

# MODEL RAILWAY

# EXPRESS

eMAGAZINE



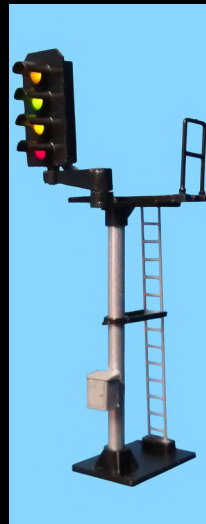
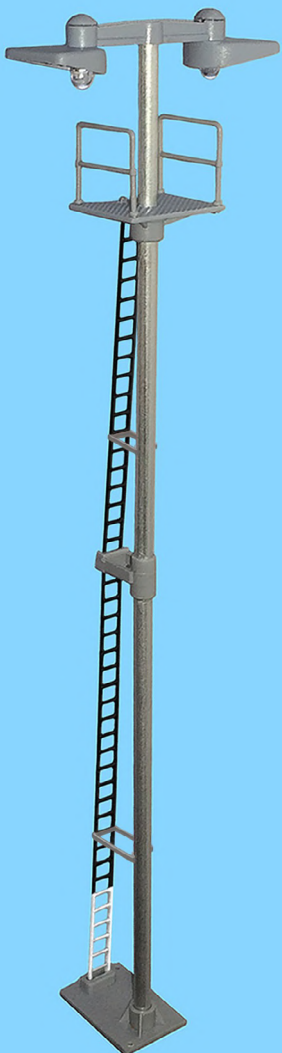
**Issue Fifteen:  
April / May 2019**

*For the enthusiast by the enthusiast*

**Photo: Buxton in Lego?**

*And Our competition prizes this issue Tickets to the Hornby Visitor Centre!  
photo credit: Bricks McGee*

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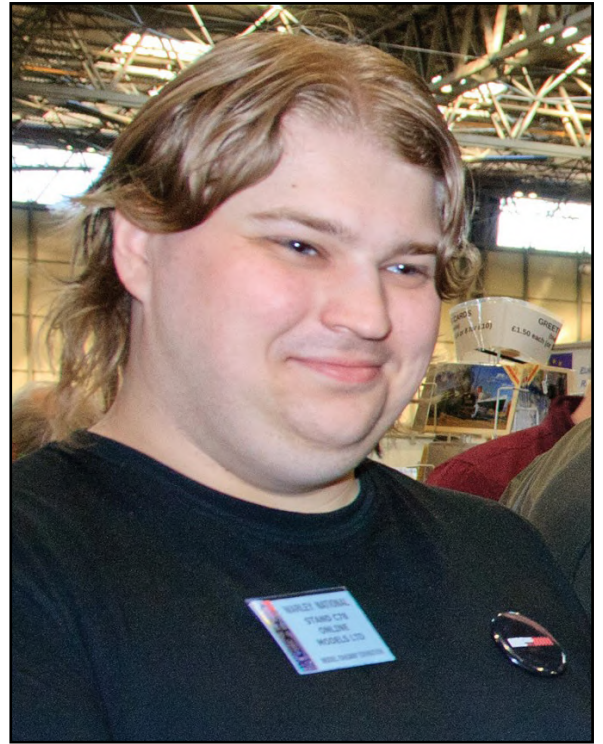
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[https://www.youtube.com/watch?v=fAMjy\\_oVroE](https://www.youtube.com/watch?v=fAMjy_oVroE)



## Dear MRE Readers,

Welcome to this our fifteenth issue of MRE Mag. This issue has been another hard one for me to edit. However, our contributors have been fantastic as always and i hope you enjoy reading the content of this hard won issue.



As many of our regular readers will know, after last issue my other Job as the Managing Director of Online Models Ltd has been more difficult recently with an unfortunate neurological condition affecting my business partner. I am happy to say he is recovering steadily, although this will be a very long road.

Given this additional work load away from MRE Mag I am grateful to the Directors of DRM epublising for changing the publication date from the end of the month to the middle of the month. this is usually a much less demanding time of the month and will help me to deliver MRE Mag into the future.

MRE Mag is run by enthusiasts for enthusiasts and without you help and contributions we simply couldn't exist.

We want to keep MRE Mag free to read, but we do have operating costs which need to be covered and we need your help to keep MRE Mag free. We want to keep the magazine free to read, but we do need help. We will soon be launching a Donation link and even if its only a few pence per reader MRE Mag can continue to remain Free, please help us to help you!

This brings me to my concluding words for this issue's welcome and once again I have an appeal to make to you, our readers. I appeal to you our readers if you like an advert please click on it and support MRE, But also if you know anyone with a business or reason to advertise in MRE please tell them about us.

We also want to let you know when MRE Mag is released so keep an eye on our website for our mail chimp sign-up coming soon.

Help us keep MRE free to read for all. As always please feel free to email us with your: ideas, thoughts, articles or questions. We love to hear from you: [editor@MRE-Mag.com](mailto:editor@MRE-Mag.com)

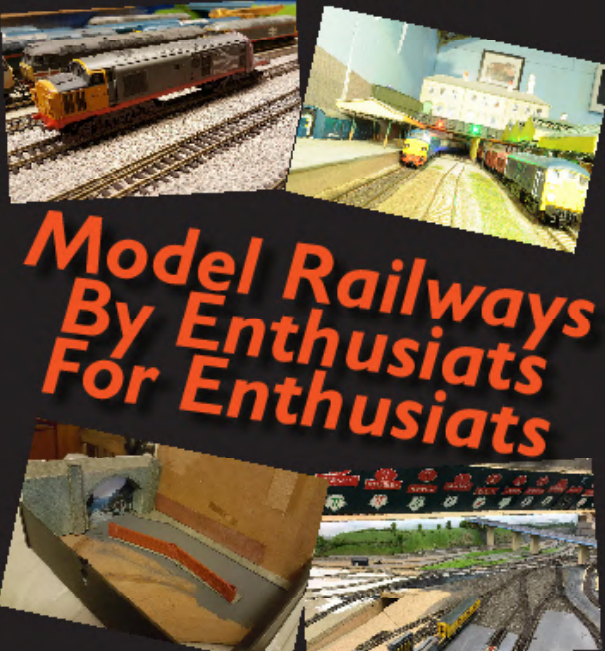
Enjoy your modelling.

Alexander Croft

Editor – MRE Mag

A handwritten signature in black ink, appearing to read 'Alexander Croft', written in a cursive style.

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# Great Model Railway Challenge & the Track Laying Ninjas!

By Paul Tyer

When the series was announced I was approached by a number of friends who were considering the possibility of entering a team. The team was set and the application made and only a few days later we were told we have been accepted and that our theme was to be television shows.



From left to right: Paul, Chris, Maggie, Mark, Derek and myself.

At this point I should say our team was possibly the most geographically widespread team as Maggie was from Ireland, Chris from Wales, Paul from Essex, Mark and Derek from Scotland and myself from Orkney. This meant that planning and design ideas all had to be done via email and other electronic communication systems (and a few conference calls just to get more feedback about the direction of the build).

We came up with a number of design ideas for a possible layout, but finally settled on the Eastenders theme as our chosen layout. With this in mind it was then down to research of the TV show as a number of us had not really seen the show and were unsure of the set layout and the railways in operation on this show.

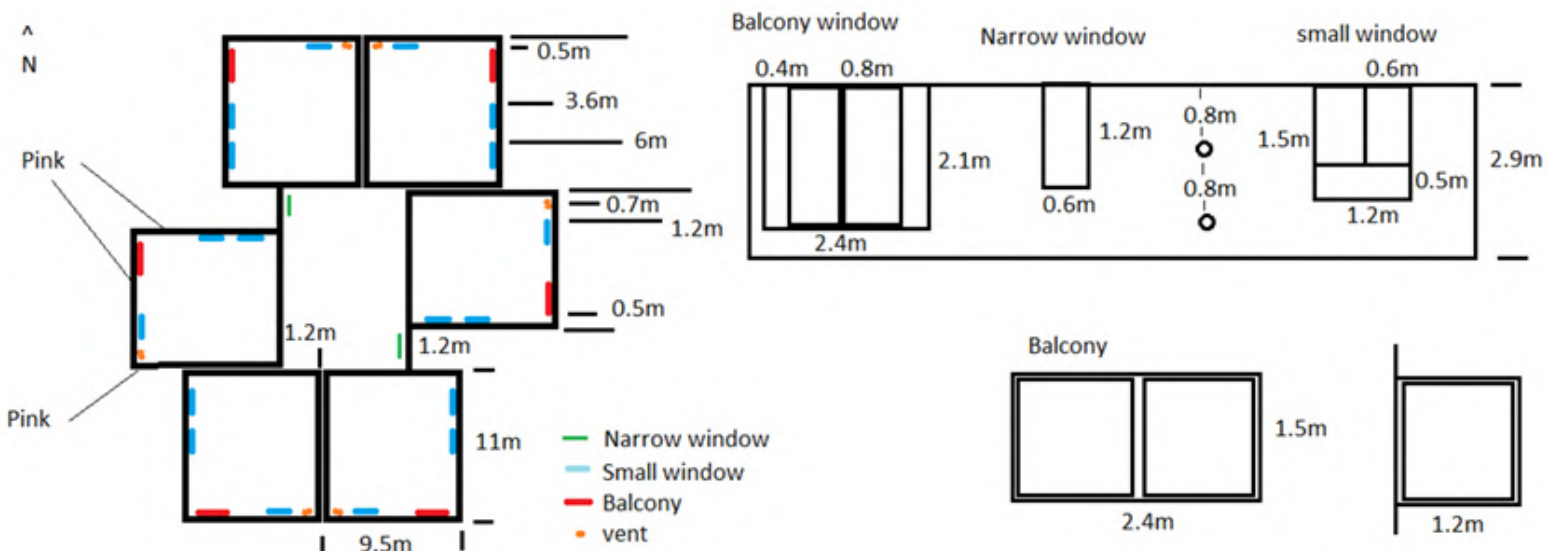
The way the set is designed we were left with what could be a very flat layout, so after more research it was found that a number of scenes were shot that included a tower block - and then the name of the layout came to life as Walford Towers. The first challenge we had was that the tower block used was no longer available so we had to find a similar style building and this came in the form of Canterbury House in Borehamwood, close to the Elstree Studios. This block of flats was used to film Clockwork Orange and hence the orange panel on the tower block.



Now we had the tower block it was down to me to create the model as I admitted to the team that I had a laser cutter in my studio. I should have engaged brain before mouth as they say, as I did not fully contemplate the fact it would take around 61 hours just to design, cut and paint the sections and that there were 102 balconies required! Also the other challenge was that it needed to go in my suitcase as a flat pack as I had two flights to get to London.

So once we had some photos of the building and a few basic measurements I could then start the design process. All that was needed was some top down shots so I could design the rooftop fittings so I went onto Google maps and found a few images that were just perfect.

The floor plan of the building was basically offset squares around a central section joining them - this is, I assume, the stairwells and lifts?



So the first part of the design process was to draw each of the walls without any fixing tags; each wall section had to have windows, doors and extractor fan vents engraved. The ground floor and first floor has a brick façade and this had to be drawn to scale as this would need to be etched into the card along with the door frames and wooden door panels. This first section was the most challenging to get right as if this was out the rest of the upper sections would be out. Also I had to take into account sections that folded inward and outward.

So to the laser I went to make some test pieces without the etching of the brickwork. This would enable me to see if the base sections would fit together correctly before drawing up the rest of the building.



After fitting the sections together I realised that I had not taken into account that we would need to join the top and bottom of each section and I had not placed the windows and sliding doors in the correct position as they were too high. This was a simple process to correct because I had put these on a different layer to other parts which meant I could simply move them down.

Once the windows had been corrected it was time to think about designing the balconies, and I had a choice; full detail with glazing or not. Thinking about the build time of the competition I had to reduce the work involved and opted for a balcony design that contained etched panels rather than glazed. As the design started to get ever more complex with the design of bracing bars and corner brackets I knew this was not going to be a simple build and during one of our conference calls I had to advise the team that it would take more than half a day to build. However the team seemed very pleased with the work at this stage and it was starting to take shape nicely.

The next stage after the design work was to start cutting the wall sections but before I did this I had to ensure that every sliding door had a cut out below it to accept the balcony thus allowing for a uniform look. Also I needed to ensure all the panels had the right number of tabs in place to allow for joining to its neighbour. And now the cutting and engraving began.

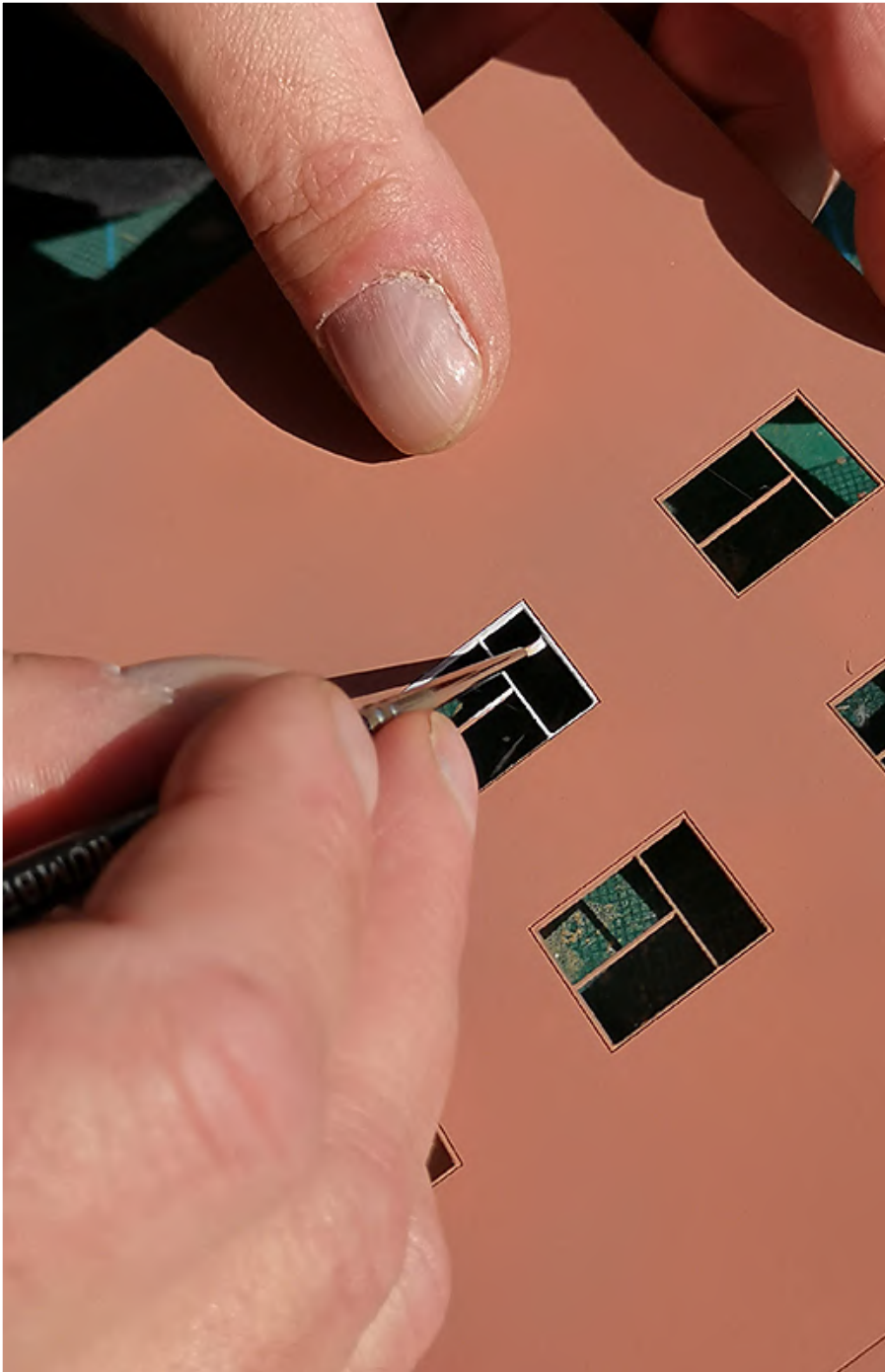




Once all the panels were cut it was time to review the number of sections to ensure none were missing and all the fold lines were in place. So the next job was to move on to the painting of the panels. This was quite simple to start with as they were all airbrushed with a base colour. And then I moved on to giving all the concrete panels a light weathering by darkening up the base colour slightly and thinning the mix. The aim here was to give the basic appearance of city dirt and slight dampness as all these buildings can show from time to time. Also because it was going to be under strong studio lighting additional shading was given to some areas to give added texture and 3D effect.

