on that the next time you reach for your favoured specialist tome. What pictures are available tend to be of the 'classic three-quarters' view – not helpful when looking for details of buffing and running gear. A few published plans exist in specific history books [eg MGW and WLW] and others can be found on the Web, though some of these are based on examples measured in farmer's fields and hence lack running gear detail.

So, it was back to the Alphagraphix catalogue again, as they do card kits of many of the SLNCR coaches and wagons [plus several other examples], which I have used as a starting point for scratchbuilding my models. First we have SLNCR coach number 9, a Hurst Nelson 44', tri-compo clerestory bogie of 1928 vintage – though it looks much older.





This was the standard vehicle of choice for the 7.44pm mixed train from Enniskillen to Sligo, the only steam hauled train timetabled from the mid 1930s until closure. It is built a la Jenkinson, on cut down Slaters bogies. The other three coaches form the excursion train & are all MGW 6 wheelers. One is a Tyrconnel etched brass kit, the others are scratchbuilt on the same firm's chassis. Recently SLNCR bogie number 10 and six wheel saloon number 4 have been added to the fleet.

Wagons are all scratchbuilt, using whitemetal fittings for the chassis and either plasticard bodywork or resin castings I've made from my own masters. Inevitably, there has to be a rake of cattle vans [these have home made animals inside], while as per Irish practice, vans outnumber open wagons.



Interestingly, the latter tend to be 4 or 6 plank, rather than 3, 5 or 7 plank in Britain. The 4 brakes vans are all SLNCR prototypes as are the parcels van and horse-box. A few GNRI and CIE vans make up the numbers. As per early BR practice, fitted wagons are bauxite and unfitted grey. Halford's spray primer in my case for both.

Screw or three link couplings are used throughout. Operation of these is made considerably easier by the use of LED strip for lighting, which provides very even, shadow free illumination – important when trying to uncouple between box vans or coaches.





Basic operation sees the railcar or railbus alternate between the freight, mixed, coal and excursion trains. Control is analogue, using a Gaugemaster handheld unit and once all the trains in the fiddle yard have been 'out and back', the whole unit is then turned for everything to be repeated once more.

On the layout, things are kept simple. The mixed train swaps wagons in the goods yard siding, while the freight train brings cattle wagons in and takes a mix of goods ones out – or vice versa. Extra variation comes from the fact that locos [and the railbus] visit the turntable each time they appear.





Only the coal trains break the 'one engine in steam' rule, when loaded or empty coal wagons are swapped with a short train of mining stores and equipment. Just the [very] lightweight mine engine, Lark, is allowed on the mineral branch.

Overall, this has been a very enjoyable and satisfying layout to build and operate. Hopefully, this article also shows that, in 7mm scale at least, modelling the Irish scene, to the correct 36.75mm gauge is very much a practical proposition. There are just enough materials available to get you started and, as antidote to the sameness of RTR modelling, it can offer a refreshing change.

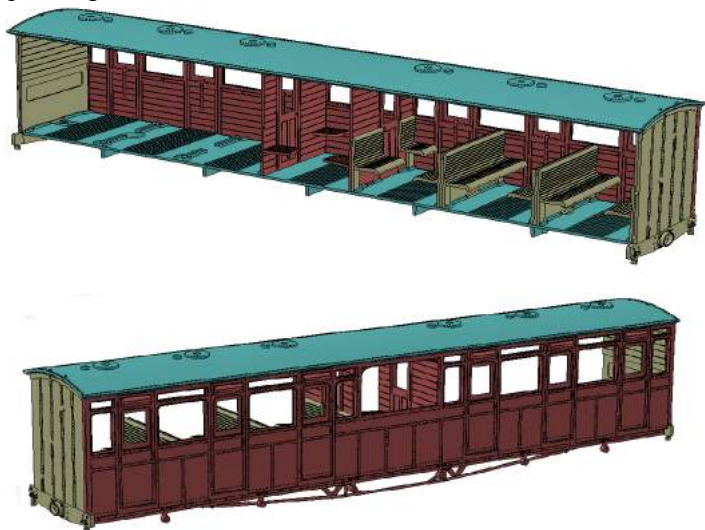




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We are now in good progress with our Lynton & Barnstaple Baldwin 2-4-2T LYN. This kit was previously produced by L&B models. We have made a few improvements, such as wheels to our normal standards, and included our own gearbox/motor unit. This has gone for test building.



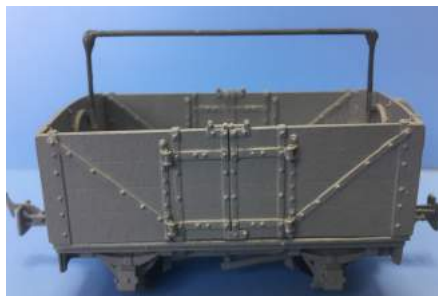
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## **Review: the end of midland steam in the north west**

Author: George Woods

RRP £14.99

ISBN 9781445671307

Size 234 X 165 mm

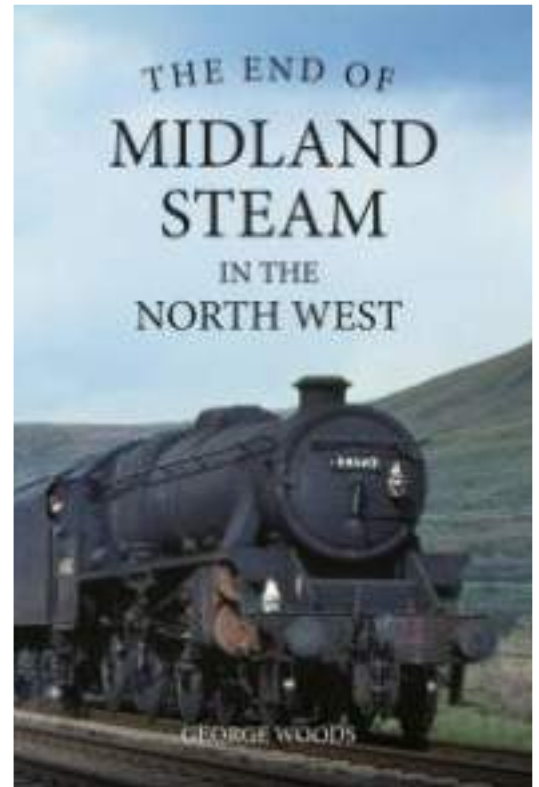
Binding Paperback

Publisher Amberley Publishing

Review by: Alexander Croft

This book would perhaps be better named 'a pictorial record of the end of midland steam in the north west', that is to say, it is most definitely more photo than text. That said, the text is concise and gives the reader just the right amount of information to put each photo into context.

This photo essay book opens with an introduction and the first photo, rather aptly is that of the last steam hauled passenger service down the former GCR mainline at Marylebone. It is a sad reflection that the last mainline to be built was the first to fall under the British Railways regime. It is also a sad reflection that HS2 will follow much of the former route, what hindsight could have saved in investment costs.





But I digress. The book continues with the surviving steam (now more tightly grouped) at several steam depots, even going so far as to depict the steam shunters now in the scrap line with the diesels intended to replace them also in the background awaiting scrapping. In some ways it is satisfying to see these diesel in the scrap line, but in other ways it is a shame that the investment in these new diesels was wasted.

The book continues with photos of many different trains steam hauled in the final years, the occasional passenger train and increasingly more and more freight. The book moves towards a finish with a selection of steam movements out of Carnforth, famous as steam town and the only shed to remain intact after the end of steam. The book ends with an assortment of steam specials marking the end and rather poignantly, the final photo is that of Oliver Cromwell (the last steam engine to move on the network under British Railways ownership).

So, what is my verdict on this book? I think it is an excellent record of the period, backed up by background information on each photo. This book will make an excellent companion to any modeller wishing to re-create the final years of steam, this book will definitely make it onto my book shelf.

# Review CHINESE STEAM-THE LAST YEARS

Author David Kitching

RRP £14.99

ISBN 9781445676203

Size 234mm x 165

Binding Paperback

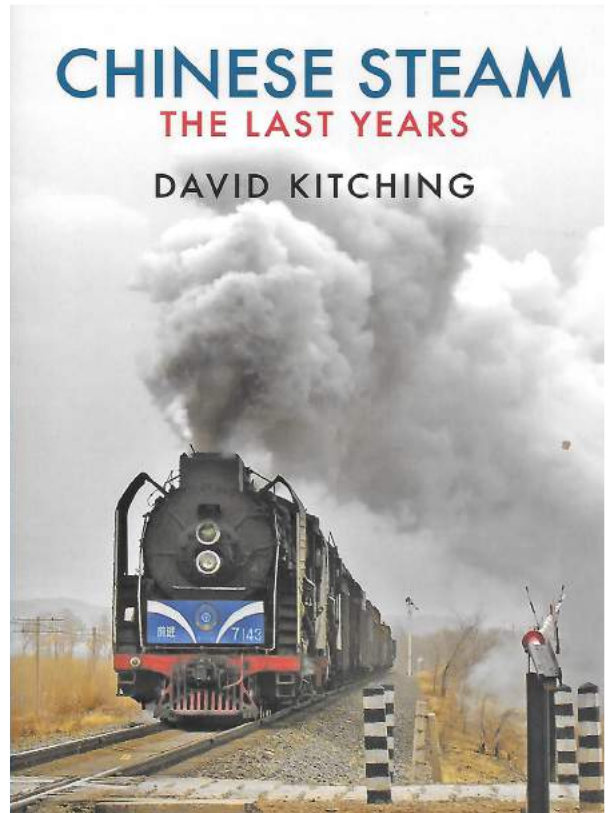
Illustrations 180

Published by Amberley Publishing

Review by Terry Rowe

China was the last bastion of the steam railway, with construction of new steam locomotives for industrial use continuing up to the end of 1999. Even now a few locomotives struggle on at collieries and other industrial premises, but this is likely to end very soon as boiler overhauls are almost impossible to obtain at an economical price.

The book has a brief informative introduction with a map of China showing the different locations where 180 photographs have been taken. It covers narrow gauge and standard gauge railways.



This book showcases the photographs obtained by one enthusiast over ten visits to China between 1992 and 2017.



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# Getting A Drivers Eye View - Building A Camera Wagon

By Jennifer Kirk



A model layout cannot be experienced in full until you have seen it from a driver's eye view!

There are a few different camera wagons on the market these days, made to look like a standard wagon for the purpose of being marshalled into your train to take a driver's eye view of your model layout. However I have found that some of the specifications can leave a little to be desired, and really they are just too inflexible to be more than a novelty. So that's why I decided to have a go at building my own.

Cameras built to be small and ultra tough have been on the market for some time now. Primarily aimed at

the extreme sports market, they have become small enough to be of value to the model hobbyist. Unlike some of the dedicated camera wagons, these cameras often offer the ability for a user to view the footage from the camera in real time on a device such as a smart phone. This makes taking footage a lot easier because you are able to see exactly what the camera is videoing and make adjustments as necessary. It can also be verified that the camera is recording correctly so that you don't have to wait until the end of a filming session just to find out that the memory card was full or not inserted!



The camera I chose to buy is a Panasonic HX-A1. There are other equally good cameras available on the market, but I chose this one because it was a lot less expensive than the well-known GoPro cameras. It also offers full HD video recorded to a micro SD card. When paired via a dedicated wi-fi link with a suitable smart phone this makes for a powerful tool. The camera itself is tubular in shape, and is designed for ease of attachment to a helmet to allow it to be used to video bike rides, rock climbing or other recreational activities. I have even easily used this camera as an effective dash camera in my car, recording hours of footage on long car journeys in a resolution that is high enough to pick out details including vehicle registration plates. It is easier to justify the financial outlay for a camera that can be put to a variety of uses.





To be able to run this camera around a model layout, a means had to be found to mount it to a wagon. I didn't want to permanently alter a wagon for the job, so chose to manufacture a cradle out of scrap parts leftover from an old plastic kit but it would be easy enough to put it together from scratch using plastic sheet. The idea was to build the cradle to be able to sit on the bed of a flat wagon and grip the camera through friction alone so that it can easily be push fitted in place and taken out again at the end of the recording session. Because of the cylindrical shape of the camera, this cradle is necessary to stop the camera from rolling from side to side. The important thing is to create a box that sits securely on the wagon with an open top and front so that the camera can be inserted and the lens has a clear view out the front.





I did try a number of different base wagons for the camera and found that there were some stability issues with a smaller four wheeled wagon that I tried at first. The problem was that for best results the camera wagon needs to be propelled around the layout, and this could cause the wagon to derail. It was also apparent in test runs that a four wheeled flat wagon transmitted a lot more of the vibration of going over points and track joins than was really desirable and this made the resultant footage far too shaky to be of best watchable quality.

The second wagon that I tried was a bogie flat wagon with a lowered well in the centre; known as a bogie Weltrol in the UK. I found that the two bogies on this wagon made it ride far more smoothly and eliminated a lot of the shaking and vibration that had plagued the test run with the ordinary small four wheeled wagons. The well in the centre of the wagon was also ideal for adding some temporary weight which made the wagon ride even smoother and ensured that when it was being propelled at the front of a train it was far less prone to derailling. For this I used two pieces of scrap lead flashing cut to shape so that they were an interference fit within the well. The plastic cradle then sat snugly on top of this, and the camera in turn fitted in the cradle making a very sturdy and robust camera wagon.





One small problem I did initially find was that the front of the bogie wagon was visible in shot. It is possible to move the camera cradle further forward on the wagon to reduce or eliminate this, but I found that in turn this could have the undesirable effect of making the wagon heavier at one end than the other which in turn gave rise to an increase in chance of derailment. At any rate, the bit of wagon visible in the footage isn't dominating, and isn't out of character with footage being shot from a train. I felt that certainly for my UK outline model, it looked a little like the end of a brake van and didn't cause any great issue.





The camera itself has no issue with focussing, and seems to manage to focus objects both far away from the lens as well as those close to it. The camera also features an in built microphone, but be aware that this will pick up the sound of the train itself. That said, in normal usage I haven't found the sound of the model train running over the track an issue in any way. If anything, it can add to the realism of the footage giving a soundtrack to which the video can be viewed. The camera is also very adaptable in terms of light level that it can cope with, and I found that it will film equally as well in dark areas such as tunnels, cuttings and under bridges as it will in bright sunshine. The transition from light to dark it does quickly and I have never had any issue when it passes from indoors to outdoors on my own layout. The one downside is that under dark conditions that footage can appear a little grainy, but it doesn't actually detract a great deal in terms of visual quality.

I have had immense use out of this camera and the associated cradle that I built for it. The camera mounted on the wagon actually has a smaller profile than most of the locomotives so it has been able to travel without incident to anywhere on my model layout and it is really inspiring to be able to see the model from the point of view of the train driver! It is also the case that being able to view a model from angles that would otherwise be almost impossible breathes new life and possibilities to any layout. I have filmed hours of footage for Youtube videos, and this diminutive camera has been money well spent. It also has the added bonus that the camera can be used for far more useful tasks than a dedicated camera wagon ever could whenever I go sailing or climbing mountains!







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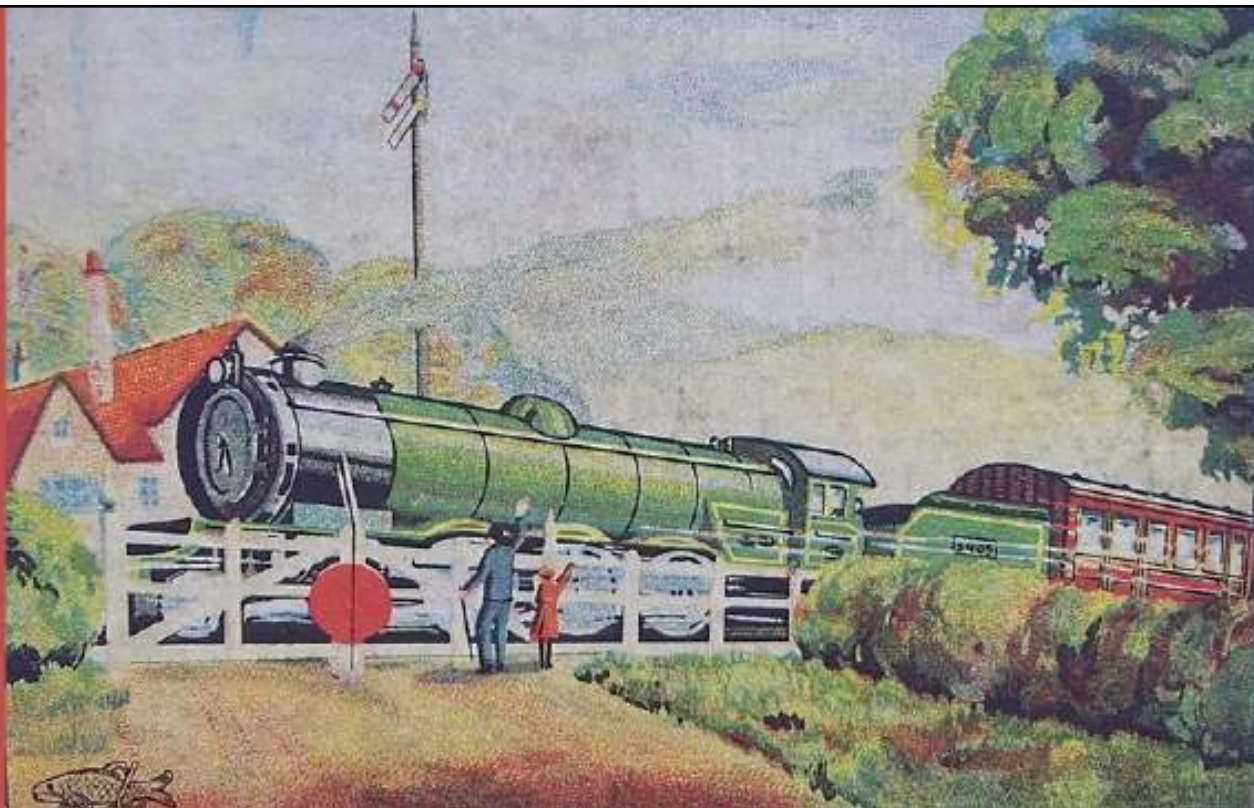
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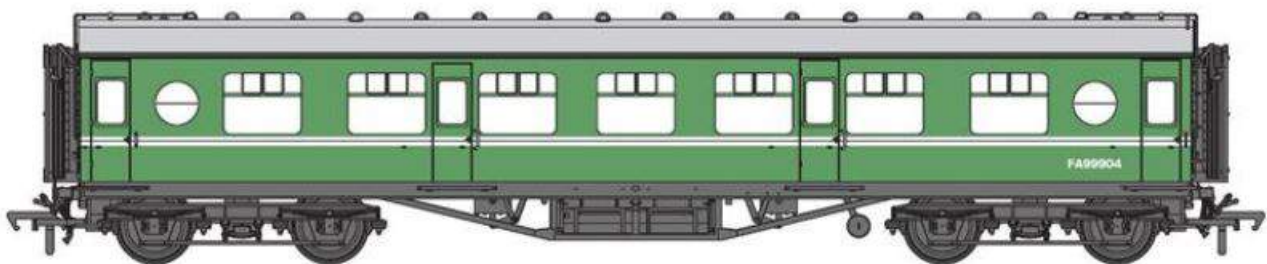
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# **MODEL RAILWAYS AS THEATRE**

By Les Richardson



*This article was originally printed in the N-Gauge Society Journal  
issue 5/15 Sept-Oct 2015*

To start with, a little background might just help. I've been modelling in various scales since the age of twelve just over fifty years ago, and for much of that time have attended exhibitions as a punter or an operator. On the theatrical side I have performed in over 80 amateur and semi-professional stage shows from Aida and Turandot at one end of the spectrum to Oh What A Lovely War and too many productions of The Mikado. Since taking early retirement seven years ago I've built two N-gauge exhibition layouts, "Furtwangen Ost" and "Hawthorn Dene", each of which has now managed a prize at two of its outings.



I followed it up with a OO shunting plank “No Place” which has been well received at the shows it has attended so far. This is not intended as a description of any of these. Furtwangen Ost has featured in Continental Modeller, Hawthorn Dene in Railway Modeller and BRM and No Place in BRM. Nor is it a blow-by-blow account of how they were made. I’m one of those who come back from the workshop with the superglue bottle attached to my elbow and a figure I thought I’d stuck to the layout well entangled in my hair.

Instead this is intended as a look at part of the thought process involved in making an exhibition layout. In my opinion a home layout exists for the enjoyment of its owner, and everything else is secondary to that. On the other hand an exhibition layout is designed to entertain others, and that means it has a lot in common with a theatrical production. This has become much more apparent to me since taking up directing the other year. Hopefully I can illustrate this with examples.

## **Thoughts into plans.**

At one recent major show I saw a very well modelled layout where, after a few minutes had passed, a train appeared, ran into the station and stopped. At this point the entire operating team left the layout and went to sit at a table behind it for a while leaving the punters to gawp at a stationary train where nothing was happening.

Going round exhibitions I'm sure I'm not the only one to see other beautiful layouts that will stand one good look but which become very boring very quickly, and which, after a second visit to confirm this impression I could gladly never see again. I've also seen more than my share of stage shows like that, and been involved in quite a few. So my first question is "who is the viewer my layout is aimed at?" In other words, if I am to take my layout to a show, which members of the public who have shelled out their hard earned cash do I want to impress? If the answer to this is "Who cares?" then it is a home layout.

