

The BULLETIN



The bi-monthly newsletter of The Model Railway Club (www.themodelrailwayclub.org)

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PLATFORM

We had a useful informal discussion after the business part of the AGM, and amongst the topics was 'subscriptions' and 'membership'. I had remarked that the Committee had made a decision to avoid a subscription increase, but to take a positive step to increase membership numbers. Increasing numbers means exposing the Club more in the hobby: (i) by attending more exhibitions, both with layouts (MRC's own and member's layouts under the MRC 'flag') and our own 'roadshows'; (ii) by getting more articles into the hobby press; (iii) by continuing with our tradition of producing a great Annual Exhibition and 'Open Day'; (iv) by making sure our Lectures and other events are fully publicised through both the hobby press and our website.

Having made people aware that we exist and are very much alive, potential members will come to Keen House, and there was a lot of discussion about how folk are introduced to the Club, and several positive ideas are being acted upon already.

But increasing membership is one thing, then there is the challenge to retain those new members! That often means providing some focus

on projects, and I would say that the OO layout will become very much more accessible once the essential re-wiring is completed by Bob, Manus & Sam, and much more needs to be done to get the layout ready for our March show. It is great that other people are getting involved now. The HO layout with regular operating sessions is moving firmly ahead as it goes 'round the bend' of the

projected oval. We are also hoping to have a new Gauge O demonstration layout on the Club stand at 'Ally Pally'. Equally importantly I was very excited at the strong response to creating an EM gauge layout at Keen House following Duncan Redford's proposal at the AGM (for details contact Duncan directly – duncan.redford@nmrn.org.uk – or myself). We will be building on our experiences of the 'Modelling In Focus' (MiF) groups started in the Spring once we are properly into the New Year which gives us the informal but focussed modelling sessions/demonstrations on Thursdays, and with more equipment in the workshop downstairs – including the now refurbished Collet Lathe and the new Resistance Soldering Unit (RSU) there are greater opportunities there.

I do thank my friends and colleagues in the Club for your support during my first year in the 'hot seat' at the MRC. To the retiring members of the Committee I again say Thank You, and to the new Committee – Yes we have challenges but we will continue to develop and build on what has been laid down before, but not to be frightened of new ideas. Whilst for some reason we did not manage to have elections at the recent AGM, let me say that we are always open for new ideas at any level in the MRC. 'Ordinary' members often have many skills and specialist areas of interests, and we are always glad of input, and can co-opt folk on to the Committee when needed...

In conclusion to this the 100th Year of The Model Railway Club, it only remains for me to wish all of our members, friends and associates in the hobby, the very best for 2012.

Leslie Bevis-Smith Chairman



Brrrrrr! What a fantastic winter-time shot taken during World War II of one of the Classification Yards of the Chicago and North Western Railroad, Chicago, December 1942. Photo: Jack Delano

The Model Railway Club – Founded 1910

The club meets on Thursday evenings throughout the year, excepting Christmas. Lectures are held on the second Thursday of the month except over summer and in March.

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The Library

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The Library is open on Thursday's (unless there is a lecture) from 7.00 – 9.00pm. Members may browse at will, and borrow for study at home after having the loan recorded by the librarian in charge. Loans are for a period of four weeks. Books must be returned to a librarian on lecture nights. Overdue return incurs a penalty. Members are responsible for the safe keeping of Library stock whilst on loan.

MRC Layout Groups

COPENHAGEN FIELDS: LNER 2mm scale

Layout leaders: **Mike Randall** and **Tim Watson**

Working times contact Tim: timothy.f.watson@kcl.ac.uk

HAPPISBURGH GOODS: BR(E) 7mm scale

Layout leader: **Bob Smith**

Working times contact Bob: bsmith2004@fsmail.net

CENTENARY PARK ROAD: 4mm scale

Layout leaders: **Manus Bonner, Bob Smith** and

Samuel Bennett

Working times: Thursday evenings + 2nd and 4th Saturdays

Contact Manus: bonner.manus@googlemail.com or Samuel:

redkiterail@googlemail.com or Bob: bsmith2004@fsmail.net

PUTNAM: American HO

Layout Leaders: **Ted Tomiak** and **Joe Witkowski**

Working days: 1st and 3rd Sundays of every month

Contact Ted: tomiak@globalnet.co.uk

or Joe: comp5678@googlemail.com

ALONG THE LINE...

OMISSION

In the last issue of the Bulletin Adrian Prescott informed us of the benefits of Micro-Mesh polishing sheets. The original article was first published in 'Link' – the newsletter of the Manchester Model Railway Society who I should have also credited for kindly allowing us to reproduce the article in the Bulletin. MRC members may be interested to learn that Adrian is a professional model maker working in most scales up to Gauge One but for his personal modelling prefers P4. If anyone is interested Adrian will be at S4 North next April demonstrating painting and lining and some of his articles can be seen in MRJ. Adrian can be contacted by email at Adrian.prescott@moseleycottage.com

2011 BULLETIN AWARD

At the AGM it gave me much pleasure to present the Alec Swain Memorial Cup for the best contribution to the Bulletin during the past year to Ian Lamb. Ian sends in far more articles than we can ever publish – all to a high standard and all very interesting. Well done Ian.

