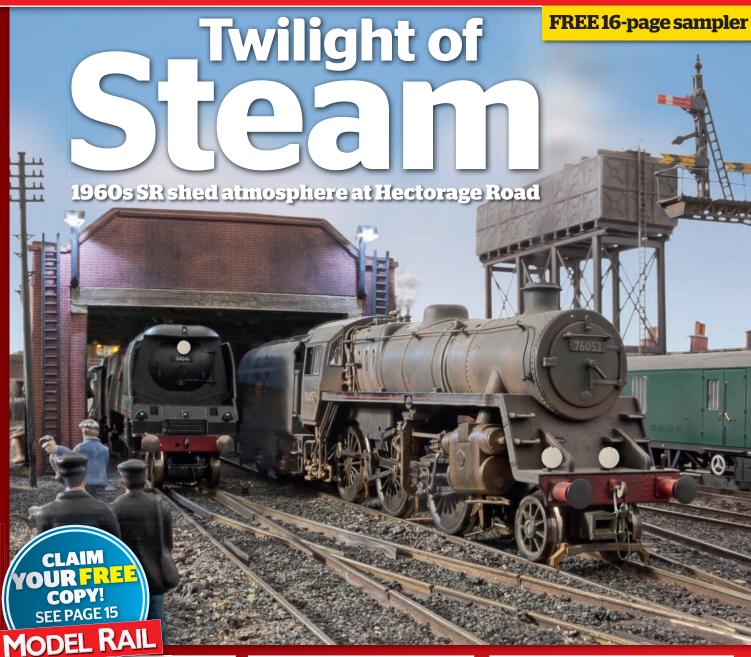
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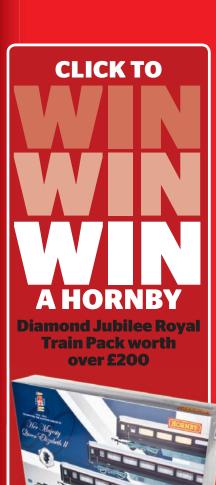
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**reat model railways** are more than a creative pastime, they're a link to childhood memories and a lost world of steam engines, long summer holidays and bunking around sheds until you get caught by the foreman. Whatever your favoured subject, the desire to re-create a little piece of 'paradise' at home is the vital spark in any project.

When you're building a model railway, sound advice can help you to overcome obstacles and create the layout you've always wanted. There's no shortage of advice out there, but how do you know if it's reliable or not? Fortu-

nately, we're here to help.

This exclusive sampler is designed to give you a flavour of the exciting and inspirational articles you will find in every issue of the new-look Model Rail. Whether you're a novice, an 'improver' or an experienced railway modeller, you'll find our unique 'Workbench' section packed with ideas, techniques and projects that will help you to get the most from your hobby.

As well as practical step-by-step advice, we feature Britain's best home layouts - the ones you'll never see at shows - unbiased, in-depth reviews of the latest models, prototype information and much more. If you haven't seen MR for a few years, or are new to the hobby, why not give us a try?







**Ben Jones Editor** 



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DIFFICULTY

ESTIMATED TIME

4 hours

#### TOOLS NEEDED

- Needle files
   Stiff paintbrush
- Carr's weathering powders
- Matt enamel paints
   Humbrol Metal Cote
   27004
- Halfords matt black, grey and red primers

established in Lincoln in 1930, manufactured hundreds of excavators and earthmovers, with variations on the highly distinctive designs being exported all over the globe. If you examine archive photographs and films of quarrying and mineral

films of quarrying and mineral extraction, you will almost certainly see Ruston-Bucyrus products in action.

Until recently, modellers seeking to reproduce one of these useful machines in miniature would have to resort to building a kit. But now, as

part of a larger range of earthmovers, Corgi Trackside has introduced this rather nifty 1:76 scale Ruston-Bucyrus RB19 face shovel that's ideal for 'OO' gauge model railways.

CHRIS NEVARD explains his simple techniques for weathering a

proprietary earthmover that can be applied to any die-cast vehicle.

The model is generally a good representation of this popular design, but there are a few simple tweaks that can elevate it, capturing the spirit of the real thing and blending its somewhat toy-like finish into its immediate environment in a more convincing manner.

#### KEEP AN EYE ON REAL LIFE

It may be worth visiting a present day quarry or gravel working, to see how machinery is affected by the immediate environment. As with all weathering tasks, it helps to copy from the real thing.



MICHAEL WILD/SR

#### WHAT IS DRY-BRUSHING?

This easy-to-master technique involves applying a little of the chosen pigment to a stiff brush and then wiping most of the paint off onto a paper towel. Run the brush over the model and the tiny amount of paint will adhere to raised areas on the model.





#### perfectly at home as it loads an open wagon with shingle on Chris Nevard's 'Old Gravel Wharf'.

After: The Ruston-Bucyrus RB19 looks

THE RIGHT COLOURS

from the box, but the finish needs to be toned

Muted organic colours represent rust, yet the trick is not to do too much in one go - it's easy to overdo the effect.