That leads on to the next question. "What am I offering that will make my target audience want to look at the layout, and want to see it a second time, and more?" This is harder, and in the case of Hawthorn Dene took several months to resolve before any detailed planning commenced. I am now at this stage for the fourth time with an exhibition layout, and it doesn't get easier with practice.

I came up with similar, but slightly different answers to this second question for each of the layouts. For Furtwangen Ost I wanted to present a small town in the Black Forest area, Hawthorn Dene was to give an impression of the Durham Coast line in the Easington

area at the turn of the sixties and No Place was to show a run down corner of North West County Durham. For none of these was the option of making an exact replica appropriate due to space reasons.

**Picture 1 (above)** is just to the North of the old Easington Colliery site, and shows what is at the actual location of my layout Hawthorn Dene.



The valley to the East of Furtwangen is similarly populated. For each layout I wanted plenty of movement and plenty of static interest. For a theatrical production the equivalent could be “to present this show in a different but appropriate setting and make it fast-paced and lively”



Having decided what the aims of each layout were to be the next question is probably the most difficult to answer. “How am I going to achieve this movement while still giving the audience something worthwhile to look at?” This starts the outline planning stage. Roundy-roundy or end-to-end? An exhibition needs both. I took the decision with each of the first two layouts to make roundy-roundies. Shunting or main line movement? I wanted both simultaneously! As a result Furtwangen Ost has a minor railway with a loading dock to shunt, and a tramway that keeps the action going while the railway slows down to shunt. On the other hand Hawthorn Dene has the Durham Coast main line keeping a steady flow of trains running past an old colliery, with shunting being confined to the colliery yard. Each is similar in that the main movement and the shunting are on totally separate tracks. It has the added advantage that a major problem on one line doesn't stop the whole layout.

I am old fashioned when it comes to track plans. I firmly believe that your plan is only as good as the thought you put into it.

A computer can help but it is too easy to let the joy of the software carry you away. Having taught use of computers to children since the days of punch cards I am fully aware that using a computer enables you to make a track plan much more quickly- but it can also mean you can quickly produce elegantly drawn rubbish. I draw out the approximate plan on paper and then mock it up full size in the available space and set out wagons and coaches into place to see what the conflicts are. I also spend a long time on this stage- getting it wrong here doesn't hurt the wallet as much as ripping up a badly designed track plan after it is laid and ballasted. **Picture 2 (Below)** shows this stage of Furtwangen Ost



## **Starting making**

Not a lot to say here, as everyone has their own preferred method of construction. My only advice is “Don’t be afraid to make changes as you go”. In the theatre the show will evolve as the actors get the hang of what the show is about and learn their lines. At that point the “what if I do this” questions start to come from the cast. The good director will try some of these and keep the ones that work. On the model the same questions appear. Again, time looking at a model as it develops isn’t wasted- my wife only *thinks* I fall asleep in the shed looking at the layout.

Both of the first two layouts had major changes during construction. Furtwangen Ost’s town street level was lifted by 3cm because it didn’t look right when I first laid it out, and the brewery level was lowered by 1cm later. Hawthorn Dene was envisaged as an analogue layout but became DCC at the point of what was going to be final panel wiring. Both changes improved the layout for the viewer, one by changing it visually and the other by making it work more reliably.

## **Putting the bones on the plan.**

This is the point where an exhibition layout becomes a piece of theatre. On stage the play works if there is a reason for everything happening. The actor who walks



to the middle and declares his lines before walking off may have a wonderful voice but won't get very far beyond one-man shows. Each individual performance needs to interact with the others on stage. The director places the actors in different parts of the stage to make the piece interesting and hopefully believable. We do the same with exhibition layouts. Perhaps examples will help.

Furtwangen Ost has a market place at the left hand end and a brewery above to the right. The railway runs along the bottom of the layout. Immediately there are three different levels for things to happen on, but each part has to have a reason to be there or the scene doesn't work. **Picture 3 (Next Page)** shows the whole length of the layout and was taken at RMVWeb Live in September 2014. Having the tramway bisect what would be a brewery and loading dock needed thought. The two are connected by the goods lift towards the right hand end of the brewery building. This determined the position of each relative to the other and explains why the loading dock doesn't need road access.

Hawthorn Dene has the railway running along the front with the colliery at a higher level behind. The ground level is taken from below the main line to above the colliery line to add interest- I'm not a fan of flat layouts.



A trip to Easington revealed that at the old colliery site was an underbridge with two different parapets, probably as a result of a post-derailment rebuild. This was interesting enough to use in the middle of the layout at the front. Dropping the front also allowed me to set the layout higher to save my back while still giving wheelchair users a good view.

## **Buildings.**

At this point a modeller who takes pride in building exact replicas may well tear his hair out. To me the look and positioning of buildings on a layout are far

more important than how they are made. This might be because of my inability to cut straight even when everything is clamped rigid including a track no wider than the blade. If a certain building looks right then it probably is right. I never finalise the position of a building until I've looked at alternative positions and different buildings in the position.

To take another example from Furtwangen Ost. The layout has a scenic area of five feet by 15 inches. In that area there are 27 buildings. One is scratchbuilt with a lot of Faller parts. Two are Japanese ready-to-plant. One is an American building kit by DPM, and the rest a mixture of German kits, some made by me and others bought secondhand. All have a degree of customisation. Particular attention has been given to getting the roofs the right colour for the area and to weathering them. Window boxes are plentiful and full of flowers. It took almost as long to place the buildings as it did to make them or source them.

**Picture 4 (next page)** shows the row of buildings behind the tram stop. Building number three from the left, the Apotheke, was the last building positioned on the whole layout.





Originally I had sourced a Vollmer kit which I assembled and which fit the space nicely. I put it in its place in the row then spent nearly two weeks looking at it as it didn't seem right. The problem was that it just wasn't tall enough. Looking through Vollmer's catalogue revealed that there was a three-story version of the same building. This was out of stock at Gaugemaster so I looked on eBay, then on German eBay. £16 including postage secured the building ready-made off someone else's layout. Another building included in the lot went back onto eBay and got me some of that money back. An unmade kit would have cost me £34 plus postage. Weathered and with some details altered it looks right in the space, and helps create the canyon effect I wanted behind due to the building row behind being

less tall. As a bonus I have since found a picture of the new bus station in the real Furtwangen, and there is the prototype of the Vollmer kit (or its twin brother) in the row behind it.

Turning to North East England in 1960 I have colliery screens made by me from a Whiskas box, two buildings scratchbuilt by the late Trevor Webster, one Kestrel terrace and a number of assorted huts built by me, and a lot of smaller ready-to-plant buildings round the colliery, together with a set of cottages by Liliput Lane. **Picture 5 (below)** shows the Liliput Lane and Kestrel terraces in situ. I wanted them to be similar height and to face the backscene at an angle to the front of the layout.



The Kestrel terrace represents a pair of Council houses while the Liliput Lane are four older cottages. The front of that block is too fancy but completely hidden. The walls have been weathered and guttering added. The yards are populated and the maker's name on the back is hidden by a bicycle. Not built by me but it fits the site and gives the effect I wanted. The bus behind it has its destination changed to route 40, and is carefully placed so it is *just* possible to see the fleetname United (which is right) but not the word Welsh beyond it.

## **Smoke and Mirrors.**

One of the things that has always struck me about stage sets is that very little is as the audience sees it. For instance, flat objects appear three-dimensional. We often see half an object and assume the rest is offstage even though we know it is cut off where it goes out of sight. Does this seem a bit like model railway scenery? No? Then how about low relief buildings, or trains disappearing under bridges or into tunnels? So, what do we do to create a false reality?

How about hiding problems? I would say there are three ways. Firstly by sticking something in front of the offending piece- trees are useful to hide backscene problems for instance.



The second method is by drawing attention somewhere else, placing something interesting close enough to catch the eye. The third way is to make a feature of the problems. An example of the second and third, one from each N-gauge layout.

When I made Furtwangen Ost I had a disaster with the backscene, which wrinkled badly and had to be re-made. The sky pieces left over were a little short, and the continuation between one sheet and the next wasn't helped by one side having been printed more heavily than the other. A bad discontinuity occurred behind the Marktplatz. No time or money to replace the whole backscene, so the eye had to be diverted. **Picture 6 (Below)** shows the diversion.



The one building that sticks out as inappropriate is the big blue one turned at an angle to draw attention to it. This, as in many German towns, is the bank. A large sign over the entrance fixes that concept. On top of the bank the staff are sunbathing- the fat one standing up is male, by the way. The eye is drawn to them and away from the dodgy backscene behind. The consequence of having sunbathers was that I had to use warm white LEDs to light the layout rather than fluorescent tubes.

I'm the first to admit my ballasting doesn't always work. For some reason what looks beautiful and smooth when applied and apparently stuck down firmly has untidy pockets come away when the layout is vacuumed a week later. Patching never gives the same effect. To make a feature of this call up the track gang. On Hawthorn Dene these have arrived and have a pile of ballast ready for patching. As a result of there being track work going on there is a temporary speed restriction across the front of the layout. This slows the trains down, giving viewers longer to look at them and taking a bit of pressure off the operators giving a little more time to think. Also the track gang gives a reason for an inspection saloon to stop at the front of the layout.

It doesn't stop there, as seen in **Picture 7 (Below)**. This shows shows the aerial flight taking waste down to the beach. This needs safety netting to protect the railway and the road down the hill. The netting needs repair. Trains are running slowly so the NCB have sent welders up to get the repairs done while they are less likely to be blown off perch by a steam loco passing underneath them. The kamikaze welder is a talking point for the public, highlighting health and safety changes over the last fifty years.





## Rehearsals

Coming back to my earlier comments Mr and Mrs Average Punter like to see trains running. Most of them don't like to watch a pair of legs sticking out from under a layout accompanied by a plume of solder smoke. Sometimes it can't be helped but we try to avoid it. While some find theatrical clangers funny up until comparatively recently it was the practice amongst professional companies to fine actors who messed up badly enough for the audience to notice. We may be in a state of panic backstage or behind the layout but the show must go on. In the theatre weeks of rehearsal are needed to make sure as little is left to chance as possible. An exhibition layout isn't that different.



**Picture 8 (Previous Page)** shows Hawthorn Dene being run the way we all feel we ought to be running all the time. Geoff and Tony are quite relaxed. Tony's train is just disappearing out of his sight at the bottom of the picture while Geoff can still see the last few wagons of his train making its way along the front of the layout. Getting to that stage, as anyone who has exhibited, has involved a good deal of soak testing at home. Each of the twenty trains in that fiddle yard has been run round and round many times. Any wagon that derails has been looked at and serviced, turned round, and moved up and down the train until the train runs perfectly. This process is much easier with a roundy-roundy as the formations are generally fixed. Wagons and coaches that won't run well enough go back in the box and as a last resort appear on eBay to become somebody else's problem. When everything is running correctly the train is tried with alternative engines so that a runner and at least one spare is nominated to the train. The train goes into the stock box in the right order and is placed on the track in that order.

Furtwangen Ost has only five spaces in the railway fiddle yard and five trams running. In addition to that there are a number of four-wheeled railbus in the "plonk" fleet.

These are plonked on the track at one end of the yard, run through the front stopping at the station and taken off when they reappear. Instantly there are twice as many trains. The small number of wagons have been carefully selected from a much larger fleet. Shunting is achieved using Arnold locos with Simplex couplings. These three are the first to be cleaned ready for a show as they have the most difficult job to do. Trams all have a yellow GPS dome fitted at one end. These domes should all be at the downhill end of the tram when it is in the fiddle yard. Most trams run round very sharp curves better one way than the other.

On both of these layouts I have a system- any wagon or coach that uncouples or derails is turned round before reconnecting the train. If it does it again it is back in the box for the rest of the show. Hawthorn Dene so far has only had two or three wagons back in the box each weekend. If a loco stutters the next couple of trains are watched and the track given a quick clean with the end of a wooden stirrer. If the loco stutters in more than one place it is straight off for cleaning. No experimentation or testing takes place out front if there are people there to watch the failure.



## Performance Art

Once set up, proscenium arch above the layout, curtain below, and operators at the ready what next? The doors open and in come the paying public. The great unwashed to some but these are the reason the show exists. The Model Railway Club has the same objectives as the local Operatic or Dramatic Society. That is to make enough money to be able to afford to continue another year, and to provide entertainment of a high enough quality to persuade their visitors they want to come back next year. I am fully aware that at an exhibition I am a part of that entertainment, as is every other exhibitor there. As Musical Director I work with judges each show or concert by the quality it doesn't fall below. In other words the weakest part of the show is the bit some of the audience will remember.

This means it is up to me as owner and operator to ensure that what happens out front is as good as possible. I also make a point of talking to people watching the layout and often before they try to talk to me. The reason for this is that a lot want to know things and don't pluck up the courage to ask. On all of my layouts a member of the team is often out front, pointing out features and answering questions. The layouts have a number of little cameos with stories attached. **Picture 9 (Next Page)** is the far right end of Furtwangen Ost.



The group of hikers are taking a rest. These will often be pointed out to viewers, with the story that they have paused here waiting for their friends who have stopped to look at something. The audience member is then encouraged to look for the other three hikers.

**Picture 10 (below)** shows the Marktplatz.



Younger visitors in particular are asked to count the nuns out shopping, which can lead on to talking about the cyclists, or a discussion on selling wine from the barrel, or even the fact that German post boxes are yellow. Children and wheelchair users get views here that others have to bend down to see- there are views right to the back of the stores and through arches and between buildings. Indeed a child can see the three hikers between two buildings before an adult realises they can't be seen over them. When youngsters are accompanied by their parents we will ask them if **they** have a railway and encourage them to talk about it.

On Hawthorn Dene the action is slow, giving operators time to talk about the layout. Again there is somebody out front whenever possible. **Picture 11 (Next Page)** shows an A3 just setting off from the working signal at the front of the layout. The purpose of this signal is to give a reason for the sound-fitted locos to have to stop and show off a bit more of their repertoire. There are currently only three sound-fitted locos, two on this clockwise circuit.

By the signal are two trainspotters, Barry and his friend John. The real Barry told me a story of trainspotting at Horden which dictated there had to be a pair of spotters. At Nottingham show he came and identified himself as the shorter of the two.





As to the A3, the tale can be told (and often is) of the days when young boys all went to Sunday School and were told of manna from heaven- hence knowing 60085's allocation whenever it appeared the shout would go up "MANNA FROM HEATON!" Referring back to **Picture 5 again (next page)** the story of the "Makkem" pigeon loft is often told, and the public are invited to spot the leeks in the allotments.

## **Curtain Down**

Finally a cautionary tale that shows you can't please everyone no matter how hard you try. Furtwangen Ost's overhead wires are 0.5mm knitting-in elastic coloured with coffee. **Picture 12 (Next Page)** shows the effect,



and also that the nylon pantographs are lowered on the trams to preserve them. At Sileby show one man came up and asked why we didn't raise the pantographs on the trams. HE always runs his trams off the overhead. It was pointed out that the overhead wasn't metal, which safeguarded it from accidental damage, and that wire strong enough to push the pantographs down under the small arch on the layout would be almost as thick as rail instead of being a scale 3 inches. He wouldn't accept that wire needed to be thick and stayed for quite a long time complaining to everyone who would listen that not using real wire to power the trams from their pantographs was cheating. However, he totally failed to spot that we were running mainly Tokyo trams on a German layout.

Hopefully I've not ruffled too many feathers but provided some areas for thought. My next layout is "Croft Spa" in N, giving yet more new challenges as it is a real location.





If you are one of the half-dozen people who we haven't told the story of Barry and the Horden VVD come and see us at future shows..

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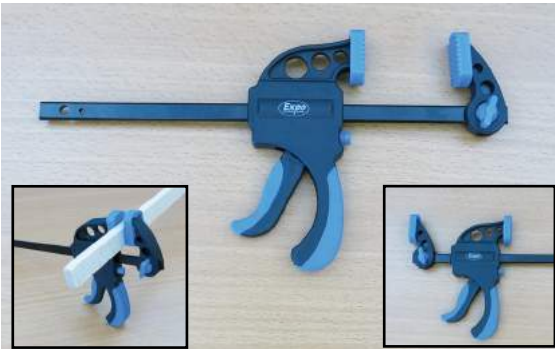


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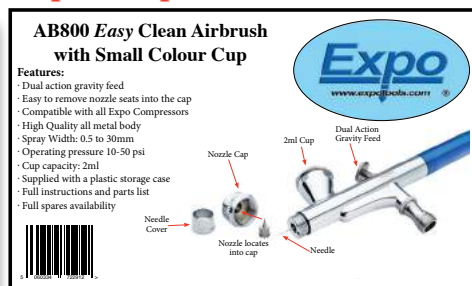
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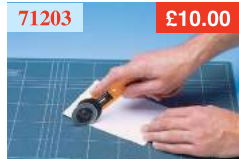
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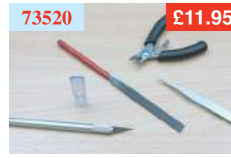
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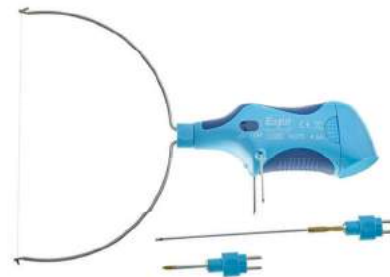
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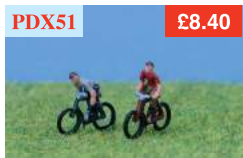
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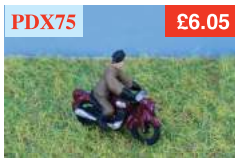
PDX40 PD Marsh N Gauge Painted Fergi Tractor



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PDX75 PD Marsh N Gauge 1950's Motorbike & Rider



PDX81 PD Marsh N Gauge Painted Cast Iron Gents Toilets



PDX82 N Gauge GWR Water Crane - Platform Mounted



PDX83 N Gauge GWR Water Crane - Ground Mounted



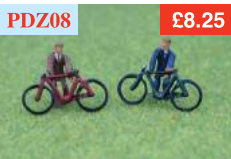
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**Review: EAST**  
**GERMAN STEAM IN**  
**THE 1970s**

Author George Woods

RRP £14.99

ISBN 9781445671338

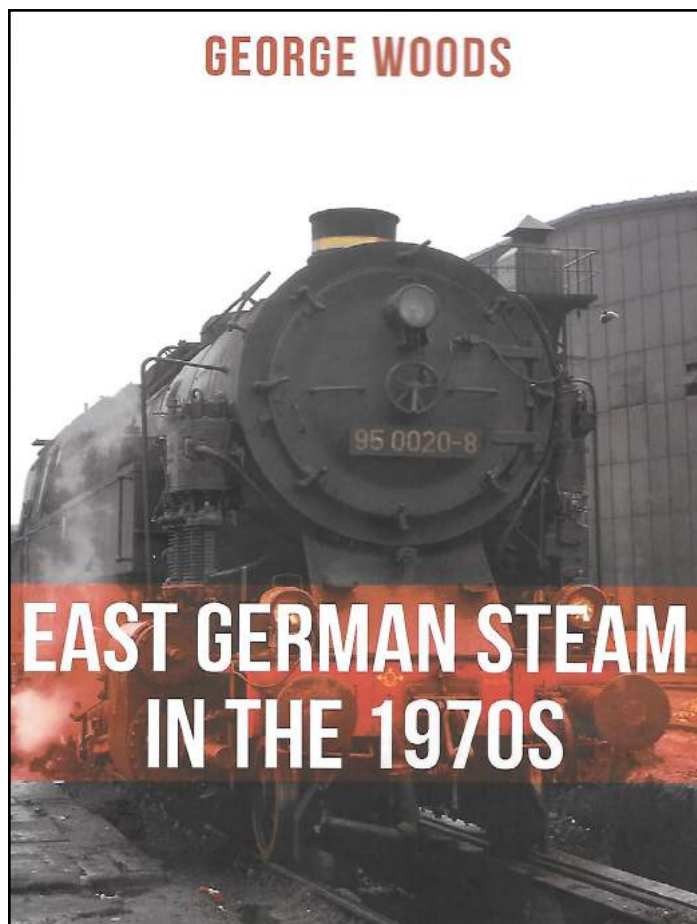
Size 234mm x 165

Binding Paperback

Illustrations 180

Published by Amberley  
Publishing

Review by Terry Rowe



During the 1970s steam locomotives still played a big part in the operation of train services on the Deutsche Reichsbahn in the German Democratic Republic. George Woods gives an informative introduction about railways in East Germany. The book covers narrow gauge and standard gauge steam in the 70's with 180 photographs illustrating the various locomotives in steam at the time. Even though East Germany was behind the iron curtain it was possible to photograph the railway, particularly if you went on a tour organised by one of the British enthusiast clubs. These images were captured on trips such as these.

Featuring many of the different locomotives and trains that could be seen in East Germany in the 1970s, George Woods presents a fascinating and illuminating selection of photographs sure to interest any steam enthusiast.

**Brick Pillbox** OO - 4mm - 1:76

Brick Built Type 22 Pillbox.

*This is a resin kit and different versions are available at our website.*



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**Fence & Railings** N - 2mm - 1:148

Various fence and railing photo etch sets.

