

GAUGEMASTER

“Art Imitating Life”



THE SCENIC GUIDE

GAUGEMASTER



INTRODUCTION

Most of us 'play' with model trains because of our enthusiasm for the real thing and a wish to create our own railway where we can do as we please. It is also very satisfying to have our layout appreciated by friends and family.

Beginners in our hobby want to get trains running as quickly as possible and as their skills develop perhaps then start to specialise - maybe operating to a complex timetable, creating buildings from scratch, even building their own rolling stock or getting involved in complex electronics.

We sometimes forget that to the uncommitted onlooker these might be the least interesting aspect of our hobby and it is the detailing, scenery and activities of the tiny people populating our models which are the features that define our efforts for this audience.

One thing is certain - your trains and buildings will look their best and win the admiration of your friends and fellow railway modellers if there is a background of believable scenery - without this you will also miss out on a creative and satisfying aspect of building and enjoying your model railway.

NICK DUXFIELD

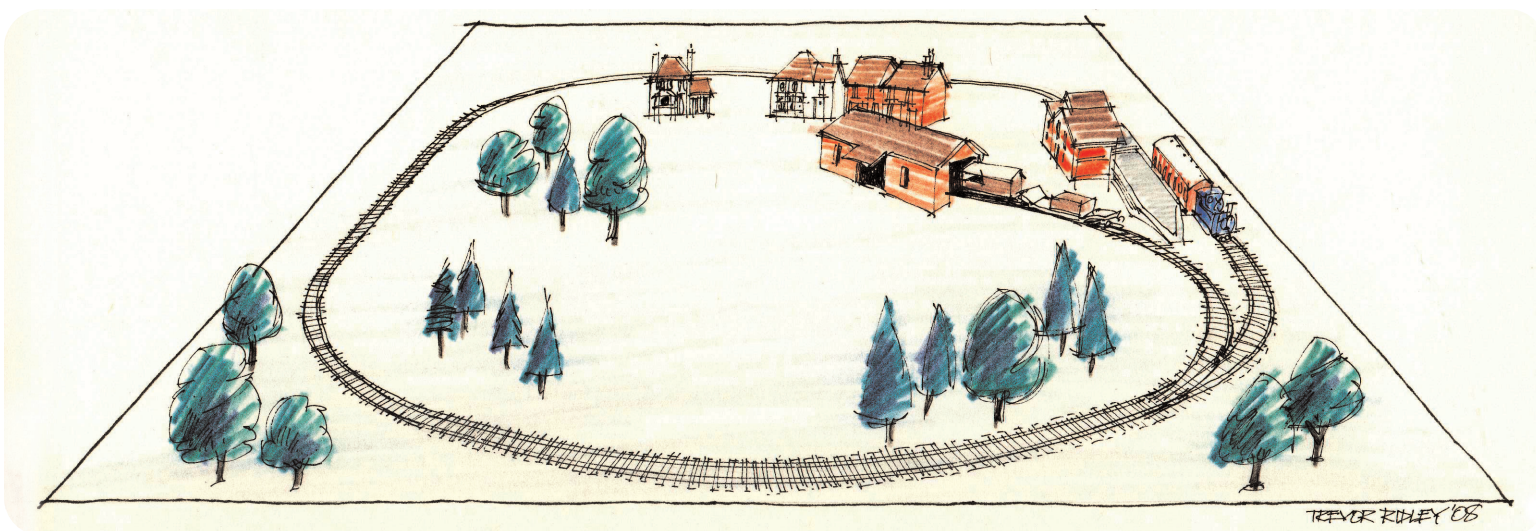
September 2008

EARLY DAYS

The train set has been bought - ready made buildings and trees laid out, and with the track on the floor or a printed 'layout-mat' trains have been run and fun has been had - what next?

This is the moment when boredom may set in, leading to a move to another seemingly less demanding, but certainly less rewarding hobby.

Surely, though, you will want your railway to stand out from the rest for its interest and the obvious skill that has gone into its making - it is always satisfying to hear positive comment on our efforts.



The layout in the sketch above is fine - quick to set up and put away but probably looking much like countless other 'starter layouts'. However, a whole range of possibilities for imaginative expansion is opened up if a simple baseboard is made on which to build the railway.

The purpose of this booklet is to set you thinking and show you some easily acquired techniques for creating a model railway that will be appreciated by all who see it.

GAUGEMASTER



EARLY DAYS (Ctd.)

The layout in the sketch below has the same basic oval of track, a station with a siding and goods shed plus three or four other buildings. The big difference is discarding the flat effect for one that includes hills and a valley. This in turn means the track has to follow the landscape, curving round hillsides, leaping the valley on a bridge, plunging into a tunnel. This railway is coming to life.



This set-up can easily be expanded with another baseboard joined on at the tunnel end, the track dividing under the hill to emerge onto the second baseboard.



Clearly, building a baseboard is going to involve a bit of carpentry - don't let this put you off - the work is straightforward. Model railway baseboards need win no marks for elegance or approval from a professional woodworker, they simply need to do their job and look reasonably neat and tidy when finished.

GAUGEMASTER



PLANNING

Decide on the type of landscape your railway is to run through, perhaps a rugged landscape of rock and tumbling streams, pine trees, heather and gorse, or the soft red brick, thatch and water meadows of a farmland scene. Away from the countryside you might choose to model a gritty, industrial area with factory buildings, dark with soot from tall chimneys.

If you have room you might include a variety of locations - relive an enjoyable continental holiday with an alpine railway, the range of European rolling stock, buildings and infrastructure is very attractive and there is a huge choice.

Once the type of countryside and townscape has been decided on, and before a baseboard is made, the routes your railway tracks and roadways will follow, need to be plotted along with the



position of the hills and valleys with their rough heights and depths. If there is to be a river then it will follow the valley bottoms and if waterfalls are to be featured then appropriate drops must be provided. Canals, on the other hand, take a winding course following the contours of the hills with locks when a change in level becomes necessary.

Spend some time visiting stretches of railway in the type of environment that attracts you - take photos of features that you would specially like to recreate in miniature, check out images of the 'full size' railway scene in books and magazines. Paintings are a good source of inspiration - artists concentrate on the essential features and exclude elements that might spoil the scene. There is a lot of fun to be had at this stage, let your imagination loose, nothing is to be gained by hurrying.

Branch-line railways, cheaply constructed in real-life, are usually single track, following a winding path around hills, with occasional steep gradients, earthworks and bridges where they are the only alternative.

Totally different are mainline railways engineered for high speed running with sweeping curves, deep cuttings, tunnels, viaducts and high embankments when these are the only solution to achieving a high speed alignment. Motorways, main roads and country lanes follow a similar logic. Remember that wherever there are buildings there will be a road, lane or track giving access



Be careful not to have the slope of grass covered cuttings and embankments unrealistically steep. Plan to build in bridges, retaining walls and tunnels where appropriate to add interest to your railway.