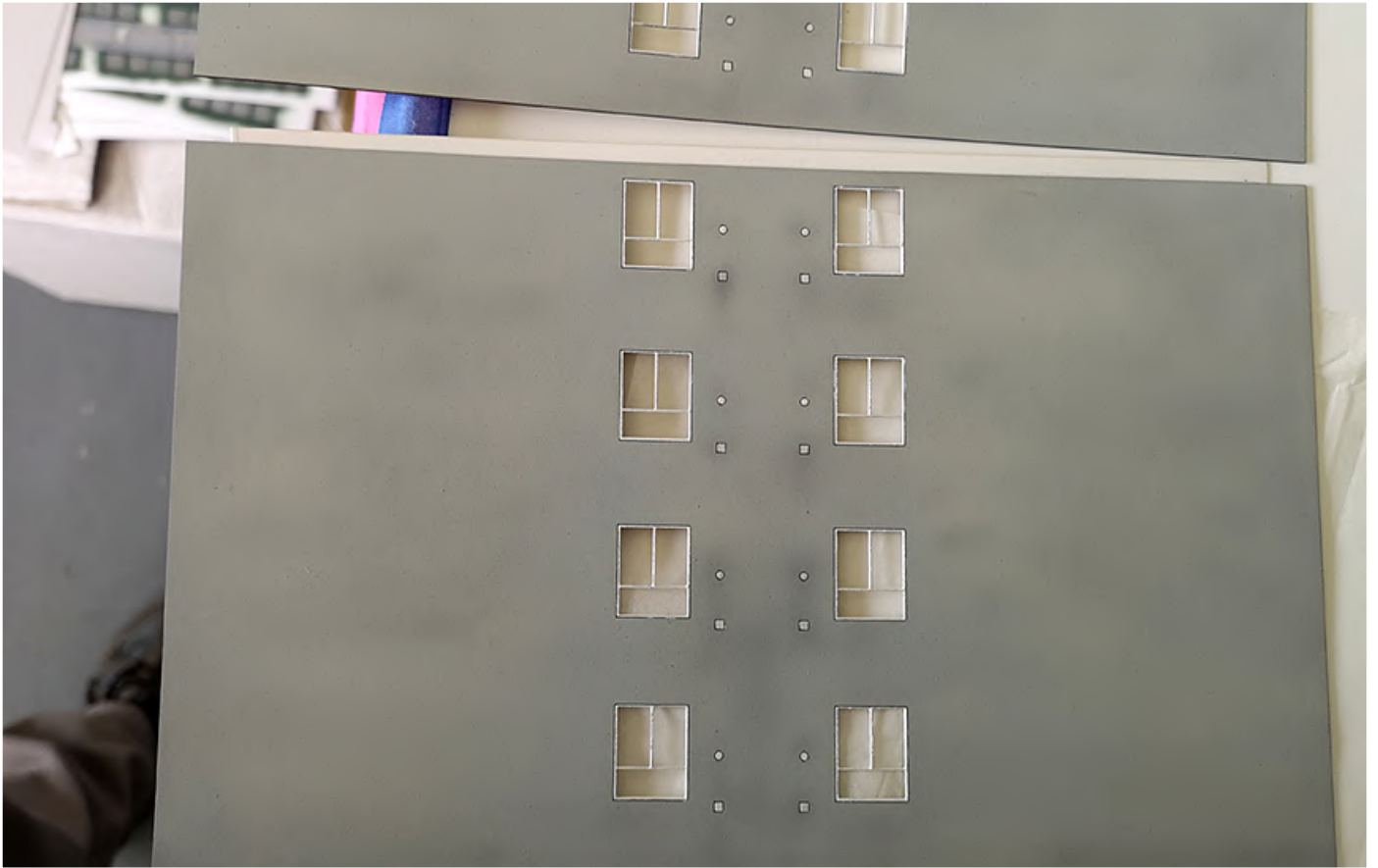
Moving on to the brickwork - this was done in a similar way using a base colour and, once dry, I then used a powder pigment and brushed it into all the grooves to enhance the brick look and give the appearance of mortar. Finally each of these panels was given a coat of clear matt varnish to seal in the details.

Now it was time to start in the detailing paintwork such as the window frames, vents and doors.



This work was done by hand - every window frame was painted with a bright white to replicate the modern UPVC windows then it was onto the green for the doors on the ground floor. At this point time was moving very fast and the deadline was looming so, with this in mind, I asked my friend to help out

by gluing in the glazing behind each of the windows. Once we had all the glazing in place it was back to the spray booth to spray the back of all the glazing with black paint. Knowing this would maintain the gloss of the plastic when viewed from the outside and would be just enough to stop you seeing in. This worked out better than expected as, with the strong studio lighting used, it made the model look more lifelike.



After a final check over to ensure nothing was missing it was time to start packing these sections before painting the balconies. This proved a simple job as I sprayed the whole card with the green colour first then, using a small mask, I sprayed the in-fills on the balconies. I then checked the number on the cards and recounted to ensure we were not short (in fact we had about 10 more than needed).

With the model packed (with a piece of kitchen roll between each panel then sandwiched between two sheets of hardboard) it was ready to bag and add to my suitcase. The whole package added an additional 1.5kg to my baggage allowance and every bit of clothing was packed around it to ensure nothing would damage it.



So now on set it was time to build the model and with the interest from everyone on set I had several conversations, which, as you can image, slowed things down, a little.

We had now reached the part of the build that needed the balconies and roof and help Maggie kindly helped (she made all the balconies while I fitted the roof and radio mast). It was then Paul said that we needed an LED to flash on the mast and with that he rigged one up and dropped the wires through the model.



With all the balconies attached it was time to show off the final model and I had other competitors and the production team comment on it and ask whether would it fit under the lighting? To which I knew it would but the final height of the model was just over 1 metre tall so yes, it did fit, but only just as they say!

Whilst we did not progress to the final it was great fun to do and to make new friends and catch up with others.

Have fun modelling and feel free to contact me with any questions or comments via my website [www.peediemodels.com](http://www.peediemodels.com) or email [paul@peediemodels.com](mailto:paul@peediemodels.com)

Paul T

**Brick Pillbox** 00 - 4mm - 1:76

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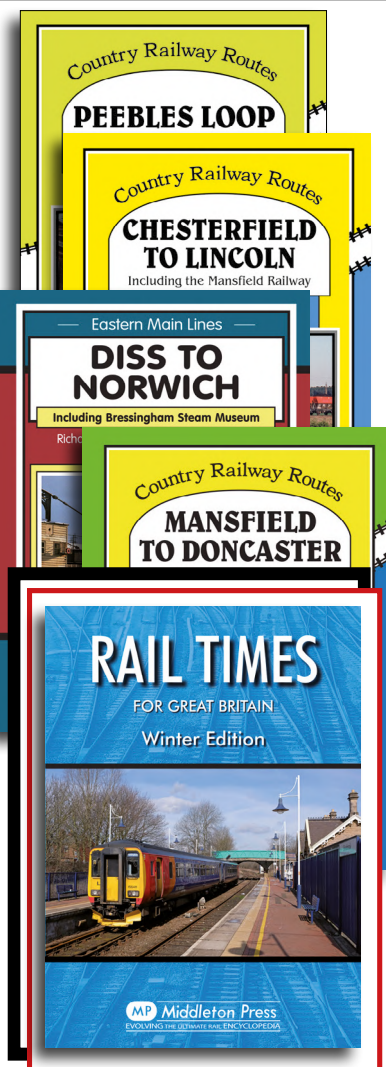
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## **Review:**

### **London Traction**

Author: Hugh Llewelyn

Reviewed by: Cath Locke

ISBN: 9781445677972

Type: Paperback

Pages: 96

Images: 180

Publisher:

Amberley Publishing

RRP: £14.99

Dimensions:

234 X 165 mm



Using the author's own photos amassed from his teenage years to retirement this is a fabulous resource.

It's a well structured book with clear chapters based on the pre-Grouping Companies (which the author explains in the Introduction). A brief introduction of each of the London termini begins each chapter which is followed by excellent colour and black and white images and, in some case, very detailed captions.



The images reflect, at his own admission, the author's own travels including favourite and convenient locations and having spent some considerable time in London myself I found this book very interesting.

Quote From Amberley Website:

“Hugh Llewelyn has visited, lived and/or worked in London since the 1950s and began taking railway photographs in the early 1960s. This volume covers diesel and electric traction, both modern and classic, from that time until now, in black and white in the early years and colour since the mid-1970s. A wide definition of ‘London’ has been taken, with those areas of the Home Counties nearest the capital included to add to the diversity of locations.

London has always been fortunate in having a huge variety of traction to photograph, all regions of British Railways except the Scottish serving the capital and even locomotives from Scotland being seen there. In the days of sectorisation, the wider London area was unique in having a tailor-made sector to serve it in the form of Network SouthEast, and since privatisation we have had a large – and seemingly ever changing – number of companies serving the city. This volume illustrates the great interest to be enjoyed in traction in and around the capital.”

# Building a LEGO railway station - Buxton

## Introduction

I've loved LEGO since I was 4 years old when I was first introduced to it. I had an OO model railway as a child too (my dad's efforts, rather than mine, mostly - a good way to get his layout passed my mum!) and love railways. Infrastructure fascinates me. Many attempts to "get rid" of my LEGO collection as I entered my teens failed, and I'm still an active LEGO fan and builder to this day!

I'm Richard and currently live in Newcastle upon Tyne, with a very tolerant Gillian and a lurcher called Diesel. My LEGO fan alter-ego is [Bricks McGee](#) which started as a bit of a joke and is a business these days running LEGO workshops for museums, corporate clients and, rather happily, heritage railways such as Severn Valley Railway.

## L Gauge

The LEGO railway hobby is known as "L-Gauge" to many adult LEGO fans and there are a small handful of excellent resources online for LEGO railway builders:

- [l-gauge.org](http://l-gauge.org)
- [Brick Model Railroader](#)
- [LNUR FAQs](#)

## **LEGO Northern UK Railway**

I founded LNUR (LEGO Northern UK Railway) in 2017 with a few LEGO train fans in the North of England and Scotland who I'd met through LEGO displays. Our aim is to push LEGO modelling in to the realms of traditional railway modelling in both style and display sizes using (largely!) LEGO bricks.

We work collaboratively and there are a small cluster of dedicated members with a broad range of interests - from builders who are largely landscape and infrastructure focused such as myself - to builders who build steam locomotives, diesel locomotives and rolling stock. All of our displays to date have been at LEGO shows; there's a vibrant community of adult LEGO fans (known as AFOLs - Adult Fans of LEGO) in many countries and the U.K. is blessed with quite a busy calendar of events.

Our first non-LEGO Show is booked for July 2019 at Blyth and North Tyneside Model Railway Society's annual RailExNE show, and our members have displays at other model railway shows including one at Nene Valley Railway (long-standing member Pete works there!) later this year too.

Many individual LNUR members have their own smaller displays for use at home, and this Buxton-inspired display was initially designed as a small shunting display for my office. I loved the model so much it began appearing at LEGO shows, and has yet to make it to the office!

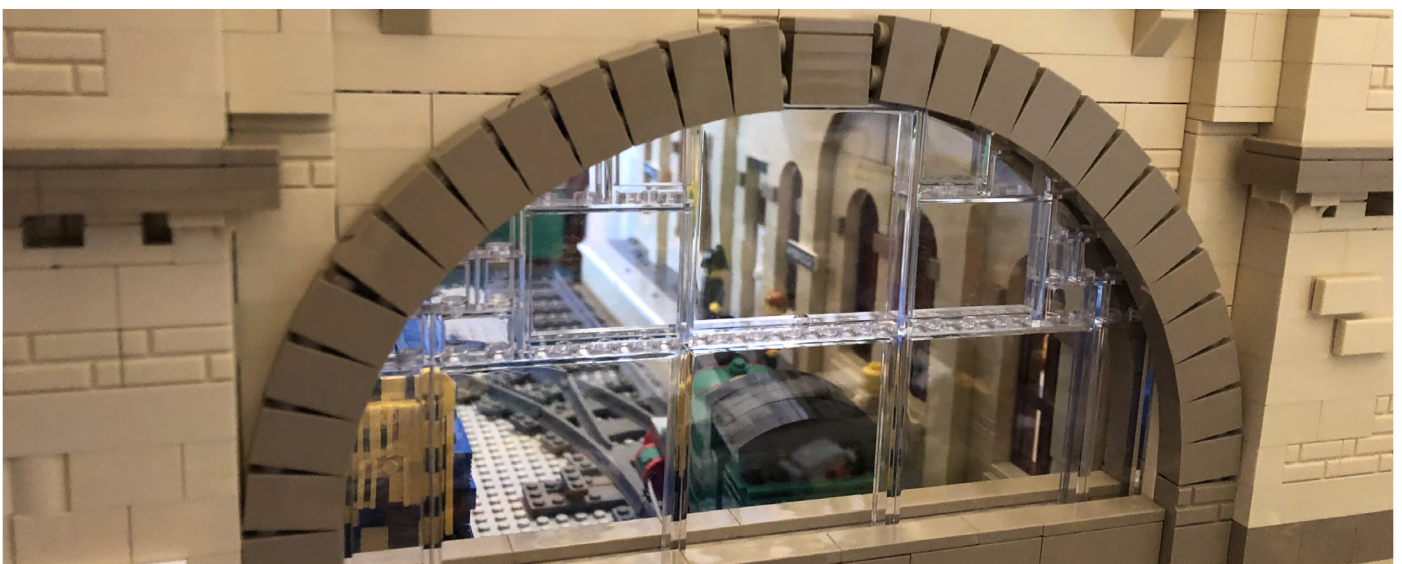
## Inspiration for Buxton station in LEGO bricks



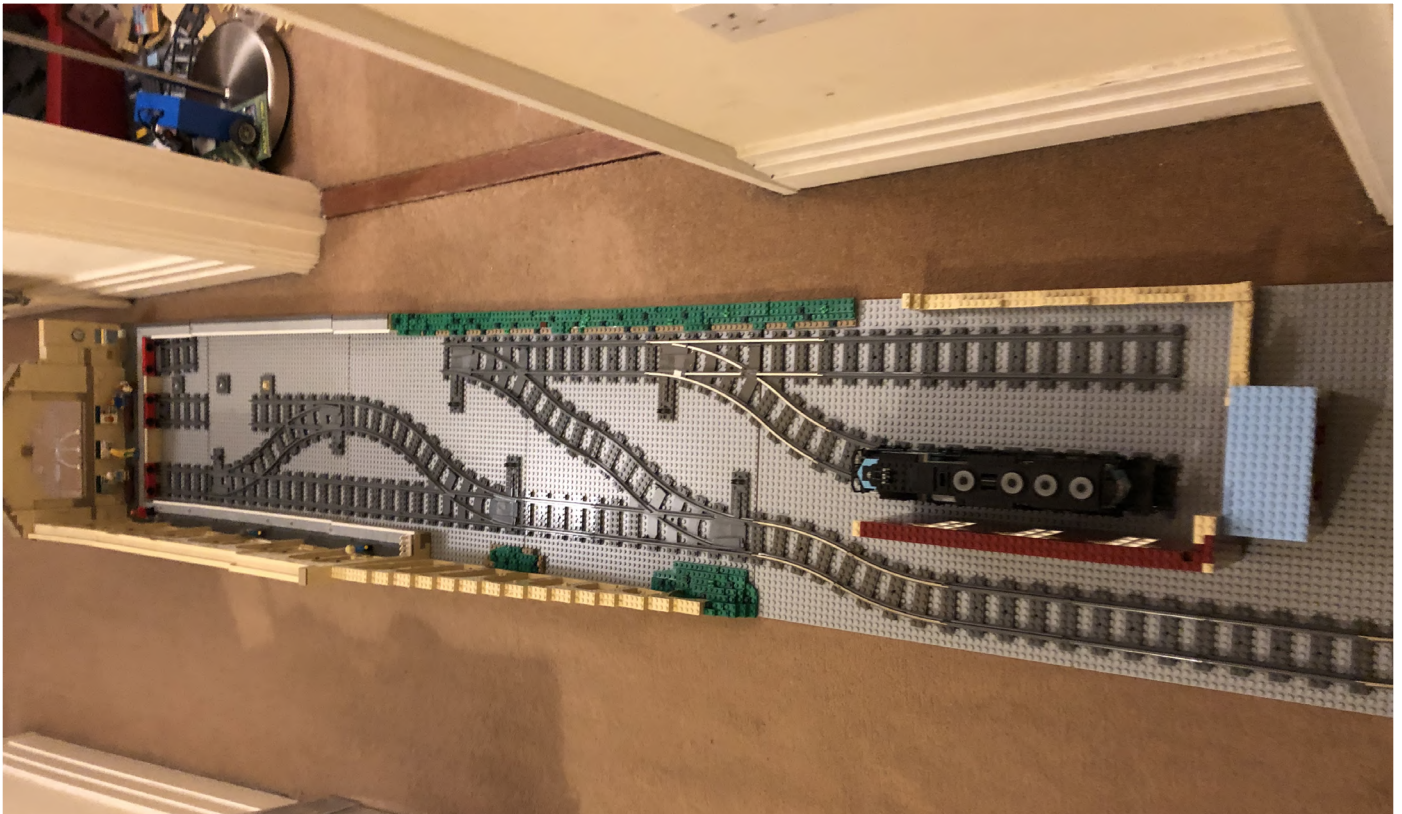
My inspiration for this display came from a visit to Buxton for a LEGO workshop for Buxton Crescent Trust last year. I fell in love with this LNWR terminus station and its beautiful fan window. Part of its appeal to me as a LEGO builder was the beautiful fan window - traditionally hard to build with plastic bricks - and its relatively small size lent itself to the space I had available.