QUIZ NIGHT PRIZES

I would like to express my sincere thanks to both Simon Kohler at Hornby and John Emerson, Editor of British Railway Modelling, for supplying such generous prizes for the Quiz Night. Having a couple of beautiful 00 locos sitting on my book shelf for the past month or so almost persuaded me to get back into 4mm scale modelling. You'll notice I said *almost!*

OTHER FEATURES IN THIS ISSUE

However, I'm totally hooked into O gauge these days and speaking of which I hope you read my account of the 're-birth' of Bill Waters M7. Although it's been a busy year for me I somehow found the time to return a favour I owed Bill and the result can be seen on page 7.

Bill himself can be found on page 4 with Members Profile No. 25. This popular feature still needs more members to write in with their details. It doesn't matter if you're a new member or someone whose been in the Club for years. Everyone's story is interesting for others to read and it helps to get to know you. So write in!

David Coasby Editor

YOUR NEXT BULLETIN

The very latest copy deadline for the next Bulletin is **1st February**. Please contact the Editor by email at dave@coasby.com or by post via the Club.

Please note that any views expressed in the Bulletin are those of the writer and do not necessarily reflect those of the Editor or The Model Railway Club.

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MAIL TRAIN

LLANMYNACH & TAWEL-LLETY RAILWAY

Following my little dissertation on operations on my Llanmynach & Tawel-Llety Railway in the last issue of the Bulletin I've had a couple of people suggest a different and less hazardous method of shunting the goods trains!

- 1) Loco picks off newly-arrived guard's van and places into goods departure road.
- 2) Loco collects goods stock from goods bay and shunts into departure road, coupling onto van.
- 3) Loco collects newly-arrived goods vehicles and shunts into goods bay.

It's been argued that this means I only need one guard's van and only need to shunt six or seven vehicles at a time. All true of course, valid and logical. However – it's much more of a challenge to reverse a fourteen vehicle train and more importantly, far more spectacular! My new livestock train as reported last time is coming on very nicely and I'm now working of six more underframes for more goods vehicles. As I said last time; it's all go on the L&TR these days!

David Burleigh

DIGITIZING OLD NEWSPAPERS

I wonder if other members are interested in the recent announcement by the British Museum about digitizing 18th and 19th century newspapers and making them available on-line, particularly with reference to the rise of railways.

There was an interesting link on the BBC website:
www.bbc.co.uk/news/uk-15932683

The British Newspaper archive can be found at:
www.britishnewspaperarchive.co.uk

Access to the articles costs £6.95 for 48 hours, £29.95 for 30 days or £79.95 for a year. Once you've coughed up you can download a PDF of your required page. Access at the British Library is free.

Alan Farthing

MRC Lettings Manager



*Russell hauls the new Llanmynach & Tawel-Llety Railway livestock train over the Nant Fernol bridge on the first trial run, unpainted and part complete! The vehicles are mounted on Peco N Gauge underframes to ensure they remain compatible with the existing rolling stock which is nearly 30 years old. The solebars are 3/32" square solid brass bar to give a little weight and improve the wheel/rail interface. Photo: **David Burleigh**.*

CLIVE WHITE & PETER ELMSLIE

Congratulations go to Clive White being voted in as a new Vice President, and to Peter Elmslie, who has been made a Life Member.

Leslie Bevis-Smith *Chairman*

COPENHAGEN FIELDS NEW STORAGE CONTAINER

I enjoyed the notes by Tim, Richard and Ted regarding the new carriage box for Copenhagen Fields! 'Carpathia' or 'Oakley' would seem to be excellent contenders for the names; either is suitable but I think I'd come down in favour of 'Oakley', both for its Great Northern connection (highly appropriate!) and being a member of the RNLI, what else could I support?! Sorry Ted but I must disagree with Troutbridge! Much as I enjoyed the 'Navy Lark', don't forget the Troutbridge was always an unmitigated disaster!!!

David Burleigh

200 CLUB

A useful way that MRC funds are helped is by the '200 Club', and Doug King our '200 Club Manager' briefly explained the mechanism for this at the AGM. The odds on winning are 1 in 11 at present (*certainly better than that 'other' lottery – Ed.*) with a draw every 3 months. Doug has clarified that a monthly standing order (NOT a direct debit) is needed of £5.00 per entry – any queries should be addressed to him at douglasj.king@btinternet.com.

THE QUIZ QUESTION FROM THE LAST ISSUE...

On a train, Smith, Robinson and Jones are the Ticket Inspector, Guard and Driver but NOT necessarily in that order.

Also on board the train are three businessmen who have the same names: a Mr. Smith, a Mr. Robinson and a Mr. Jones.

- (1) Mr. Robinson lives in Manchester.
- (2) The Guard lives exactly half-way between London and Manchester.
- (3) Mr. Jones earns exactly £80,000 a year.
- (4) The Guard's nearest neighbour, one of the passengers, earns exactly three times as much as the Guard.
- (5) Smith beats the Ticket Inspector at snooker.
- (6) The passenger whose name is the same as the Guard's lives in London.

So... Who is the engine driver?

Answer on the back page

BILL WATERS

At what age did you first become a 'railway modeller'?

My first train set was a three rail Hornby Dublo Duchess of Atholl – a Christmas present in the early nineteen fifties when I was nine or ten. This soon palled partly through lack of money for expansion but mainly because the transformer had 1 amp fuses which I constantly blew and constant replacing of the fuses killed my enthusiasm and my father's. (I'm still very good at tripping fuses) The loco, a little battered, still sits in my showcase.