GAUGEMASTER



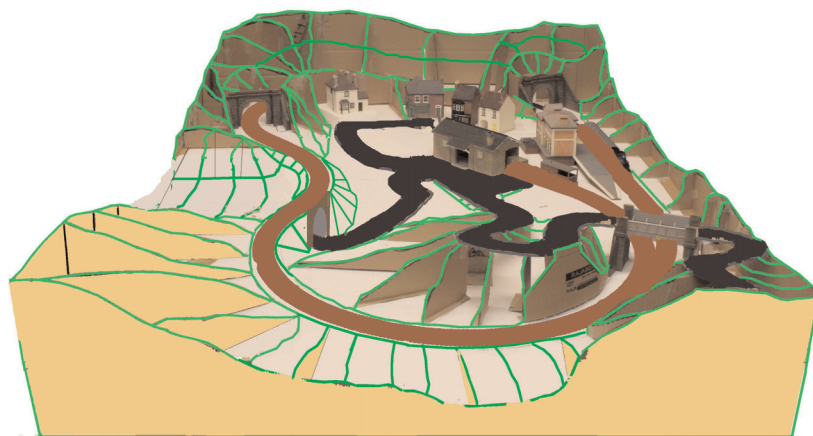
PLANNING (Ctd.)



There are lots of opportunities here for creating interestingly detailed scenes. See some quirky features on page 17.

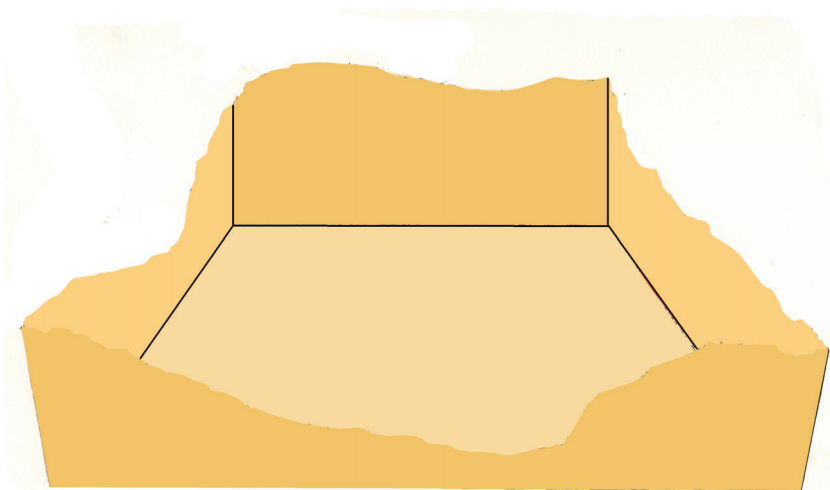
An important point when planning for tunnels is to avoid a tight radius curve at the tunnel mouth - the 'overthrow' of scale length coaches or long locomotives will result in their fouling the arch as they pass through. The same will also apply to bridges over the line.

You need to set out the route of your track and roads before starting to build your baseboard - it can be helpful to cut full width, dummy 'trackbeds' from cardboard - to the exact size and curvature you are planning, both for your railway tracks and roadways. This will ensure that your baseboard is the right size and shape for your layout and will pinpoint any areas where your plan might be impractical. Supermarkets are usually happy to recycle their boxes.



The railway trackbeds must be wide enough to take your tracks, with an appropriate gap between, to avoid trains touching each other. A narrow pathway should be left between the ballast shoulder and each edge of the trackbed.

SOME TIPS ON BASEBOARD BUILDING



The simplest baseboard comprises a 'criss-cross' frame made from planed softwood with a plywood or MDF top. This will provide a firm base for your railway but with the drawback of not being easily adapted to accommodate hills, valleys and different levels of track.

This sketch illustrates an arrangement that best provides for 'rolling countryside' and still gives a rigid base for your railway. 70mm high side and end pieces will provide sufficient stiffening for a 2440mm (8ft) x 1220mm (4ft) baseboard constructed from 6mm MDF.

GAUGEMASTER



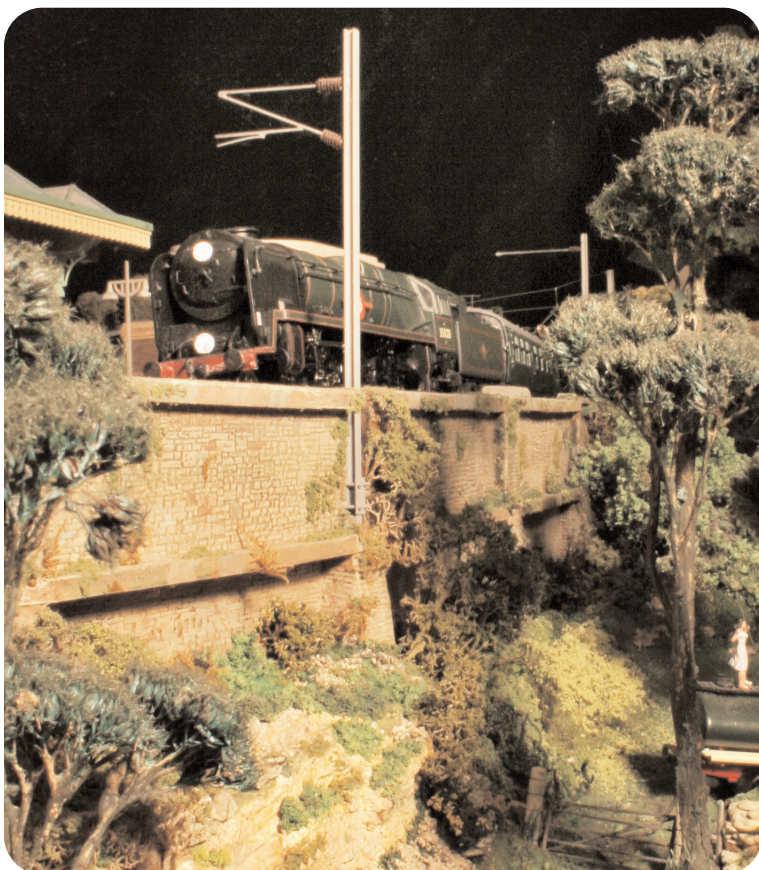
SOME TIPS ON BASEBOARD BUILDING (Ctd.)

If any part of a side piece on your baseboard has to be significantly less than 70mm high - for example you might intend modelling a river estuary or a stretch of line at sea level which will mean reducing parts of the side or end pieces to a degree that your baseboard may be weakened at that spot. This will matter less if the layout is to be installed in a permanent position on trestles or legs that can be positioned to give extra support at the 'weak spot'.

If your layout is to be fully portable then add a second MDF base panel to the original separated from it with 50mm strips of MDF. This approx. 50mm deep box will provide a light yet strong support for your layout.