Once I had the idea, I sketched a few track plans on paper. I was very keen to include the run around loop still present at Buxton station to this day. Just before I was about to begin building the display with physical LEGO bricks one of my LNWR colleagues, James, finished his own self-contained shunting layout based on a (totally fictional) terminus station, and thinking we could join the displays together at displays, I flipped the track layout to allow end to end running.

## Buxton station model



My primary aim was to capture the feel of a small town terminus station like Buxton. I had a depth of 48 studs (15 inches) - not a great deal in L-Gauge - and wanted to use the project as a way to trial new textures and ideas in a compact space.



The display is (as with every model railway layout) an eternal work in progress, with new landscape sections planned to create a layout of 12" or so in length and 15 inches in depth. The station segment itself is approximately 5" in length; you can see a test run of track layout on my hall floor above, to ensure everything fitted before its first show outing in the Calder Valley, West Yorkshire.



I have since renamed the station Ambridge - it didn't quite feel right to retain the name of Buxton with so many (small) changes from the original. I've built quite a few fictional railway stations in LEGO now and they all take their names from locations in BBC Radio 4 serial *The Archers*: a small suburban station is known as *Felpersham*, and I have plans to develop a *Darrington* village station in the future. *Borchester* is on the list too, eventually.



The station's two platforms are accessed by a single line with the outer line, which is typically closest to the public, able to access an engine shed.

The station model itself was built fairly quickly, once I'd had the idea, and was largely complete within a month or so. The canopy was something I'd built for another LEGO railway station project and I ended up not making use of it – luckily for Buxton! I don't tend to count how many LEGO bricks I use within a certain model (the cost would probably scare me!), but I suspect I've used around 3000 - 5000 or so within the station and its surrounds itself.

## Locos and rolling stock





We run a huge variety of models on LNUR displays, from historic steam locomotives to modern day DMUs. We have a great mixture of diesel/electric and steam fans and consequently have a lovely range of locomotives and associated rolling stock.

I don't usually build a huge number of rolling stock items as I'm happy building landscape for the majority of my time, but I particularly enjoyed the challenges of building NER snow plough #12 in LEGO. We display at the annual Shildon Brick Show LEGO exhibition at Locomotion Museum (part of the National Railway Museum) in Shildon, County Durham, which is home to the original restored snow plough, and I couldn't resist. Also in the works is 08911 "Matey" - the Diesel shunter now used at the museum to move exhibits around.



Toby the Tram was quite an early build for me - fairly easily in many ways as he's essentially a box on wheels! I finished the model off with some custom printing for his iconic number 7 logo on the side.



I added a Thomas and Percy to the collection from a very talented Australian AFOL (they're available for general sale at [www.legothomas.weebly.com](http://www.legothomas.weebly.com)); these are immensely popular at LEGO shows, of course!



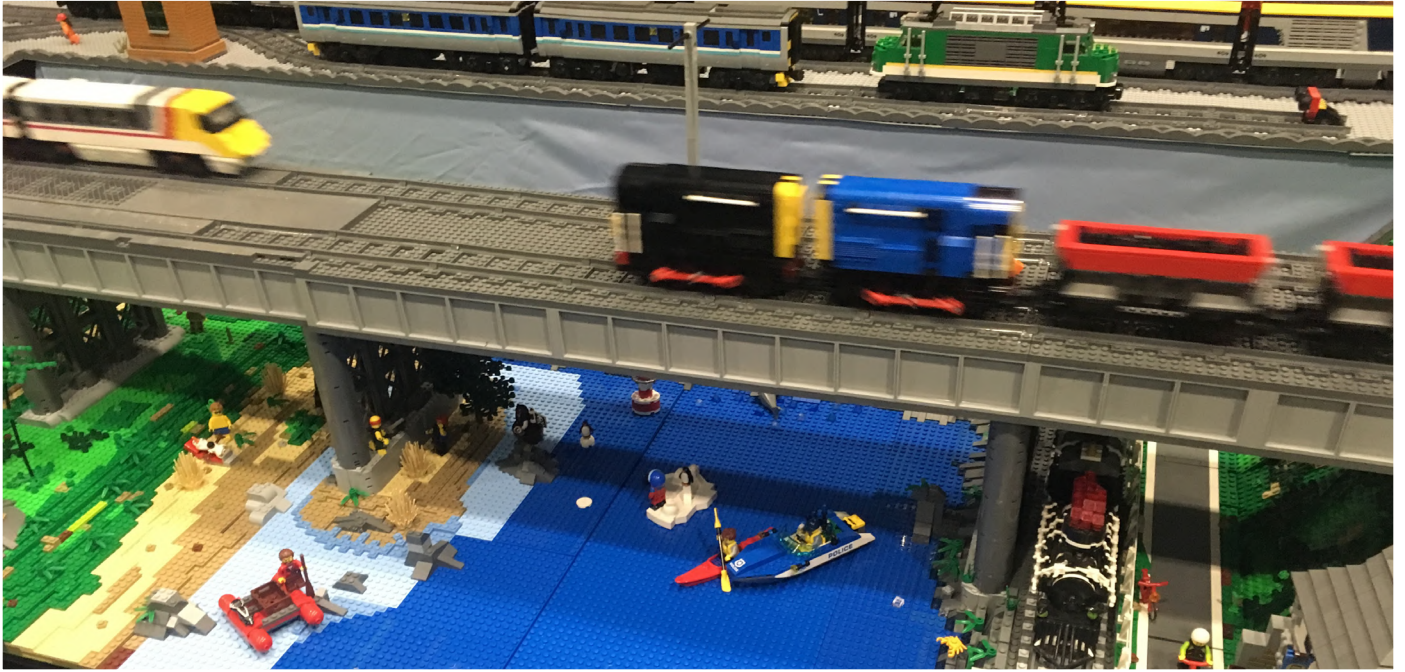
I've also built Stephenson's Rocket - another technical challenge for my building skills. Despite a huge range of LEGO elements available to builders, building anything circular still presents a satisfying (and/or frustrating!) experience for modellers.



My favourite model by a LNUR member is James' 9ft long Intercity 225 train in swallow livery, closely followed by Jamie's BR class 20s. The 225 is powered by three LEGO train motors, and is a thing of beauty running around our display.



Jamie's LEGO APT is also a popular sight at our displays – he has developed a particularly simple yet clever mechanism to ensure it tilts as it corners, just like the prototype.



Pete's growing collection of BR class 08s is also something to behold – his collection is up to 4 now in various liveries and it's still growing.





William and Isaac have a range of superb steam locomotives between them, too – Isaac's *Mallard* and William's *Flying Scotsman* are consistent crowd pleasers with visitors of all ages!



## Running

We don't currently run to timetables on LNUR displays - we run what we feel like at the time and we're very open to requests from visitors. As such, we can have a mixture of diesel and steam power running at any given time, in a wide range of liveries – which gives it a very bizarre heritage railway feel to it!

The LEGO models of Thomas, Percy and Toby we currently have are ever-popular requests, as is the Hogwarts Express built by William.



## Track geometry



LEGO track is notoriously limiting — it comprises a straight track, a tight radius curve, and a left and a right point. More recently, “flexitrack” has been released, allowing slightly more flexibility in track geometry.

Luckily, third party companies such as TrixBrix and 4DBrix now sell a much extended range of curve radii which are approaching the realms of more prototypical model railway displays, as well as a wider range of points, increasing the potential layouts that are accessible to the LEGO railway modeller.

I'd classify myself as quite a dedicated LEGO purist and dislike using anything in models that isn't an official LEGO element, but where LEGO themselves don't produce, and are hugely unlikely to ever produce, certain elements, I turn a blind eye (it is primarily a child's toy, of course - not a model railway company – LEGO are very unlikely to ever release these fairly niche elements for the sake of a few thousand adult LEGO fans!).

## Future plans





Funnily enough, the display has not yet made it to my office (which is where I built it for!) but I'm sure it'll appear there one day.

A single-track bridge section is in progress as I write, providing a bit of scenic relief from the grey and tan areas of development around the railway station, and I'm not quite sure what my plan is for the other end yet; perhaps diverging tracks to enable one line to be used as a hidden fiddle yard.

I have plans to build and install working signals of some description, as well as find a purely LEGO-built system for motorising points in the small footprint available.



## Summary

As with all models, I doubt LEGO Buxton will ever be completed. In my experience, I tend to move on to a new project once things are 95% complete or so.

LEGO railway building is a very satisfying hobby for many and, I think, a consistent point of enjoyment in the hobby is the challenge of the limited parts available (and even if the part exists it's sometimes not available in the colour you need) and replicating difficult shapes and structures in LEGO bricks. We have some way to go to match the standards of the most ardent model railway builders, but LNUR members are greatly looking forward to our first display at a model railway show at RailExNE this July.

I'm glad I can share it with railway and LEGO fans at shows these days. We hope to see you at a show soon!

<p>O gauge resin and white metal kits</p>  <p>O gauge low-relief building facades. Picture shows SMRS38 2-storey north-light facades with added details.</p>	<h3>Skytrex Model Railways</h3> <p>Unit 1 Chamwood Business Park North Road Loughborough Leicestershire LE11 1LE</p> <p><a href="http://www.ogauge.co.uk">www.ogauge.co.uk</a> <a href="http://www.skytrexmodelrailways.com">www.skytrexmodelrailways.com</a></p> <p>Free subscription to newsletters! Details on websites</p>	<p>OO gauge resin and white metal kits</p>  <p>OO gauge modular building systems. Picture shows 4/041 north-light warehouse kit</p>
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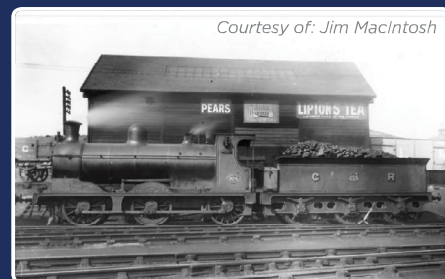
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## **Review:**

### **Wiltshire Traction**

Author: Mark Jamieson

Reviewed by: Cath Locke

ISBN: 9781445671772

Type: Paperback

Pages: 96

Images: 180

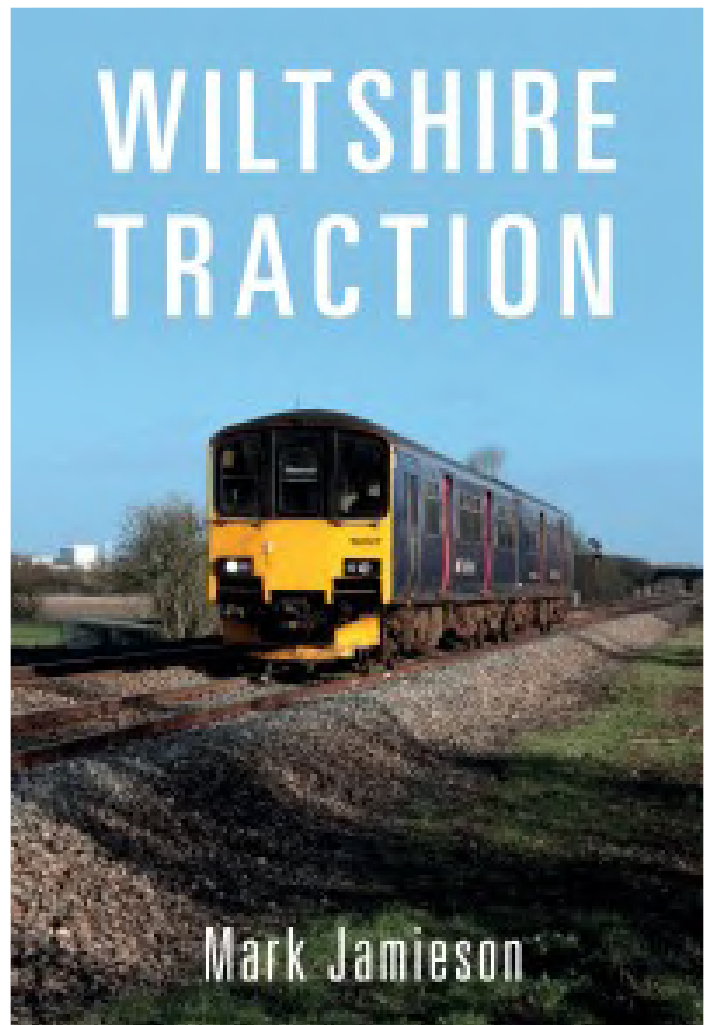
Publisher:

Amberley Publishing

RRP: £14.99

Dimensions: 234 X 165 mm

The geographic area covered by the book has a rich history and breadth of variety. Home to the GWR town of Swindon and the cathedral city of Salisbury the county is crossed by major passenger routes from London to the south west and Wales as well as the Southampton to Bath line. The area also sees a number of active freight operations too.



Although not usually a fan of exclusively 'picture books' the images in this one were both interesting and varied. Unlike similar books set in more urban areas the landscape of Wiltshire provides a beautiful backdrop (in all seasons) to some quite stunning, almost picture postcard-like, wide angle images. Being also a canal enthusiast I particularly enjoyed the photos alongside the restored Kennet & Avon canal.

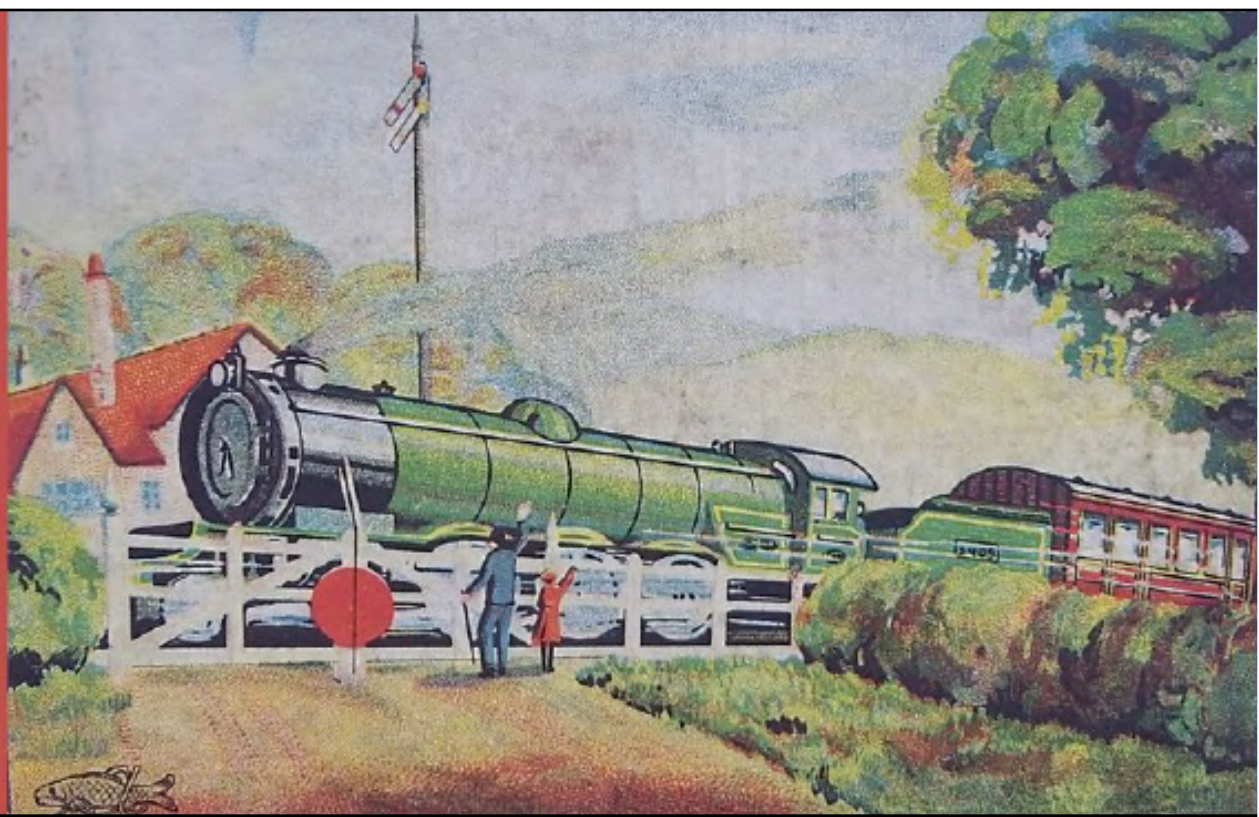
All in all a set of absolutely stunning, never before seen, images but personally I missed a bit of order in terms of either grouping by type or location/line. A very small complaint for an otherwise lovely book, especially if you're local, I'd imagine.