Which railway company and period are you most interested in and why?

My early train spotting was in Kent, particularly my home town of Gillingham. At the time, when the outside third rail EMU's from London terminated there, ongoing trains were steam hauled which meant a steam shed and EMU stabling. In addition there was a branch line to the Naval Dockyard at Chatham diverging at Gillingham. So a wide range of activities to enjoy and the Southern Railway it has always been. However I drifted away from the SECR area and became hooked on the LSWR for no logical reason. I just liked the look of the stock and the West Country.

What influences did you have that inspired you?

I discovered the Railway Modeller in my early teens and P D Hancock's Craig and Mertonford Railway was a revelation.

The series of articles about the Buckingham layout by Peter Denny inspired and the few photographs of W S Norris's layout published in The Model Railway News were breathtaking.

Seeing the best of modelling at exhibitions.

Talking to other modellers.



When did you join the MRC?

Fairly recently, six or seven years ago I came to a club open day and was hooked.

Have you always modelled in one scale or have you changed over the years?

No. A period of modelling followed after discovering the Railway Modeller (and other publications) including an attempt in the then new TT3 scale. The usual distractions of teen aged lads and then earning a living interfered with modelling for some years before returning in four millimetre scale in my late twenties. I also developed an interest in the Lynton and Barnstable Railway and hence 009.

In my thirties I built, in EM, my first 'real layout all done proper' set in 1907 and strictly LSWR – the golden age. The arrival of a family soon curtailed the space needed for a railway room and until the children grew up, a very small 00 GWR terminus lived on a shelf.

I still remember the shock of my daughter, returning home to visit after getting married, uttering the classic words "He's put a railway in my room!"

However in the period in between when I had been building

stock and a small terminus layout I became more relaxed about period and indeed which Railway Company.

'Weston Bay' is my present 'O' gauge layout. It is set in the West Country and has LSWR stock and buildings etc but I also have BR(S) and some pre-grouping stock. Visiting GWR stock also appears from time to time to ring the changes and to give me a chance to run other prototypes I like.

What is your proudest achievement in modelling?

Keeping going on projects! Completing my first layout (I know a layout is never really finished but you know what I mean); my first chassis that ran fairly well; a scratch-built building that looks right to me. Each step up is an achievement.

What are you currently modelling?

A Cowans and Sheldon 15 Ton travelling crane in 7mm.

What is your favourite model that you own, and did you build it yourself?

A LBSCR Terrier in full pre-group livery. A beautiful, professional, model and a constant inspiration.

Do you have any unfulfilled 'pipedreams'?

As a small boy train spotting one dark wet evening on Gillingham station the diverted Golden Arrow, pulled by a 'spam can', thundered out of the gloom. A wonderful sight! I'm still waiting to take the plunge and model the train (*I've got the loco Bill... all you've got to do is provide the Pullman stock! – Ed*).

What advice would you offer to anyone entering the hobby?

Enjoy your hobby. Don't feel you have to always do what the 'pundits' say. It's your layout to enjoy and if you break the 'rules' so be it, BUT make your models to the highest standard you can, as accurate as possible and always try to make the next model better than the last.

Please remember to dig out all those unwanted bits and pieces you want to sell ready for the Club's Shop at Ally Pally in March. Contact Matthew Cadbury for details on matthewcadbury@onetel.com

IMPROVING THE LINING ON A J52

I own a couple of J52's by Hornby. My engines are in GNR livery which is quite complex and I have always admired the detailed lettering and livery on the models which is way beyond my capabilities.



However, the Hornby model has a black roof which is not exactly correct. I suppose this was due to the limitations of the paint robot. The prototype engines were originally green overall and the lining continued over the roof area.

I decided to investigate how I could complete the painting and lining detail over the roof area of the engine.

The paint used by Hornby is a very close match to 'LNER Doncaster Green' by 'Railmatch'. I painted the black area on the roofs of my two engines using the Railmatch paint. To my eye the colour is identical.

The lining is black with white edging. There may well be alternate ways of achieving this effect. However I remembered some ideas passed on by other modellers. Firstly I drew a dense black line on a sheet of strong white paper, giving a good margin of material on either side. I used a 'UNI Posca ultra fine paint pen' and white A4 paper of the sort one uses in a desktop printer. Other brands of pen may also do the job, but I like UNI pens because they are genuine 'paint pens' as opposed to markers. The 'high tech' solution would be to use a printer to print the lines. Inkjet ink is not permanent and will bleed if dampened. However it may well be possible to achieve similar or better results using a different type of printer.

The next procedure is to cut out the lining strip. To do this I used a new blade in a craft knife and a steel rule to guide the knife while



cutting. Safety first - please use a cutting mat in a well lit, uncluttered area. Use a light cutting action to avoid distorting the material and to prevent inadvertent slips while cutting the paper. The material is inexpensive so there is plenty of opportunity to practice.

1. With the steel rule resting on the excess area, the excess white paper is removed by carefully slicing the paper near the black line.
2. Secondly, with the steel rule resting on the excess area, the black line together with a thin white edging is sliced away. The result is a thin strip which is black in the middle and has thin white edges.

If the lining strip is not quite right, it is easy to repeat the process until a satisfactory result is achieved. After trimming to length, slightly overlapping the existing livery, the lining strips were painted with white glue and then glued to the roof and matched to the existing lining.