This type of baseboard construction will, if you wish, enable you to lay your track, following a series of gentle curves, right at the edge of the baseboard - think ahead to when you can view a passing train from a few centimetres away, and literally at eye level. Impressive and virtually impossible with a conventionally braced baseboard softwood frame!



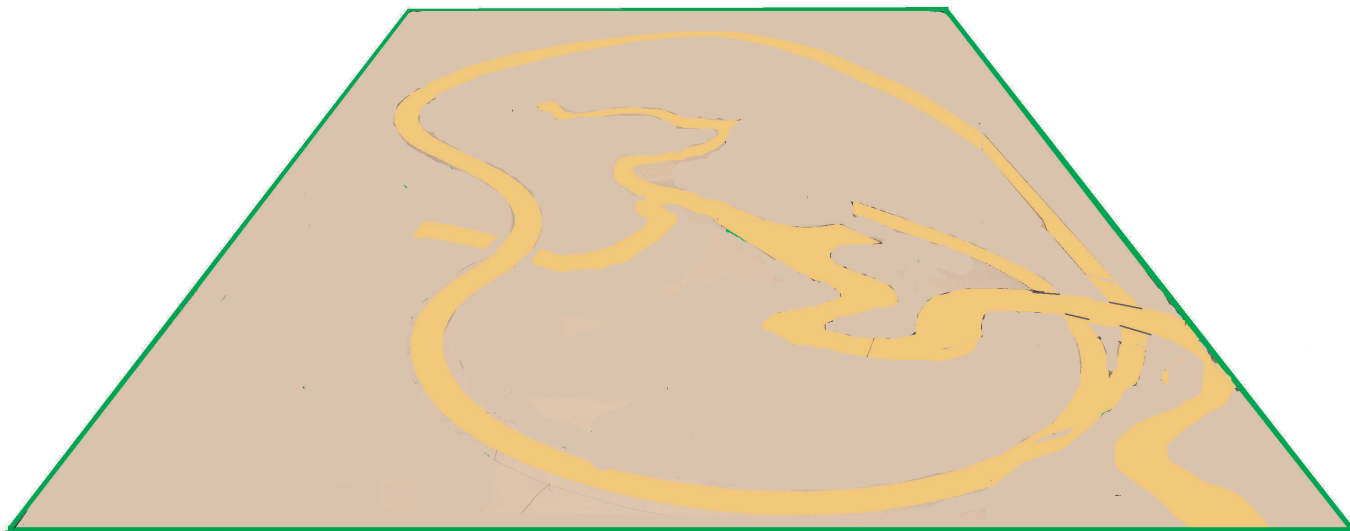
MDF is an ideal material for making scenic baseboards, it is easily cut with a jigsaw and strong joints are ensured with a good quality, fast setting PVA adhesive. Short (20mm) pieces of 18 x 28mm softwood fastened with a 'hot melt glue gun' will hold MDF pieces together while the PVA sets.

GAUGEMASTER



TRACKLAYING

It is best to lay your track and roadways before starting on the scenics. Track laying and road construction will be much easier if you cut trackbeds, of appropriate width and curvature, from 6mm MDF, on which to lay both your track and roadways onto the baseboard - gentle changes in gradient are easier to achieve, track is securely supported at bridges, and embankments are more easily constructed with a sturdy 'top' already in place.



The dummy, cardboard trackbeds you will have made to help you through the planning stage can now be used as templates for accurately cutting the MDF trackbeds on which to fasten your track and create your roads.

MDF is a comparatively hard material, **GM67** Track Pins have a fine shank with a very sharp point and can be driven into MDF with a **GM78** Magnetic Pin Driver or pointed pliers. If the track you are going to use does not have holes at intervals in the sleepers then you will need to drill clearance holes in your sleepers every 80mm or so. A Micro Hand Drill, **GM640** is a big help for making tiny holes quickly. Gaugemaster Nickel Silver, Code 100 flexible track comes with holes at appropriate spacings. **GM93** has black sleepers & **GM94** brown.

For realism track should be ballasted, the most effective method is with flexible, stone ballasted underlay, Gaugemaster **GM200** for OO and **GM201** for N gauge. Detailed instructions for using these products and tips on track laying come with the product. Paint the sides of your rails a rusty brown before laying the track.



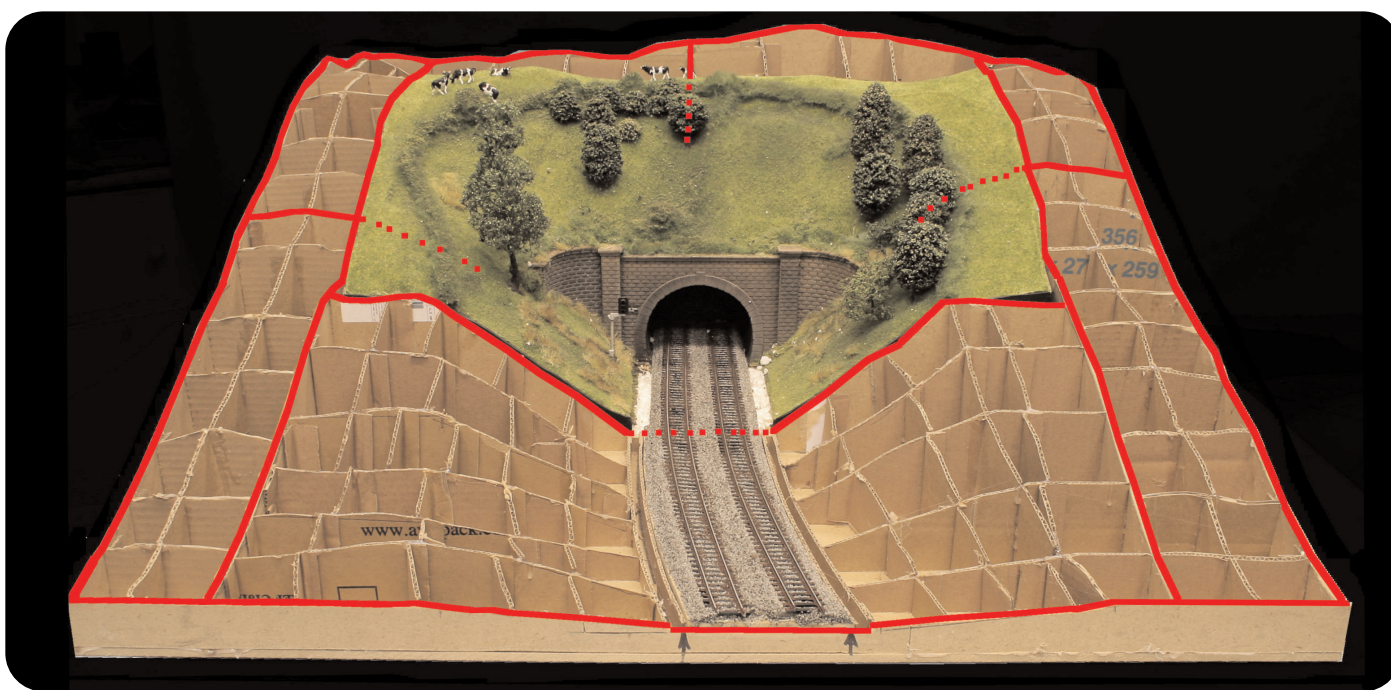
If you intend operating your points with surface mounted point motors rather than fixing them under the baseboard, now is the time to decide whether you will hide the point motors under the scenery or in lineside buildings.

