

ASRM June 2020 Newsletter



photo : Nick Coppin

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It's a bumper issue showing plenty of modelling is going on in lockdown, so just reading it will fill a bit of spare time. Thanks to all contributors for sending in your articles, and apologies if my page formatting is not as nice as yours was. Assembling this months newsletter has shown me I am lacking in word processor layout skills!

London Tram

by Michael Glover

Scale 1:24, Gauge G-45



This model of a 1903 London County Council tram car has been my project for the last five months.

They were originally built by the company of Electric Railway and Tramway Carriage Works of which 100 were ordered. This car number 106 was in use as a passenger transit vehicle until 1926.

Tram 106 is now at the National Tramway Museum, in Derbyshire, where it remains to this day.

The model is from OcCure kit.

ON MY WORKBENCH – STEPHEN DUFFELL

Buildings

The first construction was a couple of *Petite Properties Ltd* kits purchased at the Stafford show. They consisted of laser cut 2mm MDF to form the basic structure. The builder was left to decorate the building in whatever fashion to suit the location. I got two low relief kits of *Station Road Terrace* and a shop *No 2 Station Road*, and finished these with some old *Superquick* papers of red brick walls and slate roof. The windows provided were in white on an acetate sheet with very ornate and curved window bars. My period of modelling is around 1910-1920, and white was available as white lead and zinc oxide and was nowhere as intense or stable as the current modern white paints based on titanium oxide. I therefore discarded the windows provided (with the exception of the fanlights over the front doors) and constructed sash windows from plasticard strips mounted on glass from old 35mm slide mounts with pva glue. These were fixed in position and the painted with green acrylic. There was naturally some paint getting on the brickwork paper and I kept water handy and used another clean brush that had been wetted to remove the stray paint. This has to be done *immediately* otherwise the paint is there forever. Interiors have yet to be fitted, and the shop front decorated. Overall I was pleased with the way the kits went together.



Coaching stock

There are 3 items all built from kits of varying quality and finish. The first is a *Grammodels* kit. Another purchase at the Stafford show. This comes as a resin cast box of floor and walls with a separate roof and guards duckets at one end. It was unclear to me but it appeared that the basic structure was 3D printed and this was used as the master to make the resin box. However it was made, the finish was terrible with a lack of crispness in the moulded lines and irregularities on the flat surfaces. The coach represents a 43 ft bogie brake third, which had originally been built as a 7 compartment third in the early 1890s, being converted to a brake third by removal of 2 seating compartments at one end and adding guards lookouts around 1911.

Whilst some of the irregularities in the lining are down to the roughness of the model, age and infirmity has reduced my ability to do neat lining.

The second coach is an oddity. It is a LSWR 6-wheel Directors Saloon of 1877. It was built from a Southwark models kit. There is an end observation area, a central saloon and a toilet at the other end. There is a roof lookout, although it is not clear how one would be able to look out through it. Once again my lining is of a poor standard.



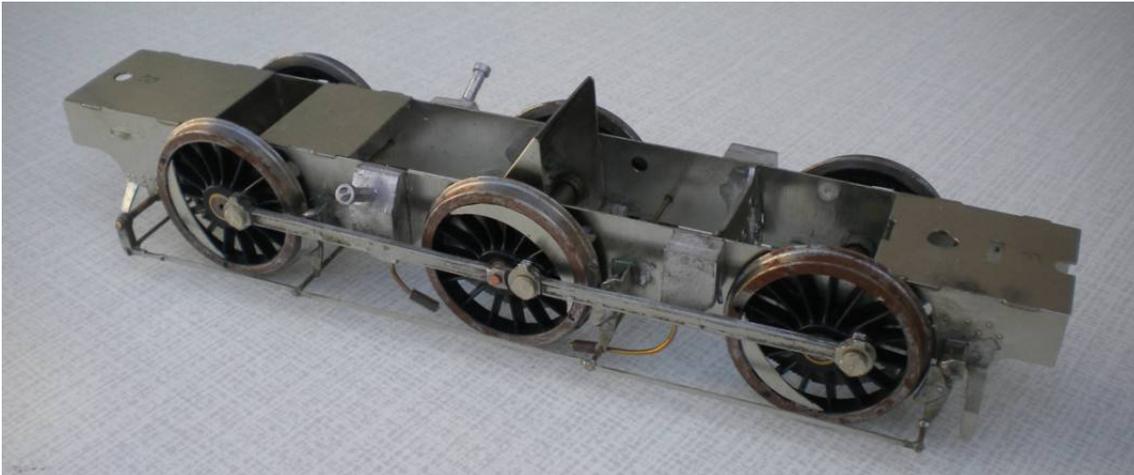
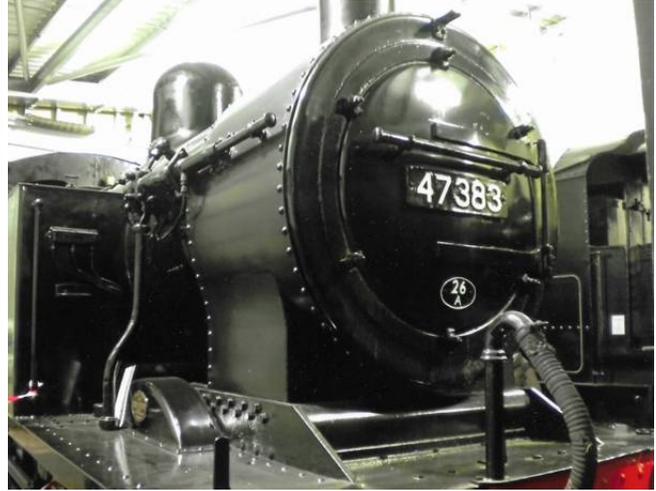
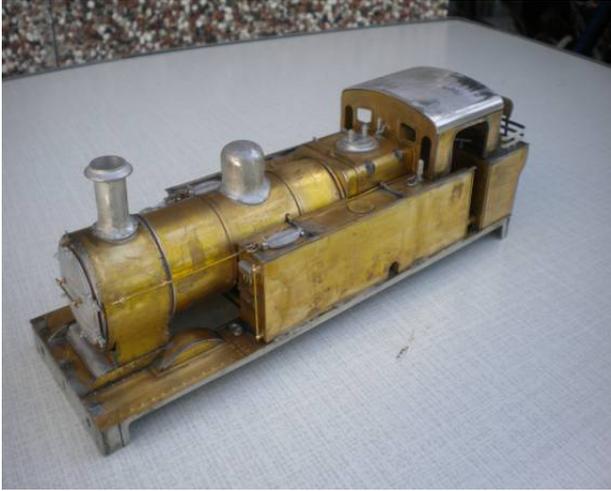
The third item is a chassis for a LSWR 6-wheel 33ft Brake composite saloon. Originally built in 1896 it was converted with the addition of guards compartment (replacing the luggage compartment) in 1912. I have yet to make a start on the body. The chassis is of the Clemison type where the centre axle can move from side to side with the curves.



