



Newsletter

Issue 64: July 2018 Editor: Allan Trotter
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Editorial.

Unjoined up thinking.

It is a fair assumption to make that most of the people interested in real railways and model railways today started off many years ago with a train set. In the late 1950's and the 1960's there was the choice between the two major manufacturers Hornby Dublo 3 rail and then 2 rail and Tri-ang Railways, the former being considered by some elitists to be superior to all other competitors and this reflected in their pricing structure. Also available were train sets from Trix Twin and Trix 2 rail and at the budget end of the market there was Playcraft, as made by French firm Jouef.

All these systems had many similarities. They all used 00 gauge track and with few exceptions the trains operated on a nominal 12 volts direct current. Models from each manufacturer could be run on each others layouts. This was fine so far. There was however one very serious drawback about operating models together from different manufacturers and that was all the different types of coupling systems each one employed.

Hornby Dublo used the Peco system and Tri-ang used the tension lock system. Later Trix models also used the Peco system and Playcraft Jouef over the years used both of these and also the European ring hook system. What a chaotic state of affairs! In 1964 the newly amalgamated Tri-ang Hornby even had to issue two wagons, an open wagon and a horse box wagon with a tension lock Mk.3 coupler at one end and a Hornby Dublo Peco type coupler at the other. After the extinction of Hornby Dublo, Trix and Playcraft, the tension lock coupler became standard with newcomers to the market Lima later adopting this system. Later on both Airfix and Mainline and eventually Bachmann adopted variants of a compatible tension lock couplings system.

Now look at the situation that exists today on the real railways of Britain. Virtually all passenger trains, electric, electro diesel or diesel hydraulic, are fixed formation multiple units. On assessing the specifications of these multiple units, many of the recently built ones only have the capability of working in multiple within their own class. Often the physical coupling systems between different sets are not compatible either thus requiring the use of specialised bespoke adaptor vehicles for rescue or recovery purposes.

Perhaps if the train designers of today had started off life with a toy train set instead of an iPad then they would appreciate the exasperation that arises with all the incompatible equipment that exist today.

Events Diary.

14th July 2018 Ainsdale show with Clairmont Old Quay.

21st July 2018 Liverpool, Crosby & Southport Railway, 170th anniversary tour.

Chairman's Report.

I have just had a gentle reminder from your editor that a few choice words are required of myself for inclusion in the July newsletter. At this moment, I have a severe case of writer's block so what can I say.

On going down to the clubrooms last week after having been absent for almost two weeks, I was pleasantly surprised to see that someone in their infinite wisdom had papered and decorated the water damaged area in the lounge. As it turned out, neither Frank nor Jim knew who the "guilty" party was but we then discovered that the upstairs room containing *Fishy Tales* had similarly been decorated. It suddenly dawned on us that maybe the Network Rail contractors had been in to complete their work. So, after more than a year we believe that we can now call our clubrooms our own once again. There is still quite a bit of work to do in terms of tidying and so on but at least we can operate once more both socially and doing modelling. On the notice board there is a long list of jobs from carpet laying to plastering and from garden clearance to wood chopping to be done over the coming months, so if you are able to complete one or more of the listed jobs, it would be much appreciated by your committee.

In terms of our forward programme, the external events co-ordinators (Frank and Tony) have delivered their first one. This was a visit to SMEC last Wednesday. I would like thank SMEC for their hospitality on this occasion. The next planned event will be on Saturday 21st July. As you will be aware, the Liverpool, Crosby and Southport Railway opened on 24th July 1848 and so this event will be in celebration of that. Although your Secretary will provide more details, it is hoped that the celebrations will include a ride along the line from Southport to Waterloo which was the extent of the line at the opening, a trip around 'old' Southport by vintage/veteran bus with the event concluded by appropriate refreshments at the clubroom.

I understand that the autumn/winter talks/modelling programme is progressing but more of that later this summer. We are also preparing the upstairs rooms for a start to be made on the installation of the "race track". Again further news on this project at a later date. As you can see, I believe that we have turned the corner and are slowly getting back to where we were a couple of years ago. So please let us see more armchair and active modellers at the club on both Tuesday and Friday nights.

Finally, we have agreed to take the Clairmont Old Quay layout to the Ainsdale show on Saturday 14th July. If you can help out on this day even for a couple of hours then please let me know so that I can work out a rota. We will probably take the layout there on Friday night and set it up. **Ian Shulver.**

Secretary's Report.

No report submitted.

Treasurer's Report.

No report submitted.

Exhibition Coordinator's Report.

No report submitted.

Tours & Events Organiser's Report.

No events submitted.

Contributions from Members.

Paint a backscene.

Some time ago Hilary gave us a practical demonstration of painting backscenes at one of our monthly talks and was well received. However, I suspect that most of you (including myself) have now forgotten the details of the technique that she showed. The article below was found in "British Railway Modelling Express", the electronic version of BRM. It was written by David Wight to whom acknowledgment is made. As far as I can recall the technique is very similar that employed by Hilary, although I think the colours she used were a little more vibrant.

For this project, the concept from the start was to try and capture part of the Derbyshire landscape, with a model railway fitting into the setting. The plan therefore was to model most of the landscape first, and this included planning the back scene. I have seen so many model railways, where this principle has not been thought through. Most seem to try and fit as much track into the space available, and leaving the scenery and back scene as an afterthought. This will only result in an unconvincing looking layout, fitting a little scenery where space permits, perhaps with plain blue or grey backscene boards or no backscene at all.