With the track in place your railway can be wired up. The booklet 'Model Railway Electrics' **MR01** will answer all your questions on this subject and many more besides.

GAUGEMASTER



MAKING A START ON THE HILLS, VALLEYS AND WATER FEATURES



The above illustration shows a section of layout with the contoured MDF stiffening highlighted in red. The remaining contoured honeycomb is cut from cardboard - supermarket recycling again. A 'hot-melt glue gun' is the speediest way of securing the cut pieces. Where buildings will be on sloping ground cut the contour pieces with a level top edge and glue down flat and level areas of appropriate sized MDF, on which to position the buildings you plan to use.

If you have planned for a still-water feature be absolutely certain that the banks of your lake or canal are perfectly level all round, you don't want your 'water' overflowing the bank or harbour wall in one spot and the bottom showing in another. Effective sealing of all potential points of leakage at this stage will save work later if you choose to use one of the pourable water products that can take a while to set. See page 14

Tumbling streams, with rocks, rapids and falls will clearly not be level. Because a different kind of non-flowing water medium will be used, there is no need for being too particular about sealing joints.

COVERING THE HONEYCOMB

The covering for your honeycomb needs to be rigid enough to resist denting or cracking while being worked on and provide a secure foundation for scale height trees. One method only will be described, there are others - many with significant disadvantages. Plaster bandage, similar to that used in hospitals, is readily available to modellers under the name Mod Roc, **GM100**. This material is quick to apply and fast setting, giving a strong, lightweight shell.

Before laying the Mod Roc fasten fine wire mesh to the honeycomb, Faller's **FA170665** is very flexible, making it easy to fit and fix down with the hot-melt glue gun. Chicken wire is an alternative but is unwieldy to use and does not follow contours as smoothly and accurately as materials purpose made for the job.

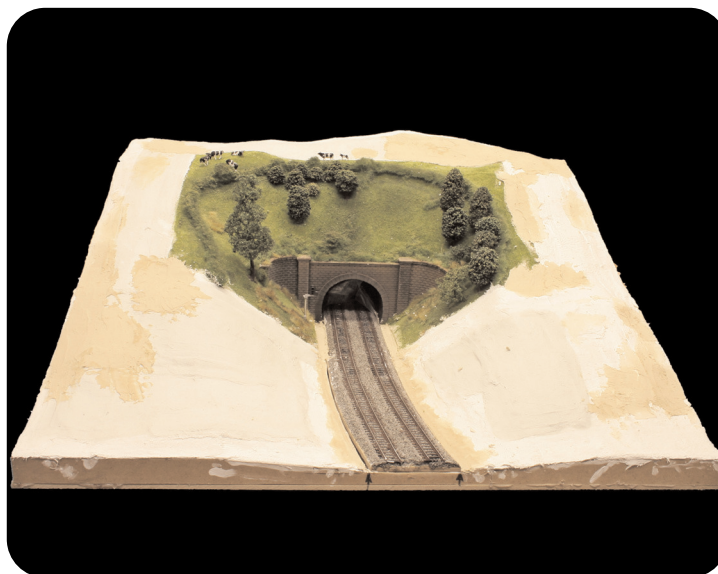


GAUGEMASTER



COVERING THE HONEYCOMB (Ctd.)

Short lengths of Mod Roc are wetted, not soaked, and laid down on the mesh. Overlap the edges of the strips by about 5mm and rub gently with a finger to smooth down and key into the mesh. If there areas which need reinforcement use Fine Plaster GM119.



THE FOUNDATION FOR GROUND COVER



Grass Mats, **GM20**, **21** and **22** are rolls of green flock covered kraft paper in Spring, Summer and Autumn grass colours. They make excellent sheep cropped meadowland and are a perfect foundation for the application of ground cover scatters and foliage to make rough pasture and wilder grassland. Use these to cover your white plasterwork rather than paint.

Brush a decent quality PVA adhesive, Deluxe **DL11** will be fine, on both the shell and the back face of the mat. Work in smallish areas at a time, around 300 x 300mm is OK and make 10 - 15mm snips into the edges to help fitting into 'difficult areas'. Bare patches of plaster can be covered over later with scatter. Apply one edge of the mat first then, smoothing down as you go, lay the rest of the piece.

Don't worry about the odd wrinkle or visible edge, these can all be covered over later. Clearly golf greens and cricket pitches, if you are having them, need to be pristine but you will already have provided an ultra smooth surface for these. If necessary, **GM119** plaster, will help here.

ROCK FACES AND WALLING

Rocky out-crops, stone retaining walls and tunnel portals all contribute to a dramatic model railway. At an early stage in your planning you will have decided whether your railway is to have these features and where they are to be located.

Rock faces can be reproduced using DIY products such as Polyfilla . However this material cannot be shaped effectively until it is just beginning to harden, at this stage it can be carved into very realistic rock faces - providing you work with small areas at a time. Once hard these fillers become difficult to carve effectively. This approach is time consuming and the longer the work takes and tedium sets in, sadly, the less convincing the appearance sometimes seems to become.

GAUGEMASTER



ROCK FACES AND WALLING (Ctd.)



Flexible moulds are available for plaster casting, and are really effective, faithfully reproducing a variety of different rock formations, consult your Noch catalogue for more details. Fine plaster (**GM119**), will faithfully pick up all the detail from these moulds, casting a thin but very hard shell which can be glued into position with a little Polyfilla. This method allows you to easily blend your rocks together and to your Mod Roc shell.

Alternatively packs of preformed and coloured rock are available, moulded in 'hard foam' (Styrofoam) either as pieces of rock or in 320mm x 180mm slabs, dependent on the type of rock they represent. All of these accurately represent specific types of rock, are very realistic, lightweight, easily fixed and can be cut to fit awkward spaces. Cut faces can be easily carved and shaped.

Stone or brick retaining walls hold back unstable cutting sides and embankments. The Victorian railway engineers used building materials most readily available to where they were working. If the line cut through clay soils then bricks would be fired on site and used for the masonry work. Stone would be used if it were more readily available. Other buildings in the area will often have been built of similar materials to those being used on the railway.

Tunnels become necessary when hills cannot be avoided and then only when the approach cutting becomes so deep that it is more economical to tunnel through the high ground. Similarly when the line is crossing a valley or low ground a bridge or viaduct will be built only when the height of an embankment becomes unmanageable.