O Gauge LMS Class 3 Jinty Tank, by Howard Mainwaring

During this period of lockdown, I have been continuing work on my O Gauge model of a LMS Class 3F Jinty Tank Engine.

The photos shows that the model is now close to the painting stage, and that will take place in the next week or so.



With the lovely weather we have been fortunate to have over the last nine weeks, my modelling activities have had to be shared with garden needs. Also, shed painting was required, and with the dry weather this was another job to be done.

The O Gauge locomotive kit was obtained from Connoisseur Models. The kit frets were supplied as follows. The body frets were mainly brass. All the chassis and some of the heavier body components were in nickel silver frets. Other castings were in brass and white metal to complete the kit.

The LMS Class 3F Jinty Tank Engine was a Fowler design, and this class of locomotive was a LMS standard shunting and general purpose tank engine. I think approximately 422 engines of this class were built. They were often used for local passenger trains and some were fitted for push-pull working. Some of the class lasted to the end of steam and a number have been preserved.

The photo above of the Jinty engine was taken in the Severn Valley Railway Museum at Highley. I have taken several other photos of this engine and they will be used to make my completed model look, as far as possible, like this preserved Jinty number 47383.

Hoping you and all other members and families, are keeping well and safe from this problem virus.

'Four Seasons' Hand Painted Backscenes

by Sam Ryan

Hope you are all keeping well and busy during all of this.
This is what I'm currently working on.

After some struggling with getting into a project due to work commitments, I've finally got around to making a good start on my 'Four Seasons' layout.



I've decided to focus on doing a diorama layout (rather than an powered track layout) allowing me to focus more on the scenery aspect of the modelling.
I'm quite pleased so far with it. I've painted the background with acrylic paints and hopefully build up the scene inspired by the season.



Hopefully more to follow real soon.
Sam Ryan

ASRM Plasticard Challenge and other modelling - Tim Lewis

You may (or may not) remember that, in the last newsletter I was awaiting delivery of some plasticard strip from Eileen's Emporium before I could make any more progress with my model of the station cottages at Coldstream. Well, the strip duly arrived so I've done a bit more (though I've also been taking advantage of the glorious weather, so modelling has taken a bit of a back seat).

One of the strip sizes I was waiting for was .060" x .125" to make the capping strips for the back yard walls. This was a row of bricks laid side on, like this:

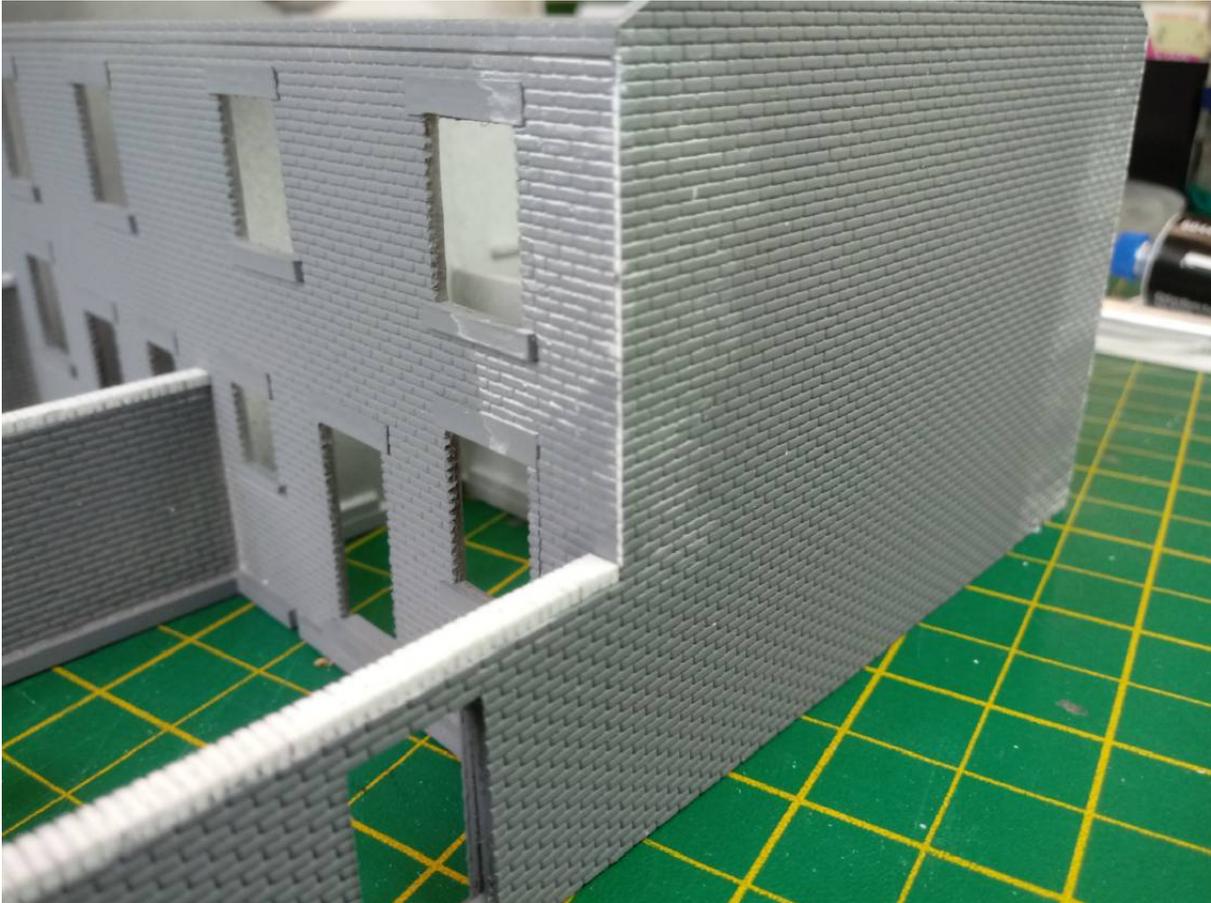


The strip dimensions were just right for what I wanted, but of course it's plain strip and needed scribing to represent the bricks. In order to match the South East Finecast embossed sheet that I've used, the brick courses needed scribing every 1.1mm. I found this to be a bit tricky to measure and scribe manually with a high degree of repeatability (and I tried 1mm, which was easier to measure out but didn't look right and was still difficult to scribe with an even spacing). So, I thought some kind of jig would help and, after some head scratching, came up with this:



Probably fairly obvious from the picture, but this allows one of the plasticard strips to be inserted in the channels, then line up a straight edge with the brick courses either side and scribe the line, using my favourite scriber from the wonderfully named "Bare Metal Foil Co." (no prizes for guessing they're American). There are two channels - one (.125") for scribing the top and one (.060") for the sides.

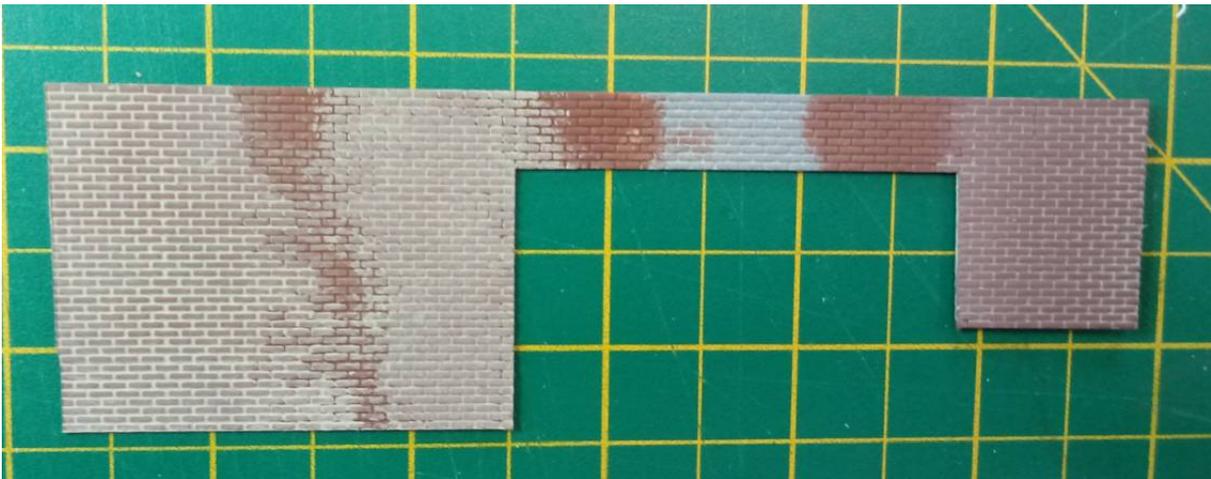
After a bit of cleaning up, I was happy with how the capping strips came out:



This also shows where I have applied a bit of filler to the corners of the houses. When I built them I decided to go for mitred corners rather than butt joints, thinking that there would be less need to scribe brick course joints "around the corners". However, it is quite difficult to do "perfect" mitring of corners, hence the need for the filler. I used this stuff (recommended by Gordon Woods) which is really excellent - very fine and easy to apply.