Tadeusz Opychal



BRINGING AN ARTIST'S PAINTING BACK TO LIFE

In the first issue of Hornby Collector Plus (2005), I wrote, *"Rather than be defensive about train spotting now or in the past, we should be much more positive about the pleasures and enjoyment we get from the fascination of railways. Whether modelling or simply viewing the real thing I like to look at the subject as if I were an artist."*

Indeed I recall an old Scottish artist - when discussing the evils and bad weather of the day - responding positively by saying, "As an artist I look for lovely things, and I've always found them".

That wonderful Great Western Railway artist Don Breckon, who seems to share so much of my feelings of the past, describes the life of a young railway enthusiast so beautifully in words and pictures. "I have pulled back from the trains to see more of the landscape, and the people going about their activities of work and play. The train remains the focal point but I hope it now relates more to its surroundings so that the scene can be visualised before the train has appeared, when it is only a sound in the distance, and after it has passed with just the smoke clinging around the trees."

Like any railway modeller, I want my locomotives and stock to be as accurate as possible, and - wow - manufacturers like Hornby certainly to their bit to make it possible. Nowadays (especially with the help of an appropriate photograph) it is very easy to create an exact replica of any original close to your heart. But, it still lacks that 'little extra' which only a good painting can bring about.

Using an artist's image to promote a product is nothing new. British Railways used this media so effectively through the subtle brush of that doyen of artists - Terence Cuneo. Perhaps even more effective was the publicity machine of the LNER with their very contemporary style and images of engines, coaches and trains in general.

Taking the lead for such a medium to promote new models, Hornby Collector Plus (Issue 3: 2006) featured Barry Price's 'Dillicar Water Troughs' painting of the 'Firth of Tay', a model that has recently been released from Margate. Since



then, Hornby have really built on this means of model promotion by utilising paintings under the banner of 'The Barry J Freeman Collection'

So popular have these limited edition train packs been, that they

are often sold out before they reach the shops!

Since this concept was first published in the Hornby catalogue, I have been waiting patiently for the 'Rare Bird' pack to become available because I can personally relate myself with that scene. Now that I have it in my collection, I am more than satisfied with its performance but - more importantly - it fulfils my artistical childhood image of the train in question. When applying the train to the modelling scene, the memories are simply overwhelming, and gives a three-dimensional effect to what is initially a two-dimensional interpretation.

Hopefully Hornby will continue to use artist's paintings of great railway scenes to promote their products.

Ian Lamb



Not long into the British Railways Nationalisation period, Edinburgh Haymarket's A4 60024 'Kingfisher' with the 'Down' 'Flying Scotsman' approaches the Teviot Viaduct on its way to St Boswells (via Kelso) and the 'Waverley' route to Edinburgh. Major flooding north of Berwick-on-Tweed had washed away many of the ECML bridges necessitating this diversion through the Borders Country. [Hornby R2906 'Rare Bird' Train Pack.] Similar flooding in the mid-fifties forced the 'Elizabethan' to also follow this route, making it the longest non-stop railway journey in the world. Photo: Eric Dale



02/06/11 The Teviot Viaduct today. Like the 'Jedburgh Line' walkway (from where the photograph was taken) most of the former railway routes - including across the distant viaduct - provide easy and superb recreational paths. Photo: Ian Lamb

THE EDITOR GETS DIRTY... AGAIN!

This is several stories in one... so bear with me.



All set up in my new conservatory! Bill Water's M7 mentioned in the article gets the air brush treatment with my new compressor and airbrush. Note the use of disposable gloves, this helps avoid finger marks on the model. Also, right there in front of me is a photograph of the prototype – something that is a must. I don't yet have an air extractor, so yes... the end doors and windows are open! Photo: Glynis Coasby

It all started many, many years ago...

I suppose of all the model railways skills I may, or may not have, weathering rolling stock is probably my best and certainly the one I get the most enjoyment and satisfaction from.

Although I'm now rapidly approaching retirement age (that is if anyone can afford to 'retire' these days) I have been dabbing paint and gunge on my models ever since my first layout at the age of 13. I remember all those years ago looking at pristine Hornby or Triang locos and thinking somehow there was something about them that just didn't look real.

About the same time, in the early 1960's, I was an avid train spotter and most of what I saw on British Railways were locos and stock that was frequently grimy and run down. But I accepted this as the norm and didn't even give it a second thought.

But then I realised that was the 'secret' – the look of the OO models I was buying at the time were far too clean. So I started experimenting. I didn't want to completely lose the original paint job but somehow wanted to add some 'dirt'. Luckily I hit on an idea that has become commonplace over the years, but at

the time I wasn't aware of anyone else 'ruining' their lovely and pristine models like I was about to. Basically I dabbed them all over with some White Spirit with just a tiny amount of Humbrol Matt Black added in and let the 'dirt' run into all the cracks then let it dry. That was it. Just Matt Black and White Spirit; no other colours; no other techniques. For me at the time it did the trick. My models began to look more realistic.

But the dirtying up of my models never evolved beyond that primitive early stage. Girl friends, marriage and family took priority and model railways were put on the back burner.

Many years later I started back in OO gauge and again experimented with the overall finish of my models, developing further techniques and learning from other like-minded modellers.