Quote From Amberley Website:

“Bounded by the counties of Hampshire, Somerset, Berkshire, Dorset, Oxfordshire and Gloucestershire, the county of Wiltshire has several significant main line railway routes passing through it: to the north is the Great Western Main Line from London Paddington to South Wales;

the Berks & Hants route from Reading to Westbury runs through the heart of the county, and westwards to Taunton; and to the south of the county the former London & South Western Railway route runs from London Waterloo to Exeter, while the cross-country route from Southampton to Bath cuts across the county from the south-east to the north-west. Wiltshire is also home to the Great Western Railway town of Swindon, although it is now sadly a shadow of its former past.

Covering more than thirty years, these previously unpublished photos show the diverse workings and traction that have passed through the county, from the days of British Rail to the privatised railway of today.”



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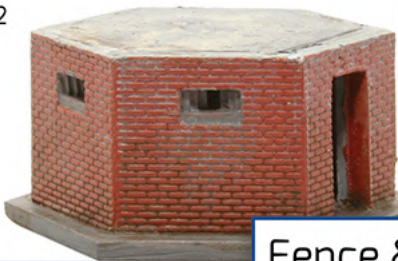
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### Brick Pillbox

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N - 2mm - 1:148

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# The building of RE-UNITED BISCUITS Ltd. A broken biscuit repair factory By Michael Baish





I started to build a railway around my loft when we first moved into our house some 30 years ago. It was to take 10 years, but that soon became unattainable due to family and work commitments. I thus decided to build a portable layout that I could take to exhibitions in my car.

I figured it had to be built with a quirky, cheeky theme, being not too serious in attitude, to suit my persona, but with serious modelling that I could scratch build.

I wanted it to be small, and to have an end-to-end-format, with some shunting of the area in front of the viaduct to maintain interest for the viewing public. It needed a title. Jam Butty mines? Liquorice quarry? Treacle mines? (that has already been successfully done)! Then I had an idea, BROKEN BISCUITS came to mind!

We have all heard of, and tasted, UNITED BISCUITS, so my choice seemed the natural name, and so, RE – UNITED BISCUITS was born!

I was soon sketching out the plan, and sizing it up on wallpaper on the floor, (I still have it)! I imagined a former grimy old cotton mill, loosely based around the Manchester area, which had been converted to a new use.

This would be where the broken biscuits were repaired. In the factory yard shunting would be done, with a loco shed to allow the engines to be serviced to add an extra aspect to the scene. There would also be sidings for trains with repaired or RE-UNITED biscuits, to wait for dispatch to the shops.

As the early photos show, cardboard scale buildings were made, and moved around the layout to find the best position for them and, also just like a theatre stage, the display rose in height towards the back scene. At the front I decided to incorporate a canal, of which the North has plenty! The Faller lorries run along the back scene and also driving into the factory and under the railway yard.

Behind the viaduct would be a row of scratch-built premises of homemade designs. The trains from the yard disappear to the 'off stage', by passing under a viaduct (that runs the full length of the layout) to carriages that could be lifted out and trains would be changed to give variety. These carriages, at each end, were subsequently scrapped in preference for hidden sidings for ease of operating.

The viaduct supports its own train service which has both short passenger and freight, again to keep the viewers amused. On this viaduct is a small station, again in keeping with the layout theme, and is called MENDHAM!

Being like a theatrical stage, I had created a layout that had 9 entrances or exits with which to keep the viewing public wondering where the next action would be coming from. This, of course, included the workings of the lorries.

We were invited to show at an exhibition very near to Christmas one year so we chose to include Christmas trees and we had Santa Claus waving in an open wagon and then reappearing at the top of the factory chimney!





The main baseboards with the card templates in place. It gave an idea of where the other buildings were to be positioned for the best viewing .

Notice the yard railway lines disappearing off to the hidden sidings behind the viaduct.

On the right hand photo, the canal bed may be seen with the childrens' viewing portal.

The rather primitive factory building gave me a lot of pleasure in trying to decide what looked in keeping with a converted cotton mill.



The end result of nearly five years in build. The back scene showing the finished station, MENDHAM. The other buildings of the row were made up to see what looked best before finally deciding which to use. They had to portray a dark and dismal atmosphere as in the industrial North of England.

Once I had established the basic yard floor plan I then started on the salient buildings e.g. the engine shed off to the left of the layout where, to get to it, light engines would be visible for the full length of the yard after leaving the factory. It was to be a single road.



The factory caused me a lot of thought. As this was the main building, it had to be dominant, and with a large chimney, with the logo for all to see when viewed from across the exhibition room floor. A statement of intent! Showmanship!

The photos show the different versions, ultimately one was finally decided on.



The viaduct was also important in that it separated the yard from the hidden sidings, when trains were moved to and from it - like a scenic break in theatre.



It was constructed by using the card template, and covered with brick embossed plastikard. The arches were carefully cut using a circular cutter and all by hand.





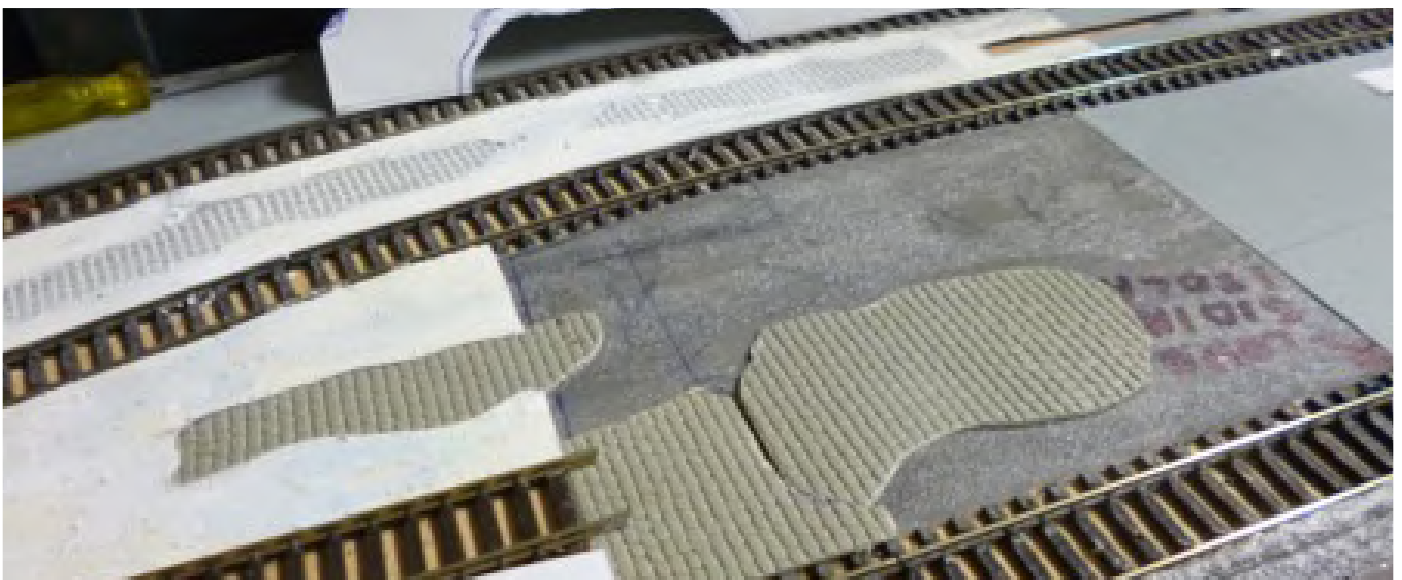


By looking at bridges in the North, I found that any design would be OK for the one across the canal on the viaduct. Big and bold was the Victorian mantra!

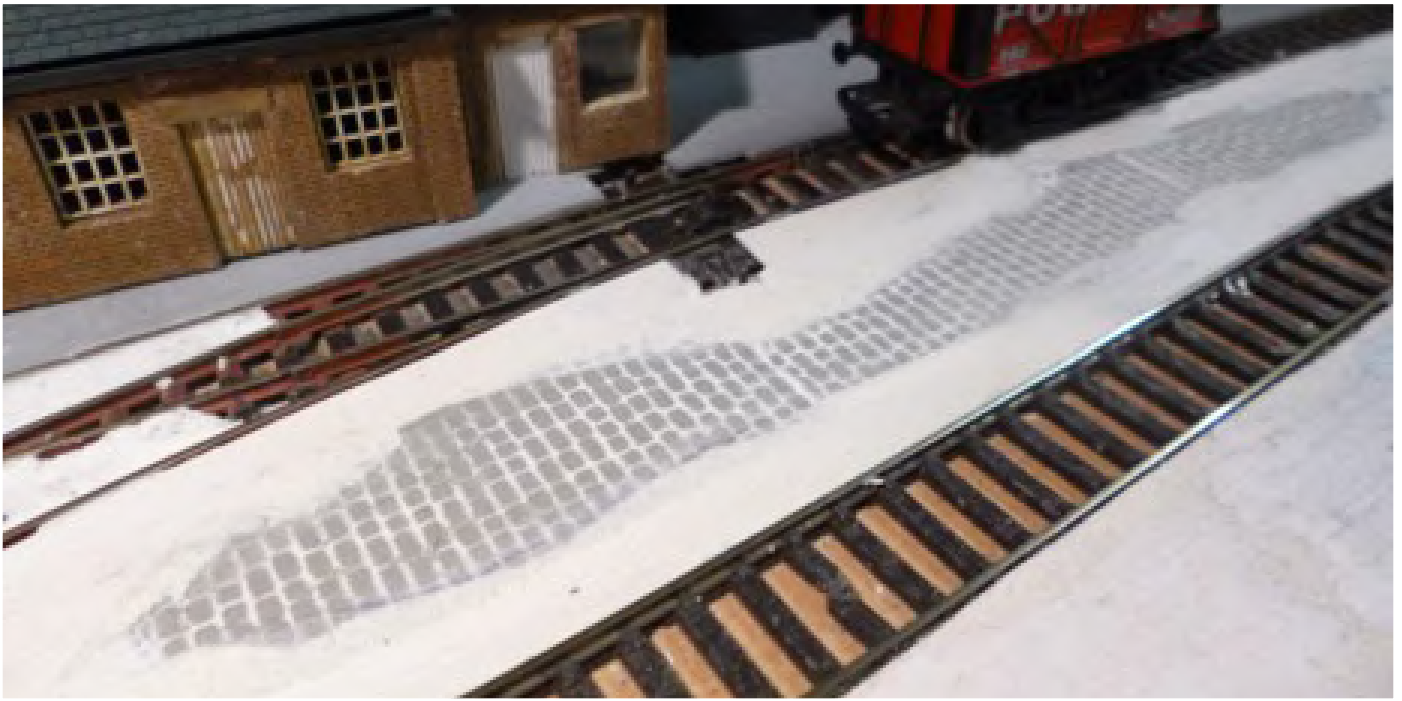




The cobbles were next and deemed important to tell the history of the factory. The tarmac would have replaced the cobbles for vehicular traffic but over the years would have been worn away to reveal the cobbles again.



Looking at cobbled areas around the country, I found there was a large variety of shapes and sizes laid in all differing patterns. This gave me freedom to do my own thing.



By cutting WILLS cobbles sheets into random shapes to suit they were stuck down and pieces of card were also cut to fit the gaps, and after ripping holes in the card to reveal the cobbles, they were then smoothed at the edges and stuck down. DAS putty was used between the rail tracks and smoothed out. Wagons were run along for flange clearance.



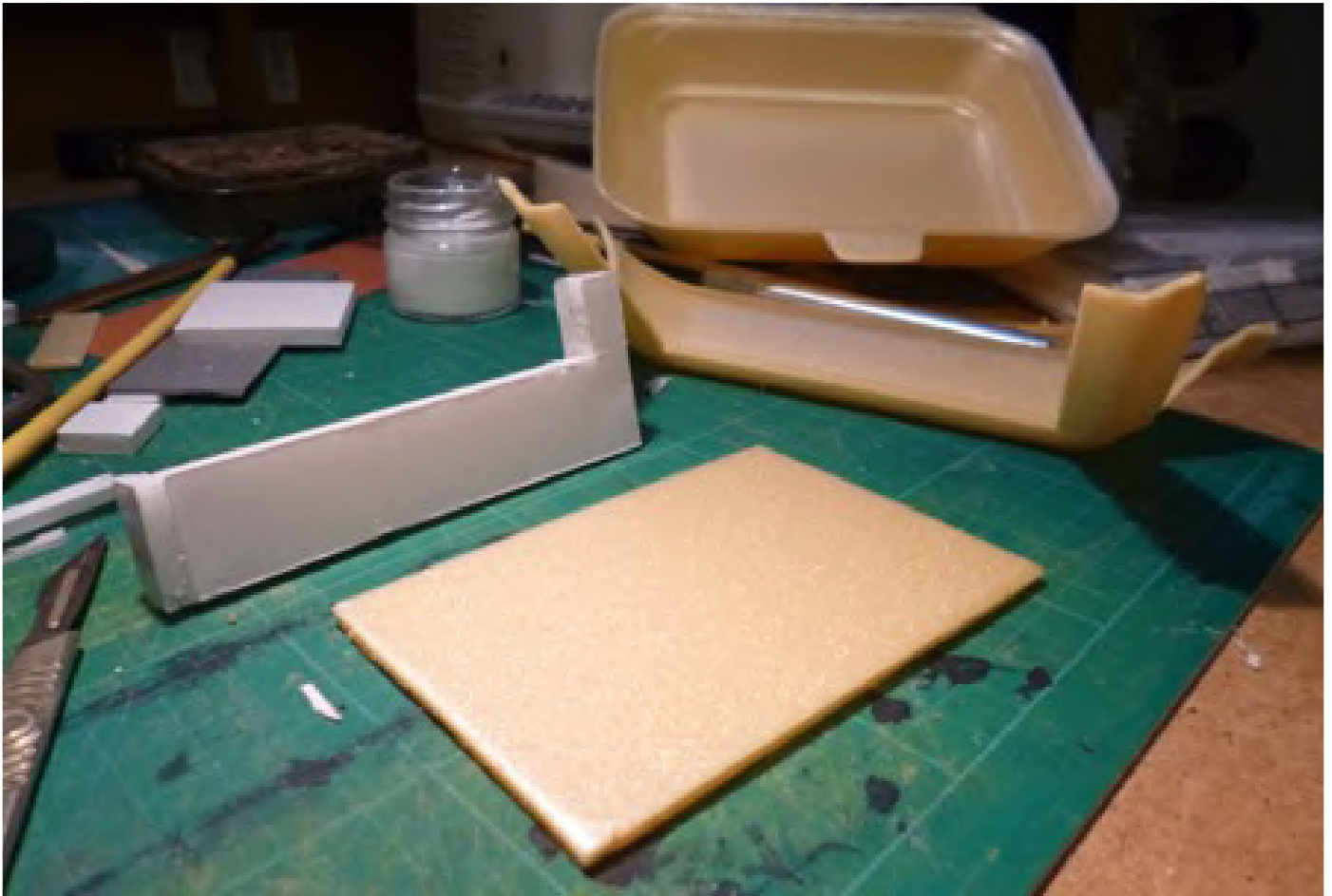
The bristles of an old paint brush were removed, and the ferrule shaped to suit the cobble of choice. The tool was carefully, and lightly, pressed into the putty thus forming the cobbles. Looking at my efforts now these could be improved upon! (in common, I suspect, with most people who look back at their own work)!