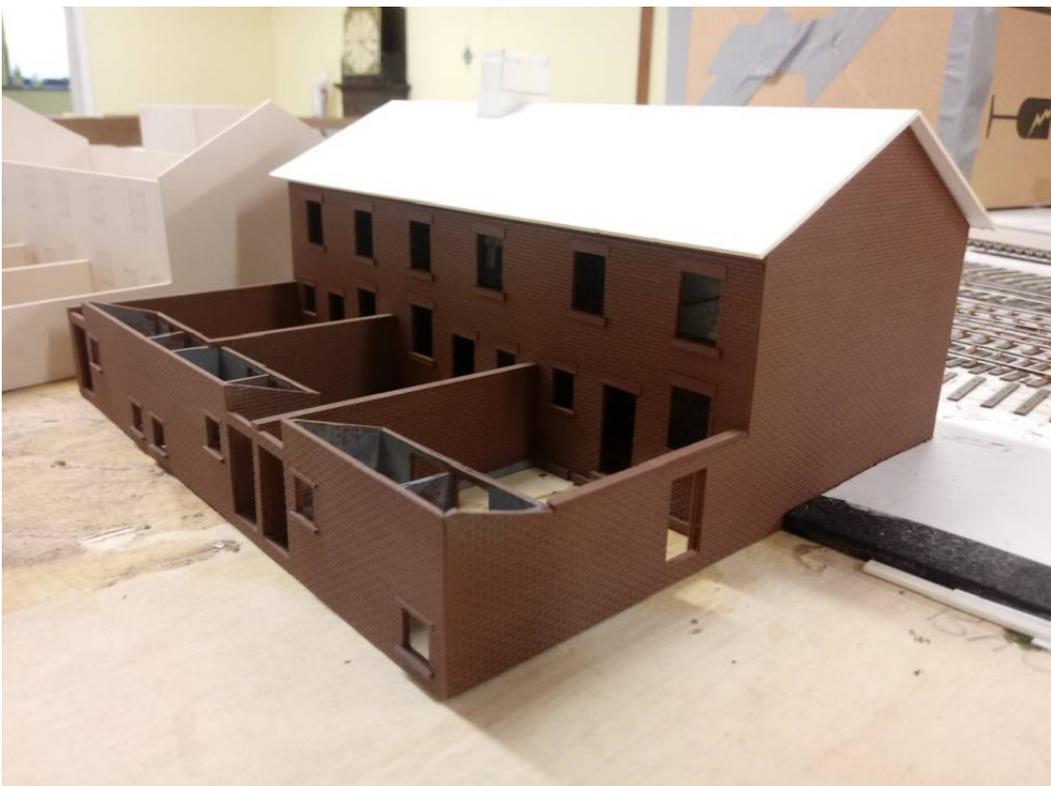


I also did some tests on colours to use for the main brick and mortar colours, using a scrap piece of the embossed plasticard:



I essentially used the colours suggested for brick terraces by Geoff Taylor in his book on buildings, i.e. Humbrol 70 for the brick colour and 121 for the mortar. The attempt on the left used neat 121 brushed on then wiped off with a paper towel (again as suggested by Geoff), but I felt this accentuated the mortar too much. The middle attempt used paper towel to dab on the 121, but I didn't like that either. The attempt on the right used a diluted 121, holding the brush against the plasticard so that the paint spreads along the mortar courses. Some still gets on the brick faces of course, but that's OK. The excess is again wiped off with a paper towel. I'm happy with this, so I'll use that method when I paint the cottages. Now, you may be thinking that this doesn't look too much like the colour of the wall in the first picture (above), but that was taken under a low bright winter sun, and pictures taken in cloudier conditions look much more like my adopted paint scheme.

I've now given the cottages their first coat of the base brick colour (but no mortar yet):



Haven't done any more on the windows and doors as yet - hopefully there'll be some progress to report on that for the next newsletter.

In other modelling, I did make a bit more progress on the ex-NER Lowmac wagon - I've added the castings (buffer housings and cut down axleboxes), end handrails (4 on each end with a lashing ring on each), and some rivetted plates (plasticard) on the body sides that weren't included in the kit. I've also made replacement spring hangers from two thicknesses of nickel silver wire and a bit of plastic rod, and the rivetted brackets that they were hung from (more plasticard) - fiddly!



There's not too much left to do now -just the brake levers and lever guides. Then there are a further 10 lashing rings to go on the top of the floor (5 along each edge), but I'll add those after painting. I'm not sure whether these wagons were permanently accompanied by their own dedicated chains/shackles, and if so, would they be attached to the lashing rings even when running without a load (as there don't appear to be any "pockets" to stow them in like you sometimes find on similar vehicles) - does anyone know?

PAINTING MY MDLAND SINGLE by Phil Rowe

Looking for something to do during the lockdown I decided to complete a gauge 1 live steam Midland single "Princess of Wales" class which I built some years ago and has been sitting, unpainted, on the bookshelf in the spare room for longer than I like to admit. I built it using parts from Model Engineers Laser. The method of construction uses "tab & slot" resulting in a very secure assembly prior to soldering up.

I decided to tackle the loco first and stripped it down to its component parts. Photo 1 shows the parts for the rolling chassis and photo 2 the "upperworks"



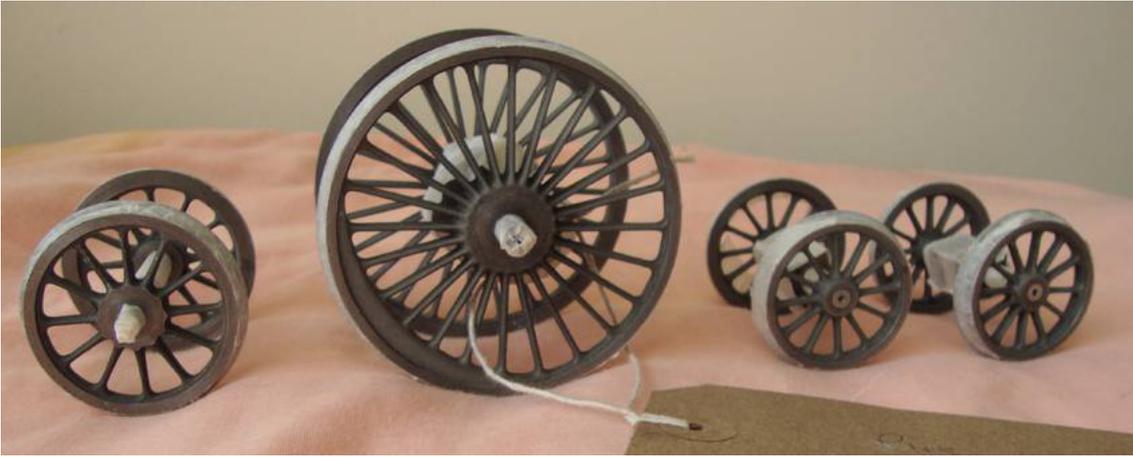


Photo 4 hows the wheels masked ready for priming.