It was my move to O gauge in the 1980's that really focused my desire to investigate all possibilities available to achieve the ultimate

look and realism to my stock. My basic technique from all those years ago remained, however I used more colours and once the model was dry I'd use an almost dry brush to add in highlights. Later still I also began to use weathering powders when they were introduced and got some great results. By then I was also admiring some of the airbrushing done on some models seen in the model railway press and decided this had to be my next move.

Luckily, about ten years ago, I was given an ancient compressor from a commercial artist who was retiring, and an even older airbrush. But both worked OK and over the years I'd use all the techniques I had learned, including airbrushing, to get what I considered to be a good result on my models.

I also read a great deal about what other modellers were doing and how they did it. Some were good – some brilliant; but some I considered their weathering was excessive. Probably the most important thing I ever learned was 'paint' what you see, not what you think you see. Always have a photo of the prototype in front of you whenever possible (or a similar prototype), and know when to stop!

I rarely finish a model in one session. It's best to do the main work then set it aside to dry. Remember colours change once they dry. Also, as I mentioned before, it's so easy to overdo it, though this can usually be wiped off at the time if it occurs. Even doing this can sometimes result in some good effects.

However I don't want this to turn into an A, B, C article on how to weather a model. There are plenty of good articles in magazines and books out there if you want to find out more (check out the MRC library). The thing is don't be afraid to experiment. Don't start on an expensive loco, try an old truck first or even some scrap plastic or card.

I mentioned earlier my using an old airbrush and gradually building up my skills. Eventually this faithful old beast died and at first I tried to continue weathering without it, but realised how much it had become such an important part of my 'tool kit' so somehow or other I had to replace it.

“THAT’S A STRANGE LOOKING LOCO!”

Friend and fellow MRC member Bob Smith had purchased a second hand LNER 0-4-4T. One evening he brought it into Keen House to show us.

As far as we could tell it was an old CCW cast kit on a rigid chassis painted in lined LNER black. But something worried us all. What class was it? We already had an ex-LNER class G5 0-4-4T on Happisburgh and it looked nothing like that, in fact nothing that anyone could recognise... then it dawned on us. It looked very much like a Drummond design... in fact it had obviously started life as a Southern M7 but had been modified and painted in LNER livery! Having discovered that the loco wasn't now suitable for service on Happisburgh and with problems with its running Bob decided to take it to bits to see if he could improve it. But it stayed in bits for some time until Bob realised that fellow MRC member Bill Waters was interested in it, with the potential to bring it back to life as a BR(S) M7 for his own 'Weston Bay' Southern/Western layout at home.

Bill stripped the body and parts like condensing pipes. The bunker rails were also removed and changed to Southern style and lots of LSWR fittings from his spares box plus crew etc. were also added. The chassis had the wheels replaced with Slaters, the leading axle now has sprung hornblocks and the bogie modified to take split axle, which has cured the running problems. So he finally ended up with a Southern loco that looked far more like it should, but still in LNER livery.



The 'clean' M7 fresh from Liz Marsden of Cromford Designs. Photo: Dave Coasby

PAINTING

Once Bill had applied a coat of plain BR black paint, and following my recommendation, Bill then approached Liz Marsden of Cromford Designs fame (www.cromforddesigns.co.uk) to line and letter the loco. Despite Liz working in Yorkshire the loco was returned very promptly and very much to Bills satisfaction. But it was all clean and pristine! I think you can all guess the next bit...?

“DAVE, WILL YOU WEATHER MY M7?”

I already owed Bill a big favour, as he'd put a new motor and gearbox into my kit-built O gauge 'Terrier' as it had always run hot since I first built it. So when he asked me if I'd weather the Southern M7 I could hardly refuse. And what a great opportunity to try out a new compressor and airbrush I'd just bought following Bills recommendation. If I ruined his loco it would be all his own fault!

ROHS AS186 COMPRESSOR AND AIRBRUSH SPECIAL OFFER

Last year some of the modelling magazines had been carrying an ad for a Compressor and Airbrush package for about £140. At first I dismissed this, as I felt that for that price the quality wouldn't be very good – wrong. Bill had jumped in head first and already bought one. After examining it at Bills home I was convinced that I too had to have one. Bill was attending an exhibition the following weekend and offered to bring one home for me, thus saving on the delivery cost.

Needless to say I was delighted



Above: What you get for your money, the main ROHS AS186 Compressor with its very generous long Air Pipe.

Below: Also included in the price is this handy Stand that clamps onto the edge of a desk or workbench. As you can see it can hold two airbrushes at once. The airbrush on the left, connected to the air line and with the glass reservoir is the one that comes with the kit, so overall I think something of a bargain.

Interestingly the airbrush on the right was a 'free' gift from Warners when I re-subscribed to British Railway Modelling last year. Another bargain, considering it came with a DVD and some books. Photos: Dave Coasby



with my purchase. At first I couldn't believe what value for money it was and how much better and easier it was to use than the one I had been using previously. In particular the compressor was almost silent in operation and quickly built up sufficient air pressure which it stored in its own reservoir. It was so efficient that the motor rarely cut-in again to replenish the air throughout the whole session of weathering the M7.

Following my usual weathering techniques described earlier I had set the loco aside to dry thoroughly.