An 060 Jinty loco shunts goods wagons around the yard while a British Railways mechanical horse is unloaded under the well weathered viaduct.



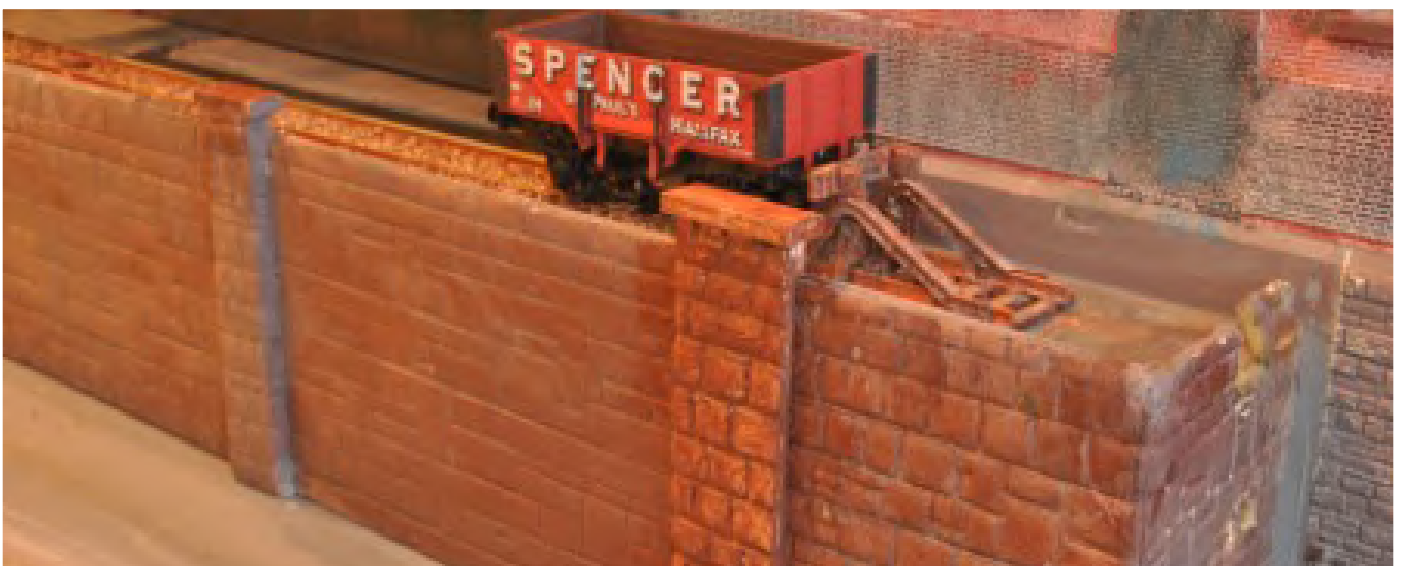
The retaining walls were built using polystyrene food packaging - the colour is a personal choice!



The stone courses were very simply marked out using a pointing tool and steel rule (keeping them in scale). The stones of the wall being marked individually and at random spacings.



PVA adhesive was used as it is water based, to glue them into place on the card templates. The weathering was easily achieved by using acrylic paints and brushed on.



The canal was placed at the front and at the lowest aspect to the layout and passes through the 'PINCH' - a very narrow channel under the road bridge which gives children a chance to view through the portal at the front. They love the canal boats' headlights.



The canal itself was done by pouring a small can of gloss varnish into the bed and allowing it to dry over several days. Occasionally prodding it with a thin stick to produce the ripples. It appears white when poured, but dries clear!





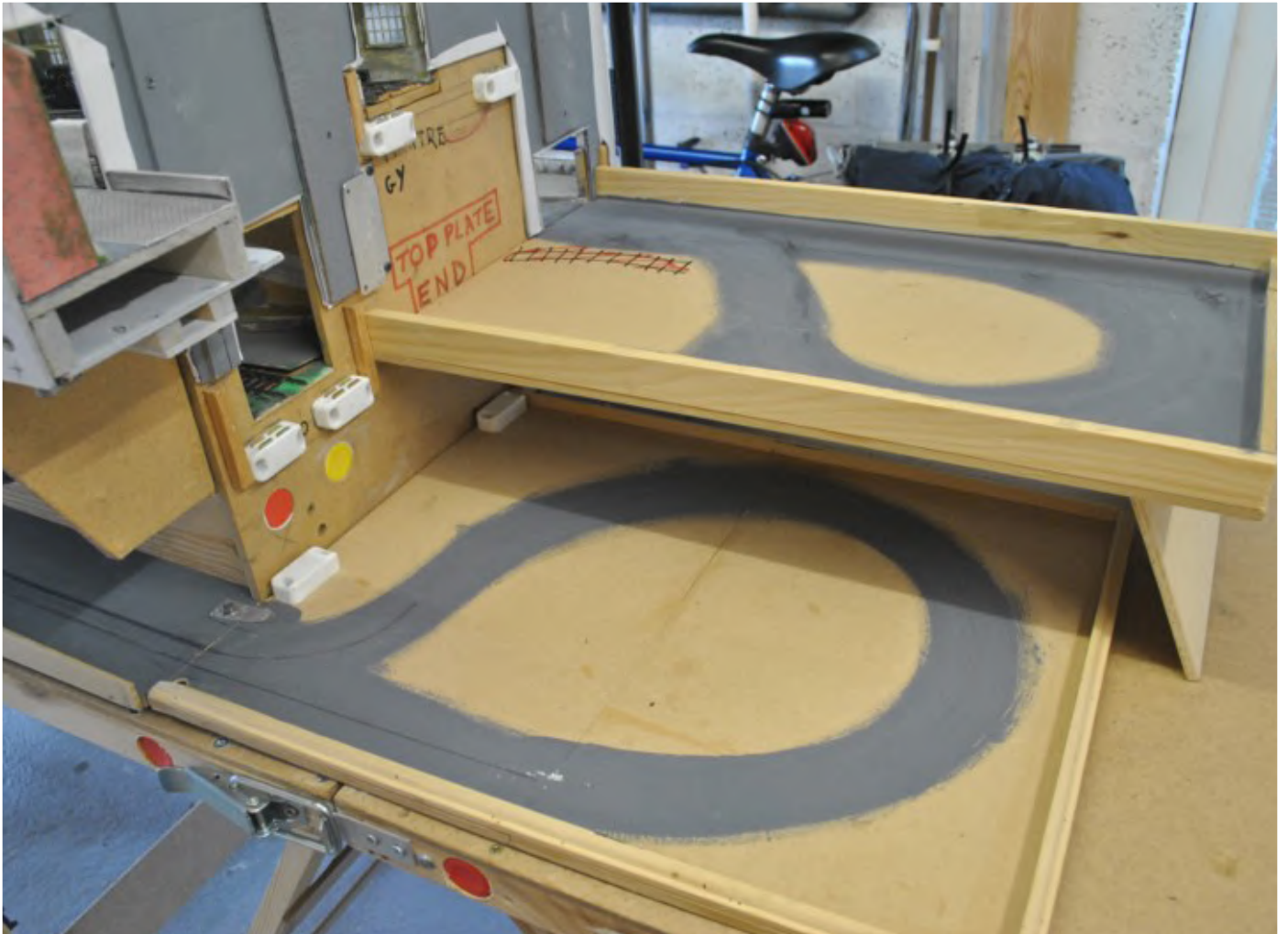


Transportation to the shows:

As it was built as an exhibition layout it had to be built in sections and feature the off scene boards .

The photos show the detachable pieces at the end of the two main boards and the method of attachment which are kitchen cabinet-type magnetic catches and much used throughout.

They were also very cheap, reliable, and adjustable for track alignment - the strong magnets are able to withstand movement. They also have the ability to flex up and down should the need arise on uneven floors.



Electrical contact is easily achieved by soldering wires to each side of the metal plates from the rails. They are also available in different sizes. If only I'd known at the time!

The building of RE-UNITED BISCUITS gave me the chance to develop my skills as a modeller and also the opportunity to exhibit them at local and not so local shows.

This layout is merely a STOP GAP built while I decided upon what to do with my other (as yet half built) offering. Based on the Midland Railway's line through the Peak District it will be called Gt HASSLE (because it was!). It has an adapted model of BAKEWELL station at its core. Hopefully, work on it will resume this Spring!

I hope readers will enjoy this article and won't pick too many holes in my methods of modeling and maybe learn from it (there's more than one way to cook an egg after all!).

The final photos are two of my favourites. A train of RE-UNITED biscuits leaves the yard, while an 060 JINTY loco hauls a train of freight wagons, at reduced speed, across the viaduct with the driver watching the workmen repair the track.



Youtube Link:  
<https://youtu.be/aotl48X0xYQ>



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## **Review: Railways of the South East since the 1970s**

Author: John Law

Reviewed by: Cath Locke

ISBN: 9781445654621

Type: Paperback

Pages: 96

Images: 180

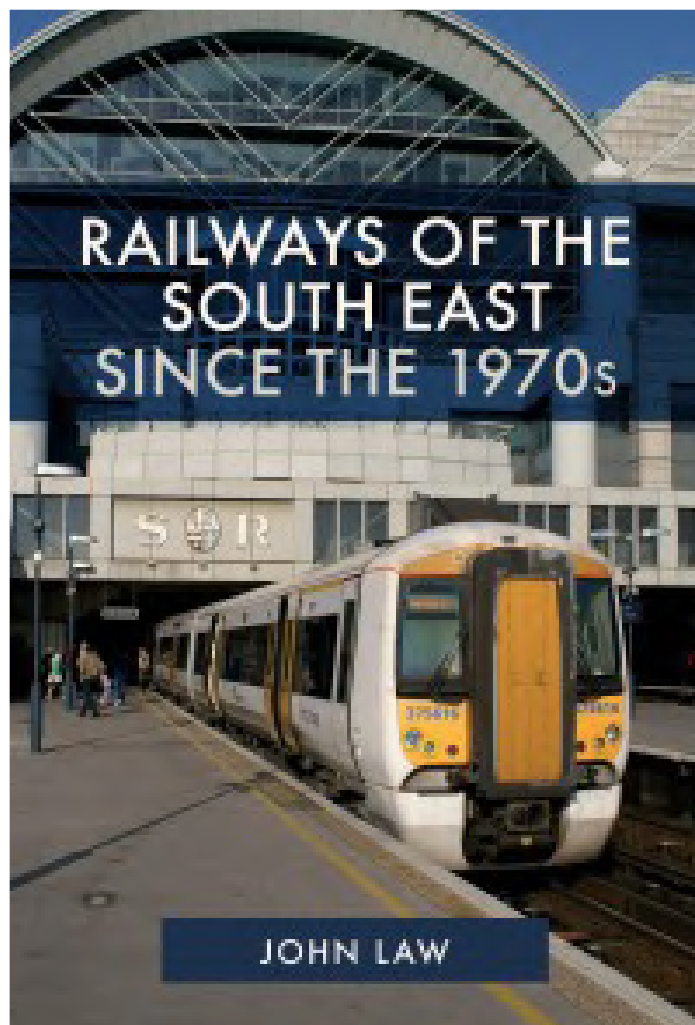
Publisher:

Amberley Publishing

RRP: £14.99

Dimensions:

234 X 165 mm



This is a book wholly of images mostly derived from the author's own, extensive collection and occasionally supplemented by other people's photos to fill the odd gap.

Although not native to the area the author moved to the south-east in 1970. After spending some time exploring his new local network he finally joined the railway industry in 1974 and followed a progressive career from simple railman to construction site manager with Network Rail working across the whole area for 35 years.



The author's lengthy and varied career covered a time which saw the closure of some lines, the shrinkage of local industry but also major new developments such as the building of the Channel Tunnel.

Moving on wards and upwards through new roles covering Kent, East Sussex and South East London the author's various postings have provided ample opportunities for varied and interesting photography; from *Oliver Cromwell* at Canterbury West in 2009 and Union of South Africa at Victoria in 2017 to more modern stars of the south-east the Eurostars and Javelin sets

Each image is accompanied by a detailed explanation including location, date and rolling stock.

There are chapters covering;

- Charing Cross, Cannon Street, London Bridge and the suburban lines
- The South Eastern Main Line
- The Hastings Lines
- The North Kent and Maidstone West Lines
- The Chatham Lines

Although with no contents page you simply have to keep flicking through to find these.

Although not normally drawn to 'picture books' I was genuinely drawn into this one and enjoyed the wide variety of images and the sheer range of items covered (station buildings and signal boxes as well as rolling stock and railway infrastructure).

Some of the old black and white pictures were particularly interesting such as the ones of Folkestone's funicular cliff lift, the Golden Arrow waiting at Dover and a derailment at Grove Park in 1975.

Quote From Amberley Website:

“John Law moved to South East London in 1970 and joined British Rail four years later. Starting at the lowest grade, he soon became a guard at Grove Park and then moved to Victoria, where he often worked the boat trains and the prestigious British Pullmans of the Venice-Simplon Orient Express. Moving through the grades, he worked at London Bridge and other stations in the central area of the capital. In later years he became a site manager with Network Rail, before retiring in 2009.

During all those years, he carried a camera and took photographs of the railways of Kent, East Sussex and South East London. He was able to capture views from locations that were inaccessible to the general public, building up a huge collection of images showing the variety of rolling stock, signalling and the changing scene of those years.”

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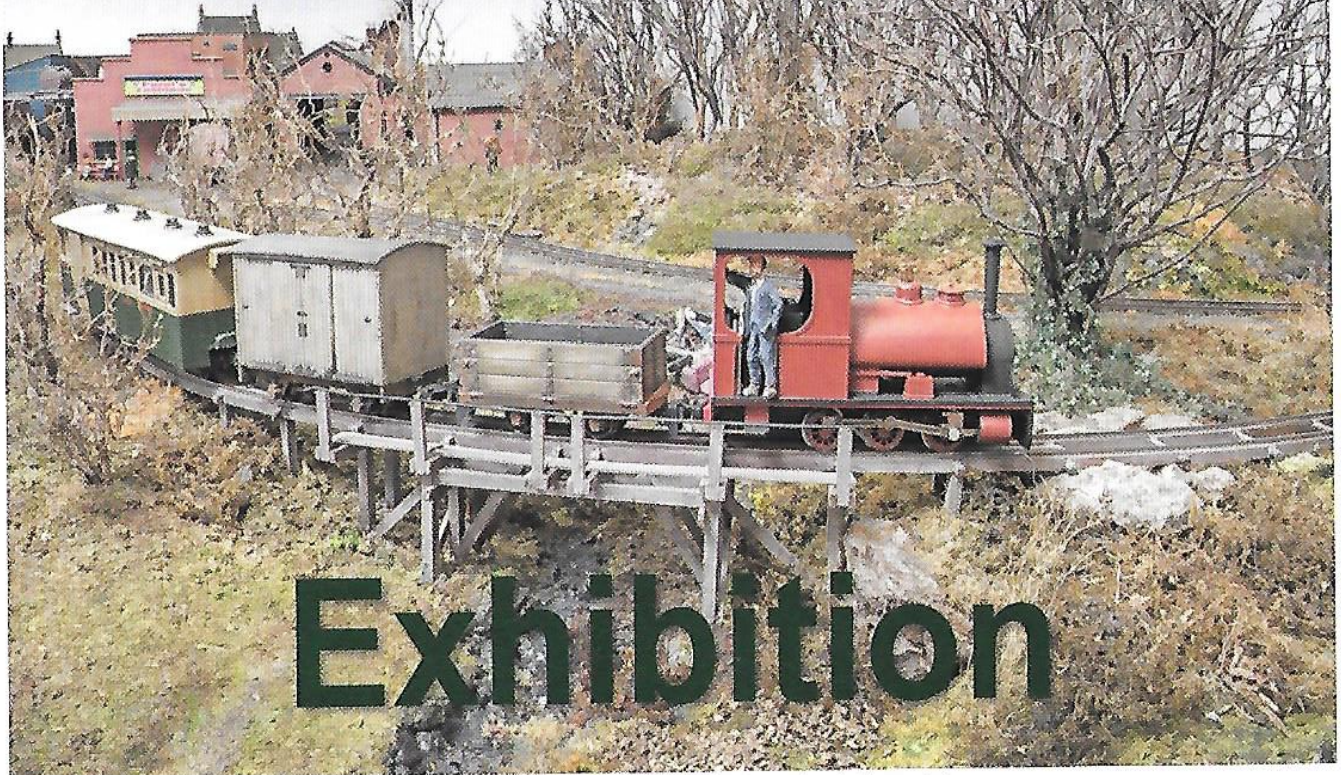


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# **A starter in O gauge: part I – ideas and plans**

By Adair Faux-Nightingale

With the new unveiling of the Dapol Sentinel Vertical boiler 100hp locomotive in O scale, I was struck that this is a unique opportunity to model a new and very much different sort of layout to what is normally seen. The Sentinels are (for the most part), iconic with their histories on the London North Eastern Railway and the Cheshire Comittee lines. And (to a lesser extent) the LMS 200hps and GWR no.12, but as a locomotive design they filled a niche that was very convenient.