Select colours depending on the model's location. For example, an earthmover will quickly take on the colour of the local environment.

Humbrol's Metal Cote 27004 is great for suggesting grease.
Dry-brushing gives it a lovely oily effect, and it's also useful for weathering model steam locomotives and diesel locomotive bogies.



#### **Expert Tip**

Very, very lightly mist the glazing prior to reassembly with Halfords red and grey primers to remove the plastic finish, giving the effect of dust and ageing.

### HOW TO DO IT: WEATHERING A CORGI EARTHMOVER



The first job is to dismantle the model - simply remove the two screws on the underside. The string, which replicates the cable, will need to be untied, either from the jib or the plastic winch. Place all components into a box or tray.



The heavy window frame is probably the model's weakest area. However, as the body is cast from tough metal alloy, it can, with a little care, be thinned down to a more realistic and delicate level.



The trick is to make sure that all the frames match in thickness, so work slowly and with care. It's a good idea to file all the frames down, and then go over them all again. Be sure to remove any sharp burrs.



'Backwards weathering' involves applying a dark grubby finish first. The topcoat, suggesting the remnants of a factory paint finish, is then dry-brushed on top. Working this way means that the crevices and corners remain dark and dirty.



Mist on a mix of Halfords aerosol matt black and red and grey primers to produce a muddy-brown colour. This produces a fine surface texture that acts as a key for the topcoat and that looks a little like rust.



With the jib, I used a wash of dark brown diluted acrylic and then wiped most of it off to leave the factory-applied pale grey paint. There is scope for further localised weathering at a later stage to indicate wear and tear, rust and grease.



Dry-brushing creates a realistic patina, highlights detail and suggests wear and tear. It only affects the raised areas, hence the use of an initial dark coat to colour the recesses and grooves.



Assembly can be undertaken at any stage. I tend to do this just after the pre-weathering undercoat has been added. But remember there are no rules - do what suits you.

WEATHERING POWDERS These are useful for representing rust and age. Apply with a stiff brush in a manner similar to dry-brushing. If you want a more aggressive effect, moisten the brush a little before dipping it in to the weathering powders - this will help the powder to adhere to the model. Try not to overdo the orange/red rust powders - in real life, rust tends to be quite dark unless it's fresh.











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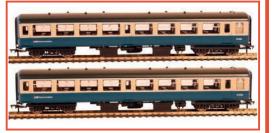


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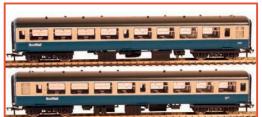






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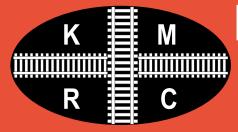


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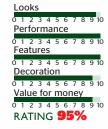
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# THE 'SIX BY FOUR' SOLUTION

Is it possible to create a realistic layout on a 6ft by 4ft board? Master layout planner **PAUL A LUNN** comes up with a few suggestions.

**Part 1:** the figure of eight Artwork & photography: PAUL A LUNN

he 6ft by 4ft baseboard has been recognised as the optimum standard layout size for the expanded 'train set' for as long as I can remember.

Over the years, a stereotype design has emerged containing, more often than not, a twin track oval hugging the outer edges, with sidings in the central yoid.

Constrained by the main line, such sidings are nearly always of insufficient length to represent anything by way of a balance to the oval itself. Such rigidity will predict the final scenic treatment and the layout's look is almost a forgone conclusion.

Several years ago, I was invited by Peco to rework its 'OO' and 'N' gauge Setrack Planbooks. Those who are familiar with my work will know that my designs follow a more railway-like practice. Therefore, in the new look books, I've encompassed a diverse range of baseboard shapes and sizes in all manner of formats, with only a handful close to the traditional 6ft by 4ft.

As I did with the 'rabbit warren' in MR171, I've given quite a bit of thought to the 'six by four', setting myself

a challenge: is it possible to plan a layout with these dimensions that will use hitherto untried but more interesting designs?

I actually came up with four examples; a rural branch with a 'triangular' junction, a main line with