There are different shapes of tunnel mouth depending on whether brick or stone has been used and in some cases portals feature elaborate masonry, even being built to resemble small castles. There are many to choose from and some are listed at the end of this booklet. They are made from either polystyrene or styrofoam. Both carry a high level of detail and styrofoam has a further benefit as it can be made to take a permanent curve, if required, by dunking in hot water until softened, forming the curve - using a tin can as a former and then cooling under a running tap. This is a useful property if you want curved wing walls for a tunnel mouth.

Most tunnels are lined with either brick or stone and for realism you need to create such a lining for at least 30 or 40mm beyond the tunnel portal.

Using Polyfilla, or similar, to fasten rock materials and tunnel portals into position makes it easy for you to make a realistic join with adjacent rock. Solvent based adhesives and paint should not be used with Styrofoams. Water based acrylic paints are ideal and are covered on the next page.



GAUGEMASTER



A FEW WORDS ON PAINTS AND ADHESIVES



These are just a tiny part of the Deluxe range of adhesives & related products specially formulated for the specific needs of modellers.

Hot Melt Glue guns have been mentioned, worth their weight in gold - most DIY shops will stock them. The **Deluxe Materials** range of adhesives has been specially formulated for the specialised applications required by modellers. Also in the range are items such as Scenic Rust - not a pigment but very fine iron dust which, with the other constituents provided, creates real rust with all the necessary textures, there is also Scenic Snow and Water Effects. See page 19 for the complete list. Their Speedbond PVA, **DL11**, is a fast setting, general purpose adhesive with no fillers to slow down setting time or weaken joints. It is perfect for wood, MDF, chipboard, hardboard, card, paper and

fabrics. **DL09**, Scatter Grip - designed specially for scatters - does not fully set, remaining tacky so that the scatters will be effectively held down without wastage.

Use water based acrylic colour for scenic work, these are best bought from an artist's materials shop, either in tubes or pots - tubed acrylic is usually thicker, doesn't flow and can therefore be worked to produce a textured finish. The pigments used are good quality and being water based, brush cleaning is much less tiresome and safer than having to use solvents. Acrylics are also ideal for painting the figures from Preiser's 'budget' range of unpainted people.

A few car 'touch up' aerosols from Halfords are very useful for making delicate modifications to the colour of finished scenery. A mid yellow, a pure green that is neither blue nor yellow tinged, a mid brown and a matt black are all that's needed. Aerosols should be misted on very lightly - the merest 'huff'- yellow or green to brighten an area that is too dull and mid brown to quieten a tint down. Used this way the colours will dry matt. Over-using this technique, unless you are very careful, can obliterate the subtle colour combinations you have carefully built up with scatters.



Use artists acrylics - the pigments are dense & therefore cover well. Being water based brushes are quick to clean & mistakes, while wet, easily rectified. The paint dries matt and water resistant.



Use matt black as a primer for unpainted Preiser figures. When painted over with acrylics using the so called 'dry brush' technique, the black will very slightly show through, emphasising facial features and the folds and creases of clothing. It is well worth trying because unpainted Preiser figures are a bargain - practice makes perfect.

Lightly load the tip of a good quality, springy (preferably Sable* and 2mm across the tip) flat brush, then remove most of the paint with light strokes across clean white paper - trial and error will tell you when there is just enough paint left on the brush to apply to the figure to provide 100% opacity where it is needed and less where the black needs to

show through slightly. The door in the picture shown to your right shows another use for this technique.

**Sable brushes are not cheap, if they are then they're probably not Sable!*



GAUGEMASTER



A FEW WORDS ON PAINTS AND ADHESIVES (Ctd.)

Weathering on buildings, lime, oil and rust streaks on locos, all can be achieved by painting in this way, remember that acrylics are water washable whilst still wet but once dry are water resistant - so clean that sable thoroughly!

BUILDING UP THE GROUND COVER



This is where the collections of variously coloured dusts, granules, flakes and chopped fibres we call scatters come into play.

It is best to do the grass and ground cover before planting trees and laying hedges. There are no hard and fast rules here - but keep to the season you are modelling - don't use red and golden Autumn tints on your trees is if the grass is in Spring green. Generally the greens in grass and trees is brighter and more varied in Spring than high Summer when grass turns pale as it dries out and the green of trees darkens before the onset of Autumnal colours.

Use a combination of foliage, scatters and grass flocks, the latter are fibres that, depending on

length, represent short, medium and long grasses, to build up a varied texture. Noch's Grass-Master applies an electrostatic charge to flock fibres when the tool is gently shaken over the area to be covered causing the fibres to stand upright. Noch recommend their special grass glue **N61130** that has an extended setting time similar to Deluxe **DL09**.

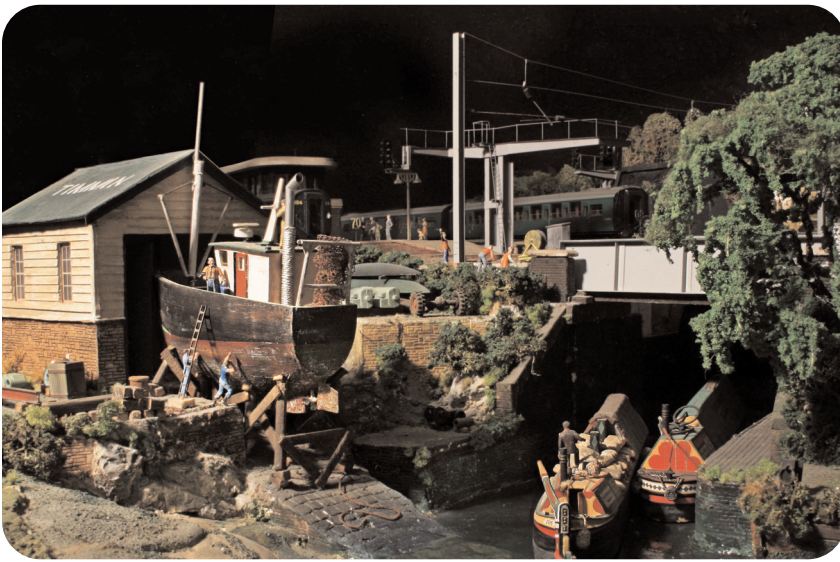
Try not to let your textures and colours become too evenly and neatly laid. As mentioned earlier only cultivated ground is regular - 'nature' is very rough and ready.



GAUGEMASTER



TREES AND BUSHES



The density at which you need to 'plant' trees will depend on the terrain you have chosen, open moorland will have very few trees and these will be stunted and wind blown, while coniferous forest will be dense and with much taller trees - Pines, Spruce and Larch. These trees, having densely packed needles rather than flat leaves, and generally dark blueish-green in colour are rather gloomy when compared with the lush, brighter greens of deciduous woods. Scots Pines are often seen in groups of three or four on sandy heathland. Here the trees will be tall, the older ones with contorted, golden brown trunks and branches with foliage only at their very tops.

Trees in deciduous woodland are more widely spaced, although the canopy can be quite dense, often obscuring the ground when viewed from the air. Oak, Beech, Ash, Sycamore are typical. The shapes and colours also tend to be more variable than

conifers.