The livery is quite complicated with plenty of lining (which is probably why I put it to one side for so long, no problem is so great that it can't be run away from!). Fortunately Phoenix Precision Paints produce a series of livery data sheets including one for this loco. Masking off took quite a time including axle journals, wheel rims and bolting faces for the cylinder block etc.

The outer faces of the frames are crimson lake lined in black and straw and there seems to be some doubt about the inner face so I chose vermilion the same as the buffer beams. To date the frames and wheels have been primed and undercoated and have had one coat of crimson lake applied with a Revell mini spray gun. One or two places need a light rub down and a second coat applied. I'll let the paint dry fully before rubbing down and recoating. Following that I'll brush paint the inner faces and buffer beams and then get down to the lining.

Hopefully by next month I should have more to report together with some more photos.

Model Railways of Chris Nevard

From Scott Stephenson

I have for this months newsletter some content from Chris Nevard. He's given his full permission for me to share this with us. Many of us will be well aware of him.. but of course some may not.



Model Railways of Chris Nevard

Personal blog



Liked

Chris Nevard is an incredibly talented chap who creates the most beautiful scenes in OO. His Facebook Page looks like this and on an almost daily rate he puts up beautiful pictures from all stages of build. It's a delight to see!

✉ info@nevard.co.uk

🌐 <http://www.nevard.com/>

📄 Photographer, scribbler, modelmaker.
More info <https://www.facebook.com/chrisnevard/info>

As you can see he has a website and lists his many talents as Photographer as well... his work is often seen in many publications to be found on shelves at News Agents all over.



His work is stunning. They are usually totally fictitious but based upon a locality and time frame that make them difficult to not believe in.

How to Create Stone Walling
 Chris Nevard Model Railways www.nevard.com

1. Apply PVA

2. Spread plaster like butter on toast

3. Texture with brush

4. Scribe stones
 tip, spray paint first to make it easier to see progress

5. Spray matt black

6. Dry brush on biege, cream and grey tones

Chris has also done a few 'How To' pictures like this one.

Scott Stephenson

Narrow Gauge Wagon Building, by Trevor Hughes

No model of a Welsh NG railway would be complete without a few slate wagons. The Tallylyn had two varieties, both are modelled in the same way. 10 thou N/S floor with wood underframe and superstructure. Wheels and axleboxes are lost wax cast in brass from 3D printed masters. The wheels are faced up in the lathe and profiled to NMRA standards with a form tool, assembled on steel axles and chemically blackened with Birchwood Casey Brass Black. The upper timbers are drilled clearance for steel pins, pre-stained a grey colour with black boot polish dissolved in meths, and assembled with 3D printed resin bobbins. The pins are filed down so that the heads represent square coach bolts, and treated with Gun Blue. The wood is all English Lime, a nice hard variety, bought from Cornwall Model Boat Supplies.



Upgrading Kitmaster Mk1 Coach kits

Gordon Woods

A little bit of background: Rosebud Kitmaster Ltd was formed in 1958 by T. Eric Smith, to make plastic kits by the then relatively new process of injection moulding (technology that also led to the founding of Airfix). Smith spotted a growing, and un-tapped, market for quality high kits for the expanding hobby of model railways. The Kitmaster range of wagons, locos and coaches eventually grew to 35 different items at a time the ready-to-run products were comparatively crude. The Kitmaster range was pioneering in many ways, and the fact that the kits have (largely) stood the test of time is a mark of how advanced they were but they were not without their flaws as we shall see.

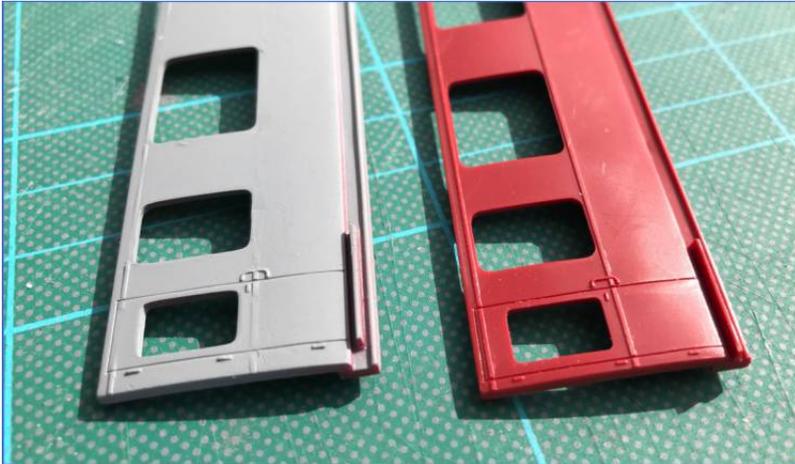
Eric Smith was a visionary in many ways but he was not a great businessman. The tooling costs were enormous but production and distribution problems meant that as early as December 1961 the company was having severe cash flow problems. By the summer of 1962 the business had been sold to rivals, Airfix. Some Kitmaster kits were still available through 1962 and 1963, not least through special offers from Shredded Wheat, based on stocks still in the UK. By the Spring of 1983 Dapol had acquired the rights to the nine surviving Kitmaster tools. The intervening years had seen Airfix rationalise the Kitmaster models they wanted to use and the remaining tooling was lost or damaged for reasons lost in history.