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**WW1 Wooden Hut** N - 2mm - 1:148

60ft Wooden hut  
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Author George Woods

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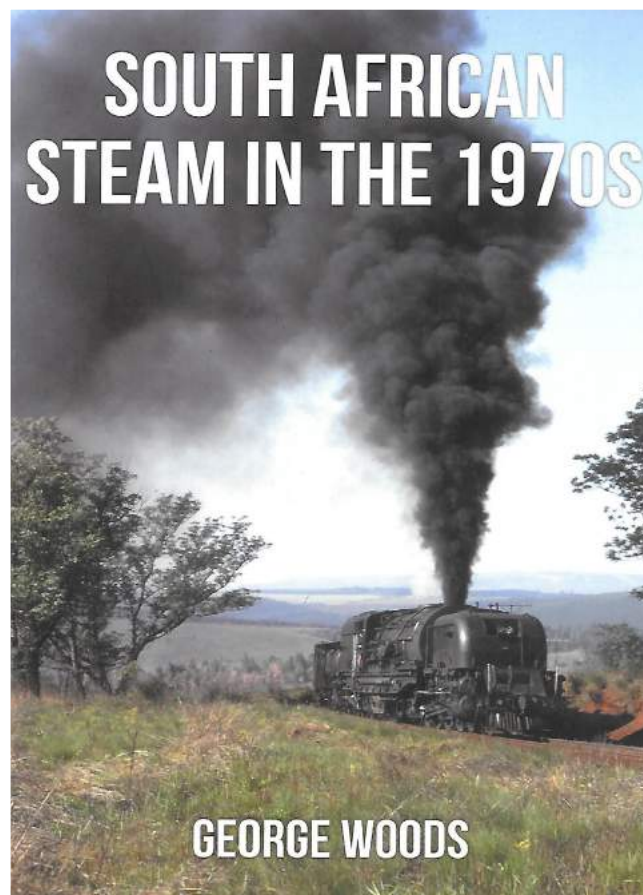
Illustrations 180

Published by Amberley  
Publishing

Review by Terry Rowe

Although by the 1970s change was starting within the South African Railways (SAR) with electrification of sections of the main line because coal was a resource South Africa had an abundance of steam lasted here until the beginning of the 1990s. This book captures what I would call the 'last scene' in the great 'show' of the SAR.

George has produced a fine collection of photograph's, some 180, of the various steam locomotives across South Africa's 3'6" and 2' gauge routes that he followed on the 'Locomotive Club of Great Britain's' tour of South Africa in September and October 1973.





The book features a variety of rare and unpublished colour photographs, showing the great variety of locos in action – from 4-8-2 tank engines to huge 4-8-4s and Beyer-Garratts, often polished and decorated by their crews.

This little gem of a book is must for anyone who is interested in South African steam.

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# **Railway Refreshments:- Platform Ale House, Albrighton station, Shropshire**

**By Cath Locke**



Whilst en route home to the Midlands from a weekend away in the Welsh borders himself suddenly shouted 'railway', whilst I simultaneously spotted the 'CAMRA' sign on the side of the road. Potential delight for both of us. Half a mile further on and a U turn was effected and we arrived at the Platform Ale House, Albrighton.

What an amazing little gem. And all the more delightful for being a totally unexpected bonus on a Sunday lunchtime. The micro pub was opened in July 2016 in the refurbished Grade II listed Stationmaster's building and is the brainchild of two local couples. Having lain unused for a number of years the refurbishment was also supported by the local Civic Trust.



The building itself dates from 1849 and is decorated in the original GWR colours with a welcoming real coal fire and a variety of railway pictures and artefacts decorating the walls. Dogs are welcome with well behaved owners too (much to the delight of our greyhound who made himself available to assist an elderly local with his pork pie crust).

The pub serves a range of local ales (and one cider) on tap and an impressive range of gins (including our favourite which not being a run of the mill gin always elevates hostelrys stocking it in my view). Food is local pork pies and filled rolls.





As to the history; the station was originally opened by the Shrewsbury and Birmingham Railway and then became part of the Great Western Railway on its London to Birkenhead via Birmingham (Snow Hill) route. It remained part of GWR during the Grouping of 1923 and the line then passed on to the London Midland Region of British Railways on nationalisation in 1948. When Sectorisation was introduced, the station was served by Regional Railways.



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## **Review:- 30pc Deluxe Craft Tool Set in case**

Ref 73516 Review by Terry Rowe

[www.expotools.com/acatalog/30pc-Deluxe-Craft-Tool-Set-in-case-73516.html](http://www.expotools.com/acatalog/30pc-Deluxe-Craft-Tool-Set-in-case-73516.html)

Price: £29.95 (Including VAT at 20%)

**Set Contents:** 1 x 73540 no.5 knife, 1 x 73541 no.2 knife, 1 x 73542 no.1 knife, 1 x 76090 mitre box, 1 x 73547 razor saw blade,

4 x different woodworking gouges, 1 x 73556 T26, 2 x 73555 T24, 2 x 73550 T2, 2 x 73553 T19, 2 x 73574 T17, 2 x 73770 T10,



4 x 73571 T11, 2 x 73573 T16, 1 x sanding block, 1 x pair of tweezers and 1 x jewelers scribe.



This is what I would call the 'one stop shop' re small modelling tools, I have used the cut knife for many years with its different blades, after over 10 years use it was time to replace thus ending up with purchasing this item with all it's extra's. This set of tools I know will be greatly used over the next few years of modelling. I have also used the razor saw blades and the mitre box supplied by Expo Tools and have always found them more than satisfactory.





## **Review:- Revolving Head Pin Vice with Reversible Collets**

Ref 75010

Review by Terry Rowe

[www.expotools.com/acatalog/Revolving-Head-Pin-Vice-with-Reversible-Collets-75010.html](http://www.expotools.com/acatalog/Revolving-Head-Pin-Vice-with-Reversible-Collets-75010.html)

Price: £6.00 (Including VAT at 20%)

**Contents:** Revolving Head Pin Vice with Reversible Collets. A super quality pin vice which has 2 double ended collets which cover sizes Zero - 3mm.

I have a number of these in my modelling tool box as they are most useful. Having a number allows me to set up the different drill sizes I need for the modelling job I have at hand at the time. Being a hand tool they are ready for use straight away not needing power. I have found this tool to be more than satisfactory.



# RAILS



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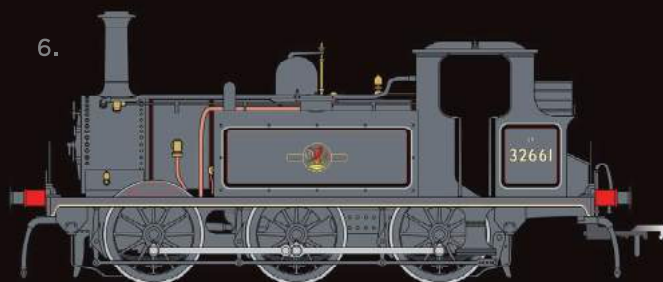
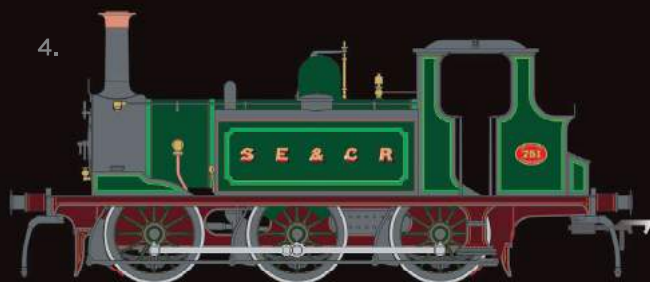
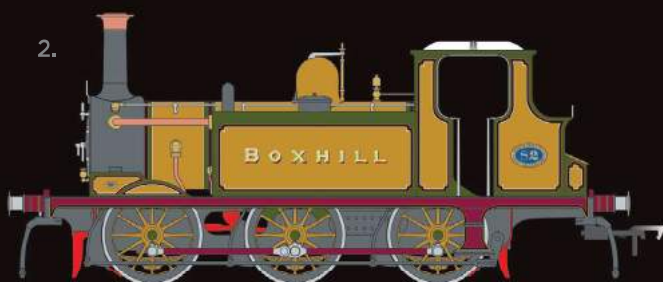
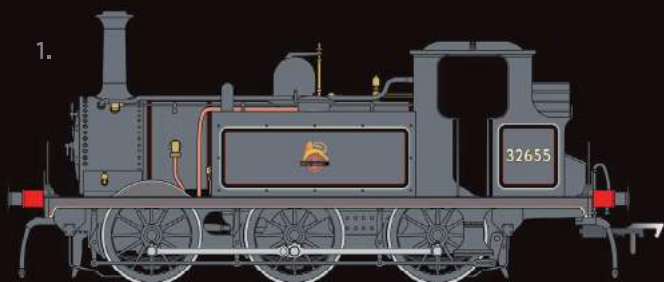
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# MAINTENANCE AND PERFORMANCE



**By Terry Booker**

*(Above) Serviced wagons have just been given a final roll-test on 'WessexLines' stretch of 1-in-150 gradient.*

'Keep 'em Rolling!' Those with an interest in military vehicles may recognise that as the motto of Dutch MVT; but it's also more than a little appropriate for us railway modellers. Not for nothing are our wagons, vans and coaches referred to as 'rolling-stock'; if they do roll efficiently then all is well but, if they are slow and sluggish, then we have some work to do. However, it is not always easy to know when a vehicle isn't as free-running as it should be. When the trains are operating at their usual speeds it's impossible to detect that the tenth open wagon in a twenty-wagon consist is 'dragging'.....or that the brake-third on the 'Limited' has a sticky front bogie. The answer is to do your best to ensure that these occurrences.....don't occur!

The only real solution lies in the regular checking of every piece of stock. The frequency for such checks is not unlike those recommended for a car, namely periodic intervals by time or mileage.

I'm not suggesting that '6 months or 10,000 miles' should apply on the layout; it will all depend on the extent of usage and distances run.

And note that I'm already thinking in terms of checking complete trains rather than looking at individual vehicles. The exception might be the smaller branch-line layout with shorter runs and less stock, in those cases a 'stop-and-examine' policy every 6 months should prove sufficient. For those with larger continuous runs, inevitably involving much more curved track, we need something more definite.



***(Above) Serviced wagons have just been given a final roll-test on 'WessexLines' stretch of 1-in-150 gradient.***

## **CHECK YOUR TRACK-WORK FIRST**

A good place to start is to carefully consider all the factors that might contribute to poor running. This will obviously involve the stock itself but should also concern the tracks upon which it runs, and let's begin with that:

- \* Check all running-lines for cleanliness including the inner shoulders of the rail-head.
- \* Pay particular attention to the curves....these are the sections of greatest friction.
- \* Use a reliable track-gauge to check for any possible narrowing or spreading.
- \* Observations made while operating may help to identify a possible track problem.....if most stock seems to struggle/derail in the same place then look to that first.

When you are satisfied that your track is faultless or as near as you can get it, then you can begin the thorough examination of your stock. As I mentioned earlier, my own approach is to deal with complete trains. This is another benefit from my storage system as they can be worked on one drawer at time.

The objective is, rather obviously, to get each and every vehicle to run as freely as its fellows. Indeed one could/should get every wheel-set running to the same standard.



The only way to carry out this exercise is to arrange a 'static-roll' test. This is easy on 'Wessex Lines' since a construction error introduced a modest (approx. 1 in 150) immediately in front of the controllers and the work-table. The incline is just over a metre in length and levels out through a curve and some point-work. The test is very simple; every vehicle is released from the same spot at the top of the incline and a marker is placed at the end of the furthest roll. That wagon is then checked and serviced against the list below to see if its roll can be improved.....and the marker is then finalised. The same test and servicing is then carried out on each vehicle in effort to get them all as close as possible to that marker.

I'm sure that your baseboards will be much better aligned than mine (at least I certainly hope so!), in which case simply fix a bright new yard of your chosen track to perfect piece of '2-by-1' ready to be set-up when necessary on your work bench. Raise one end by about 5mm, say the thickness of a pencil, but certainly no more than is necessary for your best runner to roll the full length. Then just start your tests. All the vehicles should, by rights, reach the stop-block that I hope you remembered to put at the far end!

***(Below) Part of the rake finished and ready to go back into its stock-drawer and the record-card up-dated.***



## **SOME SIMPLE BASIC CHECKS**

- \* If you have re-wheeled your own or s/h stock make sure the axles are the same make.
- \* Invert each wagon/coach and spin each wheel-set with your finger.
- \* If one set is noticeably sluggish just ease the axle-boxes a little and recheck.
- \* Absolute parity is unlikely....get as close as you can.
- \* Check that all the tyres are clean and shiny....scrape of any thick 'muck', and polish carefully with methylated-spirit or lighter-fuel; use fine emery-cloth only as a last resort.

(NOTE: With all steel wheels on nickel-silver track this shouldn't be a problem but, if plastic wheels and steel track are in the mix, then you'll probably discover some 'mucky-tyres'.)

\* Double-check the back-to-back with a gauge and correct if necessary....too-wide increases friction and the risk of 'climbing' the rail....too-close will cause problems on joints and points.

(NOTE: The generally accepted back-to-back for '00' stock on code 100 track is 14.5mm)

\* Finally apply a very small amount of the correct oil to each pin-point/axle-box.

\* Re-test and repeat until you're satisfied.

Unless all the vehicles in that particular train are identical, then roll-differences will be inevitable. Having got each one as good as it can be, you can then reassemble your train (or replace in your stock-drawer).

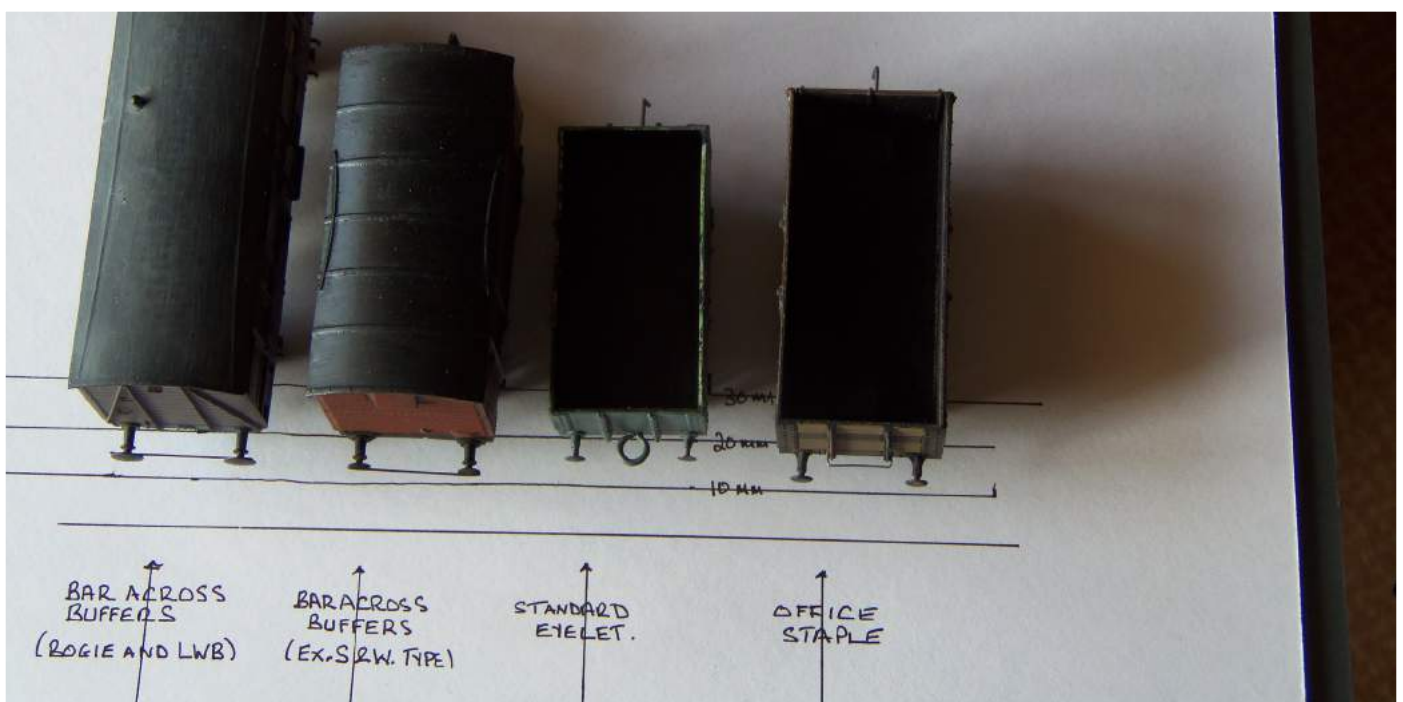
When you do make up your trains, always try to ensure that the slowest and heaviest stock is next to the engine....this helps to reduce the drag and wear when running through curves and reverse curves. While you are on these final steps, don't forget to check the couplings and, on kit-built stock, also check for damage to buffers and brake-handles.



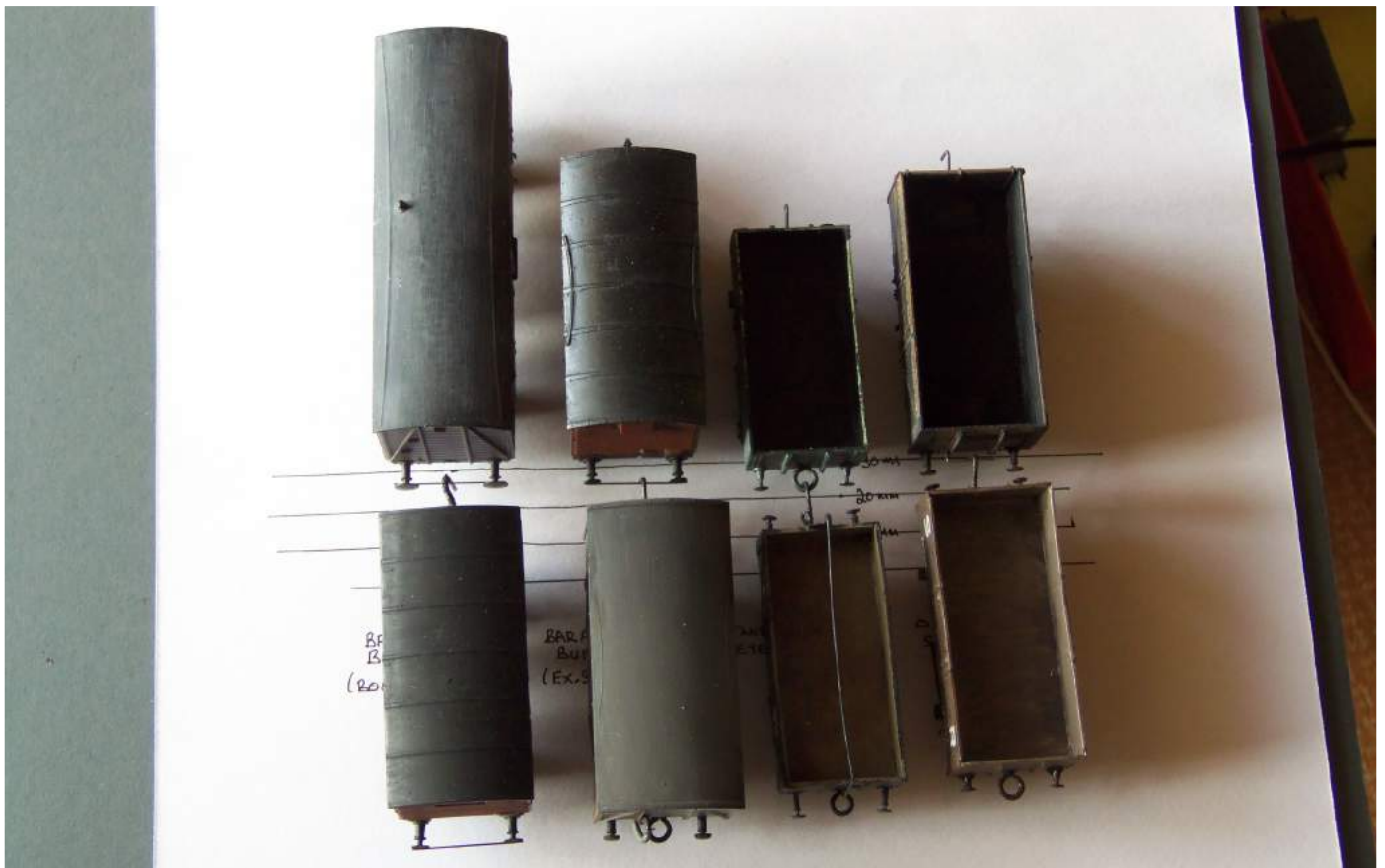
Due to the amount of trains available on 'Wessex Lines' none are ever subject to intensive running. My normal servicing schedule is roughly 12-monthly....but most of the rarely operated workings usually only get a once-over when they're due for a run around. Depending upon how much stock you possess, a simple record-card system covering every item or a similar system in a stock-book will help you keep track of servicing/problems/repairs.

## **DON'T FORGET COUPLINGS**

It is not uncommon for problems to occur when running complete trains.....even when each individual vehicle has been thoroughly checked. My guess is, if you have this situation, it is because you're combining stock from different manufactures or even from different batches.