A list of Gaugemaster trees is on page 19. The bulk packs of trees do not usually represent specific species but are ideal for economically covering large areas. A little careful snipping of the foliage will introduce a more random effect, particularly if you add some leaf scatters.



Trees in the foreground or other prominent positions need to be more detailed and are usually sold as named species.



Trees are not difficult to make - especially if you use Sea Foam **GM195**. This is a natural plant product, which even in its 'undressed' form looks very treelike. Once it has a covering of foliage scatter a Seafoam tree can be very realistic indeed. There is enough material in the box to create around fifty trees and bushes of assorted sizes. Very informative instructions on the pack include silhouettes of different deciduous trees with leaves on and off. A scale chart is also provided giving you scale heights

in metres for OO/HO, N and Z trees. Many model railways have beautiful trees, most are sadly undersized, a fully grown Oak will be 23 to 30m high, Beeches reach around 25m - a little over a foot high.(300mm)



GAUGEMASTER



HEDGEROWS

Hedgerows are much looser in shape than trees and can be made from small pieces of Sea Foam, Lichen **GM164,5,6** or clumped foam scatters. Carefully tended hedges are regular in shape, others are quite ragged sometimes with small trees growing from them - all are broken at intervals by gates which might be in galvanised steel or timber. Depending on the livestock and the time of year gateways will be trampled and muddy or littered with straw if a cereal crop has just been harvested. Grasses will be much longer when they are close to hedging. Ditches are often associated with hedges and certainly with rural lanes and roadways. For perfect and regular garden hedging, you cannot go wrong with **GM160** and **161**.

WATER

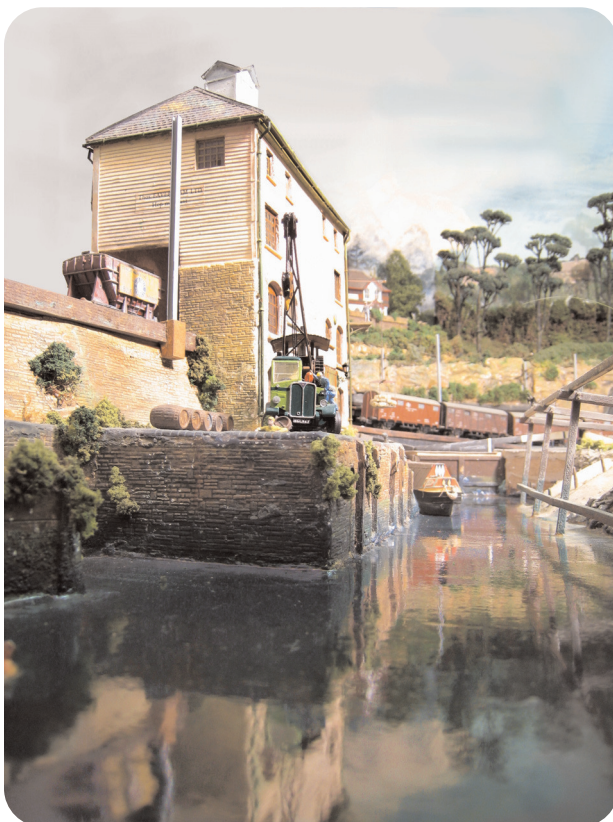


Streams, canals, harbours and the sea, can all be represented on your layout. Don't try to use real water - it won't look realistic in a model context. There is a variety of specially formulated media available for creating both turbulent and calm water that look true to life.

The still water of ponds, canals and sheltered harbours is the most easily modelled. The illusion of real water comes from a combination of reflections on the surface of the water and the colour of the bottom of your pool or river. In real life the sky plays a huge part too, but most layouts are seen under indoor lighting that cannot easily be made to replicate outdoor conditions.

For your model it will be trees, waterside buildings, the riverbank, stone and brick quaysides that provide these reflections. The taller these features are the more effective the reflections will be.

There are several products which you can choose from for creating your 'water', ranging from high gloss varnish to 'two-part', thermosetting systems which when mixed harden into a glass clear solid after pouring into the location you have prepared for your water feature.



GAUGEMASTER



WATER (Ctd.)



Deluxe Scenic Water **DL19**, is one of several thermoplastic products which is heated through until melted and then poured into your water feature. As it cools and begins to set it can be stirred around with a cocktail stick and made to represent the foamy tops of breaking waves and rough water. A vigorous shake in its pot, to incorporate air bubbles, before pouring will enhance the effect. Scenic Water can be softened or re-melted with a hairdryer.

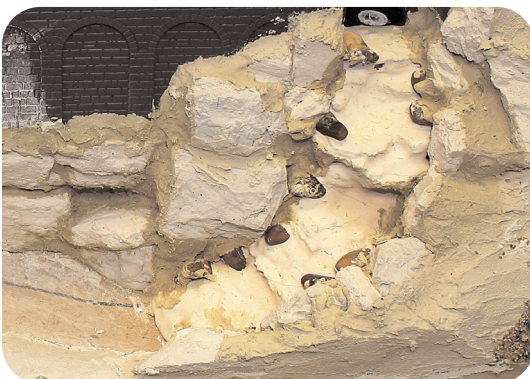
Water Effects **N60872** is a very versatile product from Noch which comes as a thickish white paste. The unique features of this material are that it can be brushed out smooth or formed into wavelets, even the tumbling water of rapids. After a few days it cures to a flexible, glass clear solid. If you are thinking of a winter scene it also makes excellent icicles.

Waterfalls can be created by brushing this product onto a piece of polythene sheet taped to dark card to keep the polythene taut and enable you to see what you are doing against a dark background. Over the course of a few days, depending on the thickness of the medium, it will cure to a glass clear, flexible sheet with whatever surface texture you have worked up with your brush.



It is not necessary to apply these products thickly to simulate depth - it is the way you paint the bed of your water feature that creates the illusion, two or three mm will allow you to model a stony bottom. The fast moving water uses the Noch Water Effects, mentioned above, brushed straight onto a bottom which had been primed with white acrylic and then painted with a light green for the shallows, shading to a blue, darkening to black on the outside of the bend where the water is deepest. Thin streaks of white simulate the foam

and bubbles of breaking water and the faster currents around and between rocks. The Water Effects averages 3mm deep, thickest where there are wavelets or the current piles up against boulders, thinner in the calmer reaches.



Fast streams with rocks, rapids and waterfalls are not difficult to make. A rough base for some rapids is built up from broken pieces of soft insulation board fastened into position with the trusty glue gun. Next, using plaster, create the bottom for your stream where it is falling steeply. Push rounded pebbles into the wet plaster, placing them so that the water will follow a sinuous course. Where the stream levels out, glue the pebbles straight onto the MDF bottom. The riverbank, in this case a rock face, is an inherent part of this operation and should be worked on together with the river bottom.



GAUGEMASTER



WATER (Ctd.)