Now for the airbrushing to add that extra 'something' that is very hard to replicate with a brush. I felt confident enough to literally steam straight in (well, almost, just a few



Bill wanted a late 1950's Southern Region 'well-used' look for the M7. Although the airbrushing played a significant part in the overall effect I have achieved here, there was still a lot of other techniques deployed, even 'borrowing' some of my wife's clear nail varnish to simulate spilt water around the fillers on top of the side tanks. Photo: **Dave Coasby**

small tests on a piece of old white card first) and I was off, airbrushing the grime and soot effects that are so typical of the average steam loco.

The airbrush supplied as part of the package is 'dual-action' which is something cheap airbrushes don't have. Basically as you gently depress the control button down it gradually releases air. Then, gently ease the button back at the same time and it begins to dispense paint. The harder you press the button down the greater the force of air; the further back you press the button the more paint. Simple really, but very effective and after playing around with it, quite quickly mastered.

Mix your paint with it's appropriate thinning agent (as I normally use enamel paint I use ordinary White Spirit). Mixing again is something you learn with experience, but generally paint from the tin is too thick, so needs to be diluted to go through the tiny, tiny aperture in the needle of the airbrush. Better to be too thin than too thick.

Always begin spraying a short distance to one side of the model then slowly move back and forth with gentle sweeps but don't get too close either. Practice makes perfect.

The mistake most newcomers to spraying make is to keep spraying too long. If you do this almost inevitably the paint will start to run. Have several goes at each surface – it quickly dries enough to receive the

next coat – be patient!

With this new easy to use airbrush everything went perfectly and I once again set the loco down to dry. I sometimes leave models in a box to keep dust away.

For Bill's M7 project time was against me as I'd agreed to take the finished loco up to the O gauge show at Telford which was only a few days away, where Bill was to meet me. Fortunately it was a lovely warm day and in my conservatory where I was working the model quickly dried. The next day a little more dry brushing and dusting with weathering powders got me to a result I was more than pleased with (*see above*) and the loco was delivered on time.

WHY BUY AN AIRBRUSH AND COMPRESSOR?

The whole point of this article is to persuade anyone thinking about painting and/or weathering any models to buy an airbrush and compressor.

Taking the last item first, don't be tempted to try to save money and buy compressed gas bottles. They're useful in an emergency, but don't last very long and work out extremely costly if used regularly.

CARE OF YOUR AIRBRUSH

Although you don't need a huge amount of air for the airbrushing itself there is one thing that will use a lot of air and is one of the most important things you must do. That is cleaning

out the airbrush after each use, or even if you are leaving it for just a few minutes. It's vital you clear all the paint residue out immediately you have finished. However this is quite simple. I drain any paint out of the reservoir and pour in a little Cellulose Thinner. I swirl this around and throw it (carefully) away, then wipe round inside the reservoir with some kitchen tissue. Pour some more Cellulose Thinners into the reservoir, re-connect to the airbrush and start to spray into something like an old cardboard box, ensuring you have good ventilation. Place a finger over the needle cap and blow a little air through to cause back pressure. This will dislodge any paint residue in the nozzle and further back inside where you can't see. Cellulose Thinners is great at removing almost any paint within the airbrush but always ensure there is no trace of it once you have finished (easily done by just keeping the air flowing – it rapidly evaporates) as Cellulose Thinners and Enamel paints just DO NOT mix!

To help the cleaning process I also wiggle an old paintbrush around the nozzle while the Thinners is being expelled. If you notice the slightest trace of paint still being emitted repeat the process. Only very occasionally is it necessary to disassemble the airbrush for a thorough internal clean.

I always use enamel paints, by various manufactures, because they don't dry too quickly, but I have known many fine models painted using acrylic paint.

IS IT WORTH IT?

Airbrush painting *really* is easier than it looks. Possibly the most important factor is a matter of confidence. Like I said earlier, practice on some old bits and pieces first.

The cost? Well, the package is equivalent to the price of a good OO scale loco and I think well worth the outlay. If cared for it should last you years and as your skills grow you'll become proud of your achievements. Quite simply your models won't look 'straight out of the box'... they will have an individual style and appear far more realistic!

David Coasby Editor



Bachmann and Hornby have found a new market with RTR EMUs, but there's plenty of alternative types to build with kits such as this from Bratchell Models

CLASS 455/9 EMU

In the early 1980s, a batch of new Electric Multiple Units was ordered by BR's Southern Region, to be based at Wimbledon depot. These were planned as replacement suburban electric units and were constructed at BREL York and delivered from 1983 onwards.

The original plan was to number the units as Class 510, which was changed before delivery and the Class 455/8 units were numbered from 455801 to 455874 and followed normal SR practice of dropping the leading two digits. These units were a radical departure from the existing SR units such as the 2 and 4HAPs, EPBs and SUBS which they replaced. The newcomers used the proven and adaptable 20 metre steel construction Mk3 bodyshell, rode on airbag suspension, had sliding doors and were fitted with Tightlock couplers. The only commonality with the old order was the choice of traction motor, English Electric 507 and the 750v DC power supply. Following delivery, the units settled down onto the South Western Division services from London Waterloo to Woking, Guildford, Hampton Court, etc. In 1984, the design was refined for the second batch of units to be delivered, the 455/7s. Numbered from 455701 to 455743, these had a modified, more pleasing design of front end, which was used on later builds of Electric and Diesel Multiple Units such as the Class 150s and 317/2 and 318. The unpowered Trailer Second for the 455/7s was taken from the Class 508 units that were transferred north to Merseyrail services and stand out from the other 455 cars due to the different, flatter body profile. Again these were allocated to South Western Division services. The Class 455/9 were the last order

for the class, being delivered from March 1985. These had new build TS cars and a number of differences: additional roof ventilators due to the moving of heating equipment from roof level to floor level, no roof end hatches, no car end ventilation grilles; full length rain guttering at the Cantrail level instead of only over the doors; cast alloy tread plates at all doorways and a snow baffle in front of the air horns.