Why were these kits so good? They were superbly tooled by expert model makers; they were at proper scale, and had accurate profiles and detailing. The flush glazing was perhaps one of the stand out features of the coach range (four vehicle types) and not beaten in my view until the modern generation of (expensive) Bachmann Mk1s appeared in the early 2000s. The kits also came with a steel bar to act as weight. On the downside, they had no interiors (except for the full restaurant car) although Peco produced a coloured card interior. Perhaps the greatest bug bear for the contemporary modeller is the moulded bead on the sides of the coaches where the lining runs above and below the windows. I suspect this was to aid modellers wishing to paint a single line, as there were then no convenient packs of coach lining transfers (of which there are at least three suppliers these days.) Neither were there the Ian Rathbone's of the world teaching us how to use a bow pen to do our own lining – although this is exactly what my father did, using his architectural drawing skills, in building one of these kits for me in the early 1960's.



My own interest stems from that Mk 1 Corridor Second coach that my father built I still have it today and it runs on my current model (see pic left). I also inherited two un-built kits from the Shred-

ded Wheat promotion. The Corridor Brake Second is the main subject of this article although I was doing 'batch production' with two Corridor Seconds on the go at the same time (massive savings on time spent cleaning the airbrush!) Most of the kits I have gathered were found on a chance visit to the second hand model railway shop on the lower floor of the Parade Shopping Centre in Shrewsbury. These were a mix of ten already built kits in various states, and a couple of unbuilt models. I bought the lot. The unbuilt kits were a snip at £3.00 each although the built ones were less of a bargain (given their condition) at £12 each. After a little haggling I left with what I thought overall was a good deal and enough stock to make a decent Kitmaster Mk1 rake.



So where to begin? I decided that I was going to finish each coach side before I inserted the glazing. This shot shows the fundamental issue with the coach sides. The red side is as it comes with prominent and shows the extent of the un-prototypical beading above and below the windows. The grey side shows the first attempt at removing the beading and after priming with Halfords matt primer (which sprays superbly from the can). As can be seen, I have managed to remove the beading relatively successfully below the windows, but much less so above. A certain amount can be done with fine emery paper, but I also found a very useful micro-chisel only 0.5mm wide (from Hobby Holidays.) When used with care, it is just the right tool for the job and a second go at the beading produced a far better job. Finishing off with ultra-fine (1200 grade) emery paper and some rubbing/polishing sticks, from Albion Alloys (see pic below) produced the finish I was after.



The corridor brake second had only four compartments and a larger guards/luggage area compared to the brake composite. The challenge was to find an interior to fit. Replica Railways supply three interiors for Mk1 coaches but the brake is for the Brake Composite with five compartments. After some judicious cutting with a fine saw I managed to reshape the interior as needed. Wood

effect was achieved using Games Workshop base paint 'mournfang brown' (!) which has the great virtue of not covering too well. This produced exactly the wood panel effect I was after!

Some of the materials and tools used (left) including the micro-chisel with its 1mm wide edge.

Meanwhile, underneath I was replacing the wheels and bogies. The wheels were from Jackson and the bogies were replaced with slightly finer make up bogies also from Replica, who supply the BR1 and the Commonwealth bogie types. Following advice from Kier Hardy (Hornsey Broadway) I decided to use Kaydee couplings but these needed NEM boxes. After much searching I found that Dapol produce reasonably priced bulk packs of couplings with NEM pockets attached, and these arrived quickly (as did the bogies etc from Replica). Dispensing with the hook and bar supplied with the Dapol boxes, and using the Kadee height gauge, it was relatively easy to mount these couplings using some styrene card as packing where necessary.

The next step was to get out the airbrush. Again, there are several makes of (more or less) authentic paints for model railways. I like the Precision Paints enamels for locos, wagons and stock, and they spray well but it is best to use their own brand thinners. For the roofs, I used acrylic from the Lifecolour range which I also use for weathering along with weathering powders from Carrs and Mig.

I have to admit that it has been a while since I have done any airbrush work; I had anticipated two thin coats but I was not entirely happy with the finish, and I suspect the problem was with the mix of the paint (over thinned) and / or the pressure. Too high can be as much of a problem as too low. Anyway, I ended up rubbing the surface down and adding a new top coat; this time I also used my newer dual action Iwata airbrush rather than my trusty old Badger one. The result was significantly better. Leaving the paint to dry for well over 24 hours, the next step was a thin coat of varnish. Precision paints tend to dry fairly matt when airbrushed (even when using satin finish paint) and I also wanted a more 'accepting' finish for the lining and other decals, so a very thin coat of Pledge Klear was applied with a flat brush (about 8mm wide.) Klear is of course made as a 'multi surface wax' but it works well on models as a thin hard shiny coat that is not quite the full gloss of a varnish.

Numbering was to be individual and accurate to the period and region, in particular I wanted to get the right numbers for each coach and bogie type: research on line and with Coaching Stock Pocket books from spotting days was relatively straightforward, and a pack of ready made up Eastern Region Mk 1 coach numbers from Model Master has been invaluable.