Choose pebbles and stones that are appropriate for the state of the river - well rounded where they have been tumbled by fast moving water, less worn and rougher for the placid stretches. Don't worry about colour when you choose your stones, you will be painting all this before you apply the water.

Paint the bottom after the rocks and stones and following the tips given above - if you are in doubt as to how the effects will turn out, have a practice first on a bit of card - I certainly find this helpful. Now paint the stones. The colour you choose, just as for rock outcroppings, will depend on the area you have chosen as the location for your railway - whatever its colour, wet stone is darker than dry. In calm waters green weed will have grown below water level on rocks, docksides and piling.



Be certain that the rocks and bottom are fully dry before brushing on the Noch Water Effects. The river bed illustrated, downstream of the brush is as painted, the rather unpromising white gloop upstream is freshly painted on Water Effects medium. Because it does not run you can easily work it with a small, flat, springy brush to achieve the water surface you want. The full effect of your efforts will become apparent after two or three days when, depending on thickness, the Water Effects turns crystal clear.



There are colours available for tinting these 'water' media. If you choose to use them be very sparing - too much and your water effect will not look real. Perhaps the only occasions for use would be if are modelling rivers coming off moorland when peat will have given the water a brownish tint, or in locations where the water is muddy or polluted.

The still water to your left was achieved with several coats of gloss varnish. A very lightly rippled surface will give you more distorted reflections and is best done when painting the bottom. Non-flowing, tubed acrylic paint can be worked with your brush to provide the subtle textures needed.

GAUGEMASTER



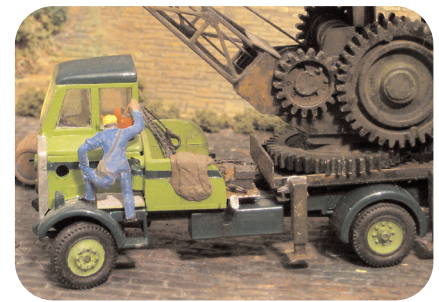
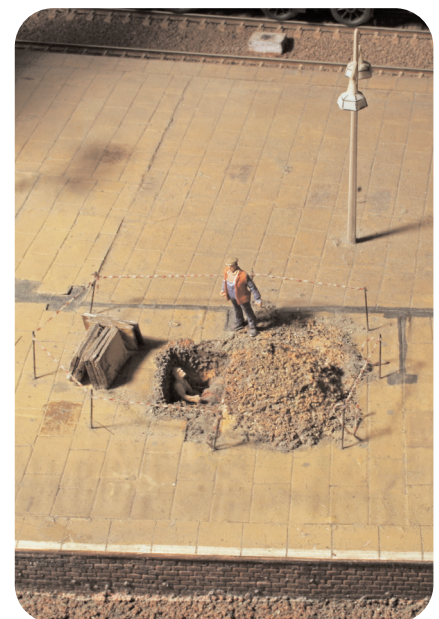
WATER (Ctd.)

For well defined reflections you will need the 'glassy' surface finish provided by the pourable water media such as Deluxe Solid Water **DL16A** or Noch **N60870**. Darker bottoms generate clearer reflections - over-darkening can interfere with your definition of shallow and deep water, so you will need to compromise.

Don't forget to make your water feature absolutely 'watertight', carefully sealing all potential points of leakage before pouring liquid media.

QUIRKY FEATURES

Points of instant attraction for the non-railway-modelling observer looking at your railway will be the small 'action' scenes, or cameos, that you set up. They can be simple arrangements - trackworkers clustered around a tunnelmouth - perhaps a station scene from the 1930's with a porter rolling milk churns down a platform - a family picnic with their car parked nearby, painters working up a ladder. In harbour scenes don't forget seagulls perched on white smeared roofs.

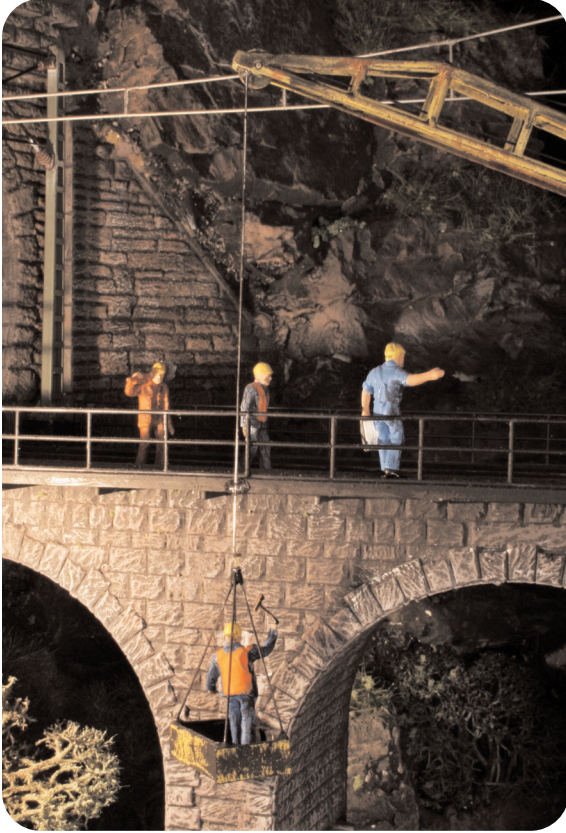


GAUGEMASTER



CONTINENTAL RAILWAYS

A model railway based on a mainland Europe location opens up a huge range of possibilities - holiday memories, travels as a student, spectacular views. The techniques and materials you will use for scenics remain unaltered, it is the wide range of buildings, infrastructure such as bridges and tunnels, people, animals and, of course, the far more diverse variety of rolling stock and locomotives available to the 'continental modeller' This diversity extends also to the period in which you wish to model - any time from the 1870's to the present is well catered for.



GAUGEMASTER



IT'S YOUR MODEL RAILWAY

Remember always that you are building a model railway for your own enjoyment. Elements of this lie in its creation, the acquisition of new skills, running your railway and especially seeing the entertainment and fun it brings to others. Part of an observer's pleasure will come from simply recognising certain features, how lifelike they are and an admiration for what you have achieved and how you did it.

Railway modelling does not require a special aptitude for carpentry or painting or 'electrics'. There are many sources of information available to help you, from books to magazines, the Internet and your local model shop. Most important of all use your eyes, look closely at what you are going to model and think how best to recreate it.