**(Previous Page & Below) 'My' answer to couplings.....wire hooks captured by simple eyelets or staples on SWB stock and by 'buffer-wires' on LWB and bogie stock.**



The chances are that there will be a variety of couplings. True, they may all be 'tension-lock' or even all 'knuckle', but each manufacturer will probably have their own versions of the basic design. They will all couple together on a nice piece of straight and level track but, when being pulled around curves, over point-work and on inclines, each version will have its own characteristics. Version 'A' or version 'B' throughout the whole train should fine. But, if the train happens to be assembled A+B+B+A+B+A+B etc then it may look good yet it has the potential for problems....especially given the very light weights of goods vehicles.

The answer is to try to keep the consists using just one version of coupling (one manufacturer?).

If that isn't possible, then at least reduce the problem by minimising the numbers of times the different versions have to connect and assemble the train in batches of the same type.

## **A CONTROVERSIAL SOLUTION**

For the record, I was plagued with this for years and was increasingly frustrated by the appearance and performance of 'tension-lock' as a whole. To my eye it looked wrong on parked stock and kept them too far apart when on the move. I also had no need for, nor any interest in, the idea of automated uncoupling. So my solution was rather drastic. I simply unscrewed or hacked-off every coupling and replaced them with my own ultra-simple 'hook-and-eye' system! The hooks are simply bent lengths of florist's-wire and eyelets are from packets of picture hanging accessories from any DIY store. They may be primitive but...they are unobtrusive; they are easy to fit and to adjust; they permit accurate close-coupling; train assembly and splitting is easy; they are certainly cheap and, above all, they work. All my stock (except for some rakes of PECO/Hornby Dublo) are so fitted, that's over 600 items of carriages and wagons.



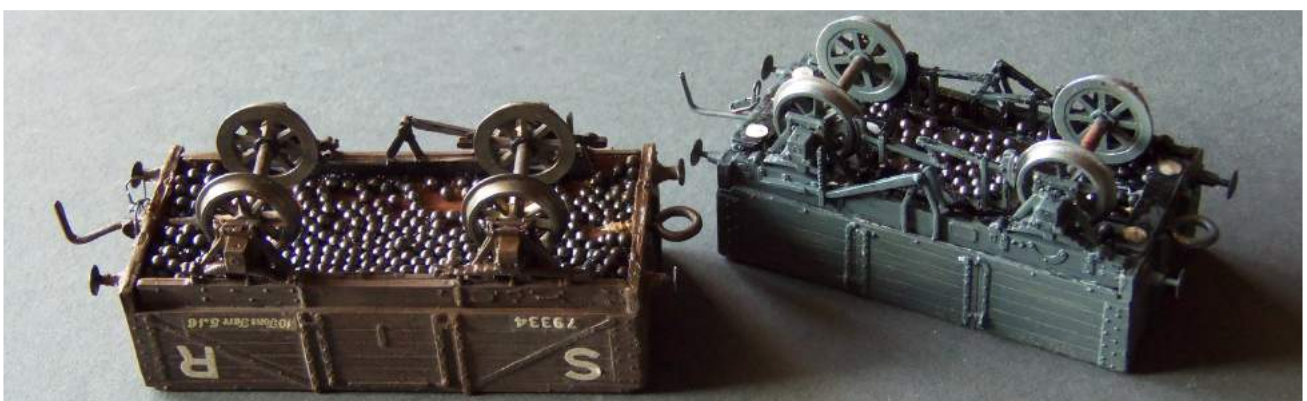


***(Above) Several examples of different materials being used to weight stock. A set of digital postal-scales are used to check the amounts being added to bring the wagon to the desire scale tonnage.***

## **WHAT ABOUT WEIGHT?**

Having solved most of my running problems, at least to my satisfaction, I still had niggles about the actual appearance and impression of the trains on the move. The goods consists were right and prototypical and the 8 and 9 coach passengers were as realistic as I could make them. It took a few more operating sessions to realise what was at fault. What I had hoped to see was realistic trains set in a realistic countryside and, not surprisingly, running realistically and realistic speeds. I'd got three of those 'realistics' right but.....I was still seeing just lightweight plastic models which obviously lacked the essential mass of the real thing. They wobbled, bounced and even sounded wrong. In short they needed much more weight.

It would have been nice, since we model in 1/76th scale, to simply apply that same ratio to the weights. But that would mean a model of a loaded coal wagon (17 tons) weighing over 4cwt! I played around with various calculations and trial loads until I arrived at a reasonable compromise system.....5gms=1 ton. Over the ensuing months, using whatever materials I could find, I slowly weighted all my rolling-stock. The list of 'ingredients' is pretty diverse: spent AA and AAA batteries, liquid-lead, number 6 shotgun loads, coins of the realm, lead wire, fishing weights, DIY filler, plastiscene, cut lead-sheet.....and, for scrap metal loads, all the detritus and off-cuts from brass and white-metal kits. Where possible the weight is added within the load or beneath the under-frame; but on coaches it's in the compartments, corridors, vestibules and even fills the corridor-connections.



***(Above) Several examples of different materials being used to weight stock. A set of digital postal-scales are used to check the amounts being added to bring the wagon to the desire scale tonnage.***

Needless to say this gives my trains a more proper semblance of 'mass'. The goods trains on 'Wessex Lines' are usually 17 to 20 wagons long, that means a loaded coal-working actually weighs about one and a half kilos. An eight coach express weighs a little less, while the milk, military armour and scrap-metal all go to nearly two kilos. They run well and sound better, but care is needed to roster the right locomotive. These are very real loads and, sadly, not all recent models come close to doing the jobs for which their prototypes were always allocated.



***There are many ways of disguising the added weights ..... sheeted-opens were commonplace on the steam railway but, in my experience, are far too rarely modelled...coal and other mineral loads cover the plaster-coated weights very effectively (but don't forget to paint the plaster!)***





***There are many ways of disguising the added weights ..... sheeted-opens were commonplace on the steam railway but, in my experience, are far too rarely modelled...coal and other mineral loads cover the plaster-coated weights very effectively (but don't forget to paint the plaster!)***

But we'll address that issue in a later edition.....



***DIY vacuum or steam-heating pipes quickly made by winding ultra-fine florist's or jeweller's wire around a thicker, soft wire. The same technique can be used to make the vacuum pipe also serve as the coupling-hook.***



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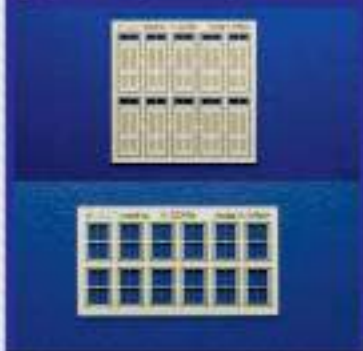
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# **Review:- British Coaching Stock**

By John Dedman

RRP £14.99

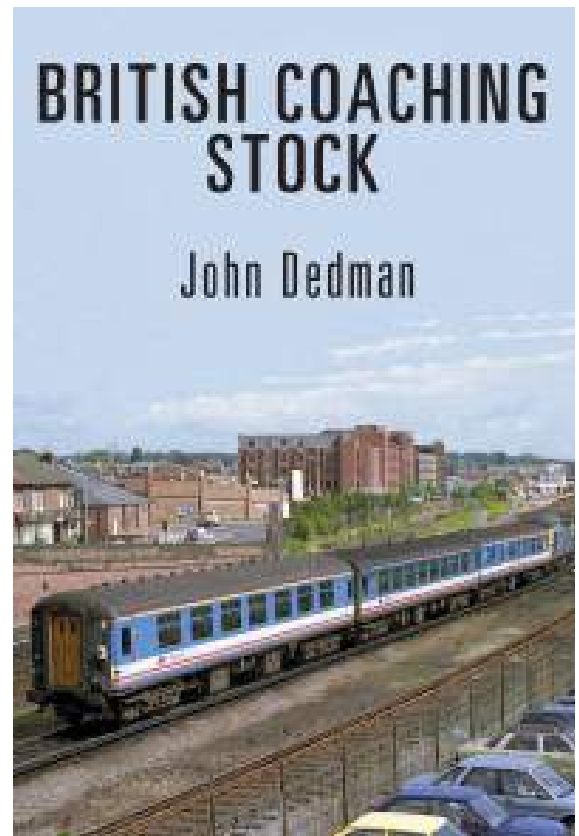
ISBN 9781445670942

Size 234 X 165 mm

Binding Paperback

Publisher Amberley Publishing

Review By James Cullen



When presented with this book my first thought was ‘well this is probably going to be a long read’ as I expected a tome filled with carriage numbers and endless descriptions of the positioning of vestibule windows. I know the difference between different classes and makes of coaches (Mk1 Mk2, Thompson, Gresley etc) by sight but have no idea what makes a Mk 2A different to a Mk2 C. This might be a heavy read. Happily, I was very wrong.

This book is well balanced with a swathe of colour and black & white photographs with succinct descriptions of the stock being featured. Items of particular interest are; the royal train, Pullman coaches, inspection saloons and some network rail stock that is not often viewed close up.



Do I now know the difference between a mk 2A and a Mk2 C? Yes, am I going to tell you what they are? No, but I will recommend you buy the book and find out yourself.

£14.99 well spent in my opinion.



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## Review: class 156 DMU's

Author: Rich Mackin

RRP £14.99

ISBN 9781445671413

Size 234 X 165 mm

Binding Paperback

Images 180

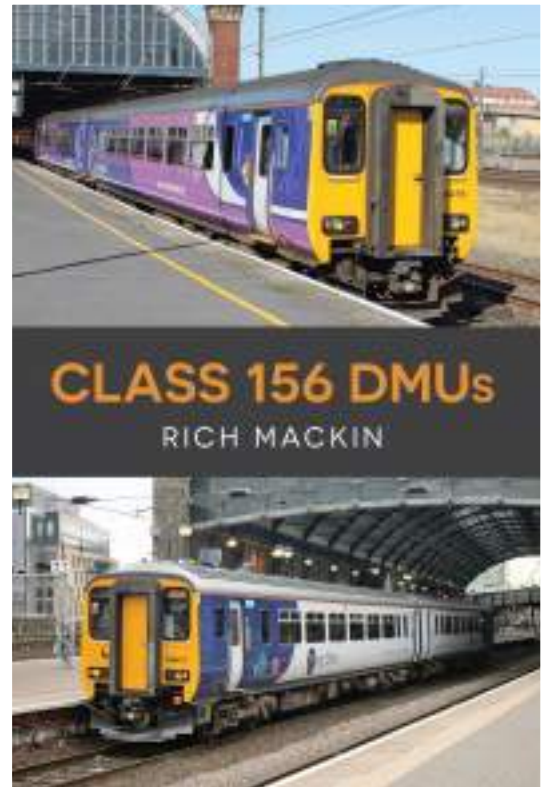
Publisher Amberley Publishing

Review By: Alexander Croft

I was not around when British Rail ordered these new DMUs in 1985, but by 1989 all 114 class 156s were in service and revolutionising services on routes where they replaced older DMUs.

Since their introduction in 1987 the class has proven itself reliable and now seems to have a future well into the 2020s, although I am certain they will find a long-term home at one of Britain's many preserved lines.

This book has a focus on the present operations and liveries of the class, although the author has included earlier examples of the privatised liveries created and operated under since the privatisation of the British Rail system in 2004. Similar in style to 'the end of mid-land steam in the north west' this book should perhaps be described more as a photo essay; the photos offer a good range of angles and positions and offer the mod-



eller plenty of detail to work with.

So, I guess the next question is, is it worth buying? I find this a tougher question than usual. Why? Because of the subject matter. I find the book interesting, the photo quality seems a little blurry when you look up close. The information accompanying the photos does seem to be of interest however. So, my verdict is cautious; the collection of photos is interesting and certainly of value to modellers, but the photo quality does detract slightly, so overall a solid 9/10 and worth acquiring if you have an interest in the privatised class 156s.

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# Boghampton

Article by Tony Forward

Photos Tony Forward and Les Richardson



Like many people of my age, my first foray into model railways was a Christmas present of a Tri-ang “Princess Elizabeth” in black with 2 “blood & custard” coaches and a small oval of grey moulded track.

So how did I get to where I am now? Simple, I retired and moved house.

My new domicile was close to an established model railway club, and encouragement was given for the creation of an exhibition layout for their 2015 exhibition.

So, what to build, where to base it, what era, what gauge and what size should the layout be?

- The last question was the easiest, it had to fit in the car, be reasonably portable and storable in the garage accompanied by said car!
- Gauge, OO. I had a fair bit of OO stock amassed over the years and frankly N gauge is too small for my big hands.
- Where to base it? I was raised in South London so Southern region was an easy choice.
- Era? Mid to late 60's seemed to fit the available SR stock as I was already planning a terminal station layout and Hornby and Bachman had excelled themselves with some 3rd rail rolling stock.
- Where to base it? Somewhere between Portsmouth and Brighton on the coast seemed reasonable and the fictional town of "Boghampton" was born.

To fit in the car, a 14' layout was about the longest I could go to, split into 3 sections, two 5' boards, one being a sector plate fiddle yard, the other being the terminal platforms, and a single 4' board which would contain the throat for the platforms and all of the points - all controls on one board. For transportation the boards had to be stacked on top of each other bearing in mind the caveat of fitting into my car!

Control would be DCC for both track and accessories and Hornby E-link/railmaster was purchased to do the hard work. This of course makes joining the boards together simple, only two wires cross each of the board joins.





Construction was 3"x 1" framing with 9mm ply as the baseboard. Carpenters dowels and bolts join the boards together and the ply was screwed and glued to the frame.

The sector plate curve was cut and bolted to one end of the fiddleyard board.

Cork tiles were then glued to the baseboard to give some nice quiet running.

The whole thing was then left for two weeks to harden off before track laying started (actually I went on holiday! )

The choice was made to use code 100 peco track, it was available and if any stock with older wheels were to use the layout there should be no problems.

The main crossover at the entrance to the platforms was laid over paper plans downloaded from the Peco website to give the position for the final placement and gently pinned down.

Once the crossover was fixed the rest of the track - again Peco - was laid and the wiring was started. Although each section of track was connected to the next with joiners, a dropper was soldered to each section and connected to a "buzz bar" below the board. Time consuming but a worthwhile task.

The two accessory decoders used are “Traintech” PC2 each with 4 outputs. Situated under the board near the points the longest length of wire from decoder port to point is only 9 inches!

These decoders were connected to the buzz bar - perhaps not the best idea but I was determined to only have two wires from end to end of the layout.

With the main wiring connected it was time to test everything, I had previously installed “Railmaster” on my laptop and so the “Elink” connection was made and I then spent two hours happily running a Class 09 Shunter over the whole layout.



Now for the ballast... Woodlands Scenics came to the rescue and over the next few days the whole track was ballasted using tried and tested methods - sprayed with water mixed with a small amount of washing up liquid then dribbled with PVA. Left for a weekend (away again) and then gently vacuumed and topped up over a few days. Luckily I was allowed into the kitchen for this part in view of the extremely cold weather in January! Now then.... Boghampton is based on the South Coast and set in the mid to late 60's so one thing was missing from the track - the third rail!



Peco code 60 and their third rail chairs was used for this and took nearly a week to install! It looked the bees knees too!



Now for the scenery! We had amassed a fair bit of polystyrene over the time since we moved so with the judicious use of a hot-wire cutter the rolling hills at the end of the scenic section took shape. Painted and covered with scenic scatter it now started to look something like my vision for this part of the layout. A road bridge marked the end of the section and the beginning of the fiddle yard.

It was always my intention to advertise the layout as using only that which could be purchased, nothing scratch built, so all the buildings are either ScaleScenes or Metcalfe, construction was a pleasant task for winter evenings.



So, April 2015 arrived and Boghampton's first exhibition went without a hitch, it then travelled to Essex for the Basildon show in July that year and has been seen several times in and around the Midlands since then.

Thanks must go to Ian Dodds and Jim Ross from the Bingham Model Railway Club for their assistance in the construction of Boghampton.



What next? Boghampton has been improved upon over the last 3 years as would be expected, various small dioramas have been added and my Granddaughter was employed to record the platform announcements for departing trains!



Although based in the East Midlands Boghampton travels well and can be made available for exhibitions with a small amount of notice. To book Boghampton for your show, email me at [tonyforward@hotmail.com](mailto:tonyforward@hotmail.com)

Recent photographs are below..



***Removing redundant track***



***Waiting for the train home***



***A push-pull train leaving for Reading With  
a Train from Portsmouth arriving***



***A London train ready to leave Platform 2 with the  
Hastings service just arriving in Platform 4***



***Fruit for the journey?***



## **NEWS RELEASE: Invicta Model Rail's First 009 Release**

Invicta Model Rail, Sidcup, Kent, is pleased to announce our first 009 Exclusive Limited Edition wagon Produced by Peco, and finished in an attractive chocolate brown livery, the wagon will be released on May 6<sup>th</sup> at the Bredgar & Wormshill Light Railway's Open Day & Model Railway Show.

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Modelled on one of the wagons based on the Bredgar & Wormshill Light Railway , we will release it at the brand new model railway show being held at the Bredgar & Wormshill Light Railway, near Sittingbourne, Kent on Sunday 6<sup>th</sup> May. In addition to the model railway show there will be unlimited train and tractor rides (included the ticket price), a treasure hunt & face painting. Advance orders can be made as normal using the details below.

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# Invicta Model Rail

## NEWS RELEASE: New model railway show

Invicta Model Rail, Sidcup, Kent, and the Bredgar & Wormshill Light Railway are pleased to announce a new model railway show being held at the Bredgar & Wormshill Light Railway {BWLR} at Bredgar, near Sittingbourne, Kent.



Organised jointly by BWLR & Invicta, the show is being held on May 6<sup>th</sup> from 10.30 to 4.30, at the Bredgar & Wormshill Light Railway. Bredgar, near Sittingbourne, Kent. In addition to the 13 layouts, there will be trade stands including Invicta Model Rail & Narrow Planet, unlimited train & tractor rides (included in the ticket price), LGB layout & tea room. For younger visitors there will be a treasure hunt and face painting!

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**Exclusive Preview: The British Railway Stories Great Western Glory :-  
Lone Star**

By Simon A.C. Martin





‘Not again!’ Stanley’s father despaired. The old estate car was giving trouble, and as they rumbled along the last of the country roads to their destination, the two of them knew that old ‘Victor’ wasn’t going to last much longer.

‘Why did we take the old car dad?’ Stanley asked. He had never much liked it; it was boxy, red and on occasion broke down, normally to the disapproval of his mother.

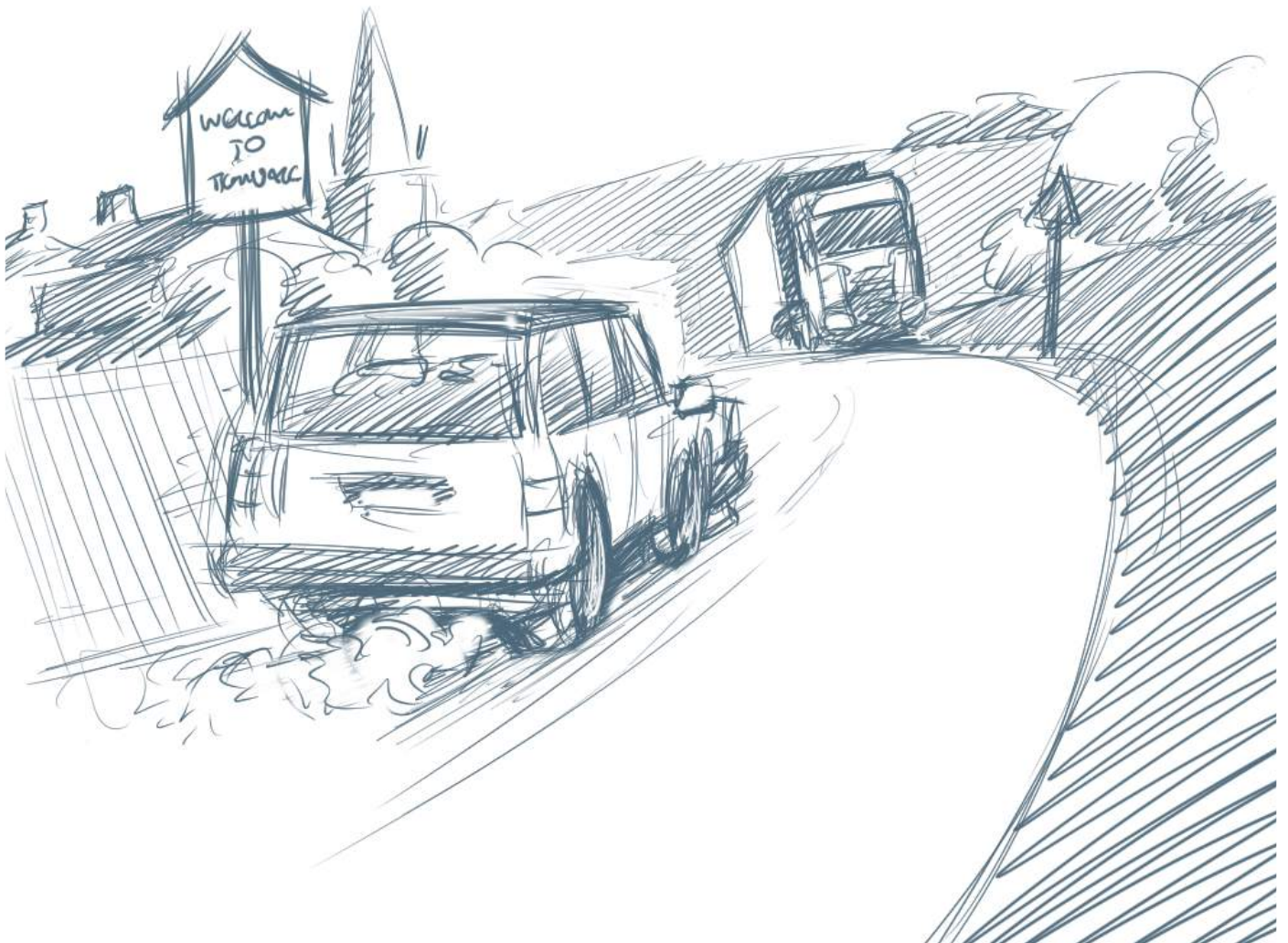
‘We need the space. A friend of mine has bought some land, and he’s asked me to take away anything I’d like from the old railway collection the previous owner had up there’, Stanley’s father replied, grimly turning the steering wheel and pushing the wheezing old car onwards.