For a small batch of units, numbered from 455901 to 455920, there were a surprising number of modifications and variations. The first was the traction control system. 455901 to 455911 and 455913 to 455915 were fitted with conventional style camshaft control but with tread brakes instead of discs, whilst 455912 and 455916 to 455920 were fitted with 'Chopper' Thyristor control, which was the fore-runner of the system used on later units such as the Class 319 EMUs. Being a new design, the 'Chopper' units were a real headache to the operating and maintenance department, with unreliability and failures commonplace. In 1985, a reorganisation of stock saw an order to transfer an increasing number of 455s from South Western to South Central services and reallocated from Wimbledon to Selhurst depot. The 'Chopper' fitted units were top of the list to be sent away from Wimbledon, but in the end, they were ordered to be kept at Wimbledon and ultimately 455801 to 455846 went to Selhurst.

Other variations were: TSO 71731 and 71732 which had modified interiors and plug style doors for potential Crossrail units in the early 1990s that were dropped as it was found that the bodyshell strength was compromised. These cars changed between units, being found in 455905, 455912, 455918 and 455920 at different times.

Gradually, the Class 455/9 fleet settled down into operations with Network SouthEast, gaining the trademark 'toothpaste' livery. The only permanent changes to formation were when 455912 was sent to Eastleigh for overhaul in December 1998, the TS, 71731 was removed (and eventually scrapped in 1995), being replaced with 67400, a heavily modified former DEMU car from 210002. This car is identifiable by having a Water tank hatch on the roof and ventilation grilles as one end of the car. 71732 had been rebuilt back to standard sliding door design some time previously. More recently, 5913 was damaged when a loaded cement mixer careered off a bridge near Guildford and crushed the roof of the MS coach, which appears a write off at the present time.

At privatisation, the South Western 455s were transferred to the control of Stagecoach Trains under the SouthWest Trains brand, operations remaining the same, although a modified Network South East livery with an orange stripe gradually spread across the fleet. In 2005, apart from 455904, which had been treated as a prototype refurbishment, the 455/9s started to be cycled through Ashford works for a rebuild. In addition to the new interior, corrosion treatment and repaint in SWT red livery, this involved standardising the units design and all 20 units now have standard camshaft traction control.

THE MODEL:

The Class 455/9 kit follows in Bratchell's now familiar standard practice of ABS mouldings for the roof, sides, floor and ends and shares common parts with most of the York build EMUs. To start with, I removed the moulding pips from inside the roof and sides and following the instructions, used Butanone solvent to construct the bodyshell. When plenty of time (I allow at least 12 hours) has been allowed to pass to allow the joints to set solid, modifications were made to the front end. Notches 1cm long were cut and filed on both front corners and were drilled to accept 0.3mm diameter brass wire to represent handrails, 0.5mm holes were drilled on the front face of the cab next to the notches, and InterCity Models brass air hoses were added as they have the larger diameter needed to look correct. A mix of Heljan and Hornby multiple working connectors were added to the cab front to represent the 'plumbing' that is part of the Electro-Pneumatic multiple unit control used on the 455s. The former marker lights were then removed from the light mouldings as these were removed from the prototype at refurbishment. Turning to the roof, additional detail was required, with ventilators and bases being scratchbuilt from evergreen styrene strip, glued into recesses cut into the roof corrugations. A cab ventilator and cab radio antenna was also added to each driving car and a pair of additional antennas to the MS coach. The next step is to remove

the short guttering strips above the doorways and add Evergreen 0.5mm strip at the joint between the roof and the sides, each strip having a 45 degree chamfer at each end per the prototype. Bolster plates were then added to the MS and jacking plates to the other vehicles, using Evergreen angle stock glued to the tumblehome with solvent.

On the MS, the shore/traction supply sockets were added to the left hand side of each end and Vitrains ETH sockets modified to act as the socket with 0.3mm brass wire bent up to represent the conduit. To represent the door control cocks on the MS and TS, Hurst Models etched brass central door locking details were superglued to both sides of one end only. Finally, 0.4mm holes were drilled both sides of each cab door to allow the grabrails to be fitted after painting. Final construction work to be done includes building the bogies, (but removing the moulded on Yaw dampers first) and adding the underframe detail to all cars. The instructions give a general layout of the equipment and some of the locations appear to be incorrect although this may vary from unit to unit on the prototype!