INDEX OF GAUGEMASTER SCENIC PRODUCTS

TRACK & LINESIDE

- GM18 N Track Joiners (24)
- GM19 OO Rail Joiners (24)
- GM66 Hornby Type Track Pins
- GM67 Extra Long Track Pins
- GM90 OO Nickel Silver Black Sleepered Flexible Track (100)
- GM91 OO Steel Flexible Track (100)
- GM92 N Nickel Silver Flexible Track (100)
- GM93 OO Nickel Silver Black Sleepered Flexible Track (24)
- GM94 OO Nickel Silver Brown Sleepered Flexible Track (24)
- GM95 OO Steel Flexible Track (24)
- GM96 N Nickel Silver Flexible Track (24)
- GM97 OO Nickel Silver Brown Sleepered Flexible Track (100)
- GM114 OO/HO Granite Ballast (500gms)
- GM115 N Granite Ballast (500gms)
- GM117 OO/HO Granite Ballast (90gms)
- GM118 N Granite Ballast (90gms)
- GM200 Flexible Grey Ballasted Underlay
- GM201 Flexible Grey Ballasted Underlay

ROAD & ROADWAY

- GM43 OO/HO Adhesive Tarmac Roadway (1m)
- GM44 N Adhesive Tarmac Roadway (1m)
- GM300 HO Mercedes L319 Van
- GM301 HO Mercedes CLK Coupe
- GM302 HO Mercedes Sprinter Van
- GM303 HO BMW X5
- GM304 HO BMW 5 Series
- GM305 HO New Mini Cooper
- GM306 HO Porsche 911 Carrera
- GM307 HO Alfa Romeo 147 GTA
- GM308 HO Alfa Romeo 156 GTA
- GM309 HO Audi TT Roadster
- GM310 HO Ford Street Ka
- GM311 HO Dodge Viper
- GM312 HO VW Beetle RSI New
- GM313 HO VW Mini Bus
- GM314 HO VW Beetle Original
- GM315 HO Jaguar E Type
- GM316 HO Jaguar MkII
- GM317 HO Porsche 356A
- GM318 HO Land Rover Range Rover Sport
- GM319 HO Land Rover Discovery 3

CORK PRODUCT (Dimensions are Approx.)

- GM130 1/16 Cork Sheet 3' x 2' (600mm x 900mm)
- GM131 1/8 Cork Sheet 3' x 2' (600mm x 900mm)
- GM133 Cork Trackbed 500 x 45 x 5mm (5)

- GM134 Cork Trackbed 500 x 25 x 3mm (5)

SCENIC MATS

- GM20 Spring Grass Mat 100cm x 70cm
- GM21 Summer Grass Mat 100cm x 70cm
- GM22 Autumn Grass Mat 100cm x 70cm
- GM23 Gravel Mat 100cm x 70cm
- GM38 Spring Grass Mat Large 240cm x 120cm

LICHEN

- GM164 Light Green Lichen
- GM165 Dark Green Lichen
- GM166 Assorted Lichen

MODELLING PLASTER

- GM100 Mod Roc 2.75m
- GM119 1kg Fine Plaster of Paris

SCATTER MATERIAL

- GM101 Light Green Scatter (30g)
- GM102 Mid Green Scatter (30g)r
- GM103 Dark Green Scatter (30g)
- GM105 Spring Green Scatter (30g)
- GM108 Earth Brown Scatter (30g)
- GM109 Black Scatter (30g)
- GM110 Red/Brown Scatter (30g)r
- GM112 Imitation Coal (30g)l
- GM116 Grey Tarmac Scatter (30g)

FOLIAGE, FLOCKS & GRASSES

- GM150 Fine Light Green Foliage (30g)
- GM151 Fine Dark Green Foliage (30g)
- GM152 Fine Mid Green Foliage (30g)
- GM153 Fine Light Brown Foliage (30g)
- GM154 Fine Brown Foliage (30g)
- GM170 Spring Grass Flock (30g)
- GM171 Summer Grass Flock (30g)
- GM172 Moorland Grass Flock (30g)
- GM173 Meadow Grass Flock (30g)
- GM190 Rough Grass Light Green
- GM191 Rough Grass Dark Green
- GM192 Rough Grass Beige

TREES

- GM180 Plum Trees (3)
- GM181 Plum Trees in Blossom (3)
- GM182 Fruit Trees (3)
- GM183 Apple Trees (3)
- GM184 Birch Trees (3)
- GM185 Weeping Willow Trees (3)
- GM186 Poplar Trees (3)
- GM187 Pine Trees (3)

- GM188 Beech Trees (2)
- GM120 Deciduous Trees (25)
- GM121 Mixed Trees (25)
- GM122 Fir Trees (25)
- GM123 Small Fir Trees (25)
- GM124 Deciduous Trees (25)
- GM125 Spruce Trees (25)
- GM126 Park Trees (25)
- GM195 Seafoam Tree Kit

LEAVES

- GM156 Light Green Scenic Leaves
- GM157 Mid Green Scenic Leaves
- GM158 Dark Green Scenic Leaves

HEDGING

- GM160 Light Green Hedgerow
- GM161 Dark Green Hedgerow

BRICKWORK & STONE WALLING

- GM30 Plain Stone Wall Grey
- GM31 Grey Stone Wall & Buttresses
- GM32 Grey Stone Wall & Arches
- GM197 Stone Tunnel Wall
- GM198 Single Tunnel Mouth & Walls
- GM199 Double Tunnel Mouth



- DL02 Super Phatic 50ml
- DL03 4 Minute Speed Epoxy 4oz (112g)
- DL05 4 Minute Speed Epoxy 1oz (28g)
- DL09 Scatter Grip Tacky Glue (150ml)
- DL10 Speedbond PVA White Glue 4oz (112g)
- DL11 Speedbond PVA 500g Economy Pack
- DL12 Modellers Craft Glue 4oz (112gm)
- DL15 Roket Cyanoacrylate (20gm)
- Pack Sizes **A** (Hot), **B** (Rapid), **C** (Max) & **D** (Odourless)
- DL15E Roket Cyanoacrylate Poly (15gm)
- DL16 Solid Water Thermosetting
- Pack Sizes **A** (90gm), **B** (180gm) & **C** (350gm)
- DL19 Scenic Water 100ml (Thermoplastic)
- DL19A Scenic Water 250ml (Thermoplastic)
- DL21 Model Lite Filler (240cc)
- DL26 Scenic Rust
- DL27 Tacky Glue (112gm)
- DL28 Deluxe Spray Adhesive
- DL29 Scenic Fibres for Scenic Water
- DL32 Glue 'N Glaze
- DL48 Glue Buster (28gm)
- DL49 Tacky Wax (28gm)
- DL57 Roket Card Glue



Analogue Controllers - Brickwork - Cork Sheet - Digital Controllers -
Decoders - Electrics - Flexible Track - Flock - Foliage - Grasses -
Leaves - Lichens - Mod Roc - Plaster - Point Control - Roadway -
Scatters - Scenic Mats - SEEP - Tiny Signs - Tools -
Track Cleaning Products - Underlays - Vehicles



GAUGEMASTER products are available from your local model shop
or, in case of difficulty, direct from ourselves.



GAUGEMASTER Controls plc

Gaugemaster House, Ford Road, Arundel, West Sussex, BN18 0BN, United Kingdom

Tel - +44 (0) 1903 884321 Fax - +44 (0) 1903 884377

E Mail - sales@gaugemaster.co.uk Web - www.gaugemaster.com