‘Railway collection?’

‘Yes Stanley, apparently the site used to be a stop on an old railway line. Disused now of course, it has the old station building, the goods shed and an engine shed still standing, along with some odds and ends lying about from the steam era. The new owner wants to clear the land so he can have it inspected for building a business park’.

Stanley didn't know what a business park was, but he didn't much like the sound of it. 'What would happen to all the buildings Dad?'

'They'll probably get knocked down, a real shame', his father replied. 'That's why we're going Stanley. We're going to take some photographs as well as pick up anything that might be helpful'.



‘I know a number of people who’d jump at the chance for some railway memorabilia, and if we find anything useful for one of the preserved railways, all the better’.

They drove down an overgrown driveway (which had worn wooden fencing) and finally pulled up outside a derelict building. It was a strange building. It looked much like a large house, but it had shutters on one of the walls closest to them, and a large wooden sign which read “Tetten...Va...” There were clearly some letters missing.

‘Hallo there’, came a call from the doorway of the building. A podgy man stood there, smiling broadly. His green blazer contrasted hugely with the autumnal scene around them. ‘Is that you...’

‘Yes, it’s me’, Stanley’s father called back. ‘So this is Tettenvale Station?’

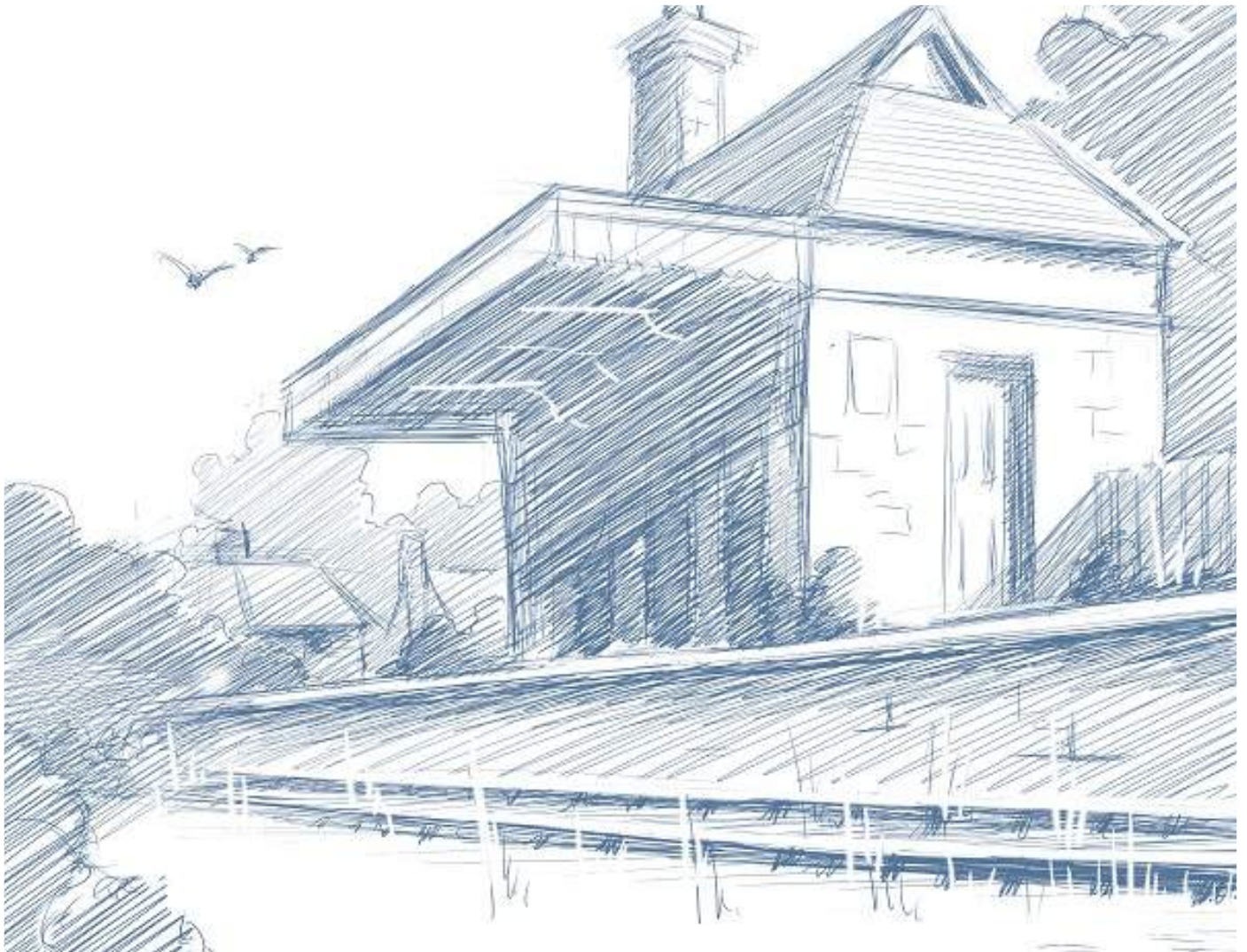
‘That’s right’, said the podgy man. ‘The old station for the Tettenvale branch line. Disused of course. I own all of the land, including the trackbed up to the mainline, and the old goods yard. I’ve no interest in the railway matters per say, I’m a farmer by nature. Anything you think you’d like, just throw it in the car. It’ll all be gone in the next few months anyway when I have it demolished’.



This made Stanley quite sad. The old station had seen better days, but its dirtied red brickwork, and faded chocolate and cream awnings were quite endearing. If buildings could look tired, and sad, then this most certainly did.

‘Come on Stanley’, said his father, as the podgy man departed, ‘let’s go on a little adventure and see the goods yard’.

They climbed over the fence (Stanley insisted on doing it himself), and walked down the muddy path along the old trackbed.



Rusty rails cut a sad figure through the overgrown ballast, and as they approached the goods yard, with its red brick goods shed, Stanley felt a shiver down his spine.

This was an old railway, long forgot, and the reclaiming of its trackbed and buildings by nature showed him that nothing, not even the railways he loved so much, lasted forever.

The goods shed was still standing, but its roof was missing in places, light cascading over several old wagons and trucks that sat still beneath its empty rafters. The sidings to the right of the shed contained more relics of a bygone railway age, with driving wheels, buffers and even an old boiler off a steam locomotive rusting away amidst mounds of weeds and fading red poppies.

Ivy was everywhere: up the walls, across the tracks, around the solitary boiler, and even creeping around the water column, which stood proud from the rest, but weeping water silently from its base.

‘Good grief, what a treasure trove’, Stanley’s father said, staring down the tracks. ‘Not our region, of course, Stanley. These are relics of the Great Western Railway. Of course, some of these old parts will be of use to someone, perhaps I should...yes, yes I will’, he muttered, pulling his phone out and trying to make a phone call.

‘No signal...I’ll take some photographs and we’ll call them later’ he said, absentmindedly looking around. ‘It’s beautiful, isn’t it Stanley? The way it all decays’.

Stanley thought his father had an odd idea about beauty!

‘What’s that Dad?’ he asked, pointing to an astonishingly large mound of leaves. The orange mound was nearly thirteen foot high, and as they approached it, Stanley saw a silvery glint near the bottom of the mound.

‘It’s a tarpaulin’, Stanley’s father said in wonder. ‘Let’s pull it off...great heavens!’

The sheets slid away, and the leaves raced up into the air as the wind howled around them. Sitting, the ghostliest of ghostly relics of the railway graveyard, was a steam locomotive, mostly complete, and sitting alone in the yard.

Now that’s beautiful, Stanley thought, staring up at the chimney, whose uppermost rim shone gold above them. It was like a crown, on the head of a monarch, staring down at them amidst the orange trees and the red rusty rails.

‘What a find Stanley!’ his father gasped, walking round to the side of the engine. ‘The valve gear’s mostly complete...it even has its tender!’ he said in wonder.



‘Look dad, there’s a nameplate...’

It was a makeshift nameplate, wooden, with the name chalked onto the black background. ‘Pri...ss...a.lot? Prissalot?’ Stanley said.

‘I don’t know Stanley. I’ve little knowledge of Great Western engines’, his father said, shaking his head. ‘Stay here a second, I’m going to go look at the cab and see if I can find a number’.

As his father turned and walked away, Stanley moved so he could see the face of the engine, the smokebox door.

The buffers drooped slightly, water had got into the bolts and weakened them, but their tapered elegance had not faded.

Stanley looked down towards the wheels...

‘WHO ARE YOU, TO DISTURB THE SLUMBER OF A PRINCESS?’ boomed a loud, haughty voice. Stanley jumped back in terror, as the eyes of the locomotive opened, and fixed a stare on him so powerful that he sat, there in the leaves and rust, unable to move or run...

‘I’m...I’m...’ Stanley was frozen with fear. He had never met a steam locomotive like this before!

‘WELL?’ the locomotive said, glaring down at Stanley. ‘Stand up straight boy! That’s it, don’t look so terrified’, she said, softening a little as Stanley picked himself up, ‘What is your name, and why are you here?’

‘My name’s Stanley’, he said, a little less afraid this time, staring up at the engine with its glittering chimneyed crown. ‘My father and I found you in a massive pile of leaves, under this tarpaulin. We’re here to help clear out the yard...before...before...’

‘Well? Spit it out boy!’

‘...before they take the rails up, and knock the buildings down’, Stanley said. There was a short, uncomfortable silence.

‘...That’s rubbish’, the locomotive said, stiffly closing her eyes and screwing her nose up, ‘I demand to see my owner at once’.

‘I don’t know where he is’, Stanley said. ‘But the new owner said that he is going to scrap everything on the land after we’ve taken what we need’.

‘New owner?’ the locomotive asked. ‘What do you mean, new owner? What happened to Mr Leigh?’

‘I don’t know’, Stanley said, looking up at the locomotive, who now looked frightened. ‘Please don’t be sad, we know you’re here now. I’m sure they wouldn’t scrap you’.

‘I wouldn’t blame them’, the locomotive said, looking sadly down at her buffers, ‘I’ve seen better days. Wonderful days, when the rails hummed with the passing of other trains at speed. When locomotives were painted dark green, lined out beautifully in orange and black, and the coaches shone a deep brown chocolate and bright cream’.

Stanley had never heard much about the Great Western Railway before. Traditionally, Britain’s four largest railway companies had been rivals: that is, before they had been merged to form British Railways in 1948.

The old locomotive looked down at Stanley sadly, a tear forming in her eye.

‘It was wonderful’, she murmured, ‘pulling out of Paddington Station on the top expresses. I remember the early days, for me anyway. One hundred and seventy miles, all the way to Exeter on the Cornish Riviera Express!’

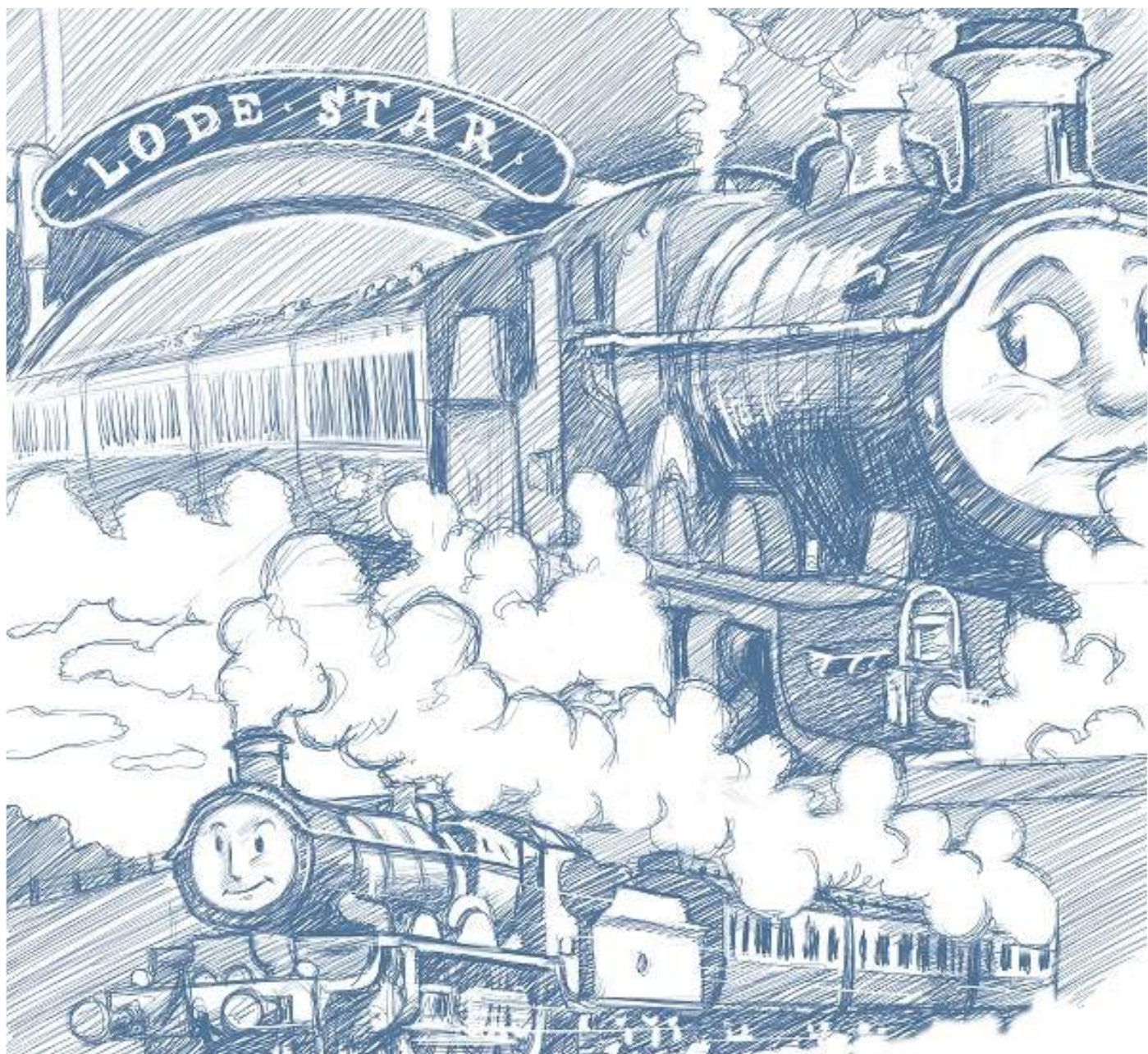


‘We were knights and princesses, stars and kings as built. I once, was a princess, but you wouldn’t know it now. We formed the Star class, the first great class of six coupled express locomotives on the Great Western Railway. From the first, North Star, to the last, my dear sister Eugenie. We were elegant, beautiful and powerful’.

‘We were originally built for the west of England services. Mostly non stop, we displaced two cylinder passenger engines with ease’.

‘As the popularity of England’s west coast grew with holiday resorts, the lengths and weights of trains increased, but we were never pushed in those days too far beyond our limits. Well designed, and well built, as a standard we stood defiant until the first of Collett’s Castle class rolled out of Swindon works in 1922’.

‘It was then that I knew it was only a matter of time until we’d be retired and withdrawn, but I was surprised by our longevity. The Great Western Railway continued to make good use of us, even converting a few of our number into unique members of the Castle class, and some like I received Castle type cylinders, elbow pipes and larger tenders. We were much loved, and remained a symbol of the Great Western until its demise’.



‘The end came in the mid 1950s, when dear sweet Margaret was withdrawn. A lovely locomotive she was too, used on rail tours in her final years across the country’.

Stanley sat there, mesmerised. This was a whole new side of railway history he’d never heard of before. He did not know who *Eugenie* or *Margaret* were, but with the word sisters he guessed they were also Star class locomotives, long since scrapped.

Then he remembered! In a corner of a museum he'd visited recently, there had stood a locomotive, much like this one. Painted in a deep, bronze green and lined out in orange and black, he could picture the nameplate now, gleaming under the overall roof's spotlights.

'I guess I am the last left...how tragic' the old engine murmured, looking down at her buffers once more, 'that I, the most unworthy of the class, should be the last standing'.

'I don't think you are', Stanley said. 'There's a Star in the museum at York. I know, I've seen it. He was asleep when I walked round the museum'.

The old engine beamed with delight. 'That's wonderful...simply wonderful! So I shall not be missed when they cut me up' she said, the soft tones turning icy as she closed her eyes and turned her nose up at Stanley.

'Thank you for that single piece of good news. Perhaps you could leave me to rust in peace now. Mind that you put the tarpaulin back over me, that mouldy thing did at least keep that frightful draft out all these years...'

Stanley was very taken aback. 'Excuse me...Princess?' he said, tapping her right buffer meekly, 'I was wondering...why are you so miserable?'



The old engine groaned, opened her eyes and looked down on Stanley, screwing her nose up and pouting. 'Wouldn't you be? I've been on my own, under a mouldy tarp for goodness knows how many years'.

'My friends are all gone, probably scrapped, my owner's passed away and now you've come today and told me that my home...what little home it is', she said, looking around at the derelict buildings and rusty rails with sadness, 'will be knocked down, which means I'm unlikely to still be around to see what this site will become. You didn't say, by the way' she said sternly. 'What will this place become?'

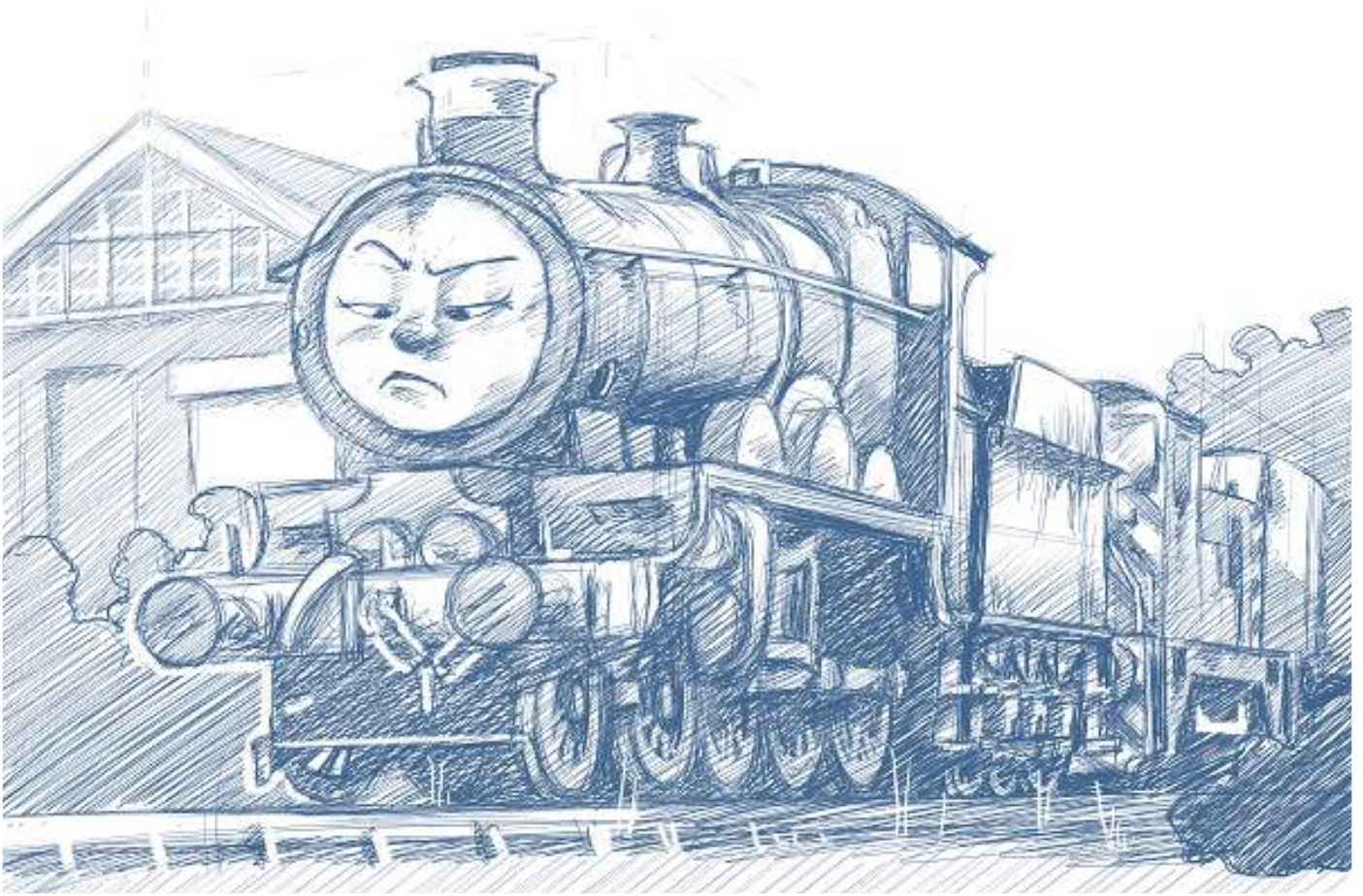
'I think my father said it was going to be a business park', Stanley said.