An exceptionally short chassis 100hp locomotive, with a weight between 8 and 20 tons. They filled an industrial and contractor's gap as they were permissible to run on very light rail arrangements, and were more efficient than their normal pug-style counterparts.

Quarries like the British Quarry Company used Sentinels to great effect to marshal wagons over lightly laid lines in the quarries, and the dual gearing also allowed them a turn of speed when required.

They were effectively, second generation contractor's locomotives, following on from the earlier 0-6-0 saddle tanks built by the likes of Hunslet and others.

The short chassis 0-4-0 giving them an all-round accessibility that the 0-6-0s could't compare to. If greater power was required with more adhesion and wheels, the giant 0-6-6-0 Sentinels built for Dorman Long showed their adaptability.

What is of greatest interest to me as a modeller is that short wheelbase, light rail operation and the availability of the Sentinel in the industrial situation (off the main lines, their full range of features were used to the fullest extent and can be used by the modeller).

Looking through Dapol's range of wagons, a lot are based on vehicles from the Upper Severn Valley, in the welsh border areas beyond Shrewsbury (the Sentinel heartlands). And as such, I plan to build a minimal-space layout for O gauge, using the Sentinel in it's industrial situation.

Since only one quarry in the area 'Criggion', used the Sentinel and no BQC Granoplast wagons are available in O at the moment. I've instead opted to move our example across to the better suited Llanymynech/Whiteacre/Nantmawr/Porthywaen/Llanymynech area, for which dapol supply Both SLB and Porth-y-waen quarry wagons.

Taking some influence from Criggion's operation. Blodwel quarry junction is still existant, also giving some solid reference material to track arrangement (though it was laid for the operation of 0-6-0 contractor locos for the most part).

Blodwel is the perfect location for the Sentinel's light weight operation, as most of the sidings and side-arrangements off the "main line" and the divergent line to Nantmawr were laid out of increasingly decrepid second and third hand 1888 double head rail. Much of which had almost seen a century of use when the line closed in 1985, meaning (as the GWR analysed at llanymynech in 1945) that the line was only safe with locomotives under 8 tons axleload (taken slowly).

The Sentinels were (for the most part) 10 ton axle load, but ballast was removable to make it possible to work on lighter lines. And, with that short chassis the Sentinel can use the very tightest of curves.

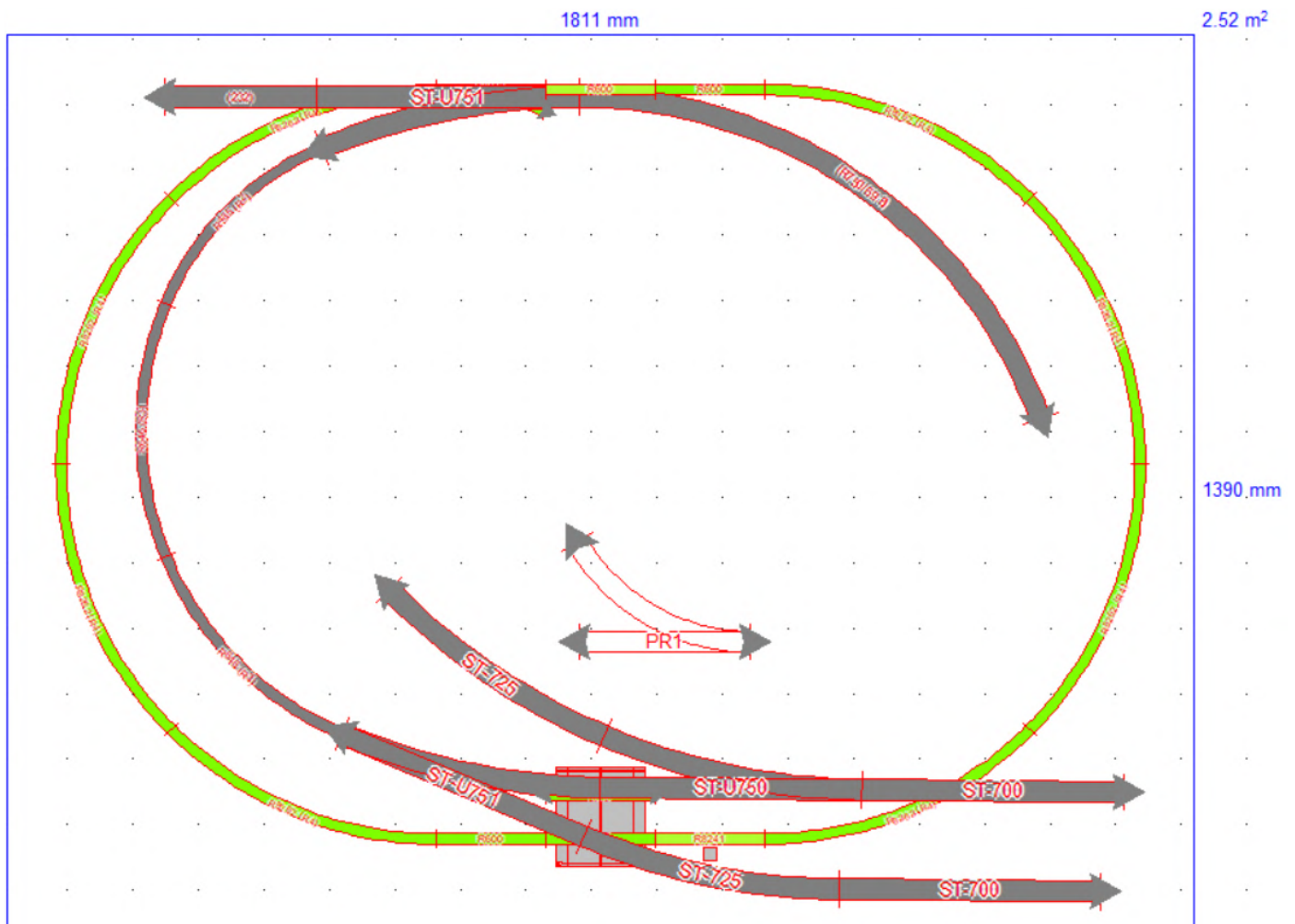
Trackwork was laid to minimum expectation, to the longest lasting possibility. With the absolute maximum spacing possible, sleepers were spaced: concrete/stone-wood-wood-concrete. And the chairs raised on wood above the sleeper to absorb shock and 'maximise' the lifespan of the sleeper.



Interspersed with GWR 1930's fully-welded steel sleeper/chair/rail track sections being quickly laid. A lot of options that aren't in the regular Peco track work. Llanyblodwel quarry primarily did stone chipping for roofing felt, and processing stone and lime for concrete. And the 'occasional' larger blocks for building. The sentinel was ideal for crossing this lightly laid track to access the wider areas of the Llanyblodwel quarry area.

So I went to SCARM to begin my design. I had envisioned a minimum-space layout so mapped out the outermost extent of a current Hornby OO track mat arrangement (According to SCARM), you can just fit two flexitrack curves in to the space for a 180 (with points) but that just about takes the space.

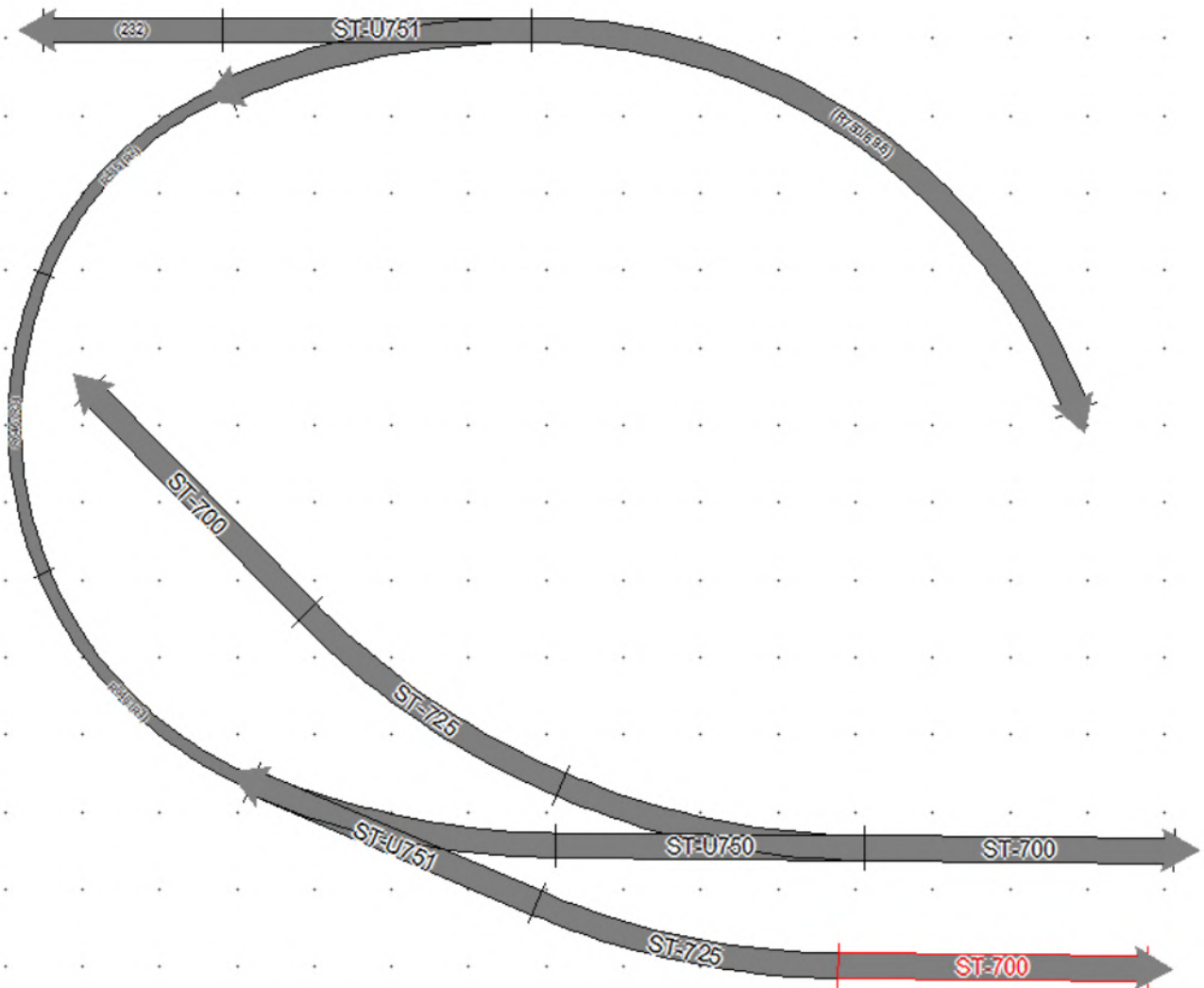
This would be minimum 'reasonable' radius curves (I assume), but in this I am not necessarily looking for reasonable. So I instead look to other options. Looking at the history, I considered the parallels of the old hornby tinplate O-2 radius 2 as close to that minimum radius. But R1 is far tighter, and between them comes the radius of the OO Triang Super 4.



Using the tinplate is out of the question. But using the Super 4 and taking a dremel to the sleepers, and then, widening the rail width to O gauge. Would certainly provide a suitable representation of sub-standard, tight radius, small Double-head rail. Not quite Ready to Run but with some modification, certainly suitable to mimic the rail used in reality. Super 4 is also a lot more readily available.

Taking a pair of O gauge wagons to the modified S4, they can run round without locking up or having any major problems. Though I wouldn't like to take a 6-wheel milk tanker or Jinty!

So with the new minimum-radius O gauge option light track made and trialled, and a basic plan started. I will be able to start modelling. The estimated area to model in is 1.1x1.3m, So with that, I start planning the scenery.



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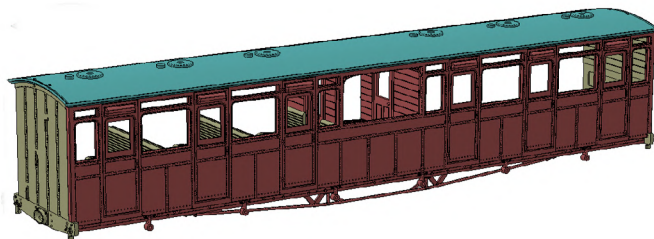
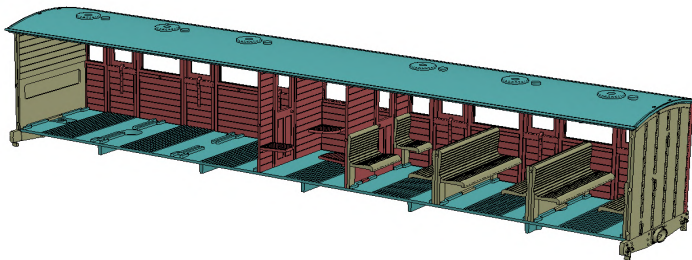
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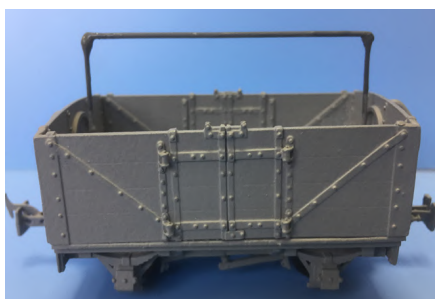


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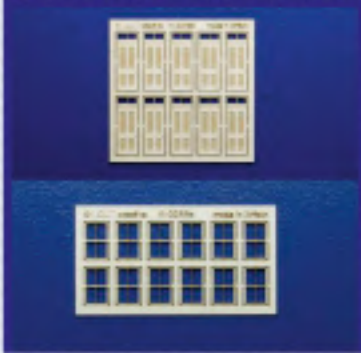
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# **War of the Terriers: A review of the Hornby and Dapol/Rails of Sheffield offerings**

By Jennifer Kirk

Terriers, it seems, are in the habit of coming in pairs at the moment. Whilst at Alexandra Palace I had the opportunity to compare Hornby's new model to the pre production model from Rails. The BBC4 James May programme had stirred up quite a log of controversy so I was interested to see just what the fuss was all about. To me the old Hornby model always seemed not too bad. A veteran of the 1990s it had been an amazing model in its day. But the standards have leapt ahead over the last 25 years and for some time now modellers have been adding requests for an updated Terrier to their wish lists. This year their requests have been answered with not one but two models.

John at Rails seemed a little miffed in the television programme about Hornby announcing their Terrier some time after Rails and a Dapol had announced theirs. But to his credit, he was more than prepared to stand by the quality of his own model as the Hornby ones beat them to the shelves. Handing over the pre production model and a Hornby one to compare it to he wasn't kidding when he said his re-created a good look at the detail of the real thing.

At first glance they both look a lot more refined than the old Hornby model. I thought it was going to be tough to decide which one was better, and to be honest I was a little nervous at being put on the spot to tell them apart. I need not have worried.

The Hornby model is very good, but close inspection and comparison to the Rails/Dapol offering showed a number of differences which quickly became apparent. Whilst they both capture the overall shape well, the Rails model showed its refinement as soon as I looked into the cab. The glazing was flush inside and out, without the unsightly bar of clear plastic that was present in the Hornby model. Backhead detail was crisp and clear in the Rails model with gauges that looked almost accurate enough to work.

The Hornby one was marred by the back-hoes getting obscured by the glazing material. But the inside of the cab is irrelevant to a lot of modellers. Stick in a crew and a bit of weathering and there's a lot that just won't get seen.