After cleaning up the bodyshells with extra fine wet and dry, a good wash with Cillit Bang being used as a degreaser (as unlike Washing Up liquid, it does not contain Lanolin oil which can stop paint adhering successfully). After masking off both the front and rear of the clear plastic cab front glazing, a coat of Halfords grey primer was applied and then

Phoenix Precision post 1999 warning panel yellow was sprayed on the cab front and sides and next to each passenger compartment bodyside door. After allowing at least 24 hours drying time, a set of masking templates was made using styrene sheet as a jig and these were then applied next to the doors and to the cab sides. SouthWest Trains orange was then sprayed and after a further 24 hours, masked up to allow SWT Red to be sprayed. Finally SWT blue was applied to the doors and cab roof and sides, with Falcon grey to the roof and black to the inner ends and roof pelmet. Details were then picked out such as the door treads in Aluminium and a coat of gloss varnish was sprayed and allowed to set for at least 48 hours. At the time that I was painting the kit, SouthWest Trains lettering, logos and numbering were not available, however after speaking to John Peck at Precision Labels, and taking surreptitious measurements at Waterloo station, a set of waterslide transfers for 455916 with logos, numbers, data panels, pictograms, destination blinds and door button labels was created and look spot on. These were duly applied to the unit and Fox Transfers orange cantrail striping was used for both the central and for the cheatline down the side of the unit. Yellow decaling for the door treads was sourced from a Microscale decals sheet and once dry, all transfers were dosed with Microscale Decalset to tuck them firmly into position. Once dried a coat of Satin varnish was sprayed on, the cab front windows were unmasked and tidied up, final detail painting and weathering was applied and the windows frames were painted with Aluminium and then applied using Solvent.

Attention next turned to powering the unit and Charlie Petty at DC Kits provided a Black Beetle motor bogie (12mm wheelsets) for the MS and with 10.5mm wheelsets for the three other cars. Hurst Models etched stainless steel discs were then added to give the wheelsets that 'Bling' effect (!) To complete the unit, Kadee number 5 couplers were bolted into mounting pads crafted from styrene block which were drilled and threaded with Kadee 2-56 drills and taps to provide a strong



mechanical fastening of the couplers to the frames.

To sum up, the kit provides a good base to build a reasonable replica of these ubiquitous units and a stepping stone for modellers to detail/rebuild to their chosen taste and also use as a base for modelling other 455s such as using a No Nonsense Kit Class 508 TS to make a Class 455/7. It also goes to show that there is definitely a market for modern outline EMU kits and Ready to Run models and hopefully the number of quality products available will increase in the future!

Scale & gauge:

4mm:1ft, 26.5mm '00' gauge

Manufacturer:

Bratchell Models, PO Box 22, Watford, Herts WD17 3WA
www.bratchellmodels.co.uk

Description:

Kit with ABS mouldings, bogies and parts. Requires 12mm wheels, couplings, paint & transfers to complete.

Class 455/9 Electric Multiple Unit
Kit BM84559 - £146.00

Parts list:

Black Beetle 3512 motor bogie - £40.00

Hurst Models BTK100 – Etched Stainless Steel Disc brake inserts – £1.75 each (two packets required)


Phoenix Precision paints:

P232 SWT Blue
P233 SWT Red
P234 SWT Orange
P257 Railtrack Warning Yellow (April 1999 onwards)
P983 Aluminium

Chris Ibbotson

FORTHCOMING EVENTS

The second Thursday of the month from September to May is generally a talk or presentation on an aspect of modelling or prototype railways. These events are organised by Andrew Jones, who is always pleased to hear of any future ideas members may have. Please check our website www.themodelrailwayclub.org for details of our programme. On non-event Thursdays our extensive library is open for browsing and research (until 9pm) and our test tracks are available for most popular gauges. Visitors are welcome between 7 and 10pm. Most events take place at Keen House, 4 Calshot Street, London N1 9DA and refreshments are usually available.

 Please note that Keen House is not fully accessible as there are steps to all rooms. All events listed are subject to change for reasons beyond the MRC's control. If you are making a special or long trip please telephone the Thursday evening before. The MRC cannot be held responsible for circumstances beyond its control.

Thursday 12th January. Goods train operation and shunting – with Alan Blackburn.

Sunday 22nd January. Bristol O Gauge Show – with MRC 'Happisburgh Goods'.

Thursday 9th February. British Transport Films – with Alan Wilmont.

Friday 24th/Sunday 26th February. Utrecht (Holland) – with MRC 'Copenhagen Fields'.

Thursday 8th March. Modelling Structures – with Peter Mann, followed by an Exhibition Briefing.

Saturday 10th/Sunday 11th March. London Transport Museum Acton – Depot Open weekend, where the MRC will have a stand.

Saturday 24th/Sunday 25th March. London Festival of Railway Modelling – Alexandra Palace, with over 40 layouts, trade and society stands, talks and demos.

WORKSHOP NEWS

The 'Coronet' Lathe has now been restored and will shortly be re-installed. Thanks go to Peter Clark, who with Richard Wilson and Mike Randall have renewed the collet draw bar, chuck back plate and gib strips. The London Road Models RSU has now arrived and will shortly be prepared for use.

MRC 'PERCY' MUGS

The Club is thinking about producing some MRC mugs, so watch out for further info at Keen House and on the website in January. If interested, please contact Chris Ibbotson at chrisibbotson@blueyonder.co.uk

Leslie Bevis-Smith *Chairman*

ANSWER TO THE QUIZ QUESTION: SMITH IS THE DRIVER.
If you want a full explanation to the logic of this answer to the Quiz Question, or trying to work it out has driven you nuts (like it did me) then please address your query, or all hate mail, directly to David Burleigh at david.r.burleigh@btinternet.com – Ed

Almost 70 years separate the front cover photograph from this one. The problems that snow causes on the railways never goes away. Below Eurostar in December 2010, when there were a number of failures caused by the weather. Photo courtesy of Eurostar.