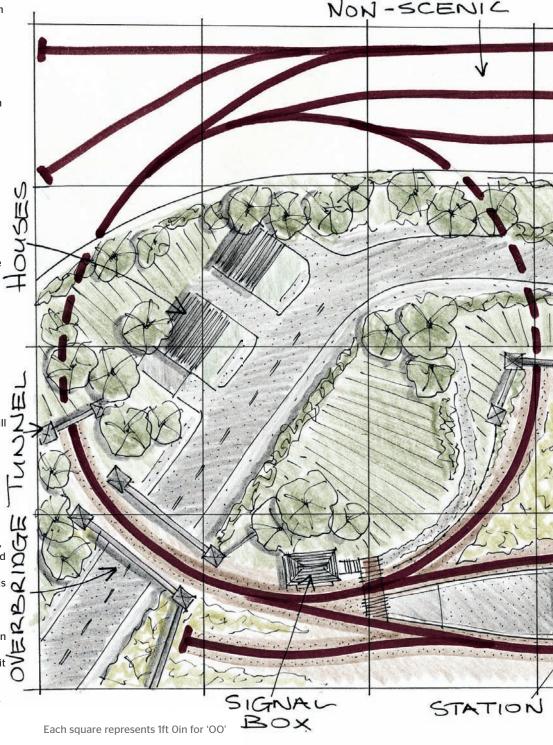
a crossing on the level, one layout split down the middle with returning circle and hidden sidings and, finally, a 'U' shaped console with wrap round effect.

The first, the 'triangular junction', is explored here.

#### **OUEENSBURY SOLUTION**

I want to take you through the design process of this layout. It started with the recollection of a post closure visit along the three lines that converged on Queensbury, West Yorkshire.

Even at this late date, I could easily imagine the ex-GNR 'N1' 0-6-2Ts and ancient coaches plying their trade



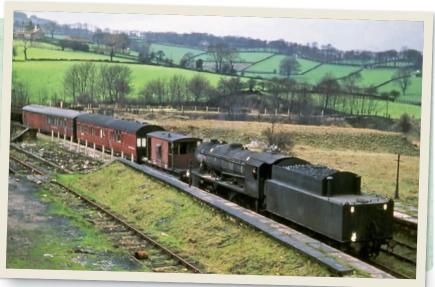


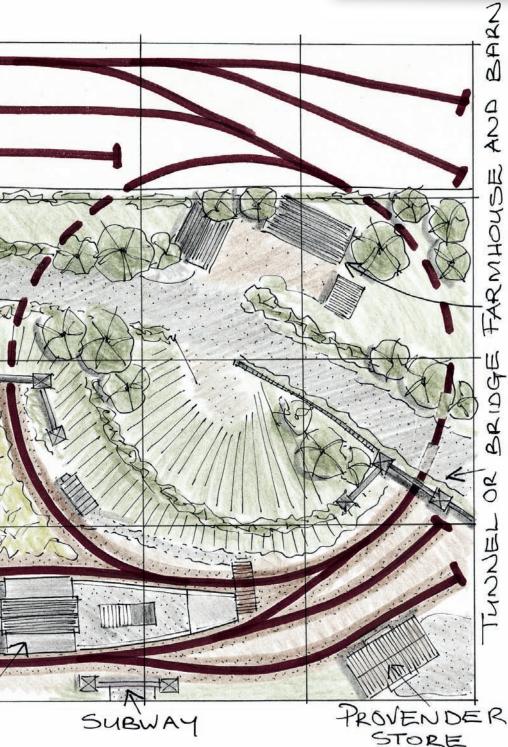
#### **FACTFILE: QUEENSBURY**

Queensbury was a unique junction at the north-western extremity of the Great Northern Railway. Thanks to a line operated jointly with the Great Central Railway that pushed north-west from Doncaster, the GNR had a presence around Halifax and Bradford.

Queensbury was approximately half-way between the two on a line that broadly linked them. A line north from Queensbury to Ingrow opened in 1884, the resulting triangular junction station having three sets of platforms. Queensbury closed to passengers on May 23 1955 and to goods on November 11 1963.

'WD' 2-8-0 No. 90333 with a demolition train at Queensbury in April 1963. The fence in the distance indicates another side to the triangle. DJ MITCHELL/COLOUR-RAIL





#### ABOUT THE AUTHOR: PAUL A LUNN

I can't remember a time when doodling layout designs hasn't played a big part in my life. I can however, recall a period of



change that is at the heart of what I do now; the influence of CJ Freezer for the essential 'building blocks of design' described with great skill in *Designing Model Railways*, followed by the groundbreaking effort of David Jenkinson, neatly rounded off by Chris Ellis one of model railways' unsung design heroes.

My work ranges from entry-level to advanced and I am especially pleased with the ongoing range of Peco's Planbooks which has given access to large numbers of modellers and more recently with *Making Tracks*, an artistic approach to railway modelling.

#### See Paul in person

Paul A Lunn will host a live layout planning clinic at Model Rail Live at Barrow Hill on September 22/23 2012.

through some quite spectacular scenery. Both passenger and goods trains were quite short in the period up to closure and all stock was short wheelbased, ideal for tight radius curves.

My first idea (Plan 1) comprises two circles linked together with two triangular junctions and a modest array of non-scenic sidings. More gentle curves are used for best effect against the platform edge though the complication of return loops and limited shunting set me on course for something with greater versatility.

Plan 2 dispenses with the triangular junctions (though visually appears to retain one on the scenic section) avoiding any electrical return loops and I am particularly pleased with the capacity of non-scenic sidings. Unfortunately, the same cannot be

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