The Rails Terrier has other detail to give: Under the boiler both showed daylight, but whilst the Rails model had a crisp representation of valves and piston motion picked out in red the Hornby one had nothing.

This is something that is visible from normal viewing distance and immediately set the two apart.

The last big observation for me were the hexagonal nuts holding the coupling rods. On the Hornby model these seem a little big, whereas the Rails model seemed to get them a much more natural size.

The Rails one has slightly more slender rods. The Rails model was a motorless pre production model so I couldn't compare running qualities.

All I can say is that you won't be disappointed with the running qualities of the Hornby one. I believe that both are credible models, but the Rails one edged it.

But price can turn a blind eye to some inaccuracies, and I guess that will be a decider for some people. I do believe that the market is big enough to support two models of the Terrier with their many liveries and long careers.

It's going to be rather like the 08s from Hornby Vs Bachmann: one is slightly better, but the other is slightly cheaper for those on a budget. Both are good models and will happily stand side by side.





<https://www.youtube.com/watch?v=ERiyKkhV3pk>

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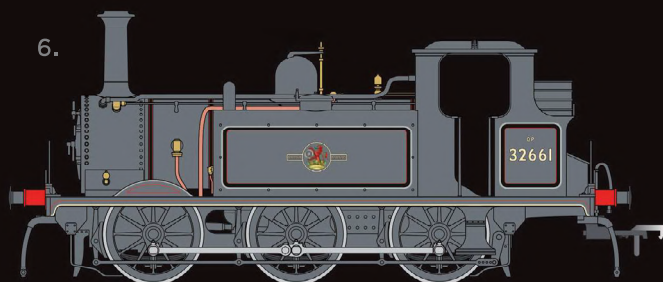
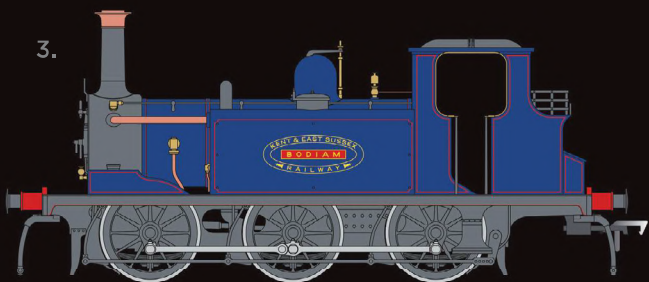
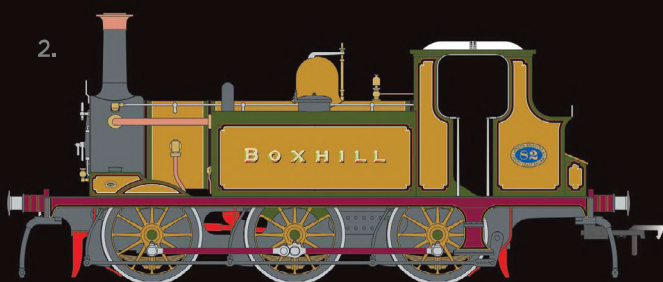
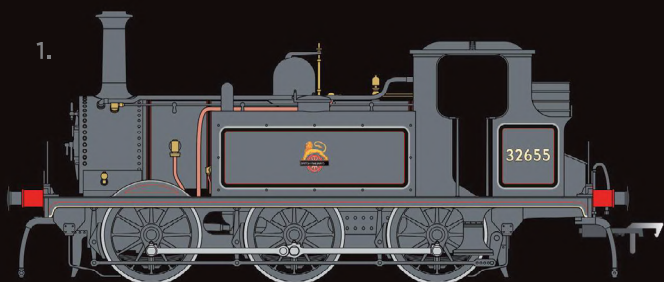
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## **Happisburgh (Heysborough) Goods Retires From The Model Railway Club**

By Alexander Croft

The Model Railway Club (MRC) has a long history of building high quality exhibition standard layouts, perhaps only to be expected from the worlds oldest model railway club. These splendid exhibition layouts don't appear overnight, even on occasion they can take far longer than ever envisioned if you know the story of Copenhagen Fields.

The reputation for quality often means that when the MRC chooses to retire a layout, the layout continues to exist and operate at shows under the new owner. Happisburgh (pronounced Heysborough) already has a history of this. Happisburgh goods was an extension to the MRC's much larger layout Happisburgh. Happisburgh was a large O gauge station layout with an associated sugar processing factory (the theoretical reason for the lines existence), this layout was truly stunning to see.



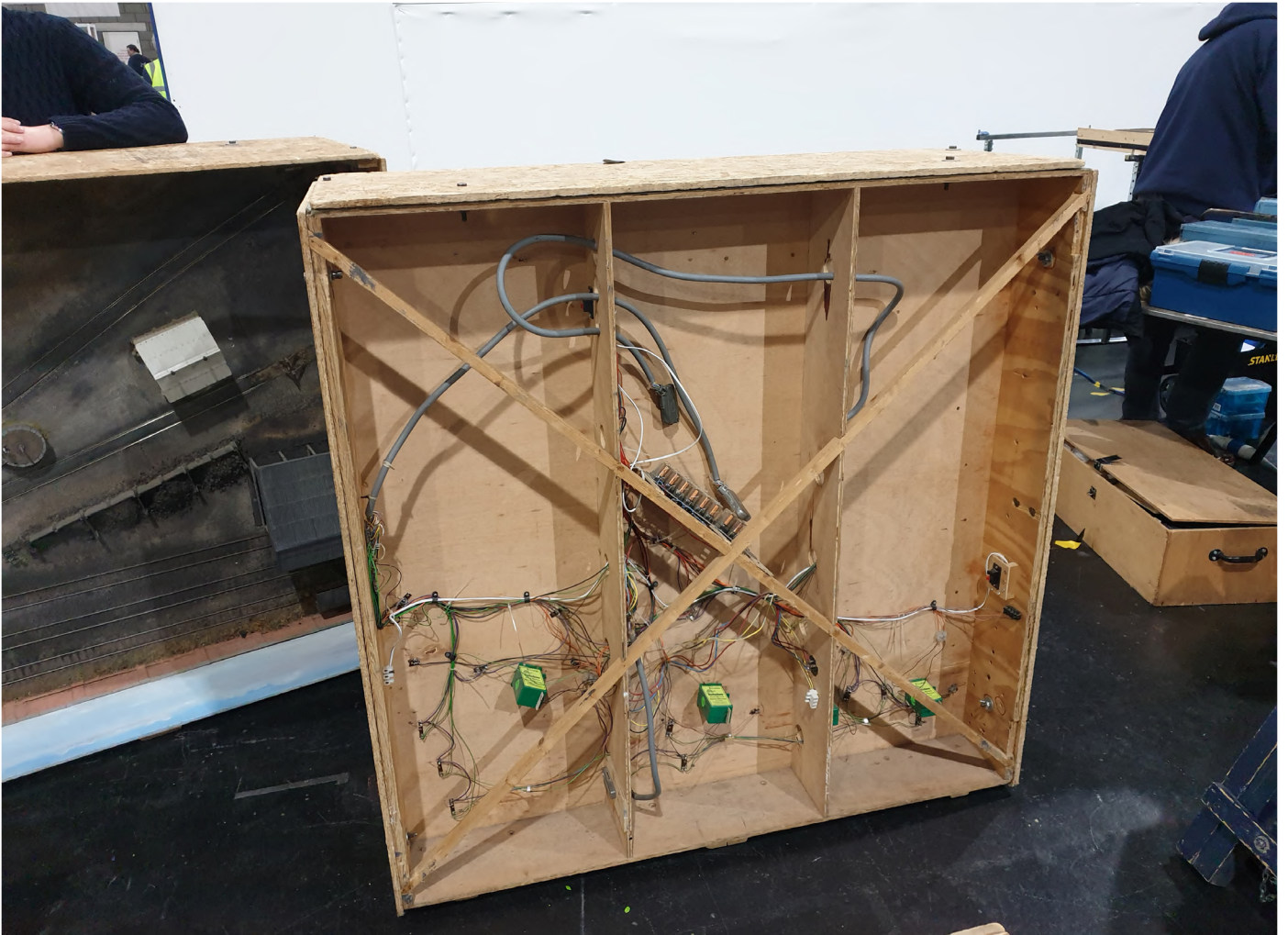
Sadly, Happisburgh no longer exists having been retired from the MRC some 10 – 15 years ago, however it did attend several shows with its new owner (the number of shows that could accept such a large layout being the main limiting factor). Videos of the layout in action are hard to find, but here is what I was able to source:

<https://www.youtube.com/watch?v=f0qhGKNmBok>



<https://www.youtube.com/watch?v=Dmtdz3q2POE>

Happisburgh Goods was originally envisioned as an extension to the larger Happisburgh Layout and provided a place to shunt goods trains. As a secondary part of its design the baseboard size was more compact, and from day one was seen as a way of attending smaller exhibitions (which Happisburgh couldn't attend because of its size). The new baseboard design meant that Happisburgh Goods could be exhibited with only a team of 3 people as opposed to the 10 (and a small lorry) needed for Happisburgh.





When Happisburgh was retired this easy transportation feature of Happisburgh Goods lead to a decision to separate the layouts. Happisburgh Goods has as a result only just retired from the MRC, only one major change was made to Happisburgh Goods during this time. A new fiddle yard was constructed, since the previous yard was a little small for marshalling suitable length goods trains.





Happisburgh Goods is set in the picturesque coastal town of Happisburgh in Norwich, which as mentioned earlier is pronounced Heysborough. In reality the railway never came to Happisburgh (although several different plans for a line were drawn up over the years), Happisburgh is today known for its lighthouse.

In reality the lines in the area came under the control of British Railways Eastern Region, and Happisburgh Goods depicts this with Eastern Region signage and rolling stock depicting the mid to late 50's. The MRC have exhibited Happisburgh Goods at many shows across the country in this guise and as Happisburgh Goods new owner I plan to make a few changes to this spectacular layout.





Happisburgh Goods is a very compact layout for O gauge with a scenic area of only 8 X 4ft and a fiddle yard about 6ft in length. This size is surprisingly deceptive in operation as you can comfortably operate a total of 4 locomotives simultaneously.

General Operation of Happisburgh Goods is simple:

1. A goods train will pull into the yard on the reception road of the yard.
2. The yard shunter will then shunt the break van into the outgoing line.
3. The yard shunter will then assemble a new train while removing and delivering wagons from the arriving train into the yard.
4. The goods shed is a difficult reverse shunt, so a small shunter is usually stabled here to shunt wagons delivered by the yard shunter.
5. Once the departing train has been made up and the arriving loco released, the loco runs round a couples onto the departing train.
6. The departing train can leave or a new train could arrive before the outbound train departs.

<https://youtu.be/Rgl8xa1rp6k?t=977>

The full range of shunting possible on the layout can provide hours of fun for operators and easily supports 2 operators simultaneously. Happisburgh Goods is currently wired for DC operation, however one of the first upgrades will be a move to DCC Sound.



Stay Tuned for more updates on Happisburgh Goods in the coming issues and if you would like to book Happisburgh Goods for an exhibition please contact the editor: [editor@mre-mag.com](mailto:editor@mre-mag.com) using the subject line Heysborough.



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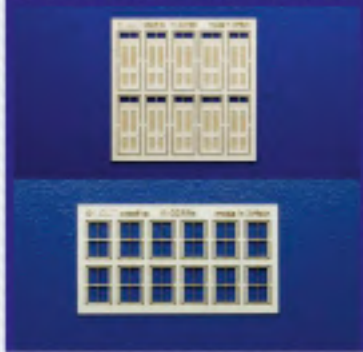
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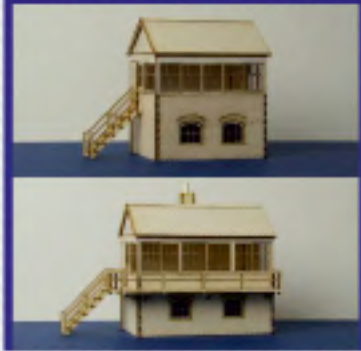
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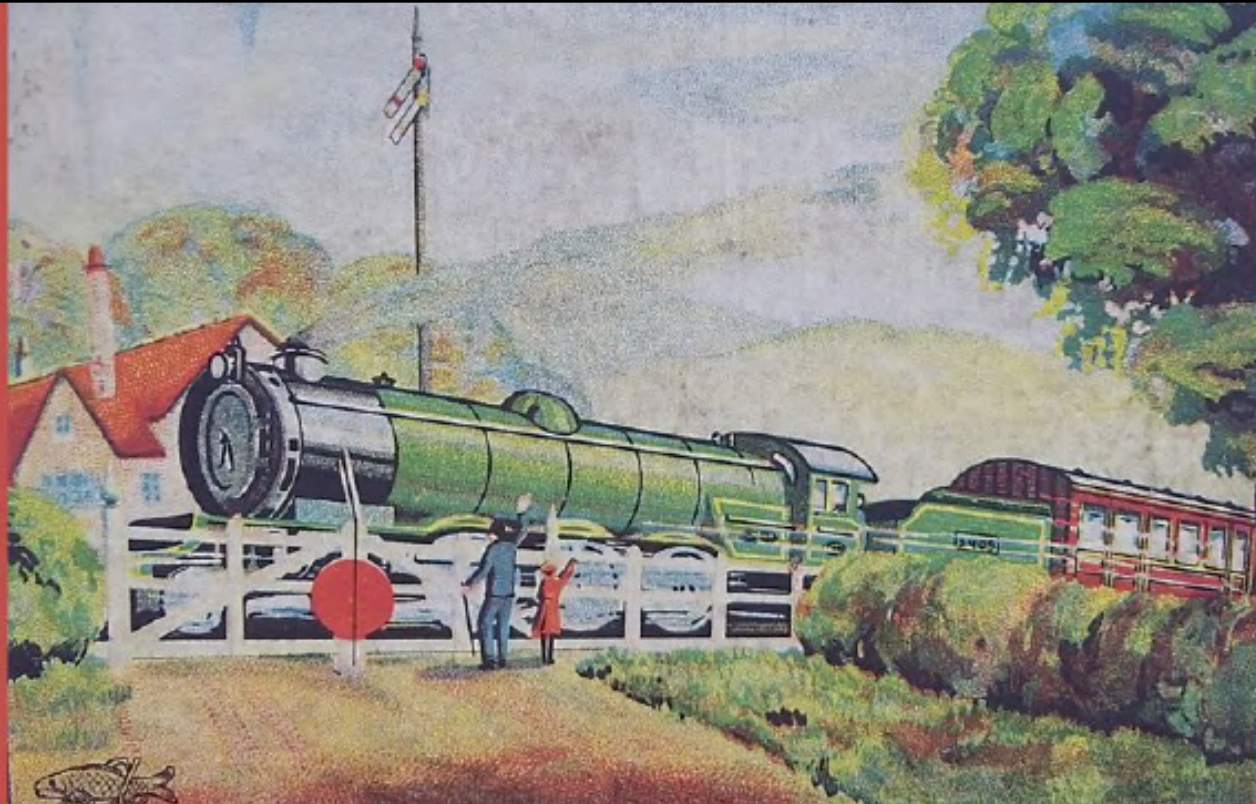
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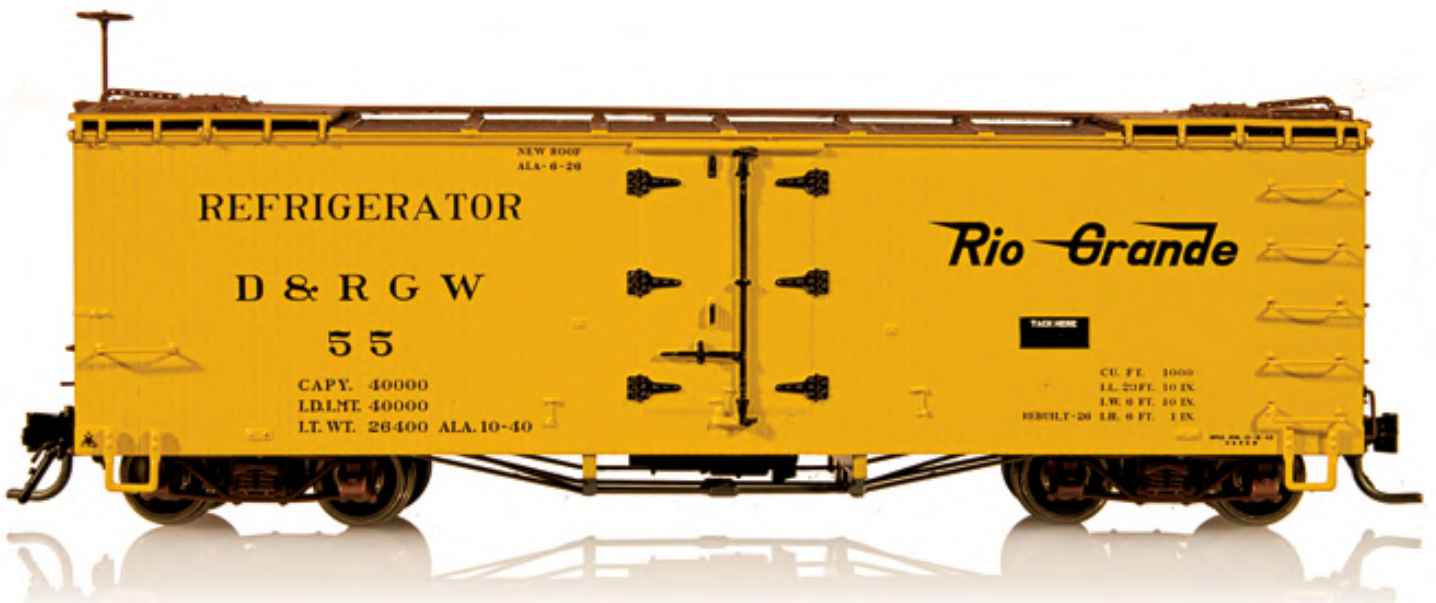
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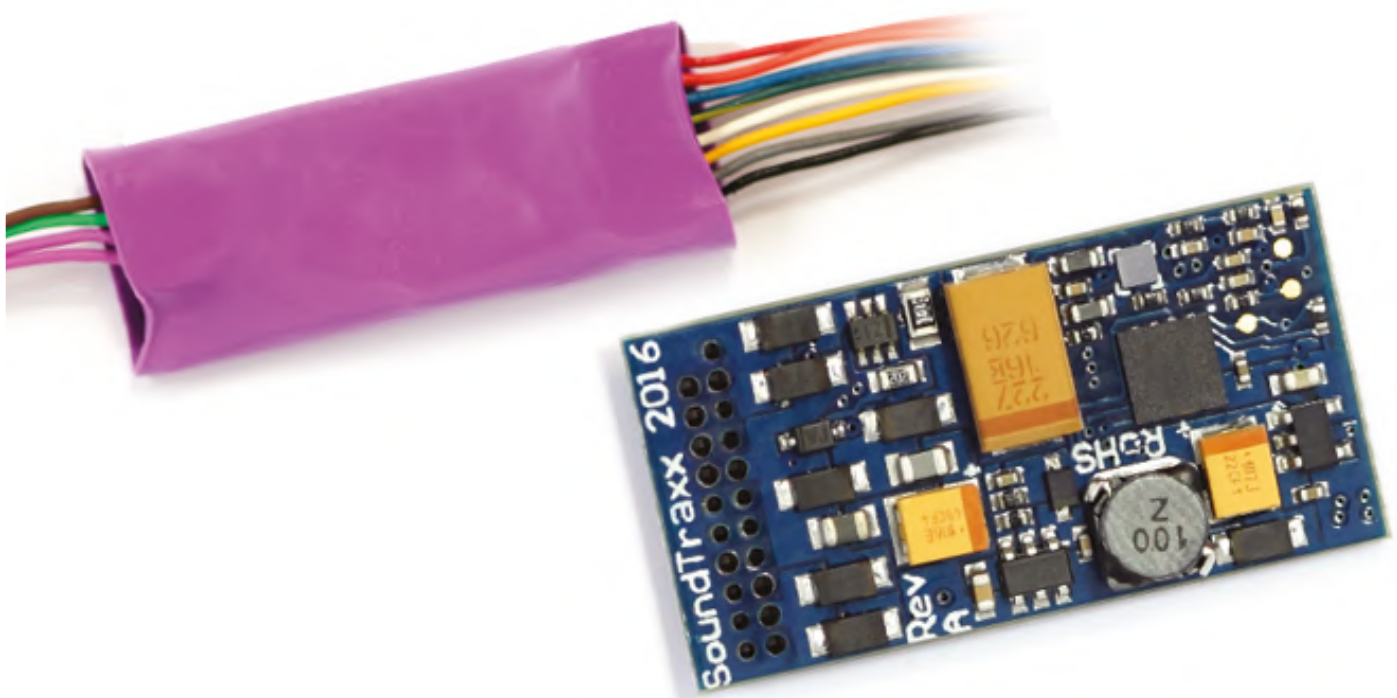
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# **Review: Nameplates The Story Behind The Names**