'What's a business park?'

'I don't know'.

The old engine groaned loudly, and closed her eyes. 'Some use you are! At least in the old days, children were well behaved train spotters and not train pesterers. Go away'.

Stanley had never been talked to like this before. Well, not by a rusting old steam locomotive at any rate, and he wasn't about to be fazed by one yet!



‘Excuse me...PRINCESS’, he said, a little more loudly.

The old engine sighed, and opened her eyes. ‘Yes, of course you’re still here. Fantastic. What is it now?’

‘I’m really interested in what you were saying. Please, tell me more about the Great Western Railway, I’d love to hear about it’ Stanley said, sitting down amongst the leaves and gazing up at the copper capped chimney, which gleamed in the autumnal sunlight.

The old engine was surprised. ‘What’s the point in me talking to you?’

‘Well, it’s passing on knowledge’, Stanley said. ‘I heard that it’s in the stories we tell that we can make a better future for everyone’.

‘Even me?’ the old engine asked. ‘How can you make it better for me?’

‘Well, we know you’re here now. There will be someone, somewhere, maybe even lots of people who like trains who’d want to save you’, Stanley said. ‘I’ve seen steam engines from lots of different railways that have been saved, and made better’. He patted her buffer and said solemnly ‘My dad will save you. He loves trains. Don’t you want to be saved? I’m sure there’s many other children who’d like to meet a real princess?’

‘I’m a star, it’s just that I took my name from a real princess’, the old engine murmured. She started to smile. ‘It’s always nice to be asked about my heritage I suppose...where shall I begin?’

‘Start...from the beginning?’ Stanley suggested.



The old engine eyed him warily. 'That's an awful lot of history to remember, young man. Perhaps I'll tell you about our glory days...' she paused, reflecting.

'No. No, I think I should tell you of our finest hours. Great Western's glory, coming in the midst of our darkest days. When we worked for our railway, our country, and the world as we knew it; not knowing if we'd have a tomorrow...'





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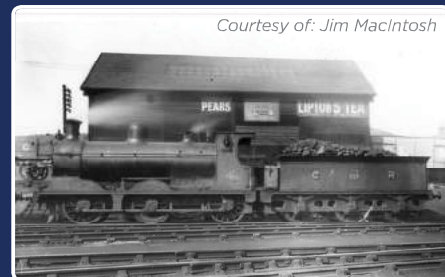
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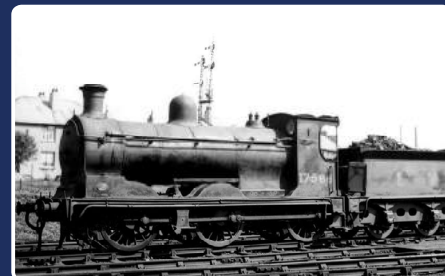
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# Review ITALIAN TRACTION

Author Andrew Cole

Price £14.99

ISBN 9781445666464

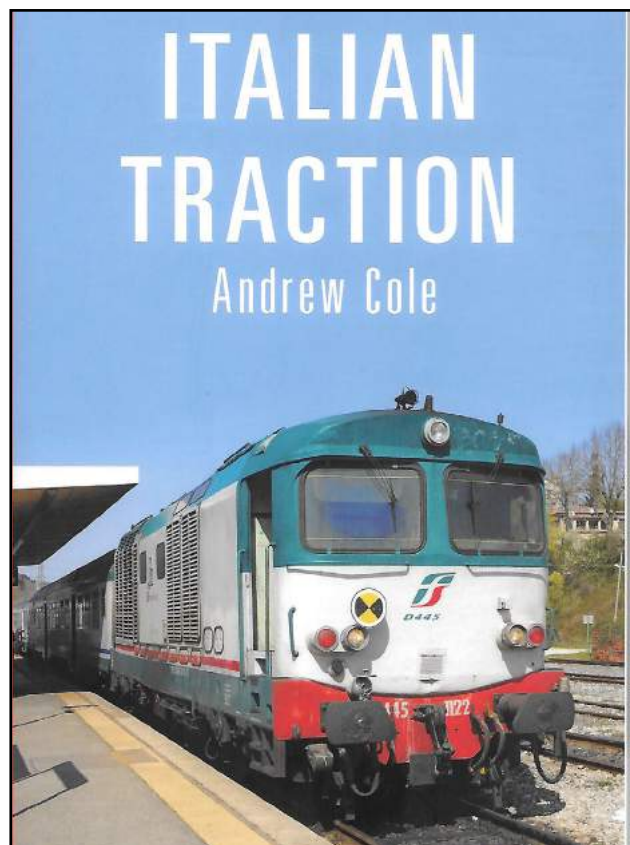
Size 234mm x 165

Binding Paperback

Illustrations 180

Published by Amberley Publishing

Book Review by Terry Rowe



Italy is dominated by its national operator Trenitalia. With most of the country bordered by the Mediterranean, there is little scope for cross-border traffic, although there are a couple of famous crossings, most notably at Brenner to the north-west and Chiasso to the north.

This book is ideal for anyone interested in modern outline Italian Traction. With 96 pages jammed with 180 fine photographs of Italian locomotives in their different liveries and in countrywide locations, it just about cover everything there is to have on Italian Traction.

This book is a great little resource.



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## **Review:SWISS TRACTION**

Author Andrew Cole

Price £14.99

ISBN 9781445666907

Size 234mm x 165

Binding Paperback

Illustrations 180

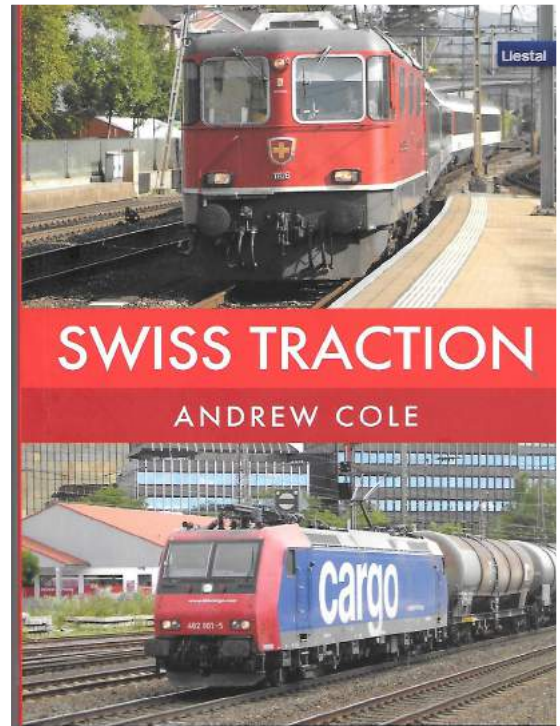
Published by Amberley Publishing

Book Review by Terry Rowe

Switzerland is in the heart of Europe, and as such is host to a vast number of both passenger and freight workings, with locomotives from various different countries visiting.

The Swiss railway network is made up of lots of different small companies, which run on both standard and narrow gauge with the main operator being SBB. This book by Andrew has 180 photographs within its 96 pages illustrating the various modern traction that makes the companies that run across the Swiss rail system.

This is a handy introduction to the Swiss Railways as it is informative and well-illustrated.



This book presents a snapshot of a fascinating country with some of the most spectacular scenery as the backdrop to its railway system.

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# A quick start guide to using your airbrush

## By Paul Tyer

This issue is a basic starter guide to get you up and running with your new airbrush, and hopefully will help reduce some of the simple challenges new users come across.



Before we get going with this article I am going to base it on a double action brush with a compressor.

So you have your brush connected to the compressor, and the spray area is setup with the extractor fan ready to be operated when you start doing some basic painting. Oh and most importantly you have your mask to hand too!

**Paint Mix.** How do we mix the paints for the airbrush and should they be oil or water based?

An airbrush will work with most types of paint provided you have it thinned correctly and use the right amount of air pressure too. I am going to talk about using Tamiya paints as these are the ones I mainly use in my studio.

To thin down Tamiya paints I use their thinners, as this gives the best results and whilst I have used water it just does not do the job. A quick tip is when you have a new jar you will see that the paint does not reach the neck, so I have found that if you top up the jar with thinners until you reach the neck it flows very nicely through the airbrush giving you great coverage using 20psi on the regulator of your compressor.

Regardless of the paint type you are aiming for a paint mixture similar to normal milk and not translucent, unless you are doing more specialist detailing work.

**Air Pressure.** Normally I work at 20psi for most of my general paint work, as this gives great coverage for all your base colours and clear coats when finishing the model.

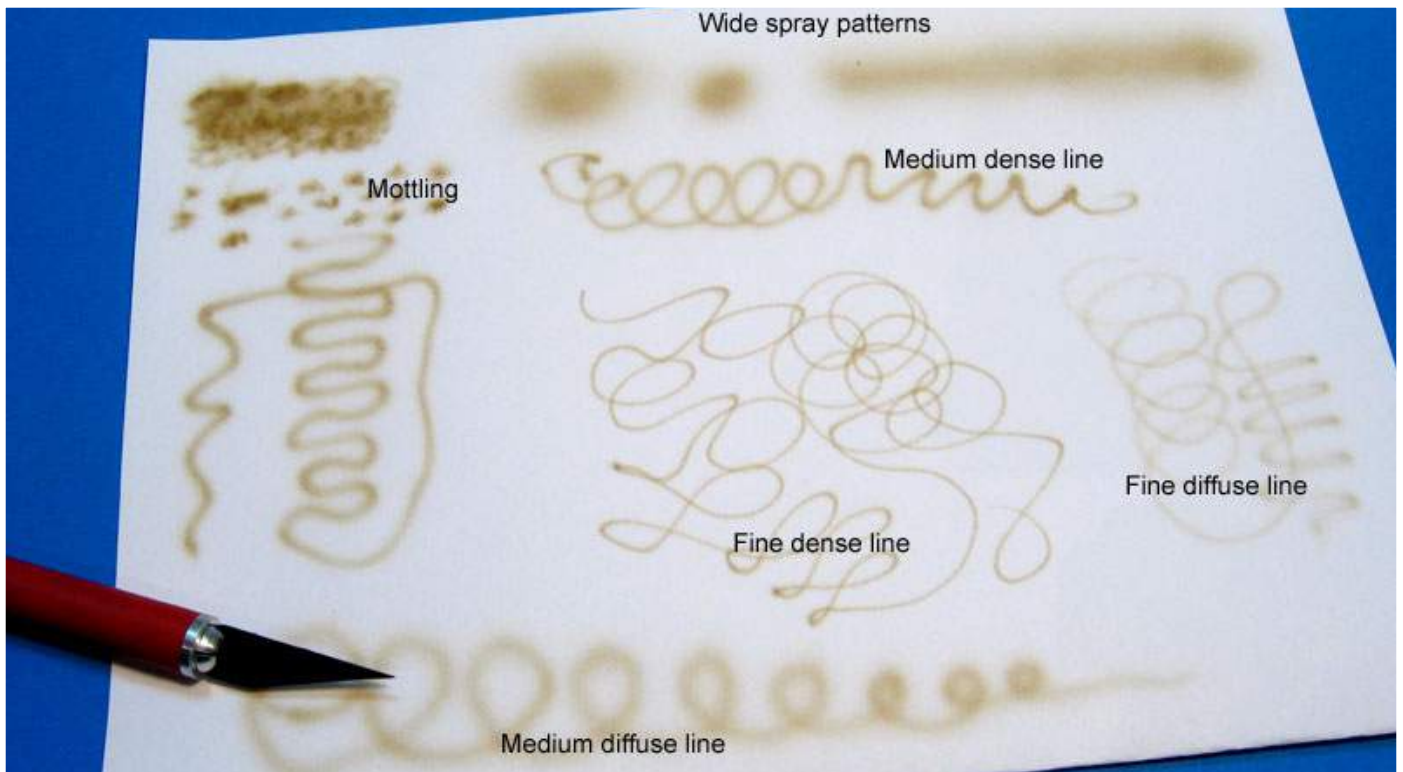
Something to think about is that as the air mixes with the paint droplets of paint are forced out and depending on the pressure will make the droplet react in different ways when it comes into contact with the model. One example is when the paint is too thick and a lot of pressure is used the droplets can be nearly dry before they touch the model, and you end up with a sandpaper texture on the model. This is more noticeable with matt paints as these tend to dry slightly faster (some examples can be seen later in this article).

## **Basic Skills.**

Ok, so now you have your thinned paint in your airbrush, compressor running set and your favourite loco in hand ready to paint, you press the trigger and..... splat! What a mess...

Let's take a step back and try a few basic freehand trials before we get too excited.... Taking a few sheets of white paper or card (I use the insides of cereal boxes for any testing).





What we are aiming for is some smooth lines, so try moving the brush away from the sheet and you get softer lines and closer gives you crisper lines. It's all to do with how you mix the air and paint in your brush, for example, when close in you may need less air pressure or reduce the paint flow or you could end up with “Spiders from Mars”!

The other thing some modellers have a challenge with is how the brush feels, some find that it takes time to feel comfortable using it as the grip and trigger action is not as natural as using a pen or pencil. The other challenge is that new users tend to fill the paint cup too full and end up with paint spills - please remember less is more and you will be surprised how far a half cup will go.

So now you are starting to understand how to control the brush and you are getting comfortable using it, let's step up a gear... Get a new sheet and try to draw a fine line and gradually getting larger as you go across the page - do this several times until you are happy. Now move on to drawing a small circle, then another one around the outside of the first getting larger each time, and when you are happy with that result do the same for squares.

The next and final test, and this can be more of a challenge than first thought, is to draw a series of squares on a new sheet, then fill them in... Simple I hear you say... Not always so I say...

What you need to do is start the air and paint mix outside of the square and smoothly move the brush to the other side, then return back to the starting side but painting lower down without gaps or over painting. When I was doing this it took me about 8 attempts until I got a fill I was happy with.

What we are trying to do is get you familiar with how the brush works and to identify your strong and weak brush skills so you can then find ways to resolve them when actually working on that special loco.

## **Cleaning Your Airbrush.**

After every job always clean your brush - especially if you have finished for the day. Run some thinners through it to remove any paint, and then use a good quality airbrush liquid cleaner as this will help dissolve any partly dry paint. I tend to strip mine down at the end of each session and wash the parts in warm soapy water - this ensures the silicone O rings don't get a paint build up and that the needle does not stick to them.

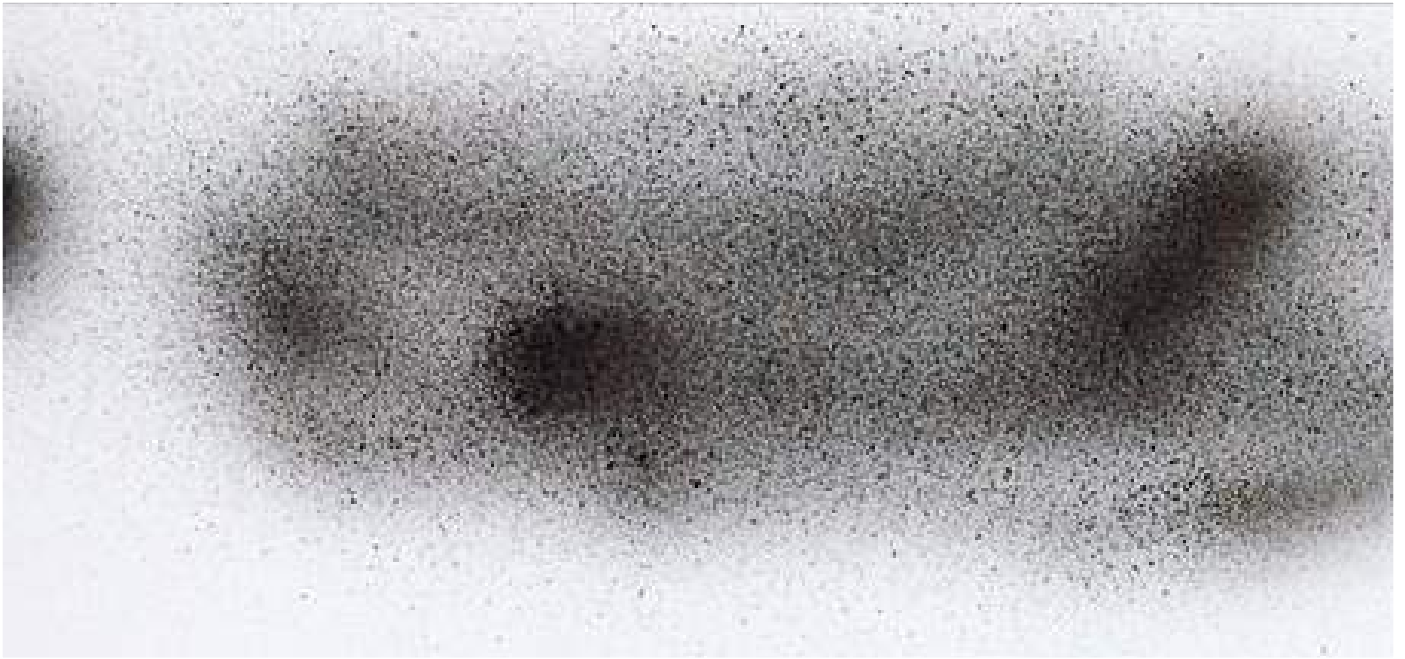
Try to get into a habit of keeping your brush clean, as this will help you achieve great results every time.

One other thing - if you take the needle out of the brush be very careful not to damage the point, otherwise you will get a strange paint pattern. Whilst it can sometimes be corrected there's nothing worse than paint traveling off to one side.

## **Faults**

Here are some common faults when starting out:





This image above shows what happens if your air is too low, - you end up with a sand blast effect. This is useful if you are weathering a model giving it a dusty effect. Below is David Bowie's 'Spiders from Mars' effect, caused by the air pressure being too high or over thinning the paint.



## Inspiration.

Here are two images from Advanced Airbrushes of Australia showing what can be achieved with a bit of practice.



*Thank you for taking time to read this article and should you need any help or have further questions you are welcome to email me at: [sales@peediemodels.com](mailto:sales@peediemodels.com)*



*Kind regards  
Paul T.  
Peedie Models*

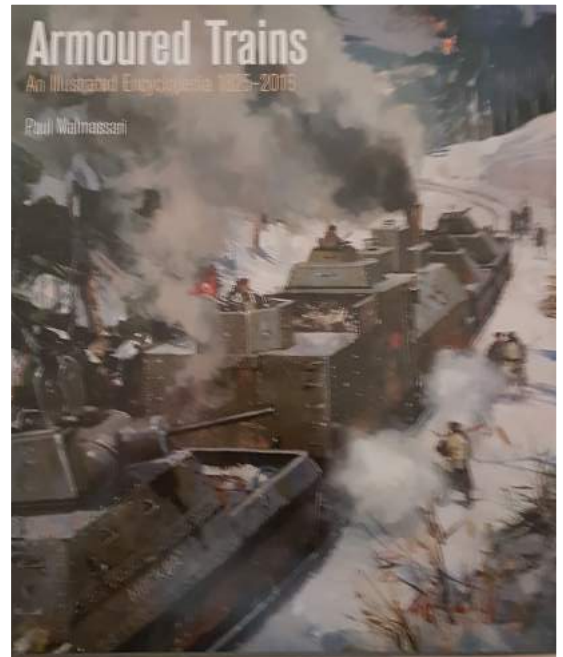
# Review Armoured Trains An Illustrated Encyclopedia 1825- 2016

Author: Paul Malmassari

Publisher: Naval Institute Press

ISBN: 978-1-59114-607-0

Review By: Rob Bradford



This is a weighty book both in the breadth and depth in which it covers its subject, and its mass; over 2Kg. Running to 527 pages this book has over 1500 photographs, plus many diagrams, scale drawings (3.5mm/ft – “HO”) and train configuration information.

This book covers the history and development of the military railway equipment that has been used across the decades, detailing their design, role and place in the conflicts of their time. The book is organised country by country (72 countries covered Angola to Yugoslavia) making reference to equipment easy to find. My interest and reason for buying this book was to find more about the two armoured trains based in the UK during the first world war, Alice and Norma. Having



found the information I needed I found the rest of the book fascinating and full of ideas for kit-bashing and RTR conversions to make more unusual models.

A really interesting book on what may well be an overlooked area of railway modelling, especially regarding British armoured stock.