All of the above was done before assembly and fitting the glazing. Comet and Replica do M1 glazing units but to be honest the original Kitmaster glazing is still superb and a very good flush fit. The challenge was going to be painting the glazing bars at the top of the windows. This was done by masking using Tamiya yellow low tack tape, and a very fine (00000) brush. I used the same Precision paint as I had used for the sides. A sharpened cocktail stick was used to remove any over paint onto the 'glass'.



Then came the lining. I had three different makes of coach lining in my drawer; HMRS, Model Master, and one I picked up at the recent Stafford Show. The HMRS sheet covers all sorts of decals for early BR coaching and loco stock but was pressfix which is fine for numbers etc, but I didn't fancy it for lining. I decided to use the Model Master lining, mainly because I had more sheets of it than the others, and I wanted all of the rake to have the same lining. That said I had to accept it was probably not as fine as the other two. Waterslide lining is not as horrifyingly difficult as you might think; the trick is a steady hand a good deal of patience. I also use 'Micro Set' which softens the transfers and improves adhesion. (NB it is also excellent if you want to remove some types of transfer to re-number a vehicle for example). The second coat of Klear after the lining and numbers had dried gives a final protective layer to the decals. The pic (above) shows the nudging of the softened lining into place.

An interesting thread of investigation during this process was the question of what BR maroon coaching stock, and where, were adorned by the BR roundel in the early 1960s. Even the experts on Robert Carroll's excellent BR Coaching Stock on-line forum found this a challenging question. It appears that initially the roundels were only applied to maroon stock used on 'principal services' (e.g The Elizabethan) rather than universally. They were hardly every applied to the SR green stock and after a few years it appears to have become somewhat random on the maroon stock.

Overall, this has been a challenging but ultimately very worthwhile experience. I still have three unmade or partially unmade coaches to complete and several more fully built ones that will take the challenge to a new level...the end result has been very satisfying. They are not perfect, but for a fraction of the cost of a single Bachmann Mk1 I have three more than passable coaches.



(Above) The almost complete Corridor Brake Second. Roof still to be painted, weathered and fixed in place. The interior wood panel colour comes through in this shot.



The three Mk1s from the first batch, prior to roof painting and fitting, and couplings being added.

Some further reading:

MRJ 104, 1998 for a fuller history of Kitmaster

Parkin, Mk1 Coaches – the bible.

4mm Coach Construction, Stephen Williams, Wild Swan

Baseboard Building, by Mike Bennett

In the last newsletter I reported that I had just started redecorating the room earmarked to house my larger layout. The decoration is now complete with the exception of the door which is still in the barn in the process of being repainted following repairs. And so having fortuitously stocked up with plenty of timber just a day before lockdown I have made a start on constructing the baseboard supports. Before we moved to Wales this N gauge layout was around the outside of our third bedroom measuring 10ft x 7ft with the operating well in the centre. At that time I was running a business from the same room and space being at a premium it was necessary to have the baseboard at a height under which I could sit at the computer. Consequently it was essential there were no supporting legs with the office furniture and filing cabinets located under. The whole was supported on L-beams fixed to the walls and with four L-beam cross members spanning the room.

I was unable to rescue the beams fitted to these walls but did salvage the spanning beams (those painted black in the photographs) which I had every intention of re-using as the absence of supports around the operating well previously proved highly beneficial. The layout has been constructed on 8 boards and is basically a folded figure of eight with two further boards measuring in total 7ft x 2ft located above one end of the roundy roundy providing a sizeable MPD and carriage sidings.

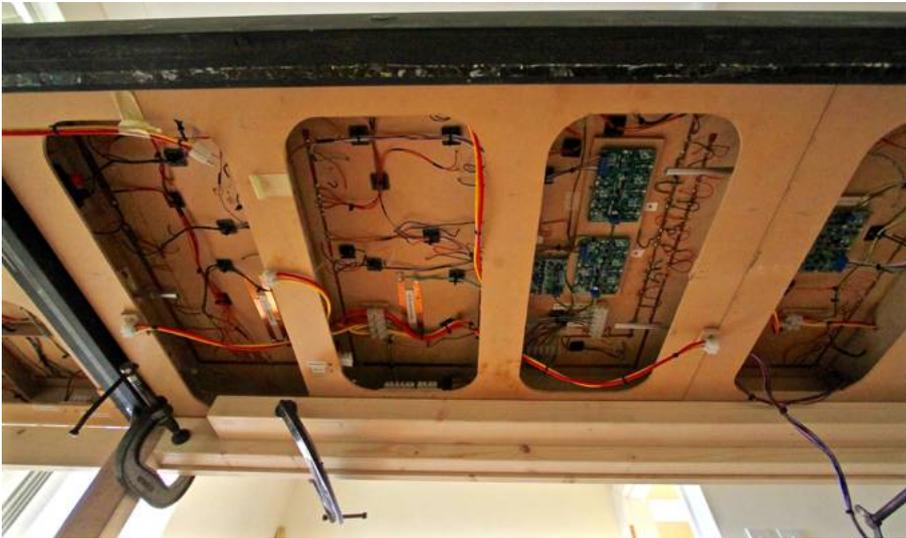


Far from ideal as this meant 4 tracks in tunnel and 6 points in a deep cutting, but at that time space did not permit anything better. However the new room is far larger and permits the MPD to be located away from the main running tracks with some useful additional track connecting the two sections. There are some that believe the property was chosen solely on the basis of providing a decent sized railway room, but I know better - the purchase was actually decided upon the basis of someone's eye on a sewing/dressmaking room.