Author: John Jackson

Reviewed by: Alexander  
Croft

ISBN: 9781445675923

Type: Paperback

Pages: 96

Images: 180

Publisher:

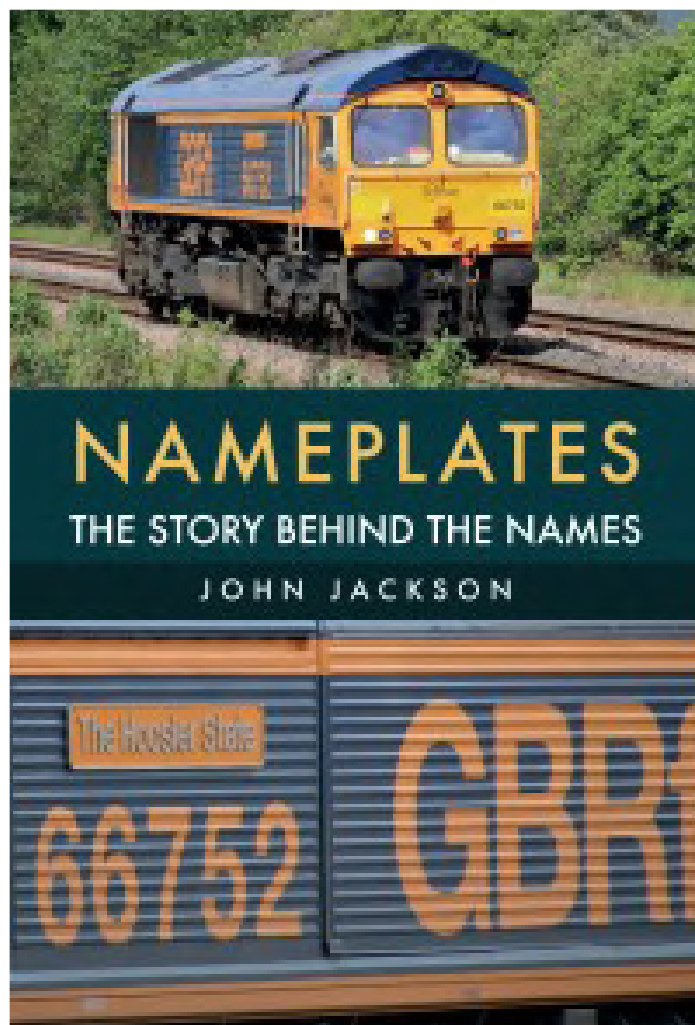
Amberley Publishing

RRP: £14.99

Dimensions: 234 X 165 mm

For Fear of evoking that dreaded term ‘anorak’ this review was one I decided to do personally. We have all stood on a station at some point and noticed the names on the side of locomotives or specific Trains.

The anorak reputation is strong but I found the information in this book very interesting, it doesn't go into hours of detail...but instead gives a picture of why the name was chosen or what the name represents.



I have always enjoyed seeing named locomotives and now I feel far more informed, certainly I will be looking out for a few (although sadly, many names are removed after only a relatively short period).

Quote From Amberley Website:

“Most people, rail enthusiasts or not, have heard of steam locomotive names such as Flying Scotsman and Mallard. A multitude of loco names were inspired by the Royal Family and other famous people; famous buildings such as castles, halls and manors; countries of the British Empire and so on. The list and variety of names applied seemed endless.

Today the railway is a very different place. The variety of train operators, both past and present, means there is no universal code of practice as to whether names are carried. Nevertheless, a glance through a list of today's locos and units reveals a considerable number and variety of names applied.

This book takes a look at around 100 of those names and digs a little deeper to come up with the stories behind them, accompanied by a close-up of the nameplate and a shot of the loco or unit in action.”

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## **Local clubs to demonstrate at Model Mania exhibition**

A series of events are being run by Bradford Council's Museums and Galleries Service to celebrate the temporary Model Mania exhibition currently on display at Bradford Industrial Museum.

Throughout 2019, model clubs and groups from around the Bradford district will come to the museum to showcase and demonstrate their models.

Visitors will have the opportunity to view all sorts of miniature engineering marvels and see them in action throughout the various demonstration weekends.

On Saturday 13 and Sunday 14 April 2019, visitors are welcome to attend the first demonstration weekend, hosted by the Leeds and Bradford Model Boat Club. There will also be a static display of a selection of their models on show in the Model Mania exhibition between Tuesday 9 and Sunday 14 April.

On Sunday 5 May, Keighley and District Model Aircraft Club will be at the museum to run demonstrations of their miniature aircrafts. There will also be an opportunity for visitors to see the models in a static display as part of the exhibition from Tuesday 30 April to Monday 6 May.

As well as these live demonstrations, on Monday 6 May (10am to 4pm) the museum is hosting their annual Bank Holiday 'A Grand Day Out' event, which will see The British Model Flying Association and Keighley & District Model Aircraft Club come together to bring flight and flying simulators to the museum along with small aircraft that will be flown in the museum's paddock area. For this event there will also be family activities as well as delicious food provided by local company, Rita's Indian Kitchen.

To round off the series of events, models from the Bradford Model Engineering Society will be at the museum from Tuesday 6 to Sunday 18 August. Their engineering marvels will be on show in the Model Mania exhibition between these dates, and people can come along to see them in action during demonstration weekends taking place on 10 and 11 August, as well as 17 and 18 August between 11am and 4pm.

Maggie Pedley from Bradford Council's Museum's and Galleries Service, said: "We are looking forward to welcoming these clubs to our Bradford Industrial Museum and with free entry to the museum, these events are bound to be a fantastic day out for model enthusiasts and novices alike. People can come along to see these miniature marvels in action and meet club members to find out about the local clubs."

All the events are free, but donations are welcome. The museum is open Tuesday to Friday 10am to 4pm and Saturday and Sunday 11am to 4pm.

For more information about events at Bradford Council-run museums and galleries visit [www.bradfordmuseums.org](http://www.bradfordmuseums.org)

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## RAILS OF SHEFFIELD

# Review: Midland Railway Stations

Author: Allen Jackson

Reviewed by:

Alexander Croft

ISBN: 9781445680439

Type: Paperback

Pages: 96

Images: 180

Publisher:

Amberley Publishing

RRP: £14.99

Dimensions:

234 X 165 mm



**MIDLAND**  
**RAILWAY STATIONS**

ALLEN JACKSON



I took the review of this book on as a fan of the Midland Railway Lines, and as someone who has travelled frequently on former midland railway lines.

The book serves as a very nice time capsule (using modern photographs to show the current state of these historic railway stations), however the information with the photos appears to have some inaccuracies.

The most obvious of these inaccuracies to me is the statement that there is a run round loop at Matlock, in reality no such facility exists as Network Rail has no need for this facility and would not allow an unnecessary run round on Network Rail property.

The book is also missing (what I would call) important information, the station builder 'Railway/Design' (in the case of Matlock Bath) is listed as Midland Railway (forerunner of). In the case of this line the Midland Railway purchased the rights to the line and as such the Manchester, Buxton, Matlock and Midland Junction Railway was never a forerunner to the Midland Railway...

I know that I have been particularly picky on this subject, but history can so easily be set wrong by an ill researched publication that we must remain vigilant. The book's photos however offer a modern look at these Midland stations and I am sure they will be useful for any modern image modeller looking to re-create these lines and stations.

Quote From Amberley Website:

“The Midland Railway accrued its vast wealth through coal, and while bank interest rates were paying about 3 per cent the Midland Railway was paying double that on its shares. This enabled the railway to expand into parts of Britain that were anything but Midland with tracks in Gloucestershire, South Wales and East Anglia together with a joint line to Bournemouth. In its participation with the Cheshire Lines Committee it penetrated London & North Western territory in Lancashire and North Wales.

Perhaps the most iconic route of the Midland Railway, certainly the most popular and least subject to modernisation, is the Settle and Carlisle line that was reprieved from closure by Michael Portillo. The line has only recently been restored to health after a disastrous landslip that severed the route. The centre of Midland Railway operations was Derby and to this day much of the technical expertise of Network Rail is still centred in the city.

**BERKO**

**ECKON**




In this book Allen Jackson portrays the contemporary Midland Railway scene that has survived the depredations and closures of nationalisation and further modernisation in an exhaustive survey of surviving Midland Railway stations and infrastructure on Network Rail.”



**Brick Pillbox** OO - 4mm - 1:76

Brick Built Type 22 Pillbox.

*This is a resin kit and different versions are available at our website.*




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**Southern Moderne** OO - 4mm - 1:76

Brass etch window and door sets.

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**Fence & Railings** N - 2mm - 1:148

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**WW1 Wooden Hut** N - 2mm - 1:148

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## **Competition Time!**

We have 4 tickets to the Hornby Visitor centre to give away in our Big Facebook Competition!

It's really simple to join in: follow the link on the Facebook logo on this page and click like on the MRE Mag Facebook page. Find the competition post, like and share that for a chance to win. (please remember your share must be public and shared from our original post).

A Winner will then Be chosen at Random via a draw, the winner will have a choice of how many tickets they would like and if any tickets remain another name will be drawn, and the process repeated until all the Tickets have been given away.

The competition opens today (15<sup>th</sup> of April 2019) and will run until 5pm on the 1<sup>st</sup> of June 2019...(Subject to terms and conditions, see facebook post for details).



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## **Movie Time**

This section contains a video from either YouTube or Vimeo that will be longer than 30 minutes. MRE Mag takes no responsibility for this content, it has been uploaded for public viewing by a third party and can be withdrawn at any time by that party. We hope you enjoy the Film.

Today's Film is: the London Festival of Railway Modeling 2019 by YouTuber Jennifer E. Kirk. with LFORM 2019 rapidly becoming a very good memory we hope you enjoy this footage.

I hope you were able to enjoy the Dr Who layout at the show, stay tuned to future issues for more on the project in MRE Mag!

# Want to be a contributor?

Please send articles to [Editor@MRE-Mag.com](mailto:Editor@MRE-Mag.com)

All articles should be your own work and any accompanying photos or images must be your own or you must have the permission of the owner to send them to us to use in the magazine (this must accompany your material). Names and addresses must also be supplied.

Please send articles in Word format clearly indicating where you would like photos to appear in the text (if relevant, otherwise you'll get the editor's selection and layout!). Don't forget to clearly number or title the photos/images to accompany your written instructions as to placement.

We welcome articles on any and all of the following:

- Modelling: your layout(s) & projects you've done,
- Days out: preserved railways, railway themed pubs,
- Tips: anything to share with fellow modellers?
- A day in the life of: do you have a railway related second hobby, if so tell us about a typical day,
- Trivia: know anything unusual or funny to share?
- Pretty much anything that might be of interest to fellow modellers



# Readers Request(s): 47601



*Photo: 47601 from the John Law Collection  
Taken near Swallownest on the former Midland 'Old Road'  
with Brookhouse colliery in the background*

Information is required to complete an accurate model of 47601. This locomotive had an interesting history; originally 47046, the locomotive was re-engined and had its entire roof replaced to accommodate what would become the new engine for the class 56 being given the new number 47601 at the same time. The locomotive then went on to be re-engined and modified a second time with what would become the new standard engine for the class 58, again it was re-numbered after this work to 47901.

We know that as 47046 the locomotive was fitted with the standard class 47 roof; however, we are also aware that the roof was completely modified when the locomotive became 47601. We require clear photos of the roof arrangement for this locomotive as 47601, any photos of 47601's roof partial or otherwise would be greatly appreciated to help complete the model accurately.

Photos or information regarding 47601 can be sent to: [editor@mre-mag.com](mailto:editor@mre-mag.com) (please title your emails readers request 47601) or alternately you can contact us via our Facebook page.

[www.facebook.com/search/top/?q=model%20railway%20express](https://www.facebook.com/search/top/?q=model%20railway%20express)

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## And Finally...

Some inspiration of what can be achieved with a model, we promise these are photos of models. These photos curtesy of Robbie McGavin.



Clan class 72008 on the S&C



70042 Britannia



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