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# **Review THE MER- THYR, TREDEGAR & ABERGAVENNY RAILWAY**

Author: Chris Barber

RRP £14.99

ISBN 9781445663289

Size 234mm x 165

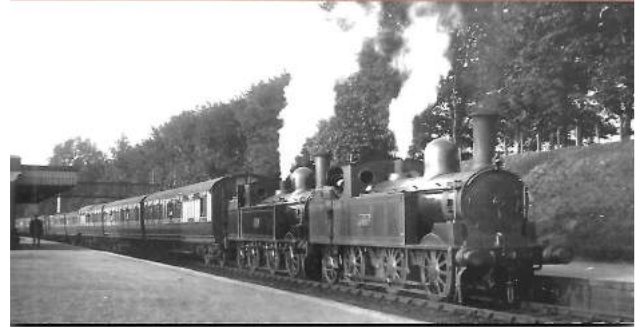
Binding Paperback

Illustrations 180

Published by Amberley Pub-  
lishing

Review by Terry Rowe

This book by Chris Barber outlines the history and events of the construction of the Merthyr, Tredegar & Abergavenny Railway highlighting its remarkable engineering achievement. Not only was it one of the most spectacular railways in Britain, but it was also one of the most difficult to build and its long and steep gradients made it one of the most expensive to operate. The section through the Clydach Gorge was particularly dramatic with the line twisting and turning but climbing steadily along a ledge cut above the deep valley.



Chris has captured nostalgia for the MT & A Railway, Abergavenny was a thriving and important railway centre with three stations. At its peak the railway employed directly and indirectly over a thousand people. There are 180 photographs showing not only the locomotives, rolling stock and building but the people who built and worked the MT & R Railway, thus giving the reader insight into what really made a railway.

This richly illustrated book commemorates the sixtieth anniversary of the closure of this much loved railway in 1957. The last journey on the line took place almost a hundred years after the railway was first proposed, and if it still existed today it would undoubtedly be a popular tourist attraction.

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# 3d Modeling in Solidworks and use of Rapid Prototypes

By Neil Ward

I guess I'm reasonably lucky from the point of view that I spend my days at work designing parts in Solidworks and have a copy of Solidworks 2006 at home for chipping at away this type of project.

My main focus for the models I have taken on is for the use of one piece bodies molded in polyurethane. This particular model wasn't suitable to make as a one piece body casting in polyurethane and will be a one off made from the clear resin as rapid prototyped.

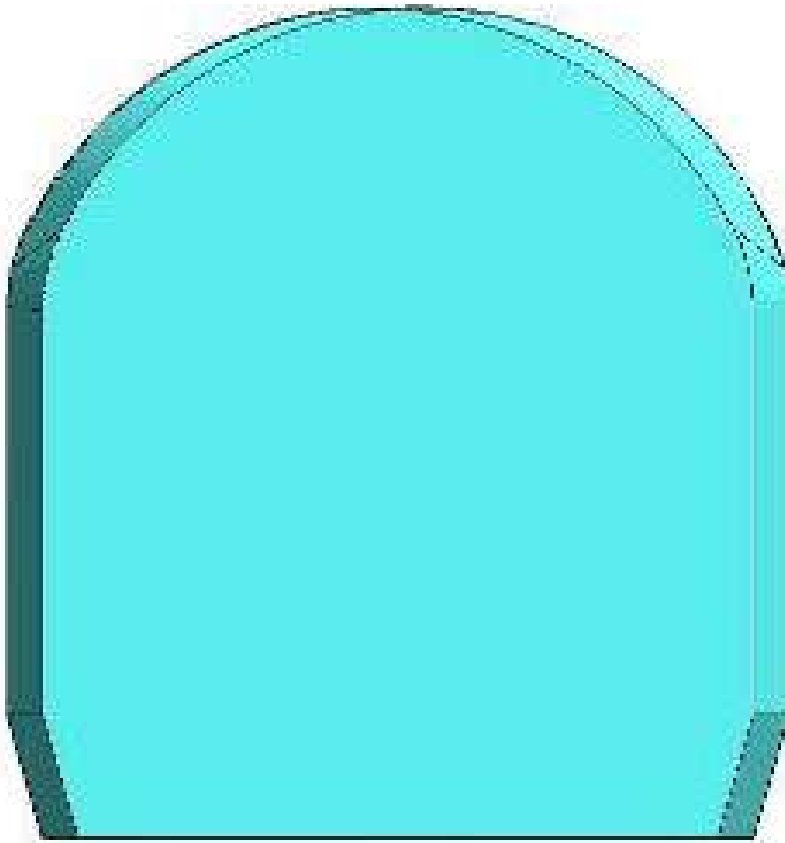
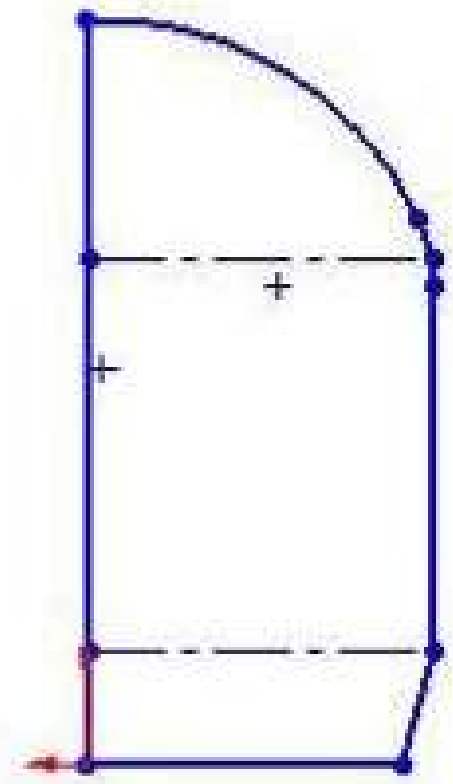
In this case I will briefly take you through the process I went through to produce the FG Power Van used on the Silver Star. The process started with the chance finding of a set of Silver Star drawings from the loco society produced by Mark Cole.

This train isn't part of the era or even a train that ran in the area I model being Paeroa to Waihi. This project is primarily a pet train to run on the Hamilton Model Railway club NZR exhibition layout. When completed the train will consist of 1 x Fg power van, 1 x Ab Buffet Car, 3 At Twinette Cars and 3 Ar roomette cars. This is the 1<sup>st</sup> phase of the train construction. To be hauled by my Popsicle Dx2608.

The first part of the process was to sketch the profile of the car body as shown in image.

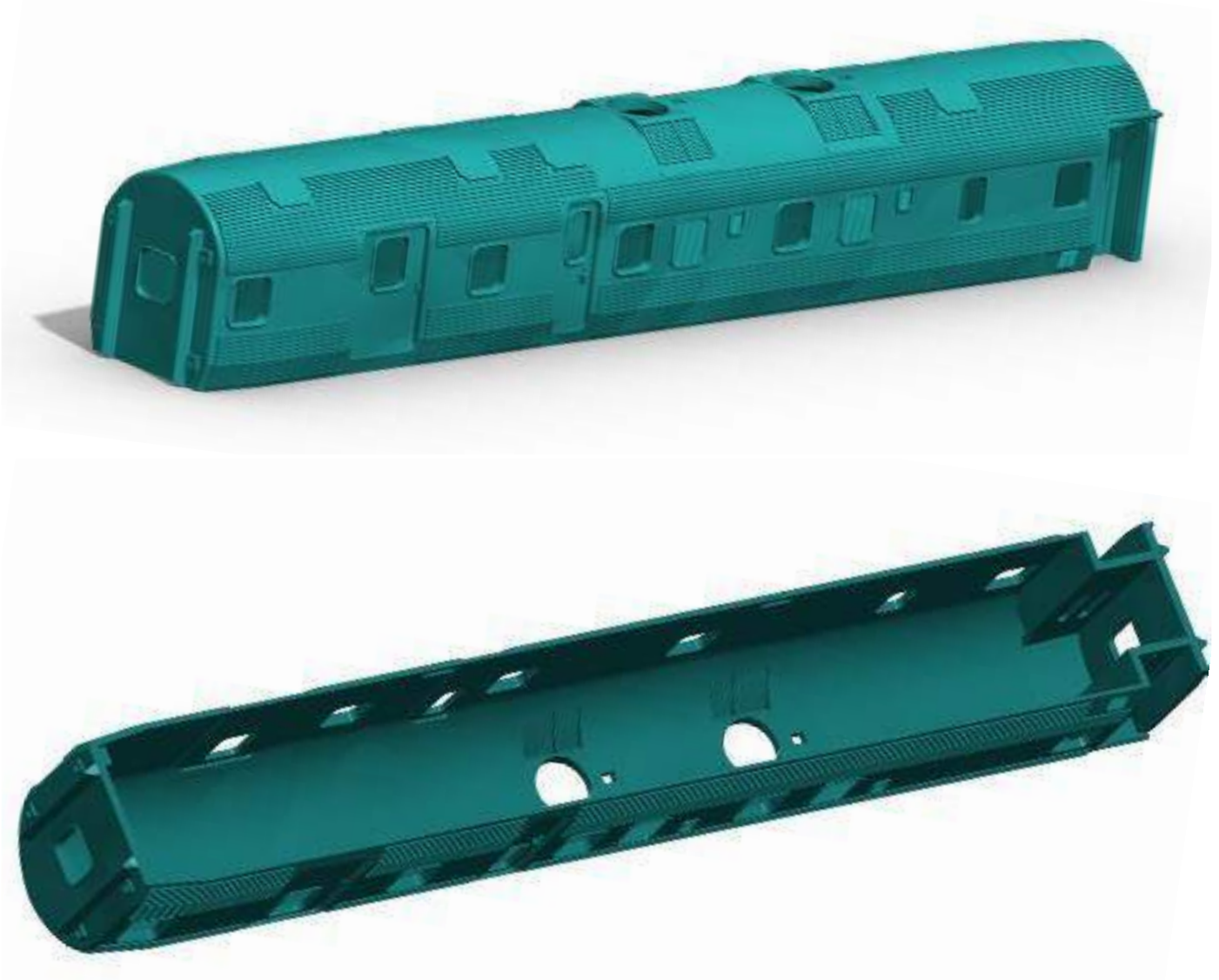
Profile Sketch Below:

The next part is to mirror the sketch for the two parts to the profile. The part was then extruded a second sketch produced to form the vestibule ends and a solid loft created to complete the solid of the car body shape.



Solid shape Left

When the solid was formed as shown, detail such as corrugations to the sides a shell feature was added to a thickness of 2.1mm then windows, doors, ventilators and other details added to form the completed solid model. One of the limiting factors is the resolution of the machine being 0.5mm for detail parts such as ribs gussets or window beading. In some cases I have to scale up detail to the minimum of 0.5mm or it will not be formed by the laser. As in most of what we do there is some degree of modeller's licence and common sense applied to achieve the final product.





At the completion of the solid modeling stage the part was converted to an STL file and sent for the rapid prototype stage at Plastic Design Technologies.

PDT use Stereo Lithography (SLA)<sup>TM</sup> is the most commonly used form of additive layering technologies for Rapid Prototyping.

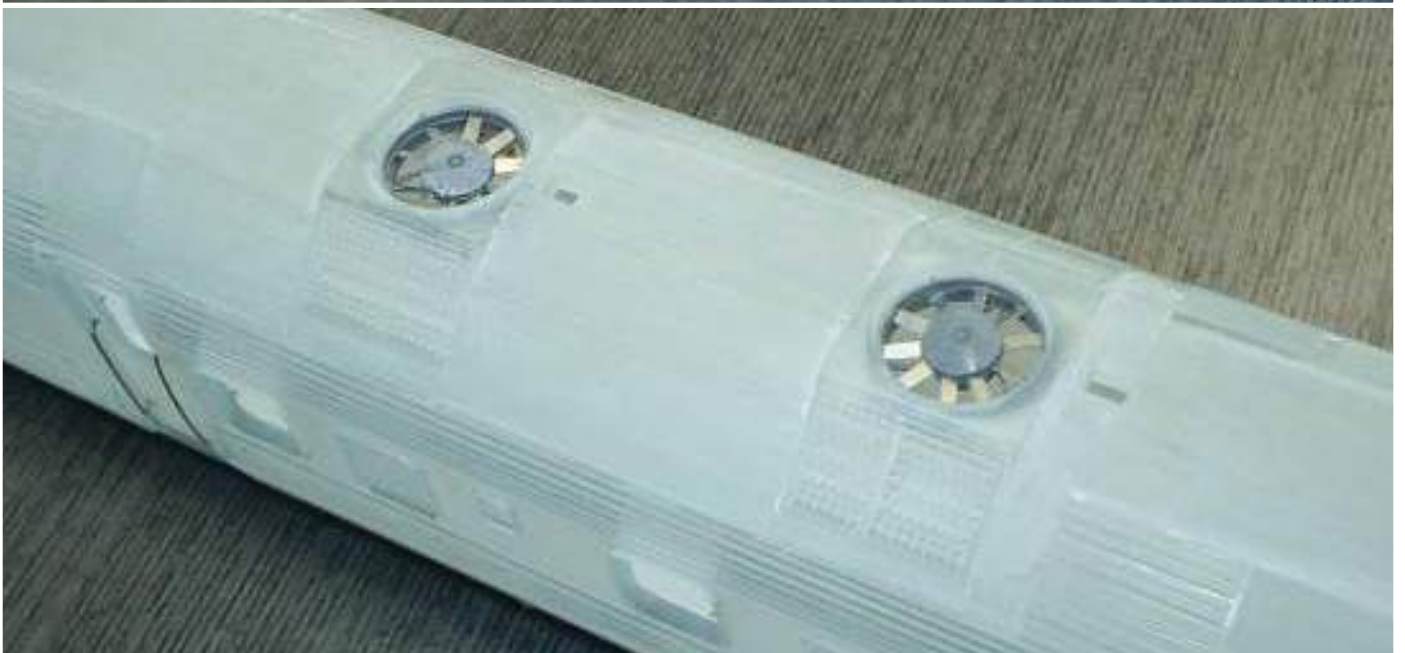
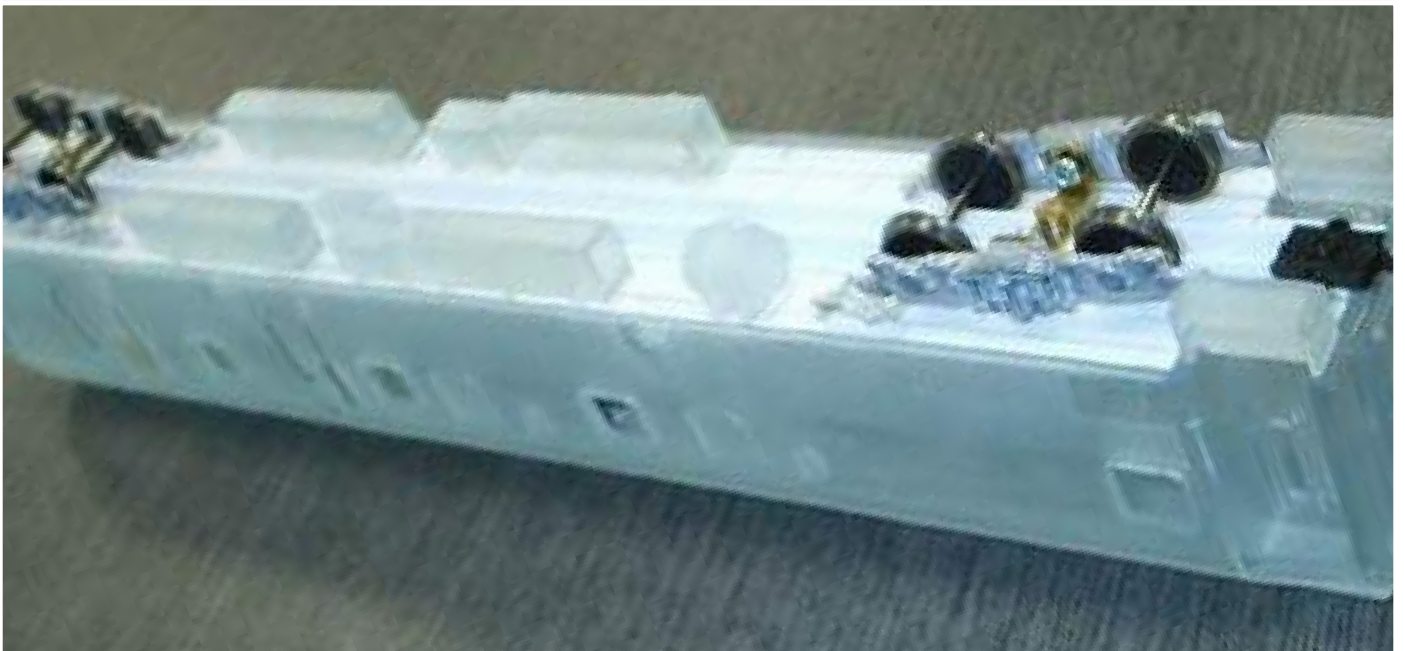
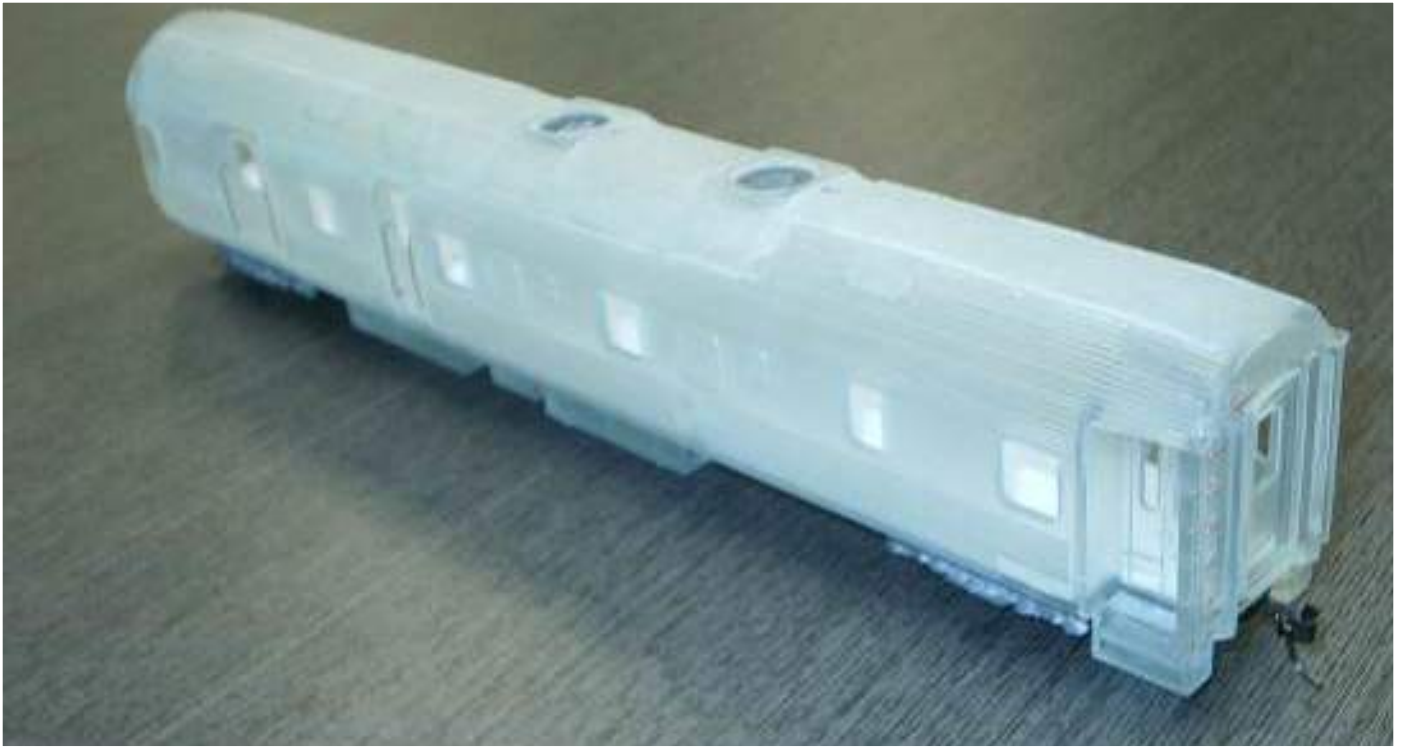
This file is prepared for building in the Lightyear software system, by setting onto a support structure and slicing into layers from the base up. The laser then builds these layers onto a perforated plate. The completed model is then removed from the plate, supports removed, surplus resin cleaned, and finish cured in a UV oven.

After the completed resin model is returned as shown in image below the layer steps are this is one of the down sides of the process when completed results in a very pleasing item to work with sanded out around the curvature of the roof.



Hand rails, then the fans in the roof are fitted in this case I have used Cannon and Company Locomotive Detail Dynamic Brake Fans, 48” (I ensured when modeling the apertures were built to receive these parts.)

The floor is made and in this case I used a 1mm thick piece of evergreen styrene and fitted - I also allowed for stringers across the body to support the floor which are glued in with araldite to a predetermined position requiring no measuring just cutting and fitting these, in turn, are drilled and tapped to receive a 2mm screw. Tool boxes; fuel tanks and air cylinders which were solid modelled and produced using the same techniques as explained above were glued in position with super glue. Bogies were obtained and modified by fitting brake cylinders to one end both sides as per the drawings and fitted I use a set of Kinki bogies from Online Models with the north yard type stretcher mounted using a 2mm shouldered screw and spring standard North yard arrangement, no26 KD couplers are used as the bogie centers are 40mm from the end of the cars and tended to swing in an unusual way.





At this point the model is ready to paint bogies under floor and body were all primed and prepared for black paint on bogies and under floor detail using flouquil engine black. The body is painted with super cheap autos chrome silver.

Below: Completed Fg power van.



Above: Completed Silver Star Fg power van and Ab Buffet car behind Dx2608

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Please send articles in Word format clearly indicating where you would like photos to appear in the text (if relevant, otherwise you'll get the editor's selection and layout!). Don't forget to clearly number or title the photos/images to accompany your written instructions as to placement.