As I write only the structure to support the main 10 x 7 ft layout has been erected and unfortunately it was not until the boards were trial fitted into place that I found a warp to the end of one of the L-beam spans which had distorted to an unacceptable degree. Clearly 2 years in storage had taken its toll and the result rendered two adjacent boards unable to quite meet. The warp of 2.5mm over 7ft appeared minor until fitted in place and the tolerances in the construction were insufficient to accommodate the demands of N gauge track. Sod's law is again in operation as no less than 11 tracks cross from one board to another at this point and to make matters worse at 5 different levels.



The close up photograph showing the loose pin hinge depicts the extent of the warp which increases as it goes further away from the camera. Taking a warp out of an L-beam is next to impossible and so the priority job now is to remove the boards, construct a new beam and offer it up hoping that my amateur woodworking skills match the demands of the gauge!



Another shot depicts the underside of one of the boards showing the monocoque form of construction from a design by Dr Michael Watts as used extensively on his exhibition layouts. Michael is noted for his courses on all aspects of model railways and has lectured at Peco. I have had to diverge slightly from his method in that he advocates the ends of each board to be in 6mm MDF to assist in fitting carpenters' dowels. As my 8 boards form a closed rectangle and were previously bounded by the walls to the room there was no available play to accommodate the fitting of these dowels. I have therefore constructed the whole of each board in 4mm MDF and used 2 diameters of aluminium tube which form an interference fit to provide perfect alignment. As usual bolts and wing nuts are also employed to pull adjacent boards together.

Fortunately there has been no serious damage to the layout which has been bounced around in a trailer first from Rochester to Salisbury and now to Welshpool. However two of the boards will need modification as they were previously shaped to accommodate a window frame. Once this has been achieved, the track cleaned and test running carried out I will be able to turn my attention to erecting the MPD and constructing the section of connecting track work.

However if the test running is satisfactory I forecast a slight hiatus in construction as operating [aka playing - apparently] could well be more popular, and this has been known to be quite time consuming.

Mike Bennett

Something for the 'Stuck-at-Home' modeller.

If you are searching around for something different to do while stuck at home, here is an idea. What about building a *Cameo Layout*? This is an idea that has been around for years but has gained prominence in the last few years thanks to a book and a competition. The book is by Iain Rice and is called 'Creating Cameo Layouts' published by Wild Swan. The competition was based on the book and had the unusual rule that you had to buy the book to enter; a good sales ploy! The competition was announced in the MRJ. RM Web and Western Thunder were websites where it was discussed. The winner, Newton Heath, was declared at the May 2019 RailEx.

What is a Cameo Layout? In his book, Iain Rice outlines the development of the scenic, end-to-end exhibition layout with particular reference to his own layouts over many years. It is an alternative to the continuous run, oval or circular layout and realistic operation and authentic scenery are given prominence over continuous running; not the arrangement for anyone wanting to 'watch the trains go by'. Cameo Layouts borrow a lot of ideas from the stage. They are viewed from the front, set at a good viewing height, there is a 'proscenium arch' with wings to define the edges with ample lighting and 'off-stage' areas to one or both sides. These are usually fiddle yards representing the rest of the railway system.

If you want an example, Arun Quay by Gordon and Maggie Gravett would be a good fit. Some of the finalists have appeared in recent issues of the MRJ. Of course this is just one person's (or group of people's) idea and now that the competition is over, it is up to the individual modeller to interpret the concept to suit their own taste and interests. In Iain Rice's book, the Cameo Layout is summed up as follows:

The 3D modelled scene is combined with a 2D backdrop.

Complementary fascias, wings and other display aids set off the modelled scene.

Carefully considered and built in lighting provides natural illumination for the modelled scene.

Necessary offstage areas or staging tracks are built in to the layout.

Support structures display the model at a "natural" viewing height.

Necessary electrical and mechanical "gubbins" are built in to the layout.

In summary, the underlying criteria are that it should be easy on the eye, easy to move, and require only a single plug to power it.

The rules also stated that the visible part of the layout should be no more than 2 metres wide; add-on fiddle yards are not included in this dimension. Evidently, this is not a very large layout.

For illustration, search on the interweb for the finalists: Bottom Works Yard, Cameo Callaton, Dewerstone, Lananta, Midland in Bristol and Newton Heath. You will find lots about their conception and construction. Hembourne is another good example with lots on the internet.

From our point of view, stuck at home either in Lockdown or self isolation with no ASRM or any other club meetings, it could be a way to plan, design and build a modest project purely for one's own satisfaction. You could exhibit it when complete if that is what you enjoy. They are usually fairly portable so could be brought to a club meeting or taken to a friend's house. You could stick with your own favoured gauge and scale using new or existing stock or you could take the opportunity to stray into unknown territory.

Because the layouts are small and strictly limited, it might be possible to try modelling something like S gauge or 3mm scale or one of the myriad narrow gauge modelling scales and gauges.

Having discussed it over Zoom with members of the *Buffet Car* (a secret Gentlemen's Society based in Broseley), it would seem that of the two members considering the scheme, both are sticking with their preferred scales and gauges. Dave Gotliffe has found a super looking, steeply graded Swiss branch line running on 1200v DC to base his Z gauge layout on. At the other end of the scales, I found some photos that caught my imagination of a National Coal Board line in Derbyshire which I plan to model in 0 gauge.

While not another ASRM 'Challenge', it might be interesting to hear what other members think of the concept. Maybe some new layouts will emerge from this cough-induced isolation?

Nick Coppin

And to close out the show for this June edition, a couple of interesting photos Nick's Dad took. The photos were taken at the Gulf oil refinery in Pembrokeshire. The wagon is a 45 ton oil wagon of mono-bloc design. I think the loco is D2046, an 0-6-0 diesel mechanical built at Doncaster in 1958.