In my opinion, photographic back scenes can be repetitive and might not be authentic to the location you are trying to model. Many modellers still use them in order to provide an instant back scene. Those same modellers might cry out 'I am no artist' when painting a back scene is suggested. I'd say give it a go, as you never know until you try! You don't have to be a master artist. If you use the materials and techniques explained here, reasonable results can be achieved without too much artistic ability or effort.

SELECTING MATERIALS

The rough side of hardboard was chosen for the back scene boards. Boards were given two coats of white primer paint before any artwork was applied. This was brushed on allowing the paint to fill the slight gaps where the boards fitted together.



THE SKYSCAPE

The sky was painted next. I used an acrylic car spray as a medium. I had plenty of photographic references to hand and selected a sky with medium amount of cloud cover.



It is important to apply the colours from dark to light, the darkest colour used here being mauve or grey. This replicates the shadow as seen from below creating the underside of the cloud formation. The levels of the clouds can be formed by holding a piece of card slightly away from the boards and spraying the paint over the straight top edge.

The next colour to apply is the sky blue. This is sprayed moderately in areas where a break in the clouds has allowed the blue sky to be revealed. After this you will need to concentrate on creating the bulk of the clouds. The best and simplest way to give a convincing effect is use *white primer* spray paint applied in short bursts, which gives the 'fluffy' build-up of the clouds. I advise practicing this first to control the amount of spray emitted.

The final colour to apply is a light cream or ivory. This needs to be sprayed in short bursts too, but this time only to the upper edges of the clouds. If executed correctly, it gives the pleasing effect of the sunlight catching the tops of the clouds.

The sky took up two thirds of the boards for the 'Peak Dale' model. If I was modelling a flatter landscape, the sky would need to be extended to the bottom of the boards.

THE SKYLINE

The skyline was brushed on using a mix of acrylic paint. I needed to make a mix to represent the landscape in the far distance, which appeared to be a bluish mauve shade. By mixing Cobalt Blue and Mauve together with a little Paynes Grey and Titanium White a reasonable colour representation was achieved.



I used a large filbert brush, following the contours of the distant landscape. The textured surface of the hardboard instantly gave a soft edge to the skyline, resulting in the illusion of distance. With the skyline defined, the same colour was brushed right down to the bottom of the boards.

Groups of trees were also seen on the skyline, especially those topping the hills. These were simply added by using a well-worn quarter inch filbert brush.

By using a stipple action with the brush loaded with the same colour mix, instant trees were created along the skyline.

THE MID-GROUND

The mid-ground creates a second layer to the back scene. A base colour was mixed using the same mix as the skyline but, with more Payne's Grey added to darken the colour. This should be brushed right down to the bottom edge of the boards. Single trees and groups of trees forming the woodland can be painted in using the same techniques as before.



The trees in the mid-ground require a highlight on one side to represent the foliage. For the highlighting, I switch from acrylic to oil paint, using a mix made up from Sap Green, Yellow Ochre and Titanium White. This pale green shade is added using a filbert brush in a stippling fashion. Try to be subtle, as all colours diminish at this distance and we don't want anything to distract the viewer's attention away from the model in front of it.

The mid-ground zone also requires highlights on the fields using the same colours as those used to highlight the trees and other vegetation, although using brush strokes rather than stippling. Buildings were also added in, such as field barns and other farm buildings. All the structures were painted in oils using a flat or chisel brush with dark shades of grey through to white highlights. Details, such as windows and doors were painted dark grey with a small one-stroke brush.

THE FOREGROUND

The last layer is the foreground. This uses the same techniques as before, but with more Paynes Grey added to make the base colour darker. The highlights applied to the foliage and buildings appearing in the foreground needs to be



slightly brighter than the mid-ground. The foreground also features a quarry face. This was painted using a half inch angled flat brush, putting in the dark shaded areas first and through to the white highlights seen on the face of the cut limestone.

This concludes how this back scene was painted. Our hobby always gives us the opportunity to try our hands at something challenging, and painting the back scene is no different. Hopefully I

have given you some guidance towards creating your own work of art that will enhance your model railway and something you can be proud of. **Ian Shulver.**

Jails on Rails.

With virtually all passenger trains, the passengers having once purchased a ticket then board the train voluntarily. There is an exception to this however. As an alternative to the road based transportation system as used in the UK provided by the likes of private company G4S, in Italy incarcerated felons may also be transported by train, hence the Jails on Rails title.



In Italy on the Ferrovie dello Stato or Italian State Railways network, special vehicles have been provided for the transportation of such previously mentioned convicts. There are two main types of railway mobile prison vehicles employed, locomotive hauled bogie carriages and self propelled diesel railcars.

Both types of vehicles are conspicuous to the astute observer by the small and barred windows, few doors and of course no gangways to allow through movement to adjacent vehicles. The gangways are no doubt irrelevant anyway as the hauled vehicles are usually operated as a one car train hauled in this instance by an E636 electric locomotive. The diesel railcars are usually observed operating singly also.



The self propelled railcars are built by FIAT Ferrovia in a style closely resembling that of their ALn 663 passenger diesel railcars. To explain the class designation, the A is for Automotrice (Automotor), the L is for Leggero (Lightweight) and the n is for Nafta (diesel fuel). The 663 indicates 63 seats with the repeated first number indicating that the vehicle may be operated in multiple with other railcars.

The rail jail vehicles are designated ALn DAP where the ALn designation is the same as previously and the DAP is an acronym for Dipartimento Amministrazione Penitenziaria, (Department of State Prisons).

Five of these vehicles, also sometimes referred to as Automotrici Cellulari, have been built.

This is really not the type of railway carriage that any sensible person would volunteer to travel in but as a consolation, it could be stated that the on board accommodation is superior to that found on a British Pacer Unit. **Allan Trotter.**

END