We welcome articles on any and all of the following:

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- Days out: preserved railways, railway themed pubs,
- Tips: anything to share with fellow modellers?
- A day in the life of: do you have a railway related second hobby, if so tell us about a typical day,
- Trivia: know anything unusual or funny to share?
- Pretty much anything that might be of interest to fellow modellers



**Review**  
**SIGNALLING AND**  
**SIGNAL BOXES**  
**ALONG THE NER**  
**ROUTES VOL. 1-**  
**YORKSHIRE**

Author Allen Jackson

RRP £14.99

ISBN 9781445667621

Size 234mm x 165

Binding Paperback

Illustrations 130

Published by Amberley Publishing

Review by Terry Rowe

Over the course of several volumes, Allen Jackson uses an array of photographs to lavishly illustrate the story of signalling in the principal constituents of the LNER – continuing here with the first volume of the story of the North Eastern Railway in Yorkshire. This first volume provides a comprehensive cross-section of the remaining signal boxes on the NER in Yorkshire, although inevitably some have closed and been demolished, whilst others have been preserved and moved away since the start of the survey.

ALLEN JACKSON

SIGNALLING AND SIGNAL  
BOXES ALONG THE

NER ROUTES VOL. 1  
YORKSHIRE





This compact book is a great resource for anyone interested in the North Eastern Railway. With 96 pages and 130 photographs Allen has been able to include a fair amount of information on the history of each structure linked to plenty of data on each location.

This book is definitely a nostalgic and useful look at a popular part of railway history

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**Review**  
**SIGNALLING AND**  
**SIGNAL BOX-**  
**ES ALONG THE**  
**NORTH BRITISH**  
**RAILWAY, GREAT**  
**NORTH OF SCOT-**  
**LAND RAILWAY**  
**AND THE CLC**  
**ROUTES**

Author Allen Jackson

Price £14.99

ISBN 9781445667683

Size 234mm x 165

Binding Paperback

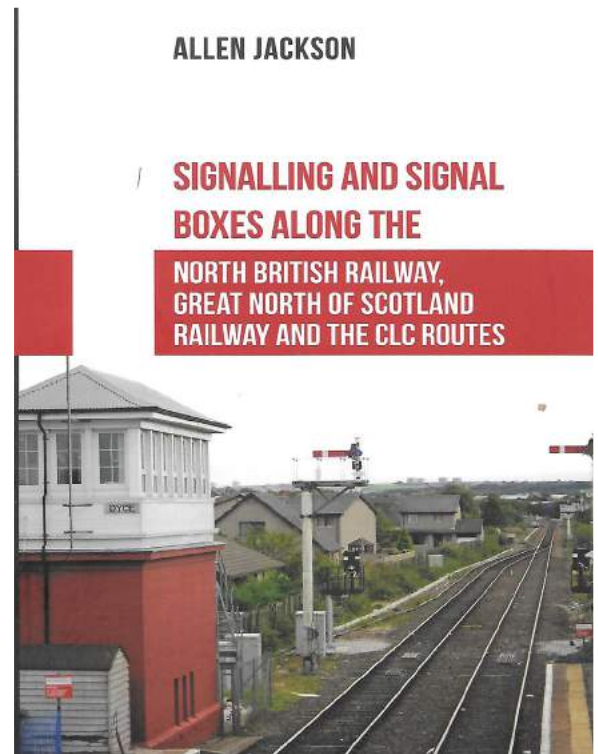
Illustrations 130

Published by Amberley Publishing

Review by Terry Rowe

Quoting from the Amberley Publishing website:-

*Continuing here with the North British Railway, Great North of Scotland Railway and the Cheshire Line Committee (CLC), Allen Jackson uses a range of previously unpublished photographs to evocatively demonstrate the story of signalling in the principal constituents of the LNER over the course of several volumes.*



*The North British Railway took The Flying Scotsman's baton proudly to Edinburgh Waverley station and generally up the east coast of Scotland on a joint line to Aberdeen. As Edinburgh has been extensively modernised, not much of the NBR has survived, although the West Highland Railway still retains its unique flavour.*

*The Great North of Scotland Railway joined up Aberdeen with the town of Elgin and although it too suffered from branch line closures, there is enough still there to record its proud individuality.*

*The Cheshire Line Committee (CLC) was an unusual railway undertaking in that they had no locomotives of their own, but used those from one of its constituents, the Great Central. Duplication of routes followed by BR network culling means that consequently the CLC is a shadow of its former self and little mechanical signalling survives.*

*Due to ongoing or completed signalling modernisation in the major centres, the book therefore follows mainly secondary and branch lines as these still tend to operate mechanical signalling, being summarily divided up into journeys where that is possible or desirable.*

*This book is crammed with interesting facts and figures with 130 accompanying photographs making it a must for anyone who is interested in either signalling or these specific railway routes.*



# Readers Request(s): 47601



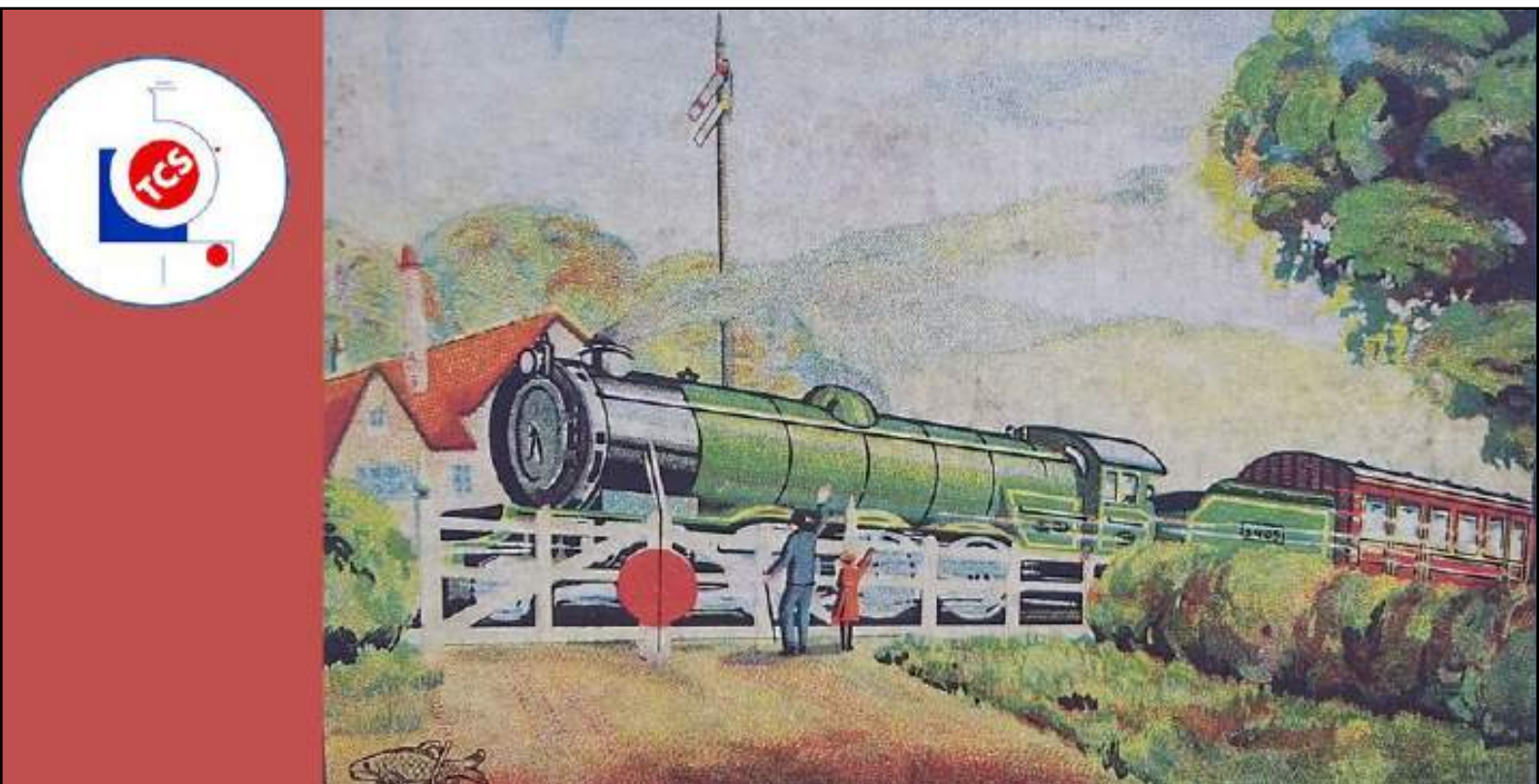
*Photo: 47601 from the John Law Collection  
Taken near Swallownest on the former Midland 'Old Road'  
with Brookhouse colliery in the background*

Information is required to complete an accurate model of 47601. This locomotive had an interesting history; originally 47046, the locomotive was re-engined and had its entire roof replaced to accommodate what would become the new engine for the class 56 being given the new number 47601 at the same time. The locomotive then went on to be re-engined and modified a second time with what would become the new standard engine for the class 58, again it was re-numbered after this work to 47901.

We know that as 47046 the locomotive was fitted with the standard class 47 roof; however, we are also aware that the roof was completely modified when the locomotive became 47601. We require clear photos of the roof arrangement for this locomotive as 47601, any photos of 47601's roof partial or otherwise would be greatly appreciated to help complete the model accurately.

Photos or information regarding 47601 can be sent to: [editor@mre-mag.com](mailto:editor@mre-mag.com) (please title your emails readers request 47601) or alternately you can contact us via our Facebook page.

[www.facebook.com/search/top/?q=model%20railway%20express](https://www.facebook.com/search/top/?q=model%20railway%20express)





# Signature Layout: Tinsley TMD & Yard



## Article by Alexander Croft

In this issue of MRE-Mag our signature layout article is more of a video report, but I really do believe that a picture speaks a thousand words. The scale of this model (and its incomplete nature) makes talking about all the incredible details on this layout difficult, but I have included in this article a selection of video links so that you can see some of the splendid rolling stock running on this layout and how the modelling is continuing to develop.



Video Link 1: [www.youtu.be/b4DID7-tEVU](http://www.youtu.be/b4DID7-tEVU)

Video Link 2: [www.youtu.be/D7WHsC6faPc](http://www.youtu.be/D7WHsC6faPc)

Video Link 3: [www.youtu.be/nEnB0QxQYAO](http://www.youtu.be/nEnB0QxQYAO)

Video Link 4: [www.youtu.be/r87bEojIJaA](http://www.youtu.be/r87bEojIJaA)

Video Link 5: [www.youtu.be/xyNJVe\\_9lPI](http://www.youtu.be/xyNJVe_9lPI)

This issue we also have some splendid news for readers who would like to see this model in person: Dave has arranged to have an open day in aid of the Sheffield Childrens' Hospital. The open day is on the 29th of April and **must** be pre-booked if you want to attend. You can book your place by contacting Dave via YouTube (see above links) or message the Facebook page

[www.facebook.com/groups/622788024524161/](http://www.facebook.com/groups/622788024524161/)

I want to take this opportunity to thank Dave Gilmour for granting us access to his spectacular layout. I look forward to hearing your views via our facebook [www.facebook.com/modelrailwayexpress](http://www.facebook.com/modelrailwayexpress) or email: [editor@mre-mag.com](mailto:editor@mre-mag.com) (if you are commenting about this article please title your email 'Tinsley TMD & Yard')



# Review LONDON MIDLAND - TEN YEARS OF SERVICE

Andrew Cole

RRP £14.99

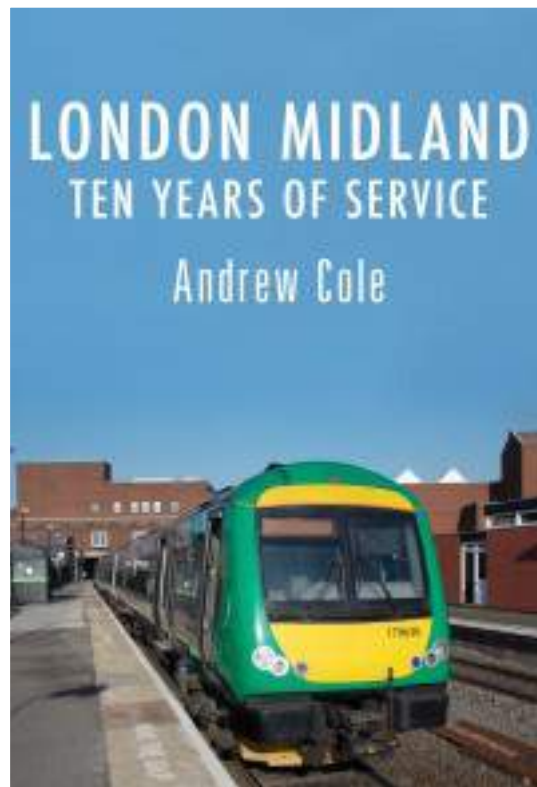
ISBN 9781445679259

Size 234 X 165 mm

Binding Paperback

Photos 180

Review By: James Cullen



My first thought was ‘who knew the former Manchester United and Liverpool striker liked trains?’. He doesn’t but this Andrew Cole, a man with 15 years’ service on the railway does.

A brief history of the franchise and its parent companies leads you into this medley of green and grey. The publication is filled with full colour images of all classes currently seen operating for London Midland. From a humble class 08 from the 1960s to the relatively new class 350 units this little book is big on content.

All images are accompanied by dates, locations and train running information.

All images are well replicated and appear to have been taken using modern camera equipment as there

is no evidence of blurring or the subject matter being out of focus.

I'll admit that prior to reading this book I'd not give LM a second thought when seeing one of their units operating around the West Midlands or along the south coast, but now I'll certainly be taking a second look to see exactly what unit I've just seen and make a mental note whether I've just see a new generation of rolling stock or one of the dinosaurs clinging on from the early days of privatisation.

As often is the case, this is yet another interesting title from Amberley Press. Well worth picking up for anyone with an interest in 'today's railways'.



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# News Release:- SOUNDTRAXX ANNOUNCES YOUTUBE VIDEO SERIES



DURANGO, Colo. - SoundTraxx has begun releasing a new weekly video series on YouTube called “Onboard with SoundTraxx”.

This series of short videos is intended to supplement information provided in SoundTraxx’ online and print documentation, and focus on features of all SoundTraxx product. Videos will show the feature benefit, how it works and why it is important for prototype operations.

Videos will be released weekly and will include product installations, tips and tricks for getting the most out of your SoundTraxx product. Early releases will focus on the features and benefits of the Tsunami2 line of Digital Sound Decoders.

SoundTraxx products are designed and manufactured in the U.S. Contact: SoundTraxx, 141 Burnett Drive, Durango, CO 81301, (970) 259-0690, FAX (970) 259-0691.

Email: [sales@soundtraxx.com](mailto:sales@soundtraxx.com) or visit our website at [www.soundtraxx.com](http://www.soundtraxx.com).

The screenshot shows the YouTube channel for SoundTraxx. The channel name is "SoundTraxx" with 882 subscribers. The main video is "Tsunami2 Software Version 1.2 Update" (460 views, 1 month ago). The video description states: "Be the talk of the club with our newly expanded diesel sound library. With our latest software update for Tsunami2 we have more prototypically accurate sounds and features than ever before! In this video, George gives you a quick overview of how some of these new features work, including: Electronic Air Dryer Steam Generator and Auxiliary HEP Generator Prime Mover Pitch Shift GEVO Tier 4 Support Turbine and GenSet Support RS3K Airhorn Prime Electronic Bell". The video thumbnail shows two software manuals and a decoder with the text "New Sounds, New Features, More Realism!".

Below the main video, there is a "Tsunami2" section with four smaller video thumbnails:

- ON BOARD SOUNDTRAXX LED Compensation Mode (1:41)
- ON BOARD SOUNDTRAXX (8:21)
- ON BOARD SOUNDTRAXX (9:06)
- FX 4 Effect: CV 52=106 (9+32+64) (3:00)

On the right side, there are two lists of channels:

- Featured Channels:** Blackstone Models (Subscribe)
- Related channels:** TrainWorldTV (Subscribe), jlwii2000 (Subscribe), DCCTRAIN (Subscribe), BradleyDCC (Subscribe), tsgmultimedia (Subscribe), raifan220 (Subscribe)



## And Finally...

Some inspiration of what can be achieved on an old layout with some of the new superbly detailed model releases, photos curtesy of Stuart Peglar.









Welcome to our project update feature, with the latest status of forthcoming releases from all major manufacturers. Use it to see the progress of projects you are interested in. The web address in the "link" column can be used to view products online, and to place your preorders.


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Phone opening times    Shop opening times  
Mon to Sat **7:30am-6pm**    Mon to Sun **9am-5pm**  
Sun **9am-5pm**

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
SECR Birdcage Coaches	<a href="http://hattons.co.uk/bc">hattons.co.uk/bc</a>	£55.21	Mar 2014							
Class H1 & H2 Atlantic 4-4-2	<a href="http://hattons.co.uk/h2atlantic">hattons.co.uk/h2atlantic</a>	£161.46	Mar 2013							
Baldwin Class 10-12-D 4-6-0	<a href="http://hattons.co.uk/baldwin460">hattons.co.uk/baldwin460</a>	from £127.46	Jul 2014							
Class 90	<a href="http://hattons.co.uk/c90">hattons.co.uk/c90</a>	from £152.96	Jul 2014							
Class 117 DMU	<a href="http://hattons.co.uk/c117">hattons.co.uk/c117</a>	£254.96	Sep 2015							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Class 121/122	<a href="http://hattons.co.uk/dapolbubble">hattons.co.uk/dapolbubble</a>	from £123.25	Dec 2012							
Class 142	<a href="http://hattons.co.uk/c142">hattons.co.uk/c142</a>	from £115.18	Jan 2011							
Class 59	<a href="http://hattons.co.uk/dapol59">hattons.co.uk/dapol59</a>	from £124.43	Oct 2015							
GWR 'Large Prairie' 2-6-2T	<a href="http://hattons.co.uk/dapolprairie">hattons.co.uk/dapolprairie</a>	from £115.56	Dec 2017							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
O Gauge 50t Warwell Wagon	<a href="http://hattons.co.uk/ogaugeww">hattons.co.uk/ogaugeww</a>	from £85	Oct 2016							
ICI Hopper Wagon	<a href="http://hattons.co.uk/ici">hattons.co.uk/ici</a>	from £24	Mar 2015							
SECR P Class 0-6-0T	<a href="http://hattons.co.uk/pclass">hattons.co.uk/pclass</a>	£99	Sep 2017							
Andrew Barclay 14" & 16" 0-4-0ST	<a href="http://hattons.co.uk/barclay">hattons.co.uk/barclay</a>	£99	Sep 2017							Due 9th Apr
Beilhack ZZA Snowplough	<a href="http://hattons.co.uk/beilhack">hattons.co.uk/beilhack</a>	£43	Oct 2016							
O Gauge Class A3/A4	<a href="http://hattons.co.uk/recordbreakers">hattons.co.uk/recordbreakers</a>	£750	Aug 2016							
Rail Head Treatment Train (RHTT)	<a href="http://hattons.co.uk/RHTT">hattons.co.uk/RHTT</a>	from £118	Nov 2017							
FEA Intermodal Wagons	<a href="http://hattons.co.uk/FEA">hattons.co.uk/FEA</a>	from £32	Nov 2017							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Class 07 Shunter	<a href="http://hattons.co.uk/cl07">hattons.co.uk/cl07</a>	from £111	Jan 2016							
Class 47xx 'Night Owl' 2-8-0	<a href="http://hattons.co.uk/47xx">hattons.co.uk/47xx</a>	£154	Nov 2014							
O Gauge Class 50 (Refurbished)	<a href="http://hattons.co.uk/hel50">hattons.co.uk/hel50</a>	£600 (EST)	Apr 2017							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
Hitachi IEP Class 800	<a href="http://hattons.co.uk/IEP800">hattons.co.uk/IEP800</a>	from £239	Nov 2016							
Class 87	<a href="http://hattons.co.uk/hornby87">hattons.co.uk/hornby87</a>	from £144	Nov 2016							
SR 'Lord Nelson' 4-6-0	<a href="http://hattons.co.uk/lordnelson">hattons.co.uk/lordnelson</a>	from £136	Jan 2018							
NBR Class J36 0-6-0	<a href="http://hattons.co.uk/J36">hattons.co.uk/J36</a>	from £112	Jan 2018							

	Link	Price	Date announced	CAD done	In Tooling	Seen 1st EP	Decorated samples	In production	On Board Ship	Released
GER/LNER Class N7 0-6-2T	<a href="http://hattons.co.uk/oxN7">hattons.co.uk/oxN7</a>	from £87	Jan 2017							
BL 18" Howitzer Railgun	<a href="http://hattons.co.uk/railgun">hattons.co.uk/railgun</a>	from £42.50	Jan 2018							
5 Plank Open Wagon	<a href="http://hattons.co.uk/ox5p">hattons.co.uk/ox5p</a>	£10	Jan 2016							

 Shows the stage the project is at based on the information available to us. CAD: Computer Aided Design. 1st EP: First Engineering Prototype. TBC: Price is yet To Be Confirmed (EST): Price is estimated.

You can view extended lists, preorder & comment on all of these projects at

**[www.hattons.co.uk/projectupdates](http://www.hattons.co.uk/projectupdates)**

Information correct at the time of going to press on 27/